



# UCHINANCHU

THE VOICE OF THE HAWAII UNITED OKINAWA ASSOCIATION

www.huoa.org

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## Legacy Award Luncheon

**O**n the morning of November 4, the foyer of the Sheraton Waikiki Ballroom was filled with hundreds of Legacy Award Banquet attendees scurrying around to sign up for their favorite items at the Silent Auction. The most sought after was the New York Yankees Dream Vacation for two with a Hawaiian Airlines flight to New York City to experience the excitement of attending a New York Yankees game in the Yankee Stadium fabulous Legends Suite.



Past honorees Maurice Yamasato and Lynne Yoshiko Nakasone sensei with Legacy Awards Chair Paul Komeiji.

More than 450 family, friends, supporters and past Legacy Award Honorees gathered to congratulate the 2012 Legacy Award Honorees Sensei Terry Higa, Mike McCartney, Sensei Mitsuko Toguchi Nakasone, Stanley Takamine and Mark Teruya for their individual achievements and contributions to our community.

As HUOA President, Cyrus Tamashiro described the five honorees, saying, "They are all leaders who have touched the lives of many through commitment, hard work and a sense of caring for others."

The video introduction of each honoree was very special and touching as we learned so much about what makes them exceptional individuals. Of course,

the highlight of the day was not only the honorees being recognized, but the special moment that each honoree chose as entertainment. Banquet guests were treated to Hawaii Taiko Kai performing *Koten Okinawan Taiko*; Lauren McCartney, Mike McCartney's 7-year-old daughter, dancing a hula medley; Ryusei Honryu Ryuko Kai performing *Me No Hama*; Wayne Takamine, Stan Takamine's son, singing *Shima Uta*; "Stan's Halau" dancing with enthusiasm; and Tyler Teruya, Mark Teruya's son, and Tyler's Iolani classmates performing a hula to *Haleakala Ku Hanohano*. (See photos, page 9)

*Ippee nifee deebiru (Mahalo nui loa)* to all that helped put on this fantastic event - HUOA video production crew who worked tirelessly to create the individual video introductions, Val Kato and her silent auction helpers, Bertha Tottori and members of her Sogetsu Ikebana who created centerpieces for each table, Chinagu Eisa Hawaii, Shishimai group trained by Jon Itomura and Eric



2012 Legacy Award Honorees (L-R): Stanley Takamine, Mark Teruya, Sensei Mitsuko Toguchi Nakasone, Sensei Terry Higa, and Mike McCartney.



Past honorees James Serikaku and Goro Arakawa.



Past honoree Victor Yamashiroya.

Nitta, Dale Senaga, and the more than 50-plus HUOA volunteers who helped to make the 2012 Legacy Award Banquet a tremendous success!

A special *Mahalo* to our honorees for helping us make the 2012 Legacy Award Luncheon a successful and memorable event. 🍷

*Legacy Award Montage continued on page 9.*

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# President's Message By Cyrus Tamashiro

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*Nourish Your Spirit!*

## Nourishing Our Spirit in Okinawa

The HUAO Study Tour is a much anticipated annual activity. President-Elect George Bartels and I left for Okinawa a few days ahead of the tour group for courtesy calls with Okinawa government officials. We were met at Naha International Airport by Okinawa Hawaii Kyokai (OHK) Vice President Asami Ginoza and board member Fumio Teruya who took us to our accommodations at the Hotel Sun Palace near the prefectural government building.

OHK President Choko Takayama, Ginoza-san and board member Yuki Miyazato accompanied us on our *aisatsu* visit with Ginowan City Mayor Atsushi Sakima. George presented Mayor Sakima with memorabilia from Ginowan Shijin Kai's recent 100<sup>th</sup> anniversary celebration and invited him to the 2013 Okinawan Festival. We next had a courtesy call with Naha City Mayor Takeshi Onaga and thanked him for his support of the HUAO, both as Mayor of Naha and as head of the City Mayors' Association. Our visit with Haeburu Town Mayor Toshiyasu Shiroma, who is also head of the Town and Village Mayors' Association, went well as we talked about Haeburu's Miyahira Shishimai Preservation Society's lion dance performances at the 2012 Okinawan Festival and their cultural exchange with Hawaii *shishimai* practitioners. When we traveled to northern Okinawa, George and I enjoyed dinner with Nago City Mayor Susumu Inamine and some of the paddlers who represented Nago at the Hui Okinawa Haari Boat Races in August. It was a nice reunion.

Together with 48 other *Uchinanchu* and Uchinanchu-at-Heart, George and I had an exciting, fulfilling and enlightening tour of Okinawa. No matter how many times you visit *Uchinaa*, there are always new experiences, new things to learn. This tour coincided with the Naha *Matsuri*, which had parades on two days, the Naha *Ozunahiki* (Great Tug of War), free outdoor concerts, festival food booths, and the 2<sup>nd</sup> Worldwide Eisa Festival. We took advantage of the very efficient monorail system to get to the events.

*Continued on page 3*



# UCHINANCHU

*Ippee Nifee Deebiru... Mahalo!*

*Uchinanchu* is our voice — the voice of the Hawaii United Okinawa Association, its members, and the "home" we all built together, the Hawaii Okinawa Center. By sharing information and experiences, *Uchinanchu* keeps us connected as a family, dedicated to preserving, sharing and perpetuating our Okinawan cultural heritage.

Every dollar donated — along with the valuable income from advertising — helps offset the cost of publishing *Uchinanchu*. HUAO sends a sincere *ippee nifee deebiru* to the following donors. Mahalo for keeping *Uchinanchu* alive and thriving.

*Uchinanchu Donors October 1 to November 30, 2012.*

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*Continued from page 2*

## President's Message

The people of Okinawa are amazing. There were tens of thousands of people at many events, but people were so courteous and respectful of others. They also have great respect for the environment. There was no litter and everything is recycled. Government offices set the standard for energy efficiency by using natural light and ventilation whenever possible. Most offices do not use air conditioning, and lights are switched off when rooms are unoccupied, even public restrooms. We can learn a lot from them.

Our tour itinerary had something for everyone. The world-class Churaumi Aquarium has universal appeal but other stops were interesting to people with specialized interests such as visits to textile factories, a lacquer ware factory, *awamori* and beer factories, agricultural/floral attractions and performing arts exhibitions. For me, I was fascinated by UNESCO World Heritage Sites, which included Shuri Castle, Nakijin Castle, and Tamaudun (Royal Mausoleum). I hope to visit other UNESCO sites on future trips. Also interesting were the former Japanese Naval Headquarters in Tomigusuku, Mabuni Hill, Okinawa Peace Memorial Museum, Himeyuri No To, the Okinawa Prefectural Museum and more. I was also glad to visit Miyako Island for the first time. Sumie Consillio of Naka's Travel Service did a great job putting together this enriching tour. It was interesting that tour members who never ate *goya* (bittermelon) or pig's feet before, now enjoy it and are now cooking it or ordering it at restaurants. We have many born-again *Uchinanchu* because of this tour!

