HO'OKUMU A HO'OKELE E HO'OMĀNA:
AIA KA MĀNA I KA LEO ‘OPIO MAOLI

Acquiring Energy and Sustenance through Building a Foundation and Crossing Seas:

It can be found within the voices of Hawaiian youth

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Mahalo - Acknowledgements

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To my dear kupuna, teacher/advisors, other 'uncles' and 'aunties', and friends,

If possible, please listen to the first audio track of my story, which is a pule, or prayer, before reading the first written section... much mahalo! Also, at the back of this first section is a glossary of words that some of you may be unfamiliar with...okay, go listen, go listen, go!
Kumuhana/Hopuhope – Topic, Purpose, Target Population, Agendas

The primary purpose of this thesis is quite clear and simple: *haku mo'olelo, one that provides an ala for the leo and m Ana' o of four ‘opio maoli to be heard.*

There is one burning question which fuels this primary purpose, and that is, “What mea momi do these ‘opio maoli have for us?” ‘Us’ includes the readers, regardless of gender, ethnicity, age and origin, and, more importantly, all ‘opio maoli of today and tomorrow.

The target population this mo’olelo aims to benefit places ‘opio at the center, with those ‘opio involved at the core of its inception perhaps benefiting more than most.

At the same time, makua can find mea momi within these voices as well, especially makua who are still struggling to find and define their kuleana, and their alapono toward fulfilling it. I would humbly remind makua readers that these leo ‘opio are, at the source, a reflection of m Ana and m Ana’ o from both the makua generation themselves and from the kupuna who came before them. I made a small-kine drawing for those like me who remember printed materials better when it's a picture:

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1 A translation to American-standards English: the creation of an account or story, one that provides a channel or path for the voices, thoughts, feelings, and ideas of ‘Native Hawaiian youth’ to be heard. ‘Opio roughly translates to youth, and refers to a stage in life, rather than a specific age. Makua refers to the parent generation. The ‘opio I focus on are actually well into transition toward the makua stage, but I loosely refer to them as ‘opio because relative to makua in their 30’s, 40’s, and 50’s, they are quite young and new to this makua-type kuleana. Finally, both Maoli and ‘oiwi have been used to denote the indigenous people of Hawai‘i. Rather than a racial category, I conceive a Maoli or ‘oiwi person as someone who traces their genealogy to ancestors here prior to Western contact, when notions like ‘race’ first began to exist as a concept for ‘oiwi people in Hawai‘i, much less an issue! See glossary for definitions of individual words.
My aim is toward the center, but even the outer circles are part of my target! So, for all those who fit in this target population, but especially for those at the center, I offer one response, but no answers, to my burning question: Palena’ole na mea momi a ua mau ‘opio maoli nei no kakou apau! In other words, within each of these ‘opio that I highlight in this mo’olelo, there are infinite amounts of ‘answers’, or implications, for both young and old, for native and non-native, and for any reader, listener, or ‘indirect beneficiary’.

That these ‘opio have mau mea momi palena’ole, or infinite invaluable implications, for us all is just one reason why I feel it is important for their lelo and mana’o to be recorded and heard. Another, as implied above, is that much of what an ‘opio maoli has to say is a reflection of what they’ve learned from their elders, both Maoli and Western. Here we can listen to how traditional Maoli knowledge may be meshed with Western ideas that are pono to Maoli people, in a modern-day context. Hearing the voices of these ‘opio would also indirectly provide a channel for the voices of a number of the countless makua and kupuna whose time in the spotlight has passed without their voices being properly and adequately heard.

The indigenous voice lacks the presence it deserves in academic discourse and publications. It is rarely heard, and often stifled, muffled, taken out of context, belittled, or toned down. The young indigenous voice in the world of academia is almost unheard of. Faced with the same treatment, or lack thereof, that their Maoli elders face, ‘opio maoli must also deal with living in a society where youth are considered inferior in intelligence, ignorant, a burden, and overall, a part of the problem, not the solution. Youth receive token gestures through special appearances in conferences, panels, newspapers and journals, but rarely are their voices listened to with enough seriousness and appreciation to result in action, and/or a continued part in the process of discussion and decision-making.
Even more rare are studies which focus entirely on indigenous youth, not for the purpose of studying and analyzing them as part of the problem, but for listening to what they have to say, on how they may help themselves and others to increasingly become part of the solution.

These reasons alone are important enough to warrant a topic focusing primarily on 'opio maoli. But before these motives are a few basic, underlying reasons for my choice of both topic and purpose: I am 'opio maoli o Hawai‘i, and we are in Hawai‘i. It is in my interest to take what little steps I can toward assuring that Hawaiian voices are placed at the center of discourse in Hawai‘i that deals with topics and issues on Hawai‘i. ‘Opio, especially those who are well into transition toward makua-type kūlana and kuleana, as are all the ‘opio maoli I highlight in this mo‘olelo, deserve a share of this center space, provided they recognize their place under the mutual respect and care of their elders. Since I am relatively in the same stage of life as these ‘opio maoli, it is a particular interest of mine to have voices from this particular sub-group of Maoli people heard. And whatchu tink, my interests alone should self-justify the validity of my topic, no?

These particular ‘opio maoli were chosen partly because they are close friends who I am comfortable with, and partly because their past achievements already deserve to be recognized and emulated. Also, their present state of being and behaving is one that I know I really like. Granted I am biased, as they are each good friends of mine, but I also sense that this is the consensus among the great majority of people who cross their path. Further, what appears to be their future general direction in (and outlook on) life is one of promise and inspiration. And for my last reason, I return to the burning question I ask, and my response. By opening themselves to the mana and mana‘o of the generations before them and of their surroundings, each of these ‘opio has unlimited amounts of valuable mana‘o, which includes mana and a‘o, to offer anyone who listens.
This mo’olelo will hopefully convey the infinite nature of mea momi these ‘opio have to offer, but without using an infinite number of pages! So, I try to focus and guide this mo’olelo without limiting, excluding, or sub-dividing what they have to say more than is necessary to focus and guide!

A side benefit of such focusing efforts is that is provides me parameters to better select and place the large wealth of ideas and feelings contained within the spoken words of these ‘opio. That way, rather than briefly skimming by hundreds of valuable ideas and feelings without showing an applicable connection, I can loosely group their mana, a’o, and mana’o in a way that more effectively raises a handful of inter-related themes or ideas (Note: this mo’olelo emphasizes themes and ideas. It does not make disconnected ‘points’ or mana-sucking ‘arguments’). Once the idea is raised, implicitly or explicitly, it is up to the reader to draw their own conclusions, or not.

At the same time, if the haku of a mo’olelo aims to aid listeners/readers in their (our) mea momi-seeking process, the style of presentation can be adjusted accordingly. For my purpose and my target population, a personal mo’olelo, with various voices and various styles of voices, such as ‘olelo Hawai’i, pidgin, American English, and ‘academic’ jargon, presented in various forms, namely written, audio-recorded, and live, seemed to be the best fit for this reciprocal, ‘give-take’ process. For any readers concerned or curious about the methods, style and protocol that I choose in researching, creating, and presenting this mo’olelo, I explain in the Ho’akaaka sub-section of this Ho’olauna, coming up soon.

[but first, back to the ‘ipuka of Kāne‘wai lo‘i for just one long moment…]

Makua Makawalu noticed Mo’ike at the edge of the pack and noticed her nervousness. She tried to send her a smile and some positive energy. Even if they chose to do their ha’awina with a hui, as was encouraged, each haumAna had met individually with a kumu of their choice to work together in developing standards and guidelines for that seemed pono for tackling the ha’awina.
Makawalu had to convince Mo’ike that she understood how uncomfortable she was speaking in front of others, but in various kūkākūkā, makua and ‘opio in the ‘ohana alike brought up how they felt sharing a haku mo’olelo aloud would be just as important and beneficial for the creator as for the listeners, and as beneficial perhaps as the creation process itself.

