

Nā Momi Ho‘oheno

PRECIOUS GEMS



EPISODE 3



Naomi Noelanioko‘olau Clarke Losch

NĪNAUELE ‘IA E MANU BOYD

- 0:00** **Nā Momi Ho‘oheno Wehena: Prelude kī ho‘ālu music by Ke‘ala Kwan with opening credits**
- 0:16** **Kēhau:** Aloha and welcome to Nā Momi Ho‘oheno, a Hawaiian oral history series produced by the Ho‘okahua Cultural Vibrancy Division of the Kamehameha Schools. Naomi Noelanioko‘olau Losch was born and raised in Kahuku, O‘ahu, and is a 1963 graduate of Kamehameha Schools. While in high school, she was enrolled in a vocational program called Bishop Museum workshop, taught by Dr. Donald D. Kilolani Mitchell. The museum was their classroom, and it was there that Noe would form a close bond with Pat Namaka Bacon which led to her meeting Namaka’s mother, Mary Kawena Pukui. Both women would be major influences in her life and career. As a kumu to many and a respected scholar, Kumu Noe has dedicated 40 years of her life to teaching Hawaiian language and culture in the University of Hawai‘i system and has generously volunteered and offered her expertise by serving on countless Hawaiian-focused boards, charities, and projects to promote the well-being of our lāhui. Please enjoy the conversation as Kumu Noe gives us a glimpse into her life and her lifelong commitment to education. Aloha!
- 1:42** **Manu:** No hea mai ‘oe?
- 1:46** **Aunty Noe:** I was born and raised in Kahuku. My father worked on the plantation and my mother, my mother was from Lahaina. She was a Chan-Wa. Her mother was a Saffery. And my father was born in Waikīkī and raised in Kālia. They met...Well, she went away to school after graduating from Kamehameha. She went to beauty school in California. And when she came back, she was a beautician and she worked at the Niumalu hotel. And I think one of the Harbottles introduced them and so then they got married. And then he went to Kahuku because he was very interested in animal husbandry, in cattle and horses and stuff. As a matter of fact, he wanted to go to Kamehameha but my grandpa said no because only street car conductors and policemen come out of Kamehameha. And maybe at that time that was so. And his uncle was a trustee. So he said one night his uncle came for dinner and he said. How’s school? My father said, “I quit.” He was at Roosevelt. And he quit. He said, why? He said because papa said I cannot go to Kamehameha.

He said, “why don’t you send him”? And that’s when he said only street car conduct... and so my dad quit school and he went out to Kamehameha [Kahuku] because Ione’s uncle, Sonny, was head of the stables for the plantation. So he went out there and that’s where he was all the time, you know.

3:38 **Manu:** And so Kahuku today, is kind of, ua ‘ano like nō paha me kou wā kamali‘i.

3:45 **Aunty Noe:** No, not at all.

3:46 **Manu:** Ok, let’s talk about what was Kahuku like i kou wā kamali‘i?

3:50 **Aunty Noe:** Oh, it was a vibrant community. Although even probably before then it was even moreso. The trains used to run through there. We had a theater. I don’t know if you’ve gone out to Kahuku lately. They have the shrimp trucks and all that swap meet looking people. But there used to be a restaurant, a bar, a theater, a pool hall. But the pool hall was on the bottom of this structure that was probably related to the railroad. It was across from the railroad tracks. But I think they used to have, there was like a ballroom upstairs. There were toilets on the bottom which were no longer functioning. But Kahuku is no longer there because all the houses are gone. Where I lived, it’s gone. I lived in Walkerville. And I lived on 1st Avenue. When you say 1st Avenue, they said oh wow, big deal, yeah? There were four houses there. And it saddens me when I go back to Kahuku because it’s no longer the Kahuku I grew up in, yeah. And there were churches there. There was Catholic, Protestant, the Buddhist and just in Malaekahana, just over the bridge from Kahuku was Episcopalian. You know, we were a thriving community. And a few years ago, they had the last bon dance. Because the congregation was so small that they couldn’t support the church and so they were no longer there, which was kinda sad. There was even a boxing ring. When we were kids, we used to have sumo wrestling. Or we would play sumo wrestling in the yard and stuff. But Kahuku is no longer Kahuku to us because there are a lot of people now who are mauka of the hospital. That’s all new. And so when people say they’re from Kahuku. I’d say, oh, who’s your family? They’ll mention it and it’s nobody I know. They all came in after.

- 6:23** **Manu:** Maika‘i. So, ē. First of all, let me apologize. Because I made an assumption that because to me, it’s so country, that oh! it must be like how it was before. Now I understand. But I wanna take you a little bit further down the road. And only because I have memories but what are your thoughts about Kawela?
- 6:47** **Aunty Noe:** Oh, Kawela was off limits. Only people who had properties there. And even the plantation, have a plantation house, but it was only for the managerial, the haoles that lived in... We even had haole camp. We had main camp, you know, different camps. The rank and file didn’t have the privilege of going to Kawela. I went because my classmate was the manager’s daughter and we had a party there but otherwise we couldn’t go to Kawela Bay. They had a big sign, Keep out! Residents only.
- 7:35** **Manu:** There was a pond over there.
- 7:37** **Aunty Noe:** Oh that’s yeah, Lupenui. I think Murial Lupenui’s place who had the pond. But my mother’s friend leased it, I guess. Because I remembered going there and seeing the fish in this pond. It was a natural pond, yeah. On the Hale‘iwa side. I think maybe Ione’s family is, I think somehow she’s related to Lupenui.
- 8:04** **Manu:** Further south from there is Pa‘ipa‘ialua and right after that is Paumalū. So Pa‘ipa‘ialua is where Aunty Pua‘ena Beamer, Uncle Mahi them, Uncle Sonny. Tell me about because Aunty also speaks about Paumalū and Kaunalā. But Paumalū because you have a memory of that too. And maybe ka mana‘o o ia inoa.
- 8:30** **Aunty Noe:** Oh Paumalū. I don’t know. I would have to look up in the Place Names book. But I know she says Kaunalā. But I think Kawena says it’s Kaunala. The weaving of lauhala, like ulana.
- 8:52** **Manu:** Maika‘i. Let’s go a little further. I’m going to get to Kamehameha shortly. But what about Hale‘iwa, Anahulu or that area because is that where you would from Honolulu have to go that way or did you go the other way?
- 9:05** **Aunty Noe:** No, we always came this way.

9:07 **Manu:** Ko‘olau way. Oh. Tell me about traveling around the island i kou wā ‘ōpiopio.