Near the end of the trip, our friend Liz Teruya picked us up and took us to visit the Oroku Jiji Kaikan, a community center in a section of Naha that was the birthplace of George's maternal grandparents. We had a nice meeting with the head of the community association, Dr. Chusei Takara, and talked about George's plans to bring Oroku Azajin Club members with him on the 2013 HUAO Study Tour. During lunch with Dr. Takara, he asked about a *hatagashira* that the people of Oroku donated to HUAO many years ago. We soon realized that the Oroku *hatagashira* is the one that we use at our Autumn Dance Festival every year!

On our final day, George and I had an *aisatsu* appointment with Governor Hirokazu Nakaima who was very welcoming even though he was involved in many serious national and international issues at the time. Earlier in the tour, the Governor's office had arranged for a brief ceremony and visit to Kencho for the tour group which was covered on television and in the newspapers. We are very thankful for the support that HUAO has received from the Okinawa prefectural and municipal governments over the years. We are also blessed to have the friendship of the members of the Okinawa Hawaii Kyokai, our valued advisors who help us to set up appointments, provide translation services, conduct fundraising, and introduce us to their broad network of contacts.



*Kent Yamauchi of Hui Alu presents \$20,000 check to HUAO President Cyrus Tamashiro.*

### Kauai Chimugukuru

This year, I attended functions of Okinawan clubs on the Big Island and Maui but a visit with Hui Alu members on Kauai had eluded me. I was happy that I was able to speak to Hui Alu's President Kent Yamauchi at a concert in Honolulu and asked him to invite me to one of their events, hopefully before the year was over. Kent emailed me that Hui Alu was having its first annual fishing tournament on November 17 in Kekaha. A fishing tournament! What a great idea to build membership participation and interest! Of course, I was happy to be able to meet our Kauai *choodee*.

The tournament rules said that fish had to be caught from the shore. The rules also said, "No Frozen Fish!" Nope. Fish caught last week don't count. It was a fun tournament with great prizes, and all of the fish were fresh!

Kent had another reason for wanting me to be in Kekaha. Earlier that month, the Hui Alu Board had voted to approve a donation to the HUAO's capital campaign, Ikuyu Madin. The club's members supported the campaign and wanted to do something meaningful. During the fishing tournament's awards ceremony, Kent called me up and announced that Hui Alu was making a donation to our capital

*Continued on page 10*

## "Ii Soogwachi shimi shebire" (Have a Happy New Year!)



Created by HUAO Monday Crafters

## 63RD HUAO INSTALLATION BANQUET UCHINANCHU OF THE YEAR AWARDS

**Saturday, January 12, 2013**  
**Hawaii Okinawa Center**  
**9:30 am - Registration**  
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For a list of Uchinanchu of the Year Awardees, please check our website: [www.huoa.org](http://www.huoa.org)

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# Hooge Ryu Hana Nuuzi no Kai – Nakasone Dance Academy Recital

By Lisa Nakasone Nakandakari

It is said that 2012, the “Year of the Dragon,” heralds good fortune, wealth, prosperity and longevity – in essence, a very lucky year. Dragon years are characterized as dramatic, filled with lavish and unpredictable events.

Reflecting back on 2012, I see similarities in our long journey of preparations of Hooge Ryu Hana Nuuzi no Kai – Nakasone Dance Academy’s 56<sup>th</sup> Anniversary Recital, and the Water Dragon.

The most fortunate and also most unexpected event was announced in June, when the prestigious National Endowment for the Arts National Heritage Award was presented to our Grand Master and Director, Lynne Yoshiko Nakasone.

Our family accompanied my mother to Washington, D.C., to attend the awards banquet and perform in the concert held at Lisner Auditorium on October 4, 2012. My sister Julia Okamura and I performed *Kazadibuu* and *Medetai Bushi* with Sensei in a concert that included eight other 2012 Heritage Fellows. We were incredibly lucky to be accompanied by *jikatras* from Ryukyuu Koten Afuso Ryu Ongaku Kenkyuu Choichi Kai Hawaii Shibu, Uta Sanshin Shihan Grant Murata Sensei and Shihan Kenton Odo Sensei, Taiko Kyoshi June Nakama Sensei, and on *Koto* from Akino Kai Kaishu Yasuko Arakawa Sensei.

Performing on stage was one of the single most memorable performances of my entire career. This was a life learning and life changing experience. I felt humbled by all the other Master Fellows, with their talents, skills and devotion to their culture and arts. The level of artistry of each Fellow was superb.

The awards ceremony was held the night before the concert in the beautiful Library of the Congress. As they introduced and awarded each and every Fellow they skipped over my mother. Finally when she was the last to be introduced, Chairman Rocco Landesman asked for a few moments and said they were waiting for the arrival of The Honorable Senator Daniel Inouye. Senator Inouye entered soon after and gave a congratulatory message. I could not have been more happy and proud of my mother.

On October 20, just two weeks after returning to Hawaii, we held our 56<sup>th</sup> Anniversary Dance Recital at the Neal Blaisdell Concert Hall. With approximately 1,650 in attendance, our two-and-a-half hour recital featuring Nakasone Sensei, 70 dancers, and eight *jikata senseis* providing live music, our performance was a huge success.

We featured traditional classical numbers: *Mutukadiku Bushi*, *Nubui* and *Kudai Kuduchi*, *Karaya* also *Bashi nu Tui*, as well as upbeat folk dances such as *Yuimaaruu* and *Shin Kurushima Kuduchi*. We had many newly choreographed numbers as well. *Ai Gasa*, *Chooeegwa*, *Shima Musume*, *Abwa Bushi*, *Hana*, and *Ume no Kaori* were introduced



Hooge Ryu Hana Nuuzi no Kai – Nakasone Dance Academy’s 56<sup>th</sup> Anniversary Recital

to the public.

The two dances that I felt were truly special were the opening “*Miyuu Hanabana*,” which was danced by the three generations of the Nakasone family, and “*Honen Kuduchi*.” In *Honen Kuduchi*, the youngsters ages 3 to 7, *hweshi* loudly and danced from their hearts. I consider them the future of our dance academy and the future of Okinawan culture in Hawaii.

A month after the recital and trip to Washington D.C., my mother received a congratulatory letter and signed photo from President Barack Obama. We proudly display it at our dance studio as an inspiration to all our students to practice hard and do their best. Yes, 2012 was indeed a very special year for us!



Nakasone Family performers: (L-R): Julia’s daughter Kelsey Kuwabara, Julia Nakasone Okamura, Martin’s son Zachary Nakasone, Lynne Yoshiko Nakasone sensei, Martin’s daughter Kacie Nakasone, Lisa Nakasone Nakandakari and Lisa’s daughter Joana Nakandakari. Photo by Dave Au

# UCHINANCHU SPOTLIGHT

## Spotlight: Max Shinkawa



It is said that everyone has an aura whose color and intensity complement the personality of the individual. Likewise, perhaps there is music that resonates around individuals, too. There are many, many volunteers who help the HUOA on its myriad of projects—many of them are like heroes who never think of themselves as heroes—and there is such a volunteer that we will spotlight in this issue. He is Max Shinkawa of the Ginowan Shijin Kai whose presence seems to permeate the sounds of *Chariots of Fire*.