Mo’ike was shy, but she secretly loved to act. Haumāna were welcomed and even encouraged to develop their mo’olelo in ways that weren’t necessarily focused on writing. They could compose mele, oli, and yes, hana keaka. The words would also be written down, but the focus would be on the actual oral presentation, for this is where the power of expression lies in these forms. Even if a haumāna chose to express their mo’olelo through visual art forms, including video and computer graphics, the spoken explanation would likely be more effective than the write-up in conveying the artist’s emotion, incentive, intent, and creation process.

Even after Makawalu somewhat convinced Mo’ike to push her boundaries and perform a skit in front of the others, Mo’ike was still uncomfortable that she had not read enough books for this project, compared to what she was used to reading in prior assignments, especially at her previous schools. More crazy was that the primary sources for a mo’olelo she wrote was a story she heard from her grandmother and a dream! Makawalu reminded her how Kumu Noe had mentioned that if a haumāna learned well from storytelling or ‘talking story’, then as long as the person was a source appropriate for their topic, that would be fine. And besides books, journals, and newspapers, the internet, videos, songs, plays, and yes, even dreams, were all valid kumu ‘ike. Haumāna were encouraged to take knowledge and inspiration from as many and as diverse an amount of sources as they saw fit, and then use this to create something of their own. An opinion, an interpretation, a story – shared in the form of mele, oli, or ha’i mo’olelo, including the hana keaka form.
My primary source of inquiry and research fits my primary topic – ‘opio maoli. If my main purpose is to provide a channel for their leo and mana’o to be heard, and I hope to convey many of the mea momi they possess, then what better source to turn to than the ‘opio maoli themselves? I entertained the idea of also talking to their makua, kumu, ‘ohana, and hoaloha. While this could have possibly given me tidbits of information that the ‘opio were too shy or humble or forgetful to share, I would have faced the problems which arise with any indirect source: biased agendas (whether conscious and collaborative with the ‘opio’s agenda or not), possible misunderstanding and miscommunication with the primary source or with the researcher, possible faulty recollections, and simply choosing to say things that the ‘opio themselves wouldn’t, in a manner that they wouldn’t.

I thought of reading a bunch of books and articles on indigenous youth, particularly dealing with issues of identity and empowerment, since I think these concepts are interconnected with major themes and ideas that I feel these ‘opio represent. In fact, I even followed up on this idea. Besides facing the same problems you face when referring to human secondary sources, there was another problem: there were no books written on ‘opio maoli as positive bodies of insight and inspiration.

What existing literature that I did find on indigenous youth and their identity and empowerment was problematic for three major reasons. First, they were written by makua, nearly all of whom were non-maoli (not indigenous to their book’s area of focus). Second, every such book or article I came across had more words in them written by makua than by the youth themselves! And third, each work took the angle that ‘opio maoli, at least prior to following the implications of their book, were a part of the problem.
This tendency in Western academe is confirmed by the work of Linda Tuhiwai Smith, *Decolonizing Methodologies*, where she states that non-native research, “even those with the best of intentions,” makes a natural link between the term indigenous and problem…” It is easy to see then, how their research “often simply affirms their own beliefs…” (Smith 92) I imagine Smith would concur that Western academe assumes a link between the problem and the ‘opio side of ‘opio maoli as well.

As Smith continues to elaborate, she also confirms my strong belief that the answers lie among us: “… for indigenous communities the issue is not just that they are blamed for their own failures but that it is also communicated to them, explicitly or implicitly, that they themselves have no solutions to their own problems. This view is exacerbated by media and politician rhetoric about the general hopelessness or corruption of indigenous communities… (which) sets up the conditions for nurturing deep resentment and radical resistance from indigenous groups.” (Smith 92) While making no effort to hide the problems and yes, resentment, that does exist among many ‘opio maoli, this mo’olelo turns to positive, exemplary ‘opio maoli as primary sources for inspiration and ‘answers’, rather than books by non-maoli makua who at best, capture the shells of the mana of these youth in their voiceless words.

None of my sub-agendas, whose foundations lay in the broad themes or alapono I lay out in the next section, seemed to be a direct match to these written sources. For example, one of the main sub-agendas I had for myself was to see how the mana’o of ‘opio maoli, as expressed through the spoken voice in music or chant form, can help guide us toward realizing an ideal Hawaiian nation. No written source seemed directly pertinent to this. So, it was hard for me to read more than a section or two of any book without feeling that I was only continuing to read out of interest and/or obligation, and not direct relevance to creating my mo’olelo. To demonstrate the mana of leo ‘opio, I needed to listen to and record them talking, singing, or chanting. If I was setting out to
refute what others had to say about words, ideas, or topics that I was incorporating into my mo’olelo, or even if I was hoping to find affirmation from others that what we (these ‘opio and I) had to say was valid, then I would have read on even longer than I did.

So at two different points of such realizations, I returned from this type of Western-standard research and focused primarily on talking story with the ‘opio maoli. While I have had countless numbers of conversations with these ‘opio to become familiar with their ‘ano and mana’o, both before and during this haku mo’olelo process, I have a handful of talk-story sessions with each where we actually found the time and convenience to record focused conversations (that were audible and not accidentally erased!).

While we did ‘talk story’ sessions and not interviews, when I did ask questions, I tried to make them wide and open-ended, unless it was a question to clarify or better understand something already said. After the first recording or two, I would ask more specific questions based on a combination of ideas they seemed to feel strongly about and themes I felt their ‘ano, mana’o, and ola represented.

The long and laborious transcription I went through I saw, in hindsight at least, as an equivalent to a thorough re-read of a written source. Listening to a conversation a number of times as you attempt to transfer it to a written equivalent (or edit to a shorter audio piece with some sort of thematical organization) allows you to better remember, understand, and digest what your sources have to offer.

I already mentioned briefly earlier that I use a variety of styles, voices and mediums in my mo’olelo. Just my choosing the words ‘haku mo’olelo’ gives a hint at the way I perceive my thesis and its writing/recording process from start to finish. I aim to haku, or create, and not destroy, criticize or analyze. I produce a mo’olelo, or story, and not an objective analysis,
scientific study, historical essay, or academic journal submission. I pay homage and living practice to ‘oiwi maoli words, traditions, and protocols, side-by-side with haole words, traditions and protocols that do not conflict with my Maoli-centered agenda and Maoli-influenced style of creation and presentation.

I create a story by taking from sources within, such as my own experiences and mAnA‘o, and from external sources, such as the mana of akua and the elements that surround us, the mAnA‘o of an ‘opio maoli like Noelani, or the inspiration of a book written by a makua role model, like Vilsoni Hereniko. This mo’olelo-creating process is my ala toward a goal of presenting readers with an interesting and digestable way to intake as many mea momi, as many kumu mAna, as they choose, particularly those which fit nicely in the four main ideas I feel are implicated by these ‘opio maoli in their action and words (I explain these four ideas, or themes, in the next subsection).

If in this process of creating something new and Maoli I appear to destroy and criticize something old and haole, then… that’s how it appears! In some situations this may be the case, and in others, not so! Regardless, it is not my focus nor my intent. Likewise, if in practicing Maoli and/or alter(d)-Native traditions and protocols I appear to be challenging haole or conventional ones, so be it! I compromise only when necessary to graduate, and apologize only when I feel I have been disrespectful or heva-full. Like the lava flows of Pele, many times the process of creation includes elements of destruction. In my reality, this is a fact of life in these tumultuous times.

In turning away from what poisons our land or breaks harmonious cycles of nature, we plant huli and hua, requesting permission only to the gods and to the caretakers of a place (in many times and realms, this is ourself). If in our ‘kalonizing’ efforts we must decolonize and detoxify our minds,
then this is what we must strive for. Pushing the boundaries and rules set by haole academia over centuries past is just a small part of the decolonizing aspect of kalo-nization.

Many have done it before me, and I am thankful to them for creating many more cracks, holes and outright breaks in these walls to freedom of expression style and self-determination of what is ‘knowledge’ in the university. I can choose to squeeze through the holes. I can climb my way through the smoke and rubble. I can also deny the existence of these walls with complete confidence in my alter(d)Native, Kalo-nized reality, continuing down my alapono painless and worry-free. Hmmm...

In case I am not completely self-convinced that there are no walls, I personally look to Vilsoni Hereniko, Kanalu Young – and I know there are many others - as models of ‘boundary pushers’ and ‘wall breakers’. The closer I understand and follow their paths, the less likely I am to have to push boundaries or break walls, and if I do, I will be better equipped to do so.