9:15 **Aunty Noe:** Well, the only time we went to town was for the dentist. We went twice a year and we got sick – all the time, you know, motion sickness. And so I remember when we’d come into Kāne‘ohe and we’d start down where Hawaiian Memorial is. It was going down and once we start going down, we’re gonna turn into the path to the pali and it was murder. I mean, we’re in the backseat. We had a two-door car when I was real little and we’d start up the pali. And oh! And my mother knew we would lua‘i. So when we’d get ready in the morning, I had my slip and my panties and my shoes. No dress because we’re gonna lua‘i. And my brother with his t-shirt, you know, I mean undershirt and socks and pants. No clothes, I mean the outside clothes. So we get to the top and it’s like oh! Thank God it’s almost pau. But still it’s winding. And we see the poinsettias, you know, that part. Or that pond. It’s like, oh, pretty soon. But we parked at Rosecrans. Rosecrans was a parking lot behind the Blaisdell hotel. Get out of the car, lua‘i, then put the clothes on. That was the ritual. And then we went to our dentist was in Alexander Young hotel. 3rd floor, Doctor Brash. Adrian Brash was our doctor. He was my father’s dentist too when he was younger. And funny we didn’t get sick going home. But maybe it was the scary part about going to the dentist, you know. But oh! I remember passing the Alexander Young hotel bakery, I thought was so beautiful and Kress store, oh Kress was sparkly, had such nice things and oh! they had colored popcorn. You know we’re from Kahuku. We never had colored popcorn. And they even had this ice cream sandwich with like a waffle, what like a waffle, it not it wasn’t waffle. But it was like a biscuit with the ice cream in between. And oh! too good. And then the highlight was to eat at the counter in Kress. But the two kua‘āina would be with my mom. Usually my mom. My dad was, you know, didn’t come. But we don’t want to sit away from my mom. So sometimes there’s a man and a chair and then two over here. So we said I don’t wanna go sit there, you go sit, no. So the man would move so that we could sit together, you know. But that was the highlight to go to Kress’s and ... you know and then, of course, my mother would say oh! Girlie!

How embarrassing when she'd call the girls "girlie" because, you know, today everything is self-help, you know. But back then, they had people to help you. And that was the difference. So every six months we came to town. And I knew my way from, you know, Rosecrans through Kress on Union Street and then to Alexander Young hotel and back. Oh! and maybe Liberty House was kind of far. Oh Woolworth's was over there in the corner. But I remember years ago I was talking to somebody that my mother, my mother also sold insurance and so we had a picnic. So this girl said, where are you from? I said Kahuku. She said, Is that near Kapahulu? I said, I don't know. I didn't know where Kapahulu was. Real kua'āina. So, yeah, so growing up in Kahuku we didn't go far. But we came on the windward side. Very seldom did we go the other way.

13:39

Manu: Tell me about your grandparents or the older people in your family when you were young. Did you know them well? Were you very close to them? And how they may have influenced you?

13:52

Aunty Noe: Well, my grandma Chan-Wa lived in Lahaina but she would come visit. And she died when I was in the ninth grade but she would come and visit. And I remember she would talk because I was ho'okano, you know. Overripe mango, I mean. She would eat that with rice. And I'm thinking, oh my God! You know, it's dripping and the rice. And she said, you know, she would talk about the Robinson girls and I'm thinking, who the hell are the Robinson girls? Because she said, you know, those Robinson mo'opuna they eat. You know, they're not ho'okano like you, and you're just ho'okano and I thought, so I don't care, you know. But I never knew my grandfather because he died when my mother was at Kamehameha in the 7th grade. And he was from China. But he was very, very successful in business. He had a poi factory. He had a market, he had a general store, meat market. He had, I think, a lo'i kalo in Olowalu because the Saffery's were from Olowalu and Ulupalakua and Lahaina. And so that was grandma. And I remember, you know, I wanted to sleep with her. And my brother could, but she wouldn't let me sleep with her because she said I moe 'ino and I said, but I want to sleep with you. No, you go sleep in your own bed, you know.

And then on my father's side, my dad's mother died when my dad was 11. She died of breast cancer at 38. So, I never knew his mother. But my grandpa Clarke lived in Makaua with his second wife. We went there almost every weekend. But I guess I was such a kua'āina because Clarke told me, Grandpa Clarke said she only grunts. She doesn't say very much. And he died when I was like in the ninth grade also, before my other grandma. And so I wished now that I had talked more. But you know, just grunt, I guess. Or just you know, real kua'āina, yeah.

16:28

Manu: So Makaua is by Ka'a'awa, that over there (On that stretch) I want to go back to what you just said about moe 'ino. What did your grandmother, describe what that actually means?

16:40

Aunty Noe: Because I would kick her, you know, I cannot just sleep and just stay in one place. I think I would kick her and maybe hit her and stuff, so you know. I looked up moe 'ino the other day because I was thinking, I grew up with that term. And it's like having nightmares and stuff and just, you know, unrest and stuff, and that's me. Even now, I go in my bed and I fix the covers and everything. By the next day it's all, you know, all terrible. So I guess she had a point.



- 17:13** **Manu:** This is not, just a comment because I also was very privileged to sleep with my grandma until I was about 13 years old and my uncle said like I cannot any more. My grandma was born in 1895 in Niuli'i Kohala. Lived in Kapahulu, not far from Kahuku. But the things we learned from her, I might have been a moe 'ino kid as well. But one of the first things I remembered from her is the term kīhei pili (kīhei pili) You don't hear that any more (My grandma used to make kīhei pili). Tell me about kīhei pili.
- 17:53** **Aunty Noe:** Ok, kīhei pili that I knew, my grandma used to sew and she would make kīhei pili for us and they were like patchwork quilts. And they were light and she used all kind of scrap material. And one thing I remember my father's chicken feed. My father had, we had cattle and we had livestock at home and the scratch feed used to come in printed bags, cloth bags. She would take that, I remember she would make dad a shirt and then she would use that fabric to make kīhei pili. So it's a light blanket, a patchwork blanket.
- 18:39** **Manu:** When you went to Kamehameha were you a boarder?
- 18:41** **Aunty Noe:** A boarder.
- 18:42** **Manu:** What year was that and tell me about where you were before and how it was suddenly going to the big school on the hill.
- 18:51** **Aunty Noe:** Well, I tried out for... my mother wanted me to go 7th grade. I said no. I'm not going because she went in 7th grade. I just didn't want to hear it. Then, somebody I knew got in 9th grade and I thought, or was going to 9th grade and so I thought oh! I want to go. But I didn't get in for ninth grade. I prayed everyday after that that I'd get in to 10th grade, which I did. And so, you know, now they don't have boarders, I think, from O'ahu. Back then from Kualoa out and Pearl City out, you boarded, you know. And so I boarded with my classmate from Kahuku. And we weren't the best of friends. It was like oh my goodness! This is my roommate. But then we became real close, you know. But it was strict. They gave us a list of clothes that we could bring. Seven panties, seven this, you know. But the day students could bring, could wear anything. But there was no lipstick, no makeup. So all of the day students had rubbed lips, and you know, because they all saw the boys, right? And of course, it wasn't co-ed when I was there.