As you know, the movie is based on a true story. The heroes have strong determination and conviction in their lives to fulfill goals and succeed at winning goals even though many around them thought otherwise. Likewise, if you’ve tracked the hardworking volunteers who have put the Okinawan Festival together since 1990 at Kapiolani Park, you would have noticed Max. He has been out there with the construction crew from dawn to dusk days before the actual Festival filling in where there was a need like plumbing set-up and construction. Until his retirement a couple of years ago from his job at Pearl Harbor, a week of Max’s annual leave was earmarked just for the Okinawan Festival.

Construction of the Festival grounds is completed by Friday, but Max has already begun double-duty with work in the Holding Tent, one of the first tents to go up and the last to be broken down. For those manning the food booths and other needs, the Holding Tent is one of the busiest booths at the Festival and Max has helped to man it for more than 20 years, two-thirds the history of the Okinawan Festival! He has one of the most popular names at the Festival—“Eh, go call Max for more rice, ice and paper plates,” or, “Hey, we need Max to help get the pipes connected,” and so forth.

What is encouraging for Max and relayed in the interview with a good

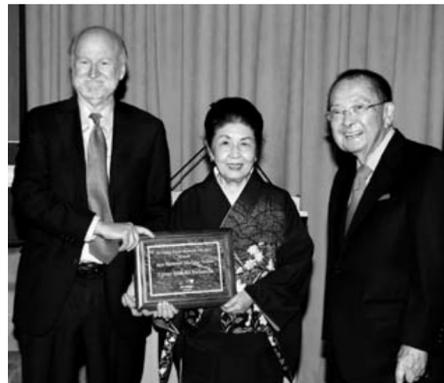
“For those manning the food booths and other needs, the Holding Tent is one of the busiest booths at the Festival and Max has helped to man it for more than 20 years...”

measure of pride is the commitment made by wife, Sharon, and daughter, Shelby, for their active participation in volunteering with fellow Ginowan members at the Okinawan Festival’s *andagi* booth. Son, Shad, has also worked alongside Max throughout the Festival, too. Max’s philosophy has been to extend himself as much as possible to fulfill the need at hand. His children have come to understand his philosophy, too, and while some things are just not doable, it’s important to fulfill what can be done.

Can you imagine? Max’s commitment to the HUOA started even before his involvement with the Okinawan Festival. Since the 1980’s Max joined the HUOA Volleyball League. He plays for Ginowan and continues to serve on the League’s committee.

The HUOA has been so fortunate to have Max Shinkawa as a volunteer of many skills. We extend our appreciation to Sharon, Shad and Shelby for their participation in club and

HUOA activities. Most of all, we convey our heartfelt *Ippee Nifee Deebiru* to Max Shinkawa for his constant application of *yuimaaruu!*



National Endowment of the Arts Chair Rocco Landesman, Grand Master and Director Lynne Yoshiko Nakasone, and the Honorable Senator Daniel Inouye. Photo by Tom Pich

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# Nabiraki Recital for Okinawa Minyo Kyokai Hawaii and Derek Ichiro Shiroma-sensei

By Shari Tamashiro, Chairperson

A Nabiraki is a first, formal recital. For a *sanshin* school like Okinawa Minyo Kyokai Hawaii it is their first big, public performance.

During the planning for this recital, I kept thinking about the concept of *Yuimaaru*. This Nabiraki was very much about communities supporting one another.

We knew from the onset that the recital was going to be special. At the Kick Off Party, all 820 tickets were immediately snatched up and it was apparent it would be a sold-out performance. We were awed at the overwhelming enthusiasm and support we felt that night. This was unprecedented!



Our toughest challenge was not trying to sell tickets but explaining to people that we had none to sell. We were not able to do any publicity because there were no tickets to sell from the onset!

I think this incredible show of support is a testament to Derek Ichiro Shiroma-sensei, his school, and his students. Ichiro-sensei is an example of someone who incorporates *Yuimaaru* in so much of what he does. He is always willing to lend a helping hand and support others.

Ichiro-sensei is someone who pours his heart and soul into his music and has dedicated his life to passing on his love of Okinawan *minyo* (folk music) to his students. Seeing the joy in the faces of Ichiro-sensei's students as they performed was touching and gave hope that the future of *minyo* in Hawaii is secure.

Thankfully, we were able to overcome unforeseen obstacles like a tsunami warn-



ing the night before the recital and a host of problems as a result of the evacuation to put on a pretty fantastic recital.

Over 40 members of Okinawa Minyo Kyokai, the second largest folk music association in Okinawa, came to Hawaii to lend their support. Special performances were made by Grand Master Akira Wakugawa and the seriously awesome Itsumi Group. Additionally, Tamagusuku Ryu Miyagi Keiko Ryubu Dojo Udui Haru and Tamagusuku Ryu Katsumi no Kai travelled from Okinawa to participate. Locally, musicians and dance schools with connections to Ichiro-sensei also joined in this special Nabiraki.



During the recital, Grand Master Wakugawa bestowed the rank of "Shisho" to Shiroma-sensei. For Okinawa Minyo Kyokai, the ranks go from *Shinjinsho* to *Kiyoshi* to *Shisho* to *Shihan* (Master). Ichiro-sensei was also recognized as the Chapter President of Okinawa Minyo Kyokai Hawaii. This was a well-deserved honor for Ichiro-sensei!

The highlight for me was when Okinawa Minyo Kyokai led the *kachashii*. Hands down, the most joyful and energetic *kachashii* I have ever experienced. There even was a lady dancing with a 1.8 liter bottle of sake on her head!

For those of you who missed this unforgettable Nabiraki, you will have a chance to watch the video on HOT (Hawaii Okinawa Today). Please check listings.

Congratulations again to Shisho Derek Ichiro Shiroma-sensei and Okinawa Minyo Kyokai Hawaii. We look forward to what you will accomplish in the future!

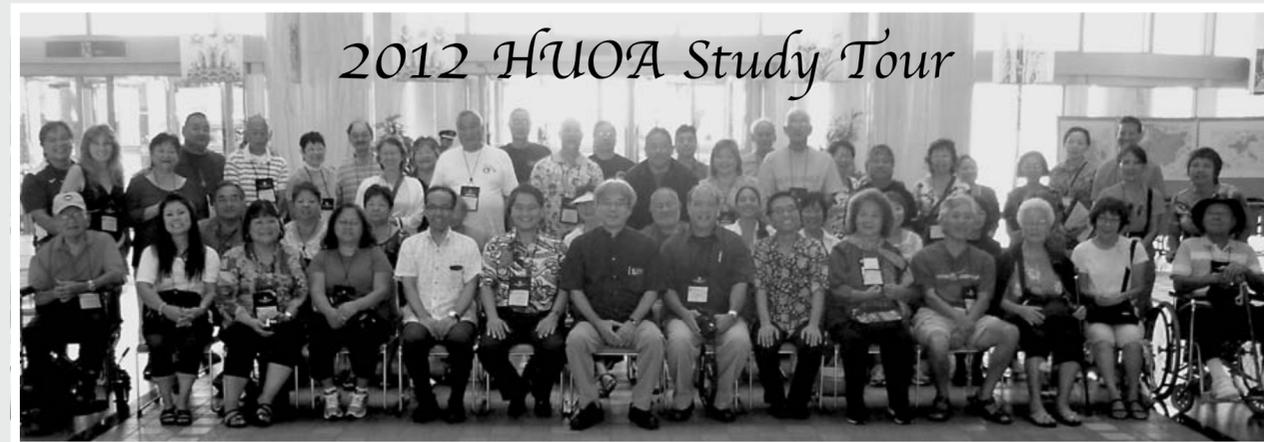
Photos by Reid Shimabukuro



HUAO President and President-elect visit with Okinawa Hawaii Kyokai leaders. Front row (L-R): Ken Shinsato, President Choko Takayama and HUAO President Cyrus Tamashiro. Back row (L-R): Asami Ginoza, Masayuki Oshiro, HUAO President-elect George Bartels, Jr., Seichiro Inamine and Hitoshi Kinjo.