While I was impressed with his whole book, there are two things in particular within Hereniko’s Woven Gods that I look to as exemplary of what I am trying to do in both method and style. In chapters 4 and 5, Hereniko includes lengthy segments, if not the entire transcriptions, of interviews he conducts, in a rather casual, talk-story style, with four Rotuman clowns and a native of the island noted as a historian. In this section, the source of his knowledge was given more space and voice than Hereniko’s. And in many ways, this is how it should be, don’t you think? I also noticed that with more than a selected phrase or two of a source’s words to look at, you have a much better context and feel of the conversation, which allows you to make a slightly more direct interpretation of someone’s words, especially versus a paraphrase or isolated quote.

In chapter 3, Hereniko writes a “fictional” piece from two perspectives, inspired by his “own knowledge and experiences of Rotuman clowning at weddings; they attempt to capture emotional
truths about clowning in Rotuma, something an ‘objective’ account cannot convey.” Emotional truths are still truths. That fiction and emotional truths are de-emphasized in western academia is more, not less, of a reason why those inspired by such means and ‘ends’ should follow their na’aau.

In many areas of his book, but especially in Chapter 6 where he creates a myth, Hereniko does just that. Here, his na’aau, his imagination, his dreams, and his creativity are his primary sources, even over books and primary documents. Wow! You can do that? And pass? Mean… I mean, uh, great! Hereniko wrote a story. Why can’t I write a story? He used things like imagination, gut instinct and a dream over a book or even a person to fuel his writing for that chapter. I’ve been having some crazy dreams lately… and I have some less crazy ones that I could use in my mo’olelo! Whether I do or not, its nice to know I have that option…

A native himself of Rotuma, Hereniko writes in his prologue, “I hope this book will encourage Rotumans and other Pacific Islanders to empower themselves with their own cultural heritage.” He also says that he wants to “imply that reconciliation among our many selves is a must, for our own sakes and for the sake of future research.” (Hereniko 11)

Couldn’t have said it better myself, which is why I thankfully use Hereniko’s words here to express this mutual hope that I share. Actually, I continue this technique because his encouraging words are ones that both inspire me and make me want to pass the message on:

“… let us search within, let us dig deep into our inner resources and those of our cultures, to discover how ancestral wisdom can inform our scholarly pursuits… instead of being defensive, let us talk to each other; instead of an ‘us and them’ mentality, let us explore the many different ways of knowing.” This next part is simple, logical, heartfelt, and powerful. He says, “Give my ancestors and their mythology as much credit as I give yours. Give my language – even if you cannot speak it – as much credit as I give yours. Give my rich cultural heritage with its storehouse
of wisdom much respect, for this I give to yours.” (Hereniko 11) If values, priorities, and styles of presenting knowledge do not fit under any of these, I would like to add them to this firm yet humble and respectful request for respect.

Young’s *Rethinking the Native Hawaiian Past* does just what its title promises. Two examples are the terms haku mo’olelo and ‘oiwi maoli. I choose these examples because these words appear frequently throughout the mo’olelo I haku about the ‘opio population of ‘oiwi Maoli (see??!), so here I can illustrate my point of inspiration while saving space on my glossary! They are also important concepts that deserve more than brief definitions.

Young uses the term haku mo’olelo (which I do not put in ‘single quotes’ or *italics*, by the way, because it is just as real a phrase as any other on this paper! ) rather than terms like historical account or objective analysis. Young argues poignantly that when he writes about his ancestors and his past, he is creating (haku) a story, or account (mo’olelo) of the past. So frequently wording it this way, as haku mo’olelo versus history, allows him to replace western terms – and thus notions, ideas, and connotations – that do not rub well with him, with terms that are more pilipa’a to his Maoli way of identifying and perceiving various aspects of the world. Young points out that “to refer to this work as a ‘history’, ethnographic, cultural, or anything of the kind, is a foreign imposition and a categorical convenience for those foreign to Native Hawaiian ‘ano. These impositions and conveniences only facilitate a superficial understanding of this work. Such a ‘pigeon-hole’ approach detracts from this study’s larger purpose – to understand haku and mo’olelo as Native Hawaiian categories within a worldview that Hawaiian word meanings support: a paradigm for ‘Oiwi Maoli thought.” (Young xii-xiii)

Just as Young’s work is a “mo’olelo about the kaukau ali’i and not a history of lesser chiefs,” my audio and written recordings comprise a mo’olelo about ‘opio ‘oiwi Maoli (‘opio Maoli for short, ‘opio for real short!), and not a story about Hawaiian youth. (Young xiii). Throughout this work, I
use words of Hawai'i because like Young, these words mean more to me, while freeing me from the connotations placed by Western academe and media on the nearest English equivalents.

Linda Smith cites Merata Mita as saying, "we have a history of people putting Maori under a microscope in the same way a scientist looks at an insect. The ones doing the looking are giving themselves the power to define." (Smith 58) By using our own words, we create our own where it connotations, and place the power to define ourselves right where it belongs – within ourselves. Our own words provide us a direct link to our own values, traditions, and epistemologies, allowing “ancestral wisdom” to inform our work, however ‘modern’, ‘Western’, or ‘academic’ it may be.

Perhaps it is already apparent that 'oiwi maoli, for Young and myself, at least, seems a little more specific and appropriate than English words, like Hawaiian. All words in 'olelo Hawai'i end in a vowel, and indigenous people of Hawai'i did not call themselves Hawaiian prior to being assimilated to the English language! That is not to say that amongst each other, many 'oiwi maoli, myself included, do not refer to each other as Hawaiian, or Native Hawaiian. Of course! We speak English too! We grew up with those words! Yet when containing your thoughts in the shell of the written word, there is more incentive to be careful about how you word things... the possible (mis)interpretations of using common words without much thought are endless...

Kanaka Maoli is a term that I like much better. Still, a kanaka is a person, which does not narrow things down much for us, and the word Maoli, which today has a connotation of native or indigenous, could also simply mean true, or real. There are many true people who are not 'oiwi to Hawai'i, meaning that they are not tied to this land by the bones of their ancestors. Young is one of many who helped me realize, that even if you have to ‘make-up words and phrases that already
exist' to better communicate your true thoughts and intentions, so be it! So do it! Main ting is you no cramp your style! Yeah, no?

Ke ‘ano haku – Style of creating and presenting story

My particular writing style and use of paper space and ink is rather peculiar. Thus it would only be fair to explain. Throughout my mo’olelo, I place the leo and mana’o of the ‘opio I highlight at the center of focus. In doing so, I use the mana of their spoken words to make the things I want to emphasize more valid and convincing to the reader. I pursue this underlying-but-not-conflicting sub-agenda in the same way that I pursue my primary agenda. One thing I do is play with the size and shades of ink, and the ways these shells of the spoken word are placed on the two-dimensional paper, as my narrator’s voice (taken from an earlier draft) tries to explain...

[As you may have already noticed, this story has much more use of parenthesis, boldface, and varied fonts than is typical. I use parenthesis and brackets as a narrator interruption, with intent of helping to clarify or expanding on a thought. You are obviously free to read or skip as you choose, but feel especially free to do so with words contained in parenthesis! Like these! But first, please note that boldface words tend to be spoken words of other people, real or author-imagined. If it is a direct quote of a person accepted as real outside of the author’s head, the font will be both bold and bigger! Have not you found it odd that in western academia, when a source of one’s knowledge or ideas is directly cited, it is in-dented – more margin-alized! – in smaller, scriglier font than the author’s own wordings! Aui! I no like that. Pay homage to the original source with due respect!

So kay, rememba: (tiny words in parenthesis), feel more free to skip. Bold and big, das my kaonalful (fulla-or not so?-subliminal) way of saying, “Eh, I like you read dis’!” So, what do if get da kine bold print inside da parenthesis?!? Aia…]

Besides giving credit where its due, a side benefit to portraying the leo of these ‘opio in big, bold font is that even when paraphrasing their words or referring to them in the third person for narration’s sake, I can make it very clear how and when I use their voice in chopped-up sections, even when I am using my own voice in a less subverted and more active manner. Take this example,
Mahina also feels that hula, along with oli and mele, was very important, especially for Hawaiians - cuz we're such an aural people - as our way of expressing ourselves and passing on knowledge... of who you are, your sense of place, how to act appropriately... It explains things for us... I think in a more tangible manner, cuz not everyone can go read a book or listen to a lecture, but pretty much anybody can listen to a song.