The co-ed didn't happen till '65, I think, and I graduated in '63. And so it was very strict. If it rained, we have to have socks on. Or peds. You didn't have just bare feet and then you couldn't wear sleeveless and your neck, you know, had to be... your collar or whatever couldn't be too low. No slippers. Oh! I remember my first year we went to football game on campus, I think Mawaena field. So I wore what, you know, I thought was good. So I got there I had two cousins who were seniors. So I sat next to one of them. And she looked at my pants. She said, why did you wear that? And I said, why? She said, you cannot wear jeans out of the dorm. I said, "But nobody said anything." and it ruined the whole night. I was so scared I was going to get punished, right. And so after that I never left the dorm. I mean, it was really strict. Today, I think sometimes they need to have more standards. Although I think, do they have uniforms in high school? In the high school? ('A'ole au 'ike. Shorts and polo shirt.) Yeah?

21:41

Manu: Who was your favorite teacher at Kamehameha and what was your favorite course?



Aunty Noe: Well, what I should say is ok, when I entered Kamehameha in the 10th grade, well, before I entered Kamehameha in the 9th grade at Kahuku in my ultimate wisdom as a 9th grader, I decided not to take algebra. I was in the A classes all the way up until then. And I thought, I'm gonna take general math. And I didn't have all the college prep stuff. So when I went to Kamehameha, they tracked us. The first three sections were college prep. So there was ... and I think according to the section, your language was determined like the A section. Although they change from A,B,C section to 1, 2, 3. Like we didn't know the difference, right? So the first section they took Latin. The second, yeah, was French and then Spanish. And then they had clerical so they had steno, clerk typist, library science. And then there was the vocational. They had print shop, bindery, and what they called Bishop Museum workshop. Well, I thought that's what I want. It's not like now where you pick and choose. So, I was in Bishop Museum workshop. And so that's where Paulette [Kahalepuna] and I were in. And so we went to the Bishop Museum Monday, Wednesday, Friday in the morning and we helped, I don't know if you knew Ku'ulei Ihara? Well, she was a liaison for the DOE and she did all the school visits to the museum. And so we gave tours as students there. I mean we knew that 55 foot, you know, whale, and 2 1/2 tons and all that stuff. We also did stuff with Dr. Mitchell. We made kōnane boards. And we practiced or tried dyes and, you know, different things. So we did that junior year and then senior year we went in the afternoon and did other things and so that was, that was what gave me, you know, my interest was there. And so when I graduated, I asked Dr. Mitchell about working at the museum. Oh! Another thing in Junior year we had work experience. Every junior had work experience and so we had to either work in the library or wherever and my work experience was at the museum in the director's office. We helped put together the Sites of O'ahu. At that point, it was not one volume. It was only reference material for libraries and stuff. And so there were like, I don't know, maybe 12 or more little binders that were for reference material in the libraries. And it wasn't until later that it became one and available to the public. So we collated that and so, and that's when I got kind of annoyed with Dr. Mitchell because he said he had a copy of that. And he said Mrs. Anderson too, she typed it all. I said but Kawena only has the culls. She never got a full copy and yet a lot of that was her material. When they talk about an informant talking to so-and-so, she was the one that did the interviews.

But, yeah so I guess he was my favorite teacher and Miss Dottle. She was there and this is before Gladys Brandt didn't come till the next year, after we graduated, yeah so.

26:15 **Manu:** Tell me about Ellie Williamson, who was at the museum. Did you know her at all? (Yeah, yeah) She was Kawena and then maybe talk about Kawena a little bit too and how that influenced you.

26:27 **Aunty Noe:** Yeah, well, I remember Kawena had already retired from the museum. Although she used to go to LT, Lili'uokalani Trust, with Ellie to do the, talk to the social workers about ho'oponopono and Hawaiian cultural stuff with Dr. Haertig. And when I had started at the museum, like I said, she wasn't there. But I remember seeing her, just her gray-haired head peeking over the car waiting for Ellie to come out, you know, and take her. And I remember the name because her name in a lot of the translations for song contest and everything. And so I never met her until I guess when I started taking Pat home, yeah maybe, but it was in the 60's, because I graduated in '63 and I started working the museum. My first, very first job was at the museum as a Curatorial Assistant in malacology. And so Dr. Kondo was the boss. And so he asked, we were talking, and he said, so I had just graduated, he said, so what are you going to do? I said, I'm going to the university and I'm going to major in anthropology. My BA is in anthropology. He said, so why aren't you working downstairs? And answered I said, well Dr. Mitchell said they don't hire in anthropology and you do. He said, well did you look into it? I said, well, Dr. Mitchell, you know kua'āina, Dr. Mitchell, said - he said, today after lunch, he said, I want you go downstairs, introduce yourself to Marion Kelly. She was the secretary at that time. And tell her you want to volunteer your freshman year. And I said, oh ok. So I go back to my desk, I was doing, I was doing something. He came by and he said did you go down? I said, no. He said, go now. So I went down and you know, miss kua'āina, I said, I introduced myself. And I said, I'd like to volunteer my freshman, you know, next year. And so she said ok. So I went to the museum every Tuesday and Thursday. My last class was maybe at noon. I rode the bus to and from. I spent more time on the bus than actually working, but after that I got hired that summer and I worked throughout my undergraduate years, and even after I graduated.