A group of HUAO Study Tour members visit the Tropical Dream Center in Motobu Town.



## 2012 HUAO Study Tour



Mahalo!

Thank you!

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# Preserving Our Legacy

2012 TO 2013 ANNUAL GIVING CAMPAIGN



On November 19, 2012, the Hawaii United Okinawa Association launched its 13th Annual "Preserving our Legacy" Campaign. Exactly 10,539 solicitations were mailed to our members and close friends. Our last campaign, through the generous support of 1,057 individuals, families and organizations, we raised \$130,572 – a very successful fund drive. This year, we hope our contributors will be as generous and as numerous as they were last year.

We are proud to announce that this year our friends have responded to our request and as of November 30, 2012, we received over 260 donations totaling \$30,365. We are extremely grateful for the continued support that ensures the perpetuation of our Okinawan culture and heritage.

To you, thank you very much. Your tax-deductible donations in support of the annual campaign allows us to continue to educate and share our Okinawan culture with the people of Hawaii and maintain the Hawaii Okinawa Center. *Ippee Nifee Deebiru!*

*Our list of donors below reflects contributions received from October 1, 2012, to November 30, 2012.*

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*Continued on page 15*

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*Yuziri,*  
**Our Proud Legacy**



Terry Higa Sensei & family





# Niseeta YOUNG ADULT Spotlight

## Niseeta (Young Adult) Spotlight: Joana Nakandakari

By David Jones



Watching an Okinawan dance performance is a surreal experience as you are pulled into their story. You are in awe with their gracefulness and inward focus. Joana can tell you that Okinawan dance isn't only about remembering the steps, but also being able to tell a story through their emotions. She exemplifies this when she dances Kudai Kuduchi. You feel the sadness and joy as she takes us on a journey back home to Okinawa.

Joana Nakandakari, 26, is the daughter of Lisa and Toshihiro Nakandakari. She is also the granddaughter of Grand Master Lynne Yoshiko Nakasone, a National Heritage Award recipient for her dedication to Okinawan Dance. Her family is affiliated with the Chatan Kadena Chojinkai. She is a Kalani High School grad and received her Bachelors of Education and Masters in Curriculum Studies from the University of Hawaii. Joana is a 3<sup>rd</sup> grade teacher in her fourth year of teaching.

Joana belongs to the Okinawan dance group, Hooge Ryu Hana Nuuzi no Kai Nakasone Dance Academy, along with her Mother, a *Shihan*, and her grandmother, the Grand Master/Director. You can say that Joana comes from a family legacy of Okinawan dance. What is amazing is Joana has been dancing since she was only 3 years old! She is currently a Junior Assistant and aids in teaching the younger students. The Academy recently held its 56<sup>th</sup> Anniversary Recital, "*Ryujin ni Mau – Dance to the Dragon God*," in which Joana participated in many of the dances. When you watch her dance, there is no question of her talent and 23 years of experience. Her movements are controlled and flawless. She (along with her dancer counterparts) will make you believe you are watching a story unfold right in front your eyes.

Joana is a proud *Uchinanchu* and has a solid Okinawan identity. She was immersed in everything Okinawan by her close-knit family from day one. Okinawan dance was initially an obligation bestowed upon her because her entire family is very involved. She started dance at an early age, but did not start appreciating it until later in high school. She explained that perhaps the constant exposure and the passion she saw from her mother and grandmother towards dance eventually rubbed off on her. Her grandfather was also a big part in her growth as he always took time to explain the meanings of the songs and taught her much of Okinawan history. She now looks at dancing as a way of contributing to her community and perpetuating an art. She mentioned that now her passion has grown to the point where she can dance from the heart and see the spirit, life, and the love of other dancers.

By the way, did I mention that Joana can sing as well? She is actually an amazing singer and has been taking lessons from Dennis Oshiro Sensei for the last five years. In fact, she took Second Place in Adult Division of the 2010 KZOO Karaoke

*Continued from page 2*

### President's Message

campaign, and presented me with a check for HUOA in support of Ikuyu Madin in the amount of \$20,000!

Such a generous donation! *Ippee Nifee Deebiru!*

After the tournament, I visited a Kauai Sanshin Club rehearsal in Lihue at the invitation of President Alan Hiranaka. The sanshin players are students of Afuso Ryu Gensei Kai Hawaii Shibu and were practicing for their Dec. 1st concert in Honolulu and looking forward to playing with Choichi Terukina Sensei and Grant "Sandaa" Murata Sensei. They really had their hearts into their music and were excited about performing in Honolulu.

The *Uchinanchu* spirit is alive and well on Kauai!

### Kansha

The year has gone by too quickly. It was such a pleasure for me to meet so many dedicated members of the 49 clubs that make up the HUOA at *Shinnen Enkai*, the Maui Okinawan Festival, the Hui Okinawa Haari Boat Races in Hilo, the Hui Alu Fishing Tournament on Kauai, the Okinawan Festival at Kapiolani Park, picnics and other events. Thank you for the great work that you do to strengthen your clubs and the bonds between clubs. *Ippee nifee deebiru* to our geino community for performing at club events and for sharing your artistry at dance recitals, music concerts, stage productions and *eisa* extravaganzas.

*Mahalo nui loa* to the volunteers at the Okinawan Festival, craft fairs, Senior Fair, Childrens' Cultural Day Camps, cultural classes, cooking class, and numerous other events throughout the year. Thank you to the HOT video crew, gardeners, handy-men, gallery/library/office volunteers, genealogy researchers, teachers, mentors and

Taikai Grand Champion and Third Place the following year! The recital also had a striking dual performance with the song "*Hana*" where Joana sang and her mother Lisa danced. It was a touching performance that clearly showed their family's passion for the arts. She explains that her grandmother would always encourage her to sing since she was little. In addition, she recently started to learn karate with Senbukan Goju-ryu Karate Hawaii Shibu taught by Alan Lee Sensei and her Uncle Kyle Nakasone Sensei. I asked her why she decided to take karate. She explains, "My favorite type of Okinawan Dance is male dances where the movements are karate like in style. I hope that by learning Karate, I could improve my Okinawan male dances." So, don't be fooled by this graceful *churakagi* dancer! She will knock you right up side the head if she has to!