Compare this to the actual transcription,

Oh yeah... I think yeah... for any, most of us - well... but Hawaiians first but - cuz we're such an aural people, yeah, through our oli, through our mele, through our hula, our way of expressing ourselves and passing on, yeah, passing on knowledge, who you are, your sense of place, how to act appropriately... yeah I think that's what music is for Hawaiians... it explains things for us, you know, I think in a more tangible, its presented to us in a more tangible manner, cuz its, its, not everyone can go read a book, not everyone can listen to a lecture, but pretty much anybody can listen to a song...

Here I tried to provide an example that is toward the extreme of how much I would doctor a section of someone's speech, and thus unavoidably stray from the exact nature of their words. A series of dots between words or groups of words signifies a significant break in time between the moments each word or group of words were uttered. While an 'opio's story, idea, or future goal verbalized in one narrow space of time will tend to be contained within the same paragraph, note that other bits of their words related to the content of that paragraph may be added, in attempt to make what is being quoted stronger, more clear, or smoother in flow. These additions may have been spoken ten seconds prior to or ten months after the main words of the paragraph.
Much harder to spot are the subtractions between the series of dots. Usually chopped in the quest of conciseness, often with much tentativeness and regret, these subtractions could be half a second (an audible or inaudible ‘I’m thinking’ kind of filler, perhaps) or half an hour long. Sometimes words were also chopped because they would only confuse a reader who wasn’t there, or they were simply not meant to be read!

On any given sentence, a reader could choose to trust my intent for adding and subtracting, along with my ability to meet those intents, or they could see for themselves exactly how much I chopped and re-arranged by referring to the transcriptions².

Indeed, as author of this mo’olelo’s written sections and producer and editor of its audio sections, I inevitably selectively choose and compile thoughts of mine and others in a way that lessens the mana and purity of its original spoken form. That is because when sitting here typing or compiling audio tracks, I am of a different time and place in relation to the original source of mAnA’o. In attempting to be a conduit of another’s leo, I must filter, alter, and re-direct the nature and flow of the sustenance and essence of others’ mAnA’o. You may also call this process editing, (mis)interpreting, and (mis)quoting. I try to both limit these aspects of the compiling and creating process to times where it seems pono, and to acknowledge that I, like anyone else, constantly has at least innocent and/or subconscious intentions, or agendas, and I definitely do not claim, or even try to be in the mythical state of ‘neutral objectivity’.

Thus, my use of big, boldface is also an in-your-face reminder that in reading my written account of these voices rather than hearing it yourself, you not only miss the changes in volume, pitch, tone, talking speed, enunciation, emotion, and facial expressions, you also must trust (as deeply and as often as you choose) an intermediary (in this case, me) between you and the human source

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² Since I didn’t think many would be interested in doing this, and since I had a total of over 200 pages transcribed, a dozen of which are marked kapu, I did not include the transcriptions with my mo’olelo. They are available upon request to knakantis@hawaii.edu...
cited. The power to selectively choose, emphasize, and organize the words of these human sources lie in this intermediary’s hands. As an intermediary trying to emulate a conduit/vessel of voices, yet knowing I have agendas, biases, and interests (however pili they may be to these leo ‘opio), the least I can do is make the source of my written words, and the mana of the ideas they contain, clearly recognizable.

Finally, my writing style in some places throughout the mo‘olelo passes as U.S.A.-Standard English, or even ‘academic’ or ‘intellectual’, whatever that means. Other times, my writing language appears more conversational, or even ‘slangish’ or full of made-up words (though all words are made-up). Yet other places, I have words or phrases – sometimes even whole sentences (yikes!) – that are either Hawai‘i pidgin dialect or leo ‘oiwi, in written form.

I hope this does not offend or confuse anyone. Besides being my personal presentation style of preference, the major reasons why I chose this kapakahi mix of writing style is because it is most pili to the mix of speaking styles used by ‘opio maoli, the center of my target population. Most potential readers and listeners of this central target group would not only understand what I write or record, but they would better identify with and digest what I say when presented in this manner!

For them, constant use of parenthesis to define words they are already familiar with would be an irritating disruption, as perhaps would all this pre-emptive stuff! That is why I use parenthesis for other purposes, and include a glossary for the portion of those not at the center of my target population who may not understand every word, phrase or term I use. Sometimes these same people are the center of my target population when I write other pieces. In these cases, I explain potentially unfamiliar words right there in the text, in a word or two, if not a whole paragraph!

[Would it have been easier and less time and paper-consuming for all of us if I had just gone and printed up my mo‘olelo without this section? Oh well…]
Meanui, alapono no ka ho'okele 'ana – Major themes/ideas/ideals

By now, I hope my purpose and agenda has been made clear, though perhaps not specific. Here I present a number of phrases that you may call themes, major ideas, or alapono. I list these to show the reader what I have particularly focused on in digesting the words of these 'opio, and to show how I selected and grouped their words together the way I did to try and clearly raise rather broad and encompassing implications, so that we all may somewhat relate to them. In other words, while my primary purpose and agenda is to portray the leo of these four 'opio, I do so to also strengthen my own voice and sub-agendas. These sub-agendas, or interest-driven focuses, are actually not 'mine'. I believe they are of a larger consciousness and of akua. For some, including myself, important truths (particularly ways of viewing, thinking and feeling) co-exist and move freely amongst these themes, or alapono:

• Ho'okumu
  Ho'okumu iho ma na piko kino – Seeking grounding within, a relationship of comfort and awareness with oneself
  Ho'okumu i ko ha'i piko ‘aina – Seeking grounding within one's community, a 'sense of place'

• Ho'okele
  Ho'okele ke alapono o ko ha'i ola pono'i – Steering a proper path throughout one's actions in life
  Ho'okele ka huaka'i pono i kahi 'e – Steering a journey to connect with other peoples and places

• Mana o ka leo
  Mana o ko ha'i ha pono'i – The immense energy and power in the breath of one's voice, including the forms of mele, oli, or 'olelo, toward empowering oneself
  Mana o ka leo no kekahi i kekahi – The immense energy and power the breath of our voices has in empowering each other

• Halau Kū Mana
  Halau Ku Mana a keia wā – any place, or source, in times past and present where more 'traditional' methods and/or content were used to provide haumana with sustenance of body, mind, and soul
  Halau Ku Mana i ka wa e hiki ai – a possible alter(d)-native future place of learning, building upon these 'traditional' methods and sources of sustenance
These broad themes or ideas can be seen as alapono leading toward mAna, toward defining and affirming identity, toward empowerment. Much of what I felt these leo ‘opio maoli had to offer me, and what I also feel strongly about, fits loosely within these ideas and their implications. This is why I highlight them explicitly here and in certain narrative parts of my mo’olelo. In the remainder of the mo’olelo, I use the voices of the ‘opio maoli and myself to implicitly touch upon these major ideas.

Identity and empowerment are two concepts widely used in certain academic discourses that I feel are interwoven ingredients to each of these broad alapono. I include mana’o from the ‘opio relating to both ‘ano (identity) and ho’omana (empowerment), since it is so relevant and applicable to the four themes, or alapono toward mAna, that I personally found and focused on in my researching and creating this mo’olelo.

I invite the reader to use these four alapono and the notions of identity and empowerment as guiding instruments for sailing through this mo’olelo and finding what’s in it for them.

**Nā mokuna e hiki ai – Overview of sections to mo’olelo**

After this opening mokuna, each of the next three mokuna highlights one ‘opio Maoli. While I try to make implicit implications explicit, I leave explicit analysis in the sections highlighting individual ‘opio maoli up to the reader and the ‘opio voice navigating each section. In these sections, I try to listen to the navigating voice and steer myself and the readers through the mea momi that I think these ‘opio may be trying to lead us to in their self-reflection.