Mrs. Kahananui wanted me to teach Hawaiian. That was not my, you know, my thing was Anthro. I would've been happy at the museum. But she said I'll come out of retirement. She was already in her 80's. She said, I'll come back so you can be my Grad Assistant and I said, I wanna work. I don't want to, I don't want to keep going to school. And she said, oh ok. But then I thought about it and I thought, well, the museum, you know, they always depended on grants. And they didn't have a grant so then I applied to College of Ed and I got in. So I started. And lo and behold, you asked me about Ellie, Ellie Williamson. She said, what are you doing after graduation? I said, why? She said, I want you to, I want to hire you. They got an NSF grant. And so now they had money. I said, you know, once I make up my mind about something, I don't change, I said, but I just got into the College of Ed and I'm gonna do that. She said, oh! Well, Yoshi wants to talk to you too, Sinoto. So I went to him and he said, I want you be my assistant. I said, and that's what I wanted to do too, but I had made that commitment, I said, I cannot because I'm gonna go in College, you know, College of Ed. So I got into the College of Ed. I was still working at the museum, but part time. And so, yeah I worked at the museum and went through the classes. Sarah Ayat...Sarah Quick...Sarah Keahi and I were classmates. And there were five of us from fourth year Hawaiian: Sarah, Larry Kimura, Ho'oulu Cambra, she was Zaneta Richards, right? Pat Maukele and myself. And so we were in 5th year. And so then the only person who was teaching Hawaiian as a language was Sarah, so I observed with her and then in the spring of '68, I practice taught with her. And because I already had a BA, when Dr. Mitchell went on his Hawaiiana mobile, I subbed for him. I taught his classes at Kamehameha. And then, then I got my degree, well, I didn't finish. I needed one more class. But I didn't wanna, you know, I was ok. I didn't get the state certification, but I was ok to, you know, teach. But I decided not to. I was at the museum. And so then they offered me a position as an assistant in Anthro, which is what I wanted. And I know somebody told me, I think Adrienne Kaeppler said, Mrs. Kahananui was not happy because they kept me at the museum. But, so I worked with the collections for several years. And then in '81, no '69, I went to Japan with the Alumni Glee Club as a dancer. And while I was there, Dorothy Kahananui's daughter, Dorothy Gillette, was the director. So when I got back I got a call from Norman Rian who taught music at Leeward and he also was looking for a hula teacher.

I said, I'm not a hula teacher. I said, but I can teach language, so he referred me to somebody in the Language Arts department and that's how I started the program at Leeward, teaching Hawaiian first one class or two classes. Then it became four and by '71. That was in 1970. By '71 I had a full-time position, a tenure leading position.

33:57

Manu: I remember hearing of Dennis Kamakahi crediting you as his kumu 'ōlelo Hawai'i at Leeward. And he became and had grown into an amazing you know, Pua Hone, Wahine 'Ilikea, and all these songs. Tell me about, what do you remember (Dennis? Oh! Kamakahi) Tell me about Dennis Kamakahi.

34:24

Aunty Noe: Oh! You know, he was a sweetheart. And I think he was one of my early students like I think he might have graduated in '71, you know, and he came to me and he said, you know, he said, I have a problem. I said, what's that? He said, I have an opportunity to do, to join the Sons of Hawai'i or stay in school. And I said, you know Dennis, I said, what do you want? What is your passion? He said, well, you know, I wanna join them. I said, you know, if that doesn't work out you can always come back to school. And so he did and he became, you know, what he became. But he was such a lovely man and I really like Dennis, yeah.



- 35:15** **Manu:** What was in your best recollection, what was Kawena Pukui really like and how did she make you feel?
- 35:26** **Aunty Noe:** She was very welcoming, always, you know, she was so interested in anything, you know. And she wrote every single day. Every single day, about anything and everything. And if you talked about something, she was interested in that and wanted to know about it. But she also had a sense of humor. Have you ever heard ‘Aukā Kula? The chant? You know, she taught it, she taught it to Ka‘upena.
- 36:01** **Manu:** Yes, and that’s his favorite.
- 36:03** **Aunty Noe:** Right, and so you should hear her do it. I mean, she would say, I don’t even know the words but, you know. She’d go hmmn teh, you know. And it was so cute. But yeah, and she was always willing to share, you know, and never scold.
- 36:26** **Manu:** Before we go back to hale hō‘ike‘ike ‘o Kamehameha, what was Founder’s Day like when you were young at Kamehameha?
- 36:37** **Aunty Noe:** Well, we sang the songs and we went to Kekūhaupi‘o but we didn’t go up, well I don’t remember. Maybe our senior year we went to Mauna‘ala, yeah. But it wasn’t as big a thing as it is today, yeah, yeah.
- 36:49** **Manu:** Song contest was another, you know, that was a big thing. And that was also at Kekūhaupi‘o when you were there or was it up at the auditorium?
- 37:01** **Aunty Noe:** No, Kekūhaupi‘o, yeah.
- 37:03** **Manu:** Kekūhaupi‘o? So tell me some of your song contest memories. Maybe a song that you sang or something that you remember that you can share with the haumāna because today they’re learning all kinds of different things. Fancy arrangements, last year was all very traditional. Pehea Ho‘i Au, Ku‘u Lei ‘Awapuhi and those kinds of things. But tell me about your thoughts.

37:25

Aunty Noe: Well, I think because of tv, it's become more of a music festival, yeah. And I know even Noe Māhoe, we talked about this. It's not a contest anymore. There used to be a prize song and a choice song, ok. The girls all sang the same song, from, I don't know, if the freshmen didn't sing. Was 10th graders and up. Now I can't remember but we had a prize song so everybody sang the same song. And then we had a choice song, so each class had a choice song. And the boys did the same. And in the intermission was community singing, which I think today, the hō'ike seems to be more important than the contest. I think, and probably because of tv, they have to kill time or something. But I think it's changed, you know. When people sing different songs, it's no longer a contest because, you know, a judge might favor one song better than another song or the difficulty might be different, you know, and it's not the same. It's not, they're not on the same playing field, you know. And so, I mean, I was a judge for a couple of, you know, years a couple of times and, you know, it's just not a contest when you don't have the same song. And I think hō'ike seems to be the big deal, you know. Were you in hō'ike, you know? And I'm sure the classes feel, you know, the contest is important, but, to me, the hō'ike seems to take it away, yeah, so.

39:20

Manu: What was the most difficult thing you faced when you were teaching, either at Leeward or at Mānoa? Trying to get people interested in 'ōlelo Hawai'i.