Joana recently had the opportunity to travel with her grandmother to Washington, D.C., to see her receive the prestigious National Heritage Award for Okinawan Dance (an award equivalent to the National Living Treasure in Japan.) I asked Joana how she felt about her grandmother receiving the recognition and she couldn't express how proud and deserving she is of the award. In a way, she wasn't surprised because her grandmother dedicated her entire life to Okinawan Dance. She also mentioned that her grandmother is the humblest person and does everything for the love of Okinawan Dance. I asked her how it was growing up with her grandmother and she explained, "She is two different people in and out of the *dojo*. Within the *dojo*, my grandmother is very strict and will correct you on every little detail. Outside of the *dojo*, she is the most loving person you could ever meet and would even take me out for ice cream."



Joana would like to eventually build on her many years of experience and start choreographing her own dances like her mother and grandmother. She feels that there is a different level of appreciation once you start choreographing. She would also like to test for the *Shinjinsho* (a test of dance mastery) in Okinawa with her cousin who together danced side by side for most of their lives. She would like to also continue to be a leader at the academy and inspire

the younger members to become passionate with Okinawan dance as her.

What an amazing *Niseeta* and an asset to our community! We definitely look forward to seeing Joana continue to awe her audiences with her amazing talents and grow as leader in our community. Thank you for dedicating so much of your time to perpetuating the Okinawan culture and encouraging the younger generation to do the same. 🍷

crafters at the Hawaii Okinawa Center. Thank you to the high school and middle school student exchange host families for opening your homes to students from Okinawa.

We are very fortunate to have dedicated and talented people at the HUOA offices who manage our facilities at the Hawaii Okinawa Center, coordinate multiple fundraising events, provide translations for communications with Japan, and perform all necessary administrative functions for our very active organization. Executive Director Jane Serikaku and her staff do absolutely superb work for the HUOA. Thank you all very much!

To my family, thank you for putting up with me being away from home so much for meetings and events, and for neglecting housework and yardwork. Thank you also for being sounding boards for ideas, speeches and articles.

Officers, advisors and committee chairs, we accomplished much this year because of your commitment to our organization's goals. Thank you for selflessly giving your time, talents, and resources, and for inspiring others to do the same. My sincere gratitude for being great teammates and for your *Yuimaaru* spirit.

To Norman Nakasone and all of the HUOA presidents who served before me, thank you for your guidance and continued contributions to our *Uchinanchu* community. I have great appreciation for your work in building the foundation for our Association's future. *Okagesamade*. Next year, the HUOA will have an energetic and capable President in George Bartels, Jr. Please give him your full support!

*Minasama, kokoro kara, kansha mooshi agemasu. Dooom arigatou gozaimashita.*  
Nourish Your Spirit! 🍷

## My Okinawan Experience

By Jacob Higa

*Haisai* everyone. I am writing this article to let everyone know about my trip to Yomitan Village, Okinawa. It all started with meeting Daiichi and Yoko Hirata on May 8, when he performed a "peace" chant at the Pearl Harbor/Arizona Memorial Visitor Center. My grandfather, Yomitan Club President Fred Higa, found out that Daiichi and Yoko Hirata lived in Yomitan Village, Okinawa, during a dinner at Ige's Restaurant and 19th Puka. My *shishimai* instructor, Jon Itomura, suggested that we invite the Hiratas to a potluck dinner at the home of one of Yomitan Club's members, so on May 10 we had a small gathering for the Hiratas hosted by 14 Yomitan Club members and one Chatan-Kadena member at a potluck dinner in Aiea.

Jon Itomura, my grandfather, and grandmother (Elaine) suggested that I bring my *sanshin* to the dinner since Daiichi-san is a good *sanshin* player. My grandmother brought her *sanshin* as well, Uncle Jon brought his *odaiko* drum, and Daiichi-san brought his "*fue*" (flute). I was asked to play and sing "*Asadoya Yunta*" for Daiichi-san and Yoko-san. Everyone at the dinner started singing along as my grandmother and I played the *sanshin*. Daiichi-san then pulled out his *fue* and we had a full-on "jam session," singing several songs, including "*Nada Sou Sou*." Daiichi-san then performed the chant he did at Pearl Harbor using Uncle Jon's drum.

Daiichi-san asked where I learned to play the *sanshin* and how long I had been taking lessons. I told him I was taking lessons from Nidaime Teishinkai Hawaii Shibu at the Hawaii Okinawa Center and had only been playing for eight months. He was very excited to find out that a 12-year-old boy was learning how to play the *sanshin* and also doing *shishimai*. He was happy to see a young person wanting to learn about the music and the instruments used in Okinawan music.

It was during this jam session that he announced that Yomitan Village would be hosting a *Kuruchi* Tree Planting ceremony on October 20 and invited me to attend the tree planting ceremony on behalf of the youth of Yomitan Club as a sanshin player. I received the official invitation to attend the ceremony in September from Yomitan Village Mayor Denjitsu Ishimine, and my mom and I quickly accepted. Mayor Ishimine also served as the honorary chairman of the project.

My grandmother, grandfather and I left Hawaii on October 16 bound for Okinawa. This trip was full of surprises, it was my first long flight to a foreign country and we were delayed in Japan due to Typhoon Papriroon, which threatened to hit Okinawa as the third major typhoon to hit Okinawa in two months. Luckily, it headed out into the Pacific Ocean, away from Okinawa and Japan, but not before sending strong winds and rain on the Okinawan main island.

The official tree planting ceremony was on Saturday morning, October 20. The Yomitan villagers had spent several months clearing away trees and overgrown

brush just below the main Zakimi Castle structure. During the ceremony, speeches were made by Mayor Ishimine, Daiichi Hirata and Kazufumi Miyazawa, who was the person who started the project with Daiichi-san. Overall, we planted 200 *kuruchi* trees that morning, with many government and village people taking part in the planting.

There was live entertainment in the afternoon. Performers included Daiichi-san and his wife Yoko, Kazufumi Miyazawa (he wrote the song *Shimauta*), Hidekatsu, the Naha Sensation dance troupe, the Bojitsu martial arts group from Yomitan Village, an *Eisa* group from Itoman Village and lots of food vendors.

The highlight for me was when Daiichi-san called Mayor Ishimine and me to the stage for a special presentation. It just happened that Mayor Ishimine and I shared the same birthday, so out came two large cakes with our names on it. Daiichi-san and Kazufumi-san led the audience of over 250 people in singing "*Happy Birthday*" to the Mayor and me. It was quite a surprise for both of us, and an even bigger surprise followed when they presented us with souvenir, custom made *sanshin*.

Daiichi-san asked me to take center stage to sing and play "*Asadoya Yunta*" for the audience with my new *sanshin*. I agreed and started playing and singing the song. Daiichi-san, Kazufumi-san and the master of ceremonies led the audience in the chorus of the song. Was I nervous? In the beginning I was very nervous but with Daiichi-san and Kazufumi-san giving me encouraging smiles and seeing and hearing the audience sing the chorus, I felt more and more relaxed.