Note that while the mokuna highlighting the lives and the voices of Mahina and Noelani are written-recorded sections of my mo’olelo (Mokuna two and four), the mokuna highlighting Kapali (Mokuna 3) is primarily an audio-recorded section. These audio tracks, which also include the leo of Noe and Mahina at the beginning and end, respectively, focus on the validity and power
of oral presentation of mAna’o, especially when the agenda you present (as mine does) includes demonstrating the mAna of the leo in the form of mele, oli, and ha’i ‘olelo, or kūkākūkā!!

Because of its focus on the spoken word, anything in writing appearing under Kapali’s mokuna, such as explanations, transcriptions, or song lyrics, are meant as attachments, guides, or aides to the audio tracks, and not vice-versa! The written sections are much more handicapped in demonstrating the mAna of the leo, and perhaps spends a little more focus on the other three alapono I make explicit in this ho’olauna section.

The final mokuna is where I consciously choose a more active voice in navigating the flow of the mo’olelo. In this section I continue the rest of the story whose beginnings are scattered throughout this opening mokuna. It includes the telling of how a small group of ‘opio, including the ‘opio maoli I highlight in the three sections prior, work together to start Hālau Kū mAna, an ‘oiwi maoli-centered place of learning. The story does not follow a strict chronological order or single-character perspective, but the majority of the story looks at ‘a day in the life of Hālau Kū mAna’, where ‘opio learners of the halau present their final hō’ike of the season at a weekend retreat, attended by the community, in order to ‘uniki to the next level of learning.

Since infinite mea momi and alter(d)native ideas can be incorporated or re-created from the inspiring voices of these ‘opio, there are countless approaches and focuses one can take in creating a mo’olelo related to what these ‘opio have to say. This section of my mo’olelo is based less directly on the actual words of the ‘opio maoli and more directly on my recent experiences (often involving these ‘opio), my mana’o (often based on the mana’o of the ‘opio), and my imagination. In other words, this mokuna incorporates more of what is often called fiction. Any reader, if s/he so pleases, may call my mo’olelo fiction, folklore, forecasting, or full of shit! If that helps one better accept, enjoy, or digest something… solid! Hiki no!
After digesting what I’ve learned from these four kumu ‘opio, this mokuna is merely my ho’okupu, or reciprocated offering, created in attempt:

- to mahalo these particular ‘opio for allowing me to use their leo to increase my mAna (‘ike, mana), and thus my ability to convey a message
- to paint a picture of one possible future alapono for our keiki, should ‘opio like these prevail, and
- to provide one last mokuna for readers to ponder, reflect, and digest the mea momi these ‘opio maoli have to offer, especially within the realms of the four alapono (sub-agendas) I present.

Yet like all other mokuna of this mo‘olelo, it is up to each reader what they choose to accept, digest, and incorporate into their own way and being.

Please note that this final mokuna consists of an interactive, inter-related mix between written and audio pieces of either myself, these three ‘opio, or other ‘opio friends of ours. Perhaps you may think of this mokuna as an interactive, multi-media, ‘choose your own alapono’ adventure story.

Finally, I close this mo‘olelo with an oli ho‘oku‘u by Kumu Mala, a closing pule which is translated in the ‘kokua’ section.

**Ka Pani o ka Wehe – In conclusion to this Intro (did I even need an intro?)**

It is up to us ‘opio maoli to gather from this and every mo‘olelo what is pono for us to best accept, digest, and use as sustaining energy, toward becoming a part of the solution in building upon the kahua laid before us, for those who will follow. Whether a kahua for a hale, a halau, an ahupua‘a, or a lahui; whether it be the grounding or foundation for a way of viewing and feeling, a cultural practice, or a political-economic plan, the tools and resources for ‘opio Hawai‘i to build upon an already strong foundation for a pu‘u honua, for nohona ea, are there right before us in time, person, and place. Once set, this grounding in mental/physical/spiritual time and place
allows us to use these same sources before us as a map, or guiding light, to successfully network
and navigate our alapono. These journeys, in turn, by having us venture beyond our perceived
horizons for other sources of mAna and mAnA’o, allow us to always return home, to our pu’u
honua, making our kahua even stronger, and its mea momi even more fruitful and ono! While
nothing substitutes straight-up hana pono, an equally important complement to this process is
discussion and expression, internally and amongst others. The mAna of the leo, then, is
immeasurable and not to be taken lightly.

While this process is long and not always easy, the benefits reaped throughout make traveling
such alapono in life more than worthwhile! I hope this mokuna assists you as a guide, or map, to
this mo’olelo. For those who feel these sort of comments and explanations may help, note that I
insert my voice, inevitably, throughout the mo’olelo. But when done with intent to clarify or
expand rather than to provide a conduit, my voice is contained in both parenthesis and smaller
font, and you may choose to read these for explanation or clarification.

For me, my part in creating this mo’olelo turned out to be my most challenging assignment yet,
though it was admittedly an enjoyable learning process, and thus well worthwhile. I have full
satisfaction that I continue to learn and grow from this process. Even one person partly
appreciating just parts of it as well would just make it that muchmore worthwhile and fulfilling!

Here our story continues…

[psst! its been so long you may have forgotten where we are… we are at the tail end of that seemingly
eternal moment of silence after the ‘opio finished their oli kāhea…ready?]

Makua Makawalu noticed Kumu Mala’s eyes gleam in approval as he turned to the other kumu,
nodded, and began to pane, Aloha na hale o makou… The others joined in...

Ke alanui hele mauka o ka pu’u kahea la e kahea…
Kumu Mala added to their traditional pane a few lines particular to the day’s occasion before all
the kumu finished with closing lines familiar to the entire learning ‘ohana... 

**Ho’okahi kakou i ke aloha**
Through aloha we are one

**Wehe’ia ka puka, e komo, e imi**
The door is open, enter, let us seek

**E kū kakou i ka mAna**
and strive together in quest of mAna

**Eia ka uku la o kou leo,**
Here is the offering of your voice,

**a he leo wale no e...**
just one voice (enter)...

The haumāna sighed in relief – they had offered their oli to the satisfaction of their kumu. Today
was a major hō’ike day for them, to demonstrate their learning and its resulting creations.

Today’s oli kāhea differed somewhat from their customary requests for entry used on most
typical days, though much of the general messages were the same – an offering of appreciation
and respect for both higher forces and their kumu, a commitment to focus and leave distractions
and problems at the door, and since they were about to enter a place for learning, a request for the
bestowment of knowledge, thorough and harmonious understanding, skillful cleverness, and
mana. That day’s oli in particular was [and is, for this mo’olelo!] also a statement of pono intentions
for one’s written and spoken haku mo’olelo, and a request for release and forgiveness for any
hewa choice of words.

As the haumAna entered the lo‘i, flutters of last minute questions and expressions of nervousness
and excitement were mixed with the greetings of aloha and exchanges of honi. All in all,
however, they seemed ready. Just when last minute preparations and set-ups were done, the
guests of the hō’ike, mainly members of the rest of the MAna Maoli ‘ohana, began to file in. A
few representatives amongst the guests chanted to pay their respects and request entry for the
entire group, and all the makua and ‘opio ku mAna responded. For those who hadn’t received one
prior, flyers were handed out which layed out a rough agenda for the retreat:
Lā Ho’omAna

E ka ‘ohana Mana Maoli, nā hoa, a me nā mea e hoihoi:
Mai e hana pū, e ho‘oalohe, e kūkākūkā, e le‘ale‘a me mākou!

Ahea: Makahiki 2004, Mahina o Nana, ka pō kūkahi, ke ao me ka pō!
(pa‘a ka wā makahiki, eia nō mākou I ko Kū wā!)

Māhea: Kaupapa Lo‘i o Kānewai (wehewehe‘ia ke alapono ma ka ‘ao‘ao a‘e)

No ke kumu hea: No ka ho‘onui‘ia ‘ana ka mĀna a kākou apau, me ka le‘ale‘a!