Aunty Noe: Well, I think they took it because they were interested, you know, because they had a choice. They didn't have to take Hawaiian. I think many people, well, they didn't come from families that still spoke Hawaiian because many times their parents didn't speak Hawaiian. And maybe their grandparents spoke Hawaiian. And then, what I usually get annoyed about when someone would say, Can you translate my name? So I said, you know, it's not easy to translate a name. You can give a literal translation but that doesn't mean it's the right translation. So I remember this one, I told her what the name and she came back and she said, my grandma said that's not right. Then why the hell did you ask me, you know. I said then listen to your grandma. But I know, speaking about names, my aunt married a, well her husband had this name so I said, what does uncle Charlie's name mean? She said, oh! It's about a hunchback. I said, is it Kekuapu'uheleikealoali'i? She said, yeah, because he's a Makekau. And Kawena happened to tell me about that name. And it's not about a hunchback because in one of her travels with Dr. Handy to interview a relative of my uncle, you know, Kawena was an unknown. So she went to see Jenny Makekau, this woman. And, you know, she came to the door and that's what this woman said. Kekuapu'uheleikealoali'i. It's a riddle. And so Kawena went like this (Aunty Noe makes a hand and arm gesture) and then she was welcomed. It's the niho palaoa, you know, it looks like a hunchback and it goes before the chief. You know, it's in front of the chief. And so that was the name of my uncle and Jenny Makekau was his aunt. So it's a family name. And so, I told my aunt, like I said, it's not, it's not about a hunchback. I said, it's a niho palaoa. She said, oh! And then another, I had a student. She said, Kumu, what is - my daughter's name is Pu'uheana. And that's another one Kawena told me about, right. I said, that's your daughter's name? She said, yeah, you know, you know the pu'u is a mountain and I don't know where it is. I said, it's not a mountain. She said, well what is it? I said, it's a heap of corpses. She said, what? I said, it's a heap of corpses. And she was a relative of Kawena's and Kawena said, that's a name she didn't pass down because of the nature of the name. And I think it was because of the slaughter of the Ka'ū people at the hands of Kamehameha. She said, you sure it's not a mountain? I said, yeah, I'm sure. Yeah, so you get stuff like this and it helps to have the background. But then I don't have the answer to everything. But what I did have I would share and, you know, pass it down, yeah.

43:14

Manu: Pu‘uheana was actually her aunt. Kawena’s aunt. And we’ve performed, we learned of Poli‘ahu that she really wrote for Pele Sukanuma, her daughter. But you look at Kawena’s collection, almost every line from Kawena’s Poli‘ahu is from Pu‘uheana’s much longer text about that really being in Puna but looking up to Mauna Kea. That’s amazing. How do you see today kēia mau lā, ke alahele a kākou e hele nei? Because language, or identity or what? What are your thoughts about to our po‘e keiki today of where we’re at and where we came from and where we might be going?

44:11

Aunty Noe: Well, that’s a hard one. I think, I think the family is important. And what parents pass down to their children is important. And as far as being Hawaiian, a lot of families, especially young people who are parents, you know, today, don’t have the Hawaiian background. Although maybe more people now do with the, what do you call, having learned language and culture, you know. Because when we were growing up, nobody knew about the overthrow, I mean, they didn’t talk about things that are addressed today. And, so, maybe there’s some hope that people will be, will feel better about themselves being Hawaiian because I know my aunt, one of my aunts, my mother’s sister, who I won’t name names but I said, I always wanted to be more Hawaiian, right? So I said, Aunty you sure we not more Hawaiian? She said, oh my goodness! No, because then we’d be lazy and good-for-nothing. And then I thought, I can’t believe you said that. But she bought into that, you know. And, you know, today I think is a better time on being Hawaiian than it was back then because they were looked down upon and not treated well because they were Hawaiian and, you know, after a while, you buy into that, you know. You don’t feel good about yourself. I think a lot of the problems with our people in prison are because they don’t have a good self-image, you know. And they’ve been put down and they don’t have the background to make them proud. I know my cousin, David Parker, used to go and teach, you know, at the prison. And I think, you know, that helped in their self-esteem and, you know, feeling good about who they are, yeah. So, I think with kids knowing more about their Hawaiian background, they can be proud. And I tell them not arrogant, you know, I said don’t be arrogant. Because we know how it feels for people to put us down. So, you know, be proud, but, you know, ha‘aha‘a also, you know.

I said, but don't, somebody used to tell me, oh Waters Martin he said, I remember you said, what? But don't, what was it the word I used, I said, don't, you know, my mind is not. Don't be arrogant but don't something about, I can't remember.

47:09 **Manu:** Maybe don't grovel.

47:11 **Aunty Noe:** Don't grovel, that's exactly. I said, but don't grovel. So whenever I used to see him he said, don't grovel. I said, right. I said, because we're just as good as anybody else. But don't be arrogant about it, you know, so be proud but not arrogant.

47:28 **Manu:** What are your thoughts about Hawaiian blood quantum?

47:32 **Aunty Noe:** Oh don't get me started. That's a very, you're gonna get me tearing. I think it's unfortunate that the Hawaiian Homestead started the quantum, you know, because it's divided us and I think people will say, how much Hawaiian are you? And it's painful when somebody say you don't look Hawaiian. Where's your Hawaiian? In your big toe? And I think, why are you saying that? Sorry. I wrote a poem about it if you'll read it or somebody can read it. Do you know who Albert Wendt is?

48:43 **Manu:** W-e-n-d-t (Yeah) Is that related to the Maui one?

48:50 **Aunty Noe:** No, no. He's Samoan.

48:52 **Manu:** Oh yes, yeah, yeah, yeah.

48:56 **Aunty Noe:** Anyway, he's the co-editor of that.



49:00

Manu: Ok, so I'm gonna, na'u nō e heluhelu i kēia.

Blood Quantum by Naomi Losch.

We thought we were Hawaiian
Our ancestors were Līloa, Kualī'i and Alapa'i.
We fought at Moku'ōhai, Kepaniwai and Nu'uānu,
And we supported Lili'ulani in her time of need.
We opposed statehood.
We didn't want to be the 49th or the 50th,
And once we were, 5(f) would take care of us.
But what is a native Hawaiian?
Aren't we of this place?
'O ko mākou one hānau kēia.
And yet, by definition we are not Hawaiian.
We can't live on Homestead land,
Nor can we receive OHA money
We didn't choose to quantify ourselves,
1/4 to the left 1/2 to the right
3/8 to the left 5/8 to the right
7/16 to the left 9/16 to the right
15/32 to the left 17/32 to the right
They not only colonised us, they divided us.

Read by a 25% Hawaiian. Just a little bit about, a comment about that. I say this and I don't mean to hō'eha pu'uwai in anyway, but I'm happy 'cause when you cry, I cry. Keoni, he's already crying, I know. I don't even have to look at him. I remember, I don't know, I'm kind of a nerd, but in my grandma's house in Kapahulu I remember either my dad or my grandma saying, and they were very kind of prominent but very ha'aha'a, that kind of thing. Because it came up somehow that I was maybe working on something in 7th grade about 'āina ho'opulapula. And I remember my dad, I think, saying that that program is not for us. It's for people who needed the program. It may have intended (It's a rehab, it's a rehabilitation) well, to cause the sprouts, the ho'opulapula. So my dad was half Hawaiian but he never applied for Hawaiian homes because they worked and what. So I think that that's, maybe we can talk about that. If you don't mind to go there and the question would be then, what do you think about entitlements for Hawaiians?