I was happy to represent the youth of our Yomitan Club who just happened to also play the *sanshin*. It was quite an experience for me to be able to meet and greet so many kind and friendly people from Yomitan Village. I had heard stories about the people in Okinawa but never imagined I would get to meet so many people who were so excited to meet this kid from Hawaii who played *sanshin* and knew how to play at least one song.

I did get to take a tour around Yomitan Village, got to see Churaumi Aquarium, and Shuri Castle. The food was great! I didn't think I would like *goya* too much but it was actually good. Many thanks to Daiichi-san and Mayor Ishimine for inviting me to participate in this event. Many thanks also goes to HUOA President Cyrus Tamashiro, President-elect George Bartels, Executive Director Jane Serikaku, Jon Itomura, members of the Yomitan Club and Nidaime Teishinkai Hawaii Shibu for giving me lots of moral support and encouragement.

One week was not enough but it was good enough for me to want to go back and see and experience more of what Okinawa has to offer. Please read the article my grandfather wrote which explains more about the project. 🍷



(L-R): Fred Higa, Chairman Takeshi Kodaira of the Yomitan Tourism Association, Jacob Higa and Mayor of Yomitan-son Denjitsu Ishimine. The area directly behind the men is where 200 Kuruchi trees were planted.

## Kuruchi Tree Planting Project, Yomitan Village, Okinawa

By Fred Higa, Yomitan Club President

*Haisai* everyone. This article is a follow up to my grandson, Jacob Higa's, article relating to his experience in Okinawa.

During the Battle of Okinawa in World War II, many lives were lost, and many villages, farms and forest areas were destroyed on the main Okinawan island. Okinawa has come a long way in rebuilding their villages and have made good progress in trying to create a vibrant economy for its people. Music was an important part of daily Okinawan life and the *sanshin* was the key instrument before and after the war, which kept their culture and musical heritage alive. However, the forest of trees needed to make their *sanshin* were destroyed and no real effort was made to reestablish the forests.



Two Kuruchi trees at Zakimi Castle.

Planting *Kuruchi* trees was the brain-child of Kazufumi Miyazawa. Miyazawa-san is the musician who wrote the song "*Shimauta*" performed by his band, The Boom. The trunk of the *Kuruchi* trees (a hard wood, like ebony) are the best for making the neck of the *sanshin*, but because all those forest of trees were destroyed, *sanshin* makers were forced to import the wood from countries like Viet Nam, Thailand and the Philippines. Miyazawa-san talked to his good friend, Daiichi Hirata, Director-General for Culture, Tourism and Sports for the Okinawan Prefectural Government, about his dream of having *Kuruchi* tree forests growing in Okinawa. Through their brainstorming with other Okinawans, primarily in Yomitan Village, the "*Kuruchi* Tree Planting Project" was born.

It took almost a year to plan for this tree planting project to take place, they even picked Oct. 20, 2012, as the official date of the tree planting ceremony. Fundraising, as is the case with any new project, then became the issue. When Daiichi and Yoko returned to Okinawa after the *eisa* festival, Yoko and her committee went to work advertising and spreading the word that Jacob Higa from Yomitan Club (Hawaii) would be the Hawaii guest to participate in the ceremony. Needless to say, everywhere we went in Yomitan Village, everyone knew Jacob was coming and were excited to finally get to meet him in person. 🍷

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# CLUB NEWS

*Our Clubs, Our Future*

## OGSH Celebrates Bonenkai

By Sally A. Matsumoto, Bonenkai Chair

The Okinawan Genealogical Society of Hawaii (OGSH) held its annual Bonenkai on November 17, 2012, in the Legacy Hall of the Teruya Pavilion. With more than 130 guests—and just as many door prizes—everyone seemed to have enjoyed the event.

Three of our members were honored for being selected for various accomplishments. Robert “Bob” Nakasone was awarded the Imperial Order of the Rising Sun, Gold and Silver Rays for his outstanding contributions to the promotion of friendly relations and mutual understanding between Japan and the United States. Representing OGSH as the 2012 Uchinachu of the Year is Thomas “Tom” Shimabuku for his leadership in enhancing the work of our club in numerous ways. The third honoree is Stanley “Stan” Takamine, one of the HUOA Legacy awardees for his outstanding service to HUOA and the community at large.

Beginning with this year's Bonenkai, our super seniors 88 and older (referred to as *Tookachi* in Okinawa) were honored. The honorees were Jane Shiroma, 94, Goro Arakawa, 90, Morris Ishihara, 88, and Roy Kino, 88. To memorialize the occasion a trophy was presented to each of them from the club.

Members of the club provided the entertainment and we were honored to have as our guest singer Rev. Takamasa Yamamura, now the Reverend at Honolulu Myohoji Mission on Nuuanu Avenue, who received his operatic training in Italy. We were also honored by the *sanshin* playing and singing of Norman Nakasone and Eric Wada. Eric Wada also performed an Okinawan dance that was very entertaining.

An interesting item was the Okinawan cookie in the beautifully decorated golden pillow box that was placed for each guest as the favor. This “*yuki shio chinsuko*” received an award three years in a row at a Belgium food competition and the salt



Super Seniors recognized at OGSH Bonenkai (L-R): Morris Ishihara, age 88, Goro Arakawa, age 90, Jane Shiroma, age 94, and Roy Kino, age 88. Photo courtesy of Nancy Tome

used in the cookie, we were informed is listed in the Guinness World Record. Thanks to Amy Tsuru's effort, we were able to obtain this cookie for our event.

The climax of the program was a drawing for the door prize—an original oil painting donated by Artist “Chick” Takara. The grand prizewinner was Norman Sakamoto, spouse of one of our members, Penny Sakamoto.

Anyone interested in seeking information on how to search for their roots can come to the OGSH meetings that are held on the third Saturday of each month (except in December) from 9 a.m. to noon at the HUOA's Chaya Room. Our club recently published a “Beginner's guide to genealogy research” that is available for purchase as a tool to do your research.

### Bridging from Generation to Generation - For Our Children!

## Ikuyu Madin 鍊心

A CAPITAL CAMPAIGN OF THE HAWAII UNITED OKINAWA ASSOCIATION  
The Hawaii United Okinawa Association would like to acknowledge the individuals, families, organizations and companies who have donated or pledged to our Capital Campaign. We are grateful for your support and the confidence you have displayed through your generous donation.  
*Magukuru kara ippee nifee deebiru* - from our hearts, thank you very much.

Donations listed below were received from October 1, 2012 to November 30, 2012.

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# SPORTS CORNER

## HUOA Mixed Handicap Bowling League #1 Winning Team - Katsuren Too!

(L-R): Alan Isara, Suzi Tanaka, Hazel Saiki, Clement Virtudes, Jr., and Kathy Kageno.



## A Special Mahalo to All the Bowling Team Captains!

(L-R): Kathy Kageno, Edgardo Olegario, Charlie Nakama, Robert Kansaki, Beatrice Hara, Denis Hashimoto, Agnes Tamashiro, Francis Funakoshi, Masao Shiroma and Tomomi Shimabukuro.