Ka‘ina o ko kākou hana:

Kaiāo: ‘Akoakoa, pani umu, pa‘ina (‘aina kakahiaka)

Kakahiaka: Hana laulima ma kahawai, ma ke kaupapa lo‘i
Ho‘ike – na mea haku a na ‘opio Kū mĀna, Hui Koauka

Awakea: Pa‘ina (‘aina awakea), Kūkākūkā/Ho‘olālā mĀnA‘o/Kālai Hana Pono
Kulia i ka nohona ea: Federal/UN Recognition, Indigenous Allies
Ku‘e i ka hewa: Twigg-Smith vs. ‘oiwi maoli
Pono A‘o: UH Tuition Waivers, Mana Maoli University
(haumāna-maku presentation prior to each discussion)
Wā nānea

Auinala: Ho‘ike – na mea haku a na ‘opio Kū mĀna, Hui Holomoana
Wā nānea
Wehe imu – Kūkua I nā hana ho‘omākaukau no ka pa‘ina kekahi,
Kūkua I nā hana ho‘omākaukau no ke ‘aha ho‘omĀna

Ahiahi: Pa‘ina, Wā nānea

Pō kīhi: Ho‘oponoono, Ho‘opapā‘a ke kaha ‘ana o ke kālai hana pono

Pō a lilo aumoe: Le‘ale‘a, Ho‘okani, Ho‘oma‘ema‘e

Loa‘a iā mākou ka ‘ai, loa‘a iā mākou ka i‘a, hele kino wale...

He ‘i‘ini kau, lawe mai ka pupu, ka mea ‘inu, ‘ai‘ole ka mea ‘ono...

Kelepona: (808) 542-0422
Leka ‘uila: hkm@nuskool.edu

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When the majority of the people had arrived, the puʻu was sounded to gather everyone to pule before sharing food. Before starting the meal, Kumu Noe and Kikolā came to the center of the circle. They each introduced themselves, in both Hawaiian and English, and facilitated the introduction of newcomers and guests, with warm greetings of ‘Aloha’ and applause from their hosts to make them feel welcome. After briefly going over the agenda, Noe spoke,

Okay, real quick before we all eat... one thing we try to encourage and help each other to do here at Hālau Kū mĀna, in order to best appreciate each moment of our lives, is to gain as best an understanding as we can about the time and place that we’re in. Kikola has graciously prepared for us a haʻi ‘olelo about the time and place that we are all in right now. So after everyone makes their plate, can we all get settled in, and when she has our attention, she will begin sharing with us what she has learned...

Over the next ten minutes or so, people took turns chatting and going up to the table, where a number of ‘opio were helping everyone to make their plates. Once everyone was settled, Kikolā began,

Welina mai kākou! Eia nō mākou i ke ahupuaʻa o Mānoa, ma ka ili o Kānewai. Eia aʻe no hoʻi mākou i ka pau ʻana o ka wā Makahiki....

After speaking a little about the history of Kānewai in Hawaiian, Kikolā switched to English, Aloha everybody. Today we are all here in the ahupuaʻa of Mānoa. Each ahupuaʻa was broken down into many ili, and we are in the ili of Kānewai. We are all also here in the closing of the Makahiki season, and the beginning of the time of Kū, which I’ll talk a bit more about later. As many of you know, today Kānewai is a puʻu honua, a place of rest and refuge, for both plants and humans! We nurture and grow many native plants here, many of which are quite rare in this day. People also find comfort and solace in this place, as they
come here to work, relax, and play, like us here today! What some of you may not know, is that this is perhaps the last remaining place of this nature in our ahupua’a, and places like this are rare throughout O‘ahu.

Also, this place has always been a pu‘u honua of some sort, for many centuries, at least... In 1895, Robert Wilcox led a rebellion against the illegal provisional government that overthrew Queen Lili‘uokalani’s monarchy. When he was being hunted down by the de facto government, this is where he sought refuge and safety for a number of weeks without being caught... And many centuries prior, from the time when an ali‘i named Kaleiheana had kuleana over this land, this was the resting place of many ali‘i, as well as a major source of sustenance for Hawaiians, especially kalo...

This kind of information was uncovered by a group of Hawaiian language students at UH back in the early 1980’s, during some follow-up research after they re-discovered various stone-wall sections of the ‘auwai. Back then, this whole area was full of California grass, a nasty weed – over twice our height. After many years of research, struggle, and mālama ‘āina, the ‘auwai and all these lo‘i were restored, and left under the kuleana of Hawaiians, the most recent kauh being Uncle Charlie Kupa, an inspirational, humorous, and hardworking man who truly lived up to his name, as an exemplary steward of the land. Uncle Charlie and others also returned a lot of native trees and dryland plants that we see here today as a welcome addition to this Kaupapa Lo‘i.

The ‘auwai that feeds our lo‘i today is the same ‘auwai that our ancestors used seven centuries ago, if not longer. The first lo‘i the ‘auwai feeds is named ‘Uhai’, meaning ‘to follow’, in honor of all the kupuna whose ‘ike and traditions we follow here at Kānewai. Whether you come here to mālama ‘āina, ‘ōlelo Hawai‘i, share a story, eat, relax, or all of
the above, mahalo nui to all of you who help keep this place the beautiful pu‘u honua that it was, is, and will continue to be!

Now I’d like to share with you a little about where we all are right now in the realm of time. Most of us know, I think, that in regards to the western, Christian calendar, we are in the year 2004 - over two millennium since our ancestors from throughout Polynesia thrived across the ‘āina, both land and ocean, and developed many concepts and traditions that still live on today. It is about half of one millennium since Spaniards first came across a Pacific island nation, a quarter of a millennium since the pilgrims landed on Plymouth and Captain Cook bumped into Kealakekua Bay, and about a century and a half since the not-so-great Mahele, which led to Hawaiian loss of land and way of life.

A little over a century ago many illegal acts on behalf of the oligarchic Big-5 culminated into the illegal overthrow of 1893. It is a little under half a century since the territory of Hawai‘i, which did not exist by neither Kingdom, U.S., or international law, was formed into a state of the U.S. About a quarter century ago, the 1978 Constitutional Convention made Hawaiian language the official language of this illegal state, and created OHA, which to many promised to be an autonomous agency for administering a significant, specific amount of ceded land revenues. ³

In the transition years to the third Christian millennium, 1999-2000, we saw the first Hawaiian-immersion graduate class in over a century and the rise of community-based education, allowing Hawaiians to exert more sovereignty over their curriculum and teaching methods. The encroachment on Hawaiian rights in other areas had not ceased, however, as witnessed by the Rice with - I mean, versus - Cayetano decision. Signifying the
beginning of the end of OHA – which many felt was too corrupt anyway, but didn’t appreciate foreign takeover of a Hawaiian trust – the Rice case provided the igniting force to trigger the battles between the conservative, fundamentalist Americans occupying Hawai’i and the natives of this land. Even for those of you relatively new to Hawai’i, I’m sure you are at least somewhat aware that these battles continue today, luckily without bloodshed, so far…

And while many local residents of all ethnicities and many nations in favor of justice have rallied on the behalf of na ‘oiwi Maoli o Hawai’i, the joining of forces between the Democrats, the Republicans, the mass media, and the MNC’s with strong economic interests in Hawai’i have provided us a formidable foe, or maybe just a mighty challenge...

Four years of glorious struggle later, we have witnessed significant changes for Hawaii’s indigenous people, yet the challenges, imbalances, and conflicts seem to grown only stronger. Fortunately, we are now in the time of Kū, which symbolized the season for rebuilding, for politics, and for settling conflicts. When unavoidable, these conflicts were resolved with war. In either case, this was the period where much of the work necessary for an ahupua’a to thrive was done.

More specifically, according to many Hawaiian calendars, we are in the month of Nana, the first month of the year (roughly March-April). Kalokuokamaile of Napo’opo’o translates Nana to mean ‘getting better’, in reference to the improvement in weather over the stormy final month of the makahiki season (roughly February). In this month, “fledgling birds (punua) are trying their wings” and beginning to leave their nests. Nana is also translated as

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3 The Big-5 refers to a handful of wealthy white families whose interlocking directorates amongst a handful of Hawaii-based companies controlled nearly all of Hawaii’s economy, as well as most of the politics and religion... OHA stands for Office of Hawaiian Affairs.
“animation”, in reference to plant and animal life thriving during this month. I got this information on Nana on page 31-34 of Handy’s Bishop Museum Special Bulletin, #233, written in 1972. On page 38 of the same bulletin, I also found information about tonight’s moon, Kūkahi, which was consistent with Kupuna Keanae’s description of this moon.