Aunty Noe: Well, with the Hawaiian Homestead, well what my understanding was, it was to rehab Hawaiians, you know. You get on. You get better. And then you go off. And then you can buy, you know, in the community. I had an aunt that worked in the office years ago. And she said this lady came in with five children, sleeping in the car, parked by her sister's house and the little ones would go in the house and she and the bigger ones would stay in the car. And they're the ones that needed, you know, the 'āina ho'opulapula. Then this man comes in bragging about his place and he got the boat and everything and she thought, you should've seen the lady that came. She's the one that needs and you can afford to go off, but he figured, well, that's mine, you know. And I remember talking to my students about that and I remember one person, I mean, she was very much against what I said. She felt it was an entitlement. And I thought, no, it's to rehab people so that they can move on. But I mean today, who can afford to buy today? Other than trying to get on homestead, you know. But I think people see it as an entitlement, you know. Just like getting into Kamehameha. Before, if you were Hawaiian, and adopted by non-Hawaiians, you could go to Kamehameha. If you were a non-Hawaiian adopted by a Hawaiian, you could go to Kamehameha. Then they stopped that practice. And so somebody, I remember we talked about in a Harriet O'Sullivan, and we had a group talking about hānai, and you know, adoption. And so the thing was, was that right to do that? I know Ka'upena was very annoyed because he knew people whose child couldn't get to Kamehameha because he wasn't Hawaiian, but he was adopted and raised by Hawaiians. And so, I guess because there's so many Hawaiians that want to get in, they said no. No non-Hawaiians. I mean when I was there, the faculty's children could go to Kamehameha and then I think when Dr. Bushong came, they stopped that practice, yeah, so. I don't know. People see it as an entitlement, I mean, somebody like let's say Nainoa Thompson applies, he doesn't have to, but people say well he can, because he's Hawaiian, you know. I mean, to me, you don't need it. It's not there just because you can have, you know, this place. I just think it's for people who need it. It was for the rehabilitation of people. And even the quantum, I think Prince Kūhiō wanted 1/32 and then they made it 1/2. So, you know, and people don't choose to be the quantum that they are. I remember years ago my kids were at Kamehameha. I think, I don't know if it was Keala or Manu and they did a pie graph of their ethnicity.

So they said, because I'm part Tahitian too. Very little, but it's there. They said, mom, on the pie graph the Tahitian is like just one line. It's not even a section. I said, you know, as Kawena said, at one time, there was a full blooded one. I said, it may not be much, but without that ancestor, we wouldn't exist. So I said, so I count it, you know. No matter how small it is, yeah. At one time there was a pure blooded one, so.

56:15

Manu: What is your favorite Hawaiian food? Or any food. What do you like to eat?

56:24

Aunty Noe: I like to eat lomi 'ō'io. I prefer lomi 'ō'io over poke and I like ake and wana raw wana. You know Aunty Honey Ka'ilio? Our grandmas were sisters. Yeah, so she's a Saffery too. And you know, when she made Hawaiian food it was so 'ono. And so people said, oh you not going take kālúa pig? I said, no. I can get kālúa pig any time but you know, the raw stuff, yeah. But I learned to eat ake when I was older. But my dad used to eat that. My mother never ate anything raw. Not even sashimi or anything, so that's my favorite.

57:06

Manu: She's from the Lam-Ho family and they lived in Pākole and uncle David, her husband and they were the masters. They did all the 'ūniki ceremonial things and all of that. What about because you danced with Aunty Maiki and all of them. Tell me about that, your favorite hula. What songs you like.



57:25

Aunty Noe: My favorite is Mī Nei. Yeah, I love Mī Nei, yeah. And it was, I was surprised when I got chosen to go to Japan because I wasn't as, I started taking hula, I think in '68, because I had gone to one of her concerts at McKinley and oh I was taken by it. So I went to hula and I was dancing and somebody was coming that night to talk to the girls who were going so, she said, Naomi stand by Kathy Kasparavich-Arnold. So I stood by Kathy and then I went back row. I never liked to dance in the front because I gotta copy, right. So anyway she said, no. Stay by Kathy. And so I said, oh, ok. And then she told the girls Mr. G, Sammy Guerrero was coming to talk about the trip and I thought, how nice. You know, I didn't think oh I wish I could go because I figured, you know, these kids were used to going. So then when they came she said, Naomi do you want to go to Japan, I said, really? I was the oldest, but the least experienced, you know. So she said, you wanna go? And I said, yeah. And I thought, oh! I was teaching a class at Punahou summer school. And then I thought oh, maybe I can get someone to take it over and so I sat with them and it was like I was pinching myself. Ooh, Kathy, we're going Japan. And that was the first time away from the islands. I never went to the mainland or anywhere else until it was 1969. Yeah, so, it was good, yeah.



59:15

Manu: That's awesome, so. I think we got a lot of stuff already. What you think? Well, in fact, before we even continue, I'm just gonna sing you a couple of lines of Mī Nei. Mī Nei, to me, is really interesting. Charles E. King, who we all know in our Kamehameha world. But he writes this song from a perspective of a woman. You know, it's really odd that, describing this, apparently, he was infatuated with a teacher at Kamehameha (Is that right? Oh!) So he's asking pehea 'o mī nei? Ke huli hele a'e nei 'oe. But he is the woman in this song. He's actually doing it from her perspective so...

Ke huli hele a'e nei 'oe
E ake ana e kō
Ka 'ano'i a loko

Ma uka ma kai
I 'ō i 'ane'i
Kāu huli 'ana
I kō ka 'i'ini

Pehea nō ho'i
Inā ma 'ane'i
Kilohi mai 'oe
I nēia u'i

And so on. So, now and then maka nei (yeah) Kā'ili pu'uwai, neia mau lima, nēia po'ohiwi. What, tell me about Aunty Maiki Aiu. What your memories are of her.



1:01:22

Aunty Noe: You know, she made you feel like the most beautiful dancer in the world. You know, she, she just was so 'olu'olu and corrected you, but lovingly corrected you, you know, and yeah, she made you feel like a beautiful dancer, you know, yeah. And so sometimes we would come up. This is at Ke'eaumoku, when the hālau was at Ke'eaumoku. We'd go up the stairs. If she's not there and sometimes she had April or you know, somebody else take the class. We'd peek and if she's not there, we'd go home. And she'd scold us, she said, these girls are there to teach you and it wasn't the same, you know. But, yeah, so she was a good teacher, yeah. Of course, Aunty Lōkālāia was her kumu, yeah.

1:02:22

Manu: Lōkālāia Montgomery was a truant officer. And that's how she met Maiki.

1:02:30

Aunty Noe: She was her probation officer.