## Okinawan Children's Peace Messages at HOC

More than 200,000 precious lives were lost in the Battle of Okinawa 67 years ago, including many innocent men, women and children. The people of Okinawa, who suffered from the only ground fighting on Japanese soil, believe that they have the responsibility to continue sharing the truth about the war to the next generation.

Hiroyuki Kunugi, curator of the Okinawa Prefectural Peace Memorial Museum, will be bringing posters, essays and poetry that were created by the students of Okinawa in their effort to demonstrate their understanding of the horrors of war and to promote peace throughout the world. He will also be available to present a peace lecture to school students.

Please come to the Hawaii Okinawa Center to view the “Exhibition of Peace” messages by the children of Okinawa. The Serikaku Chaya will be open to the public on January 16, 17, 18, 21 and 22, 2013, from 10 a.m. to 5 p.m. We will also be open on Saturday, January 19, from 2 p.m. to 5 p.m.

### The exhibition of peace Message by Children in Okinawa.



Free

Okinawan Children's Peace Messages as Picture, Essay, Poetry, at Hawaii Okinawa Center “Serikaku Chaya”  
JANUARY 16, 17, 18, 21, 22 2013 10am-5pm  
JANUARY 19, 2013 2pm-5pm

From the bottom of my heart, I would like to convey my deepest appreciation and gratitude for the support and kindness given to me throughout the years.



I want to wish all of you a very happy holiday season and a healthy and prosperous new year.

Uchinanchu Chimugukuru  
Ippe Nifee Deebiru  
Kaishu Mitsuko Toguchi Nakasone

光  
Ryusei Honryu Ryuko Kai  
Kaishu Toguchi Mitsuko Ryubu Kenkyusho  
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May the Year of the Snake Bring Happiness & Prosperity.



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# Jake Shimabukuro: *Life on Four Strings*

By Arnold Hiura

We feel like we know him. And, even if we didn't, he would make us feel as though we did. It is ukulele prodigy Jake Shimabukuro's way with people—upbeat, sincere and extremely approachable.

HUOA members recall Jake's performances at the annual Okinawan Festival—sometimes solo, or with brother Bruce, and even once with his mother Carol as vocalist. He shared the spotlight with Okinawan pop star Namie Amuro at the Waikiki Shell during the 2000 centennial celebration and has donated countless hours visiting schools and senior citizen groups such as the Nenchosha Club at the Lanakila Senior Center.

Yet, in spite of his popularity—or possibly because of it—Jake remains an enigma to many. Most of us, for example, don't know much about where he has come from or where he goes for some 10 months out of each year...much less what he is thinking, feeling or aspiring to do.

Answers to such questions were revealed to over 1,100 people who filled the Hawaii Theater on October 16 for the Hawaii International Film Festival showing of *Jake Shimabukuro: Life on Four Strings*, a film by Tadashi (Tad) Nakamura.

Known for his insightful documentaries on the Asian American experience, Tad's



(L-R): After working on the documentary together for two-and-a-half years, Jake Shimabukuro and Tad Nakamura became fast friends.

trilogy: *Yellow Brotherhood* (2003), *Pilgrimage* (2007) and *A Song for Ourselves* (2009) garnered over 20 awards at film festivals around the world. In 2008, he was the youngest filmmaker at the prestigious Sundance Film Festival.

*Life on Four Strings* is the brainchild of Don Young, director of programs at the San Francisco-based Center for Asian American Media (CAAM). It was Young who flew to Honolulu to first broach the project to Jake and who selected Tad to direct the film.

No one would ever accuse Tad of doing PR pieces, and, in Jake, the L.A.-raised filmmaker found himself in uncharted waters. Confronted by one of the nicest guys in the music industry, what could he possibly unearth about the squeaky clean superstar? “The only problem with Jake,” Tad only half-jokingly bemoaned, “is that there is no dark side.”

Still, the duo hit it off. “It was a good fit,” Jake said. “All Tad knew about me was what he found on the Internet, so we really started from scratch. He got to know me as he was rolling film. It was really neat because it was very organic, very honest.”

The project took two-and-a-half years “on-and-off,” Tad explained, including shooting in New York, San Francisco, Los Angeles, two tours to Japan, and, of course, numerous times in Hawaii.

The interviews evolved into lengthy talks, sometimes stretching to 2 or 3 o'clock in the morning, Jake explained. “We discovered we have lots in common, like our families, relationships, how we deal with pressure, struggle with our art...it brought us close.”

Fueled by the growing trust, *Life on Four Strings* became a shared effort. As a filmmaker, Tad's instincts are to dig below the surface to find meaning in places that others don't look. And below Jake's ever-pleasant demeanor Tad found an intensely private—and passionate—person at heart. “He would break me down,” Jake admits. “I'd get all emotional. Some moments you don't realize until you start talking about it—then get all choked up.”

The film tracks Jake's musical journey by weaving interviews, family photos and old video clips with an incredibly riveting sound track (of course). Introduced to the ukulele by his mother at age 4, Jake later found success with the band, Pure Heart, and was thrust into international stardom through his “*Ukulele Weeps*,” one of YouTube's first viral videos.

“I was very grateful that Tad included my family in the film, because my family is everything to me,” Jake says, referring to his wife, Kelly, and young son, Chase. He also addresses his parents' divorce, having to look after his younger brother, and the loneliness of not having his mother around since she worked nights to make ends meet.

In one memorable segment, Jake's mother recalls a young Jake telling her, “Mom,

one day I going be so good you no need work anymore.’ As a mother, you think, ‘Ho the cute, yeah?’ but you never think it would come true!”

“I watched my family watch the film,” Jake says. “My mom used up a whole box of Kleenex the first time that she saw it!”

But how could anyone have predicted just how big a star Jake would become? Late night talk show hosts like Conan O'Brien, Jimmy Kimmel and Carson Daly rave about him. His musical partnerships include artists as diverse as cellist Yo-Yo Ma and Bette Midler. He's toured with banjo virtuoso Béla Fleck and ageless rocker Jimmy Buffett. He's played before the Queen of England for goodness sake and has been called “the Jimi Hendrix of the ukulele” by Guitar Player and “ukulele hero” by Rolling Stone. His “*Peace Love Ukulele*” (2011) topped Billboard's World Albums chart.

Jake's recently released album, “*Grand Ukulele*,” was produced with a live 29-piece orchestra by the renowned Alan Parsons, who helped create such milestone albums as the Beatles' “*Abbey Road*” and Pink Floyd's “*Dark Side of the Moon*.” At this writing, Jake is crisscrossing the country on a 40-plus concert tour promoting “*Grand Ukulele*,” a schedule that takes him to a different city practically every night.

“Growing up, I didn't see very many Asian Americans in mainstream media—like TV, radio, movies,” Tad says. “Jake is fascinating to me because it's rare to see an Asian American that is limitless. Others can find inspiration from his story.”

Indeed, the film's core message is about overcoming limitations. “The instrument is what it is,” Jake says in the film. “It has such a small range and it's only four strings. I fell in love with the limitations of the instrument because I never saw the limitations as something that would hold me back. By starting out the way that I did I had no rules, there were no boundaries, nothing told me you have to do it this way, you have to do it that way.”