The night is dark on the moon of Kūkahi, which shows just a sliver, but the moon is becoming brighter during this ‘ho’onui’ (waxing) stage of the moon cycle. According to Handy, who uses a number of kupuna Hawai’i as well as Malo and Kepelino as sources, this night was “recommended for fishing, and for planting sweet potato and taro, which will grow ‘upright’ in the soil.” On this night, “ocean currents change.” As Kupuna Keanae reminded me, upright is one meaning of Kū, and Kū is a time where we kanaka “must react appropriately to change, whether they appear to be positive or negative.” I hope we can best take advantage of our time together here today to work, listen, talk, learn, relax, and enjoy. In the end, I hope we have made ground in both plan and action to holomua pū i keia auhuli hou! Let’s move forward together in these changing times!

Makua kāko’ō Pōki‘i Kupa, soon to replace Uncle Charlie as the kahū of the kaupapa lo‘i, stood up as the applause for Kikolā was subsiding and said,

ʻAno’ai mai ko Keawe a ko Manokalanipō, ʻo au ʻo Poki‘i, I’m Poki‘i, and I know besides a couple crazy braddas here today, most of you wanna be in and out of the lo‘i before the sun gets too high, so we have only one other hō‘ike before our hana laulima... I’m here to introduce and small-kine kōkua this hō‘ike, prepared primarily with Kumu kaha‘Imo‘o, and two ‘opio ku mAna, Pono‘ai and Mahi.

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4 Earlier this year, Fred Rice, himself a direct descendant and beneficiary of the Big-5, challenged the State’s laws restricting OHA voters to those of ‘ōiwi maoli ancestry, on grounds of unconstitutionality. The ruling went in favor of Rice.
The hō’ike told some short moʻolelo and oli about the connection in Hawaiian genealogy to our elder sibling, the kalo. It taught the guests a song to remember a brief summary of the planting and harvest cycle, and showed everyone firsthand some basic protocol and kuleana when working in a loʻi.

Throughout the hō’ike, Kaha‘Imo‘o made it a point to show how regular, frequent time spent at the loʻi allowed students to learn things that fit into various subjects taught at other public schools, such as Ethnobotany, Hawaiian Culture and Language, History, Math, Chemistry, Physics, Woodwork, Masonry, Anthropology, Economics, Politics, and Sociology. When their hō’ike was done, volunteer participation and all, it was time to work.

Lawa pono ka hana no keia manawa, mai e paʻina! After a good three hours work, Pōkiʻi and Kumu haʻImoʻo were still trying to get everyone to come in to eat, drink, and relax under the shade... By the third kani of the pū, everyone at the kahawai and the loʻi had finally begun to finish up and head back for the shade of the three big mango trees...

After the pule, people made their plates and returned to sit under the shade. Kumu Mala, Kilomalino, and six ʻopio ku mAna were standing in front of everyone, each a bit nervous, but all were fairly calm and ready to go...

Aloha mai no kakou pakahi... I am Bolden, some people call me Mala... [laughter from listeners, especially the haumAna...]

The hui that I when kokoʻo chose one of our ‘recommended-for-people-stuck-on-topic′ suggestions... For these hui, we encouraged them to be creative with the medium - media, ʻano of presentation, or whatever - since they had to already bite our ideas! Nah, so anyways, this hui was like the Japanese, they never just copy, they took the idea and made it better than the original! Surpassed our
expectations, you could say... after awhile, some of them was teaching me how for do fancy stuff on the computer programs! ... Okay, here's Kilomalino, he recently when uniki from the ‘opio ku mAna category, and he's the group's alaka‘i... he’ll be taking it from here...

Kinomalino then began to present the video they had created, which, he mentioned, highlighted three ‘Elders’ who they ‘admired’ for their past accomplishments, their insightful mana‘o, and their peacefully grounded fighting spirit!

Elders?! Whoa, what you talking?!

The ‘opio kū mAna laughed with the rest of the listeners to Kumu Pali’s reaction. While they realized the kumu they had selected were all not quite 30, this hui of ‘opio felt these kumu had much to offer toward answering their own questions for this ha‘awina, and eventually decided their creation would be a fitting addition to Hālau Kū mAna’a video library, as a sort of ‘Bibliographic highlight’ of some of the founding kumu of the Hālau. Kilomalino’s hui edited their mana‘o to fit into four rough, inter-related categories. Four of the ‘opio kū mAna each explained a section:

The first part of each kumu’s section we call ‘Piko Po‘o’. Most locals know of the piko here at the na‘au, your belly button! ‘Oiwi Maoli call three places on their body ‘piko’. The piko po‘o, or piko manawa, is both a physical and mental ‘central place’ on your head. As the head is where thoughts and memories occur, the piko po‘o symbolizes the past. So in the Piko Po‘o section for each kumu, we include their mana‘o recalling their upbringing and stories from their past.

The next category is sorta transitional, we call it ‘Piko Po‘o/Piko Na‘au’! We do this to show the inter-connectedness of all piko that a person has, and also because in this section we include mana‘o – ideas and realizations – that may be considered both thought and feeling.
As mentioned, thoughts originate in the piko po'o. And just as one might say ‘gut feeling’ in English, the na’au is the center of one’s emotions and one’s soul. The na’au is considered by many ‘ōiwi Maoli to play a crucial role in guiding mana’o, plans and decisions in their lives.

The ‘Piko Na’au’ section follows, and this section basically talks about experiences these kumu have had in recent years, since the piko na’au symbolizes the present. Perhaps this is so because one’s feelings, centered at the na’au, was a major factor in guiding moment-to-moment decisions.

The ‘Piko Na’au/Piko Ma’i’ section is a transition to the ‘Piko Ma’i’ section, which we plan to do in the near future. But since we have our kumu here today in real life, we thought it would be appropriate for them to create the Piko Ma’i section with you folks, by having all of you ask questions you may have about their dreams, goals and visions for the future. Since the piko ma’i – you know, everybody’s da kine - is responsible for creation, piko ma’i represents the future. So anyway, we thought a Piko Na’au/Piko Ma’i transition section would be a nice place to show you some ‘Soul-full Creations’ of our kumu, as well as their thoughts on these kind of things.

While there are obviously many things that could be considered ‘Soul-full Creations’, we focus on the ones suggested in the ha’awina – the mAna of the leo through oli, mele, and ha’i ‘olelo. Anytime in this section you hear the mAna of the leo of our kumu, and they’re not chanting or singing, then that’s ha’i ‘olelo! Again, after the video, we hope you’ll join us in asking Kumu Noe, Kumu Hina, and Kumu Pali questions about their future – goals, dreams, and visions – for our closing ‘Piko Ma’i’ section...

As one ‘opio began to start the video, another passed out written transcriptions of the video for Kupuna Kukiko’o, who had difficulty hearing sometimes, and for the two ‘hearing-impaired’
haumAna present that day. The recorded background music was muted for this live presentation.

As the credits, or 'Nana i Na Kumu' began, the 'opio played their instruments, each having a clear and well-rehearsed plan of what to play for each section, and in what style...
VIDEO BEGIN

[Dear readers: If you are unable to acess this video- complete with lovely background music, cool-yet-simplistic visual effects, and clips of scenes of the kumu doing various activities as listeners hear them speak – aue! Cannot help, I guess. The best I can offer you are copies of these transcriptions for both Kumu Noe and Kumu Hina’s sections of the video, Mokuna 2 and 4. In between these written copies I have an audio copy of highlights from Kumu Pali’s section of the video – Mokuna 3 - which begins and ends with sounds from the two wahine in the written transcriptions. These copies are actually intended to be perhaps the most important part of the mo’olelo, and I include them here. Whether reading or listening, I hope you can get a feel for the leo and mana’o of these ‘rookie-makua’ teachers, somewhat ‘elder’ than the ‘opio of Hālau Kü Mana, but still somewhat ‘opio themselves!]