1:02:33

Manu: Because she was playing hooky. She was a bad girl. And Lōkālāia, with her uniform with her badge picked her up and then turned her life around because she was in all kind of pilikia. Tell me, so your godmother is Lōkālāia Montgomery. Maybe that'll be the last part and we'll get a shot of that beautiful picture of the lei 'ia 'ana i ka pua 'ilima. And the fat kind, the kind Aunty Honey Lam-Ho, Aunty Honey Ka'ilio, used to make. And she'd make the fat and most beautiful. Tell me about Lōkālāia Montgomery.

1:03:08

Aunty Noe: I didn't meet Lōkālāia until I was in Concert Glee and we went to Kona. We did the Big Island. And so I heard about her and I knew she was a curator at Hulihe'e and so I guess we had a break that morning. We had entertained the night before and before we went to wherever we were going, I thought, I'm going to go say hello to her. I've never met her. And so I asked, I think, the woman that was there said oh! She'll be coming. So I waited on the back porch. So she was coming up the stairs and so I introduced myself. And first thing is, she looked at my bracelet, well wasn't Lōkālāia. She said, it should be Lōkālāia. And I thought, that's not my fault, you know. But, yeah, so after that, whenever she needed, you know, because she was at Hulihe'e. If she had to come to meetings at Hānaiakamalama, I would pick her up and, you know, take her to the meeting and then take her back.

1:04:22

Manu: Yeah, so, maybe one last thing. Just tell me about your career. Who did you become as an employed professional? Because everybody knows you as Kumu Losch. So, my cousin, Kathy Keala, she was (Oh! I love Kathy) Aunty Jalna's daughter. She always referred to you as Kumu Losch. So tell me, 'o wai lā 'o Kumu Losch?

1:04:50

Aunty Noe: Well, Kumu Losch started from the museum, like I said. I went to Leeward and I was at Leeward for 24 years and I started the program there. And the kids were from the west side. You know, a lot of them were from the west side. I remember I used to tell them there is life beyond Aloha Stadium because I remember they had to, they had to buy books, well we didn't have the newest books. Pua's book was still mimeograph and we had to get them from Professional Image in Mō'ili'ili. So they said, Kumu, where we gotta go? I said, oh, my goodness! And so I was able and then I talked to the manager's book store and he said, you know, we're gonna have to add, you know, stocking fees and stuff, he said. But if you can get them to bring 'em, he said, they can get it for a cost. I said, fine. So I got some books, I, you know, paid and my department chair called me in. He said, are you selling books? I said, what? He said, there's been a complaint that you're selling books. I said, I'm not making any money, but it's for the kids so they don't have to go to Mō'ili'ili and get lost in town, you know. And so, I told him I said, well gang, somebody reported me for selling books. So you folks have to get your books in town, you know. And so, and I never knew to today who did that. But so I stayed at, I did workshops for food preparation because I was a member of Hui Kūkākūkā: the Paglinawan's, the Kalauokalani's, Noe Māhoe and her husband, a bunch of us did Hawaiian cultural stuff. We did a Hawaiiana badge with the Boy Scouts and we used to go to Pupukea and have workshops. So I taught them how to, Black Ho'ohuli was my student. And so he would have us come out to his place and they'd do an imu and while the imu was going, I showed them how to make laulau. And we would kālua the laulau. And while that was going, I would show them how to make poke and even lāwalu fish and different things. And when we opened the imu, then we would have pā'ina. And I did that for several years. And one year it rained so hard and so I called Black and I said, so Black, what does it look like? He said, you like steam 'em? I said, so what does it look like? He said, real wet. I said, cannot make an imu? So, well, he said, you no like steam 'em? I said, I really want an imu. So, we did have an imu.

Dug the mud, well, it dried a little. But, we did have the imu and so I had that a while and one year we went to somebody's house and I showed them how to pound poi. You know, I had this Ke'ala 'Ōhi'a. He was a native speaker but he didn't know how to write Hawaiian. So he came to school. Oh Papa 'Ailā came and remember Papa Kalāhikiola? They came. He was cute. He called and we had an NEH grant to work with native speakers and stuff, and so, that's how I met Tuti Kanahele Sanborn and this Papa Kalā called me, he said, I wanna come to school. You think I can come to school? I said, oh sure! Because he said he heard Papa 'Ailā was coming because I think Papa 'Ailā had classes out in Nānākuli and so they came. And Mrs. 'Ailā would sit outside. He said, she no like come inside and so I told her, go ahead, sit outside. And so, but it was sad because after one Lā Kūkahekahe, I think, he got sick and he died during that semester. But she was so sweet. At the funeral she said, oh Papa loved your class. He liked to go, he liked to go school. You know, but, so I had a lot of, oh! And Mrs. what was her name? Emma Jean Kalānui, I think. She was in her 80's and she came to school. She wanted to, because Leeward, a lot of the community colleges were open door. You know, they didn't have to take any entrance exam. And then I was hoping to teach at Windward because it was right here and so I applied for a position because they wanted to teach Hawaiian and so I started the Hawaiian at Windward. But they didn't have a full-time position. So I started that and then I was still at Leeward. And then in '94, Ruby Johnson was retiring so I applied for a position there and I was hired at Mānoa, yeah. So then I stayed there and then before I retired I was head of the department of Hawaiian and Indo-Pacific Languages and Literatures. And that was before we formed Hawai'inuiākea, yeah. And they asked me if I wanted to be director of the Hawaiian Language program. I said, no. I said, it was easier dealing with all of the languages rather than just the one. I said, lawa, you know. So, so I was at Mānoa for 16 years and retired at the end of 2010.

1:11:20

Manu: When you were at Leeward, and by then Sarah Nākoa's book *Lei Momi o 'Ewa* was already out and I'm certain, because that's all that area, how did you know her? What did that publication with all of the place names around Keawalau.

1:11:43

Aunty Noe: I didn't use that because it was too advanced for the kids. I mean, I only taught the first 2 years. We did the huaka'i, you know, Queen Kapi'olani's huaka'i to Queen Victoria's Jubilee. And even that was kinda pushing it, but I didn't do, what is it, Nā Lei Momi o 'Ewa? Yeah, yeah. But I yeah, didn't use that. I think they used it in the (....wā 'ōpiopio, anyway) But she was a special lady. She was nice. I remember Kawena talking about her working at the archives. I think she said she was Sarah Konia at the time. Then I guess she married Nākoa, yeah.