Jake talks about phases he went through, like wanting to make his uke sound like an electric guitar by altering its sound with gadgetry and electronic effects. Thinking that “faster was better,” his youthful goal was simply to play faster and be the fastest.

It was only later that he matured as a person and as an artist and committed himself to developing his technique without any artificial effects. With just his own fingers and the instrument itself, his range of musical options grew. He made his uke sound like Flamenco guitar, a banjo, a Japanese koto. “That's the amazing part,” Tad says. “He can play any sort of genre: from traditional Hawaiian to jazz, blues, classical, rock and roll...and he does it with only four strings.”

Equally impressive to Tad was shooting Jake and his longtime manager, Kazusa Flanagan, in her hometown in Sendai, Japan. There, in the midst of the devastation wreaked by the earthquake and tsunami, he performed for seniors at a shelter



In the film Jake returns to the old apartment where he grew up and befriends the kids who now live there. Photo courtesy of CAAM

where they have been living since the 2010 disaster. “All I want to do is connect with people,” Jake explained. “I want to be as sensitive as possible so I can feel what they are feeling.”

“It was a real eye-opener for me,” Tad admits. “Jake always says that music in its purest form is emotion. You could sense the power of music. It enhances your appreciation of him as an artist.”

The consummate artist, throughout the film we see Jake perform solo gigs at prestigious venues across the country. We can only admire the guts it takes to walk out on a stage night after night before a packed house in a strange town with just a ukulele in hand—then proceed to hold that audience spellbound.

Watching the film, one also comes to respect the guts it takes to pack a camcorder and hop a flight to Hawaii with the mission of telling the story of one of the islands' most popular musical icons.

Mainly, we also come to appreciate *Life on Four Strings* for what it is—a testament to the boundless potential of life in spite of its limitations: of an instrument, of ethnicity, of geography or economic status. Collectively, both filmmaker and his subject inspire us to embrace the possibilities that await us—given the courage to live a life on four strings.

*Life on Four Strings* is co-produced by CAAM and Pacific Islanders in Communications (PIC). It is currently playing at film festivals across the United States and Canada and is slated for national PBS broadcast in early 2013.

Continued from Page 8

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### Okinawan Proverb

Selected by the HUOA Uchinaaguchi Class Members

#### A Proverb of the month:

**Jinoo Ye Mun nu, Yana Mun**

じのー ういーむん ぬ やなむん

**English equivalent:** Money is both good thing and bad.

**Japanese equivalent:**

お金は良いものであるが、また悪いものでもある。

### Uchinaa-guchi (Okinawan language)

#### Word of the Month

#### November

**ris-shin, n.** [risshin] 1 Advancement in life; success in life; a rise in the world. 2 Marriage (for women). Also **disshin. -sun, vi.** To marry (for women).

#### December

**chira-chira, adv.** [kirakira] Sparklingly; glitteringly; dazzlingly, **-sun, v.** To glitter; shine; twinkle; gleam.

(Excerpted, with permission, from the *Okinawan-English Wordbook*, by Mitsugu Sakihara, edited by Stewart Curry, University of Hawaii Press, Honolulu, 2006)

# HUOA SCHEDULE OF EVENTS

*Mark Your Calendar!*

# HOT

"HAWAII OKINAWA TODAY" SCHEDULE

## January 2013

- 9 Administration Committee meeting, 7pm followed by the Executive Council meeting
- 12 63<sup>rd</sup> HUOA Installation Luncheon & Uchinanchu of the Year Celebration, HOC
- 16-18 A special "Exhibition of Peace" (Open to the public) Messages by Children of Okinawa: posters, essays & poetry Presented by the Okinawa Peace Memorial Museum Location: Serikaku Chaya at the Hawaii Okinawa Center; 10am-5pm, Monday-Friday
- 19 2pm-5pm, Saturday
- 21-22 10am-5pm, Monday-Tuesday
- 29 Board of Directors meeting, 7pm

## February

- 13 Administration Committee meeting, 7pm followed by the Executive Council meeting

### Classes • Other Meetings at Hawaii Okinawa Center:

- HUOA Sanshin: every Thursday, 7pm\* (classes start on January 10th)
- Ichigo Ichi E: 1st & 3rd Tuesday, 7pm\* (classes start on January 15th)
- Ikebana: 3rd Wednesday, 7pm\*
- Karaoke nite: 3rd Tuesday, 6:30pm\*
- Kobudo Taiko: every Monday, 7pm, contact Calvin Nakama 224-7374
- Monday Crafters: every Monday, 9am\*
- Okinawan Genealogical Society mtg: 3rd Saturday, 9am\* (first meeting only: January 26th)
- Uchinaaguchi: every 4th Thursday, 7pm\*

\*for more information, please call 676-5400

\*\*Subject to Change\*\* (entries as of 12/6/12)

Our premiere shows air every first and third week of the month on Monday, Olelo Community Media television channel NATV 53 at 7pm. The shows repeat every Saturday at 5 p.m., except any fifth Saturday of the month. Our show will not air on any fifth Saturdays that occur in 2013.

All Olelo shows are also streamed live online on the Internet at Olelo website ([www.olelo.org](http://www.olelo.org)). Some of the latest HOT shows are available "on demand" on the same website at What's On - OleloNet Video On Demand - Culture and Ethnic.

Please tell your friends and family to watch our shows. Jan 5, Sat, 5 pm - Part One of "The Cocktail Party", a play by Tatsuhiro Oshiro as presented at the Hawaii Okinawa Center by the Manoa Readers/Theatre Ensemble on October 26, 2011.

Jan 7, Mon, 7pm / Jan 12, Sat, 5pm / Jan 19, Sat, 5pm - Part Two of "The Cocktail Party", a play by Tatsuhiro Oshiro as presented at the Hawaii Okinawa Center by the Manoa Readers/Theatre Ensemble on October 26, 2011.

Jan 21, Mon, 7pm / Jan 26, Sat, 5pm / Feb 2, Sat, 5pm - Part One of the 15<sup>th</sup> Anniversary Celebration of the Tamagusuku Ryu Senjukai Hawaii, Frances Nakachi Ryubu Dojo, held on June 10, 2012 at the Orvis Auditorium, University of Hawaii Manoa.

Feb 4, Mon, 7pm / Feb 9, Sat, 5pm / Feb 16, Sat, 5pm - Part Two of the 15<sup>th</sup> Anniversary Celebration of the Tamagusuku Ryu Senjukai Hawaii, Frances Nakachi Ryubu Dojo, held on June 10, 2012 at the Orvis Auditorium, University of Hawaii Manoa.

Feb 18, Mon, 7pm / Feb 23, Sat, 5pm / Mar 2, Sat, 5pm - Show One of the 30<sup>th</sup> Okinawan Festival at Kapiolani Park on September 1 and 2, 2012. This episode features the Opening Procession with the HUOA Club Banners, shiisaa, chondara, and the Paranku Clubs of Hawaii; the Formal Opening Ceremonies; and a Dynamic Calligraphy Performance by students from Miyakojima, Okinawa.

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