1:12:32

Manu: Yeah, she also taught at the Kamehameha Schools Extension Education program. So, it used to be up above behind Konia, interestingly, at the Ka'ahumanu gym basement and she taught her classes there. Was so interesting. And you had mentioned so many names and we'll just go and leave it as is. One of them, I'll just share with you is Mrs. Quick. Sarah Keahi. Because she went to Pauoa Elementary School and my grandma was a teacher there. And she told me when I was very young. She said it was because of my grandma that made her want to become a teacher. (Is that right?) And then Kaipo Hale was also a student of hers over there as well. So maybe one last, well we have more than a 3-hour show, but I mean what about Ka Ho'ona'auao 'ana? What about education? Why is that your realm in your life?

1:13:30

Aunty Noe: You know, my mother used to say, oh Baby, I want you be a teacher. And I thought, I don't wanna teach, you know, and so she passed before I became a teacher. But I have cousins, my aunties, 2 aunties or 3 aunties taught. My cousins taught. And so it was just, I mean even when I was working at the museum, one of my cousins said, why don't you go teach? You're not making very much. You know it's not about the money. I mean I learned so much at the museum because I work with the collections. I mean, I handled stuff that people don't have. I mean, I know what it's like to hold a lei niho palaoa. And all the different treasures that we had, you know. I mean I was able to see, I saw Lonoikamakahiki and Liloa before they were taken, you know. I took care of them.

But education is so important, you know. I mean, I remember this one man. He was a retired army person and he said, You know, Kumu, he said, going to college really opens your mind. He said, my brother-in-law reads the newspaper and that's the word. Never mind, whatever is in the paper is real and that's the only, you know. He will not take any, you know, distractions from that. And he said, he doesn't really question what he reads. I said, well, at least you have a chance to broaden your horizons and look at different, you know, different perspectives, yeah. But Sarah, Sarah and I have a connection too. Because her great grandfather worked for my grandparents. And so, when I taught with her, she gave me one of her palaoa rings, you know, and I said, wow, you sure? I mean, you know, give your sister or no, she said. I want you to have it. So I have a ring from her, yeah. So, we remain friends.

1:16:26 **Manu:** She's been a long-time member of Māmakakaua. (Right.) And, you know, there was a time, I thought she was 'ōma'ima'i.

1:16:34 **Aunty Noe:** She was. She had a problem. I think open heart surgery.

1:16:39 **Manu:** But it was a big problem and so I didn't know she had even, I mean, honest to God. I saw her at some Kawaiaha'o church or something and I was like, Mrs. Quick! And you know I'm everyone's favorite student (Aunty Noe chuckles). Nah, but anyway, but she's a Papakōlea, that's where she's from and all of that. Aww, that's awesome. I don't think, I don't want to ho'oluhi iā 'oe but thank you again. I've learned so much right here.

1:17:11 **Aunty Noe:** I think today they need a good education and again be proud to be Hawaiian. Learn what you can about being Hawaiian and even, I know my son's daughter goes to Kamehameha and she's in the what 6th grade, and when he's gone to meetings, the parents that he sees, he says he feels privileged that he had the background that he has because the parents are just so hungry for the information that they learned from their kids, you know. And so I think it's now the parents are learning from the kids, you know, which is a good thing because many Hawaiian younger parents. Even people I went to school with, they didn't have much of a Hawaiian background.

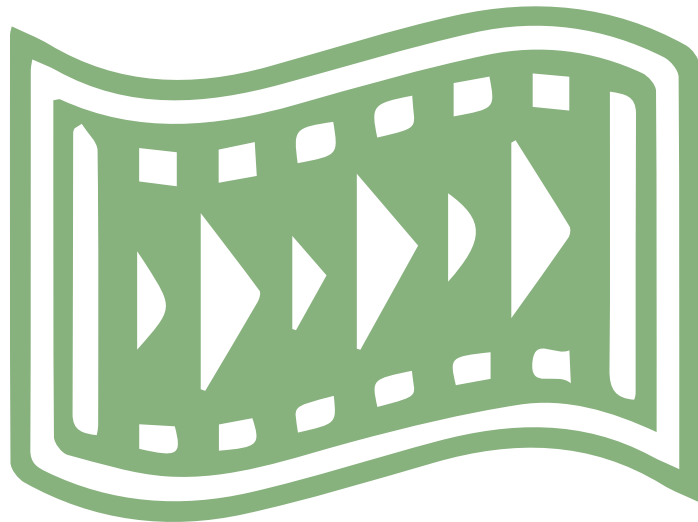
Even though many of them came from and they were more quantum wise or more Hawaiian than I was, but they lacked the understanding or background. And I didn't grow up with a strong Hawaiian background, but there were things that we did that other people didn't do, you know, or know about. I mean, my daughter was talking about writing a book about her hair being pūkalakī. That's the term I heard a lot about my hair. My hair was wangaz, but anyway, it was my friend in New Zealand, Selena Marsh. She was a poet laureate, first pacific islander, she the first pacific islander. She was born in New Zealand but she's 'afakasi (she's Sāmoan-Haole) and she's a poet laureate, and she wrote a couple of books. One was "Mop Head" because her hair was you know, everybody teased her and everything but she was the first to get a doctorate from Auckland University and she even went to read to the queen of England yeah and so you know she was even put down for selling out because this is the queen and the British have colonized so many places, but she said that's not the point – the point was that she's educated and she's proud to be who she was. She's also Tuvaluan and she went, and she didn't read to the queen, she spoke her poem and I'll show it to you after so well. Again, it's being proud of who you are and where you come from and you know share that when you have a chance and don't be arrogant, but don't grovel.

1:20:17

Manu: Anyway, this is Blood Quantum 2. (Ok.) It says:

Wat? You Hawaiian, you no look like! How much Hawaiian you?
One sixteent?! Ho bra, so little bit, whea stay? In yaw small toe?
I tree quata, yeah, and we live homestead, too.
You no can, heh? You no mo' nuff blood.
Wat? Mo'okū...wat? Wat is dat? Genealogy?
Oh, I dunno dat kine stuff, my mudda she know.
How you know dat kine stuff? Yaw mudda went teach you?
You can talk Hawaiian? Wow, I no can, but I get the blood.
My mudda no can talk Hawaiian. I tink her grandmudda could.
Dey wen use Hawaiian when dey like talk stink about my mudda dem.
Wow, you can talk stink about us too now.
Ho, even if you get little bit Hawaiian blood, jes' like you mo' Hawaiian.
Cause you know Hawaiian kine stuff and can talk Hawaiian.
You sound jes' like my grandfadda but you no look like.
No can tell who is Hawaiian now days, yeah?

Mahalo for joining us!



Nā Momi Ho‘oheno

PRECIOUS GEMS



KAMEHAMEHA SCHOOLS®