The first person we would like to highlight is a special woman who is a role model to many. Her name is Jennifer Noelani Goodyear-Ka’opua. Jennifer, she says, **has something to do with a wave, a white wave. Noelani means ‘heavenly mist’,** and was given to her by her mom, inspired by a Hawaiian song.

Unrelated to those who run the infamous blimp, Noe says, **Goodyear is my dad’s family name from England, and it has something to do with farming, like it was a ‘good year’, for crops, or whatever...**

And **Ka’opua is my grandfather’s last name, and it means the white ‘opua clouds, and, it comes from how there’s Kona kai ‘opua...** Kona, where her grandfather’s ‘ohana is from, is known for the ‘opua clouds.
Noelani is the daughter of Brian Goodyear and Lana Kaʻopua. Partially because they were still in college during her early years, and then divorced during her adolescent years, Noelani grew up all over, primarily on the Windward side of O‘ahu and various areas of Honolulu. Born at Kaiser Hospital in Honolulu, she spent the first three years of her life moving all over the place, mostly in town, just different little apartments here and there. As a young child, she particularly remembers living in the basement of a home in Kapalama Heights, where it was really damp and dark. Before Noelani entered school, her parents moved to a home in Kane‘ohe, where her mom still resides. However, she says, I pretty much spent most of my time awake in Kalihi with my Popo... and just weekends a little bit in Kane‘ohe.

Noe’s parents separated when she was in intermediate school, but they just couldn’t finalize their divorce until she was a sophomore or junior. When asked how the divorce has affected her, she paused for a few moments and replied,

in every way of my life its affected me, everything, um... it made me a lot more independent. I was always independent but they were all wrapped up in their own stuff, and... I just didn’t wanna be around. Plus they had the two houses, so I was always going back and forth. So it was always just me...

How was that for you, I asked, going back and forth?

It was unsettling, it was hard to find any type of stability, when you’re going back and forth between houses every two days, three days. But the one thing is that it
made me really involved in a lot of things outside of the house, so... I got real involved in church, and school... everything in school...

To say Noe was 'real involved' in high school would be an understatement for such an 'overachiever'. But before looking at some of her high school experiences, a look at her earlier years shows a bit of contrast:

I didn’t really get involved in any thing until I was in high school, and I think that was in many ways really influential - not having an organized, structured childhood, you know? Like my sister, growing up, she’s had all these different classes. I had like swimming class or whatever, but I never went to Summer Fun or Summer School or anything until I was in high school. I think that really had an impact... it sounds silly, like, “I didn’t do anything. That had an impact on me,” but, I just got to be free.. you know? I didn’t have to live by a time clock. I spent a lot of time with Popo and... during the summer I’d spend time with my friends just playing outside, just being free, you know, being outside...

Her Popo, who passed on when she was fifteen, not only helped to raise Noe, she provided her immeasurable amounts of aloha, inspiration, values and na’au-based intellect...

The most influential figure to me, like forever, is Popo, my mom’s mom.... she’s most influential because... I’ve never met anyone like her that could love, so unconditionally, never...I mean, I’m sure that other people are probably capable of that, but just never has it been shown to me. She taught me what it meant to love...
Her parents, being real, sorta analytical, in their heads kinda people who like to talk a lot, have influenced her ‘ano, or nature, as she feels she is like that to a certain extent... She likes to talk and process things and, always work out issues, but her Popo instilled in her a different quality...

I didn’t talk to her – we didn’t talk a lot about alotta stuff, but I always knew from her that she could feel me and I could always feel her. And she just showed me a different way of dealing that wasn’t, it wasn’t in your mind, it was, just, more feeling I guess.

Perhaps one of Noe’s ‘Popo stories’ can illustrate...

I remember when... my mom and dad and I were in England, I think I was about 8 years old. Popo was at home – so I missed her a lot cuz I saw her every single day, she was my primary parent in a lot of ways – so anyways we were in England and I totally missed her and we called her, and um, we talked to her for awhile, and I knew something was wrong, and I kept asking her what was wrong, you know, and I told my parents I thought she was sick or something. And they asked her and she was like, “No, I’m fine,” Nothing sounded wrong with her, but it was just like a feeling I had talking to her. And when we came home, we found she had contracted Bell’s Palsy, its like a muscular disorder...yeah, and, I dunno, I just, I just knew.. but that’s the kinda connection I always had with her... I always felt really really connected to her in a lot of ways...

Another way Popo provided Noe with emotional and spiritual nurturing and upbringing was in the physical realm. Her being physically affectionate provided Noe with the physical attention
that is void among many children, even into their adult years. She mentioned reading somewhere that everyone needs at least three hugs a day. While she doesn’t know about exactly three, she agrees that receiving physical affection is an important part of a balanced, healthy life.

Her dad, who is calm, patient, and a great listener, just like his daughter, provided Noe some pretty impressive frequent-flyer miles at a young age…

I started pretty much just traveling with my Dad to England, to see his family, when I was little, and… it was pretty unreal to see a place that was so different from Hawai‘i. I went when I was two, then when I was six, twelve, … in college, and… again after my grandpa died… maybe about six times total. But just to have that background of international travel like that… from such a young age…

As her traveling experiences grew with her age, Noe could better see in hindsight the enriching experiences of ‘voyages’ like these (I discuss her travels in a bit more detail a bit later). The same could be said about Noe’s early experiences with her parents, especially her Mom, along the lines of what many call ‘political activism’…

I think a lot of my politics originate with them, because I grew up around them when they were in their activist years… like I remember – this is just one minor thing - I was real little, my parents were still together, and we never drove out to the country hardly, cuz they were always busy and stuff, but I remember one time we decided to have this family outing to go to Waimea Falls Park. And it was when they were evicting a bunch of Hawaiian families from the valley, to develop a parking lot or something. We went there, and they were picketing, and blocking yeah, and my parents, especially my mom was like “We can’t go there” and I was like “Why?”
and they were explaining to me why we couldn’t go if we wanna be supportive, and I was like “Oh, okay…” I dunno, that was just one of those little lessons along the way.

Noe must’ve been somewhat receptive to these ‘little lessons along the way’, for she had an earlier start at political protest and resistance than anyone I know…

Oh, when I was real little - I don’t remember this but I remember when they used to go to a lot of meetings and drive me along- apparently when I was real young, both my parents were really good friends with this guy that was really involved in union organizing, with the ILWU. And me and his daughter, we were friends from when we were infants kine, and uh, we [laughs] used to carry their picket signs and march around the house, saying, “The people, united, will never be defeated! The people, united, will never be defeated!” [by now we both crackin up laughing]… and we were like four or something…

Wow Noe, was in the blood from early on, ah?

[smiles] but that’s one thing I think that they taught me, was that you can make a difference, that you shouldn’t be afraid to challenge the system, or to try to change the world, and they taught me to not just be complacent… I think that was one of the ways I was able to resist the Kamehameha indoctrination of being a good Hawaiian... cuz they always were like, ‘Question’, ‘Rebel’, whatever. I mean I wasn’t no rebel, really, in high school, but always in my mind I was...

Sure Noe, and not in practice? Relative to now, perhaps I could buy that… but relative to other ‘indoctrinated’ students? I also remembered her earlier mention of being ‘real involved’ in high
school due to other aspects of parental influence, and decided at this time to ask her about her involvement in high school activities...

Uh.. what was I involved in? Well I was cheering [laughs] not very rebellious.. um, and Diving, and.. I was in all kind extracurricular stuff... Band, Water Polo...

What else?

um... I was one of the first people that helped to start Amnesty International at Kamehameha-

oh! So you’re not a rebel! [she laughs] ... so what kine stuff you folks did?

um, one of our, uh, controversial campaigns was, we had this Amnesty poster board up in the hall at Konia. Every month we’d do a different issue or something. One month, after the Desert Storm, we did this thing about conscientious objectors, American conscientious objectors, and why they objected to the war, why they didn’t wanna go- one of ‘em was a Hawaiian actually, and he was arrested and stuff- so we were saying they were political prisoners too, you know... and there was huge controversy because there was all this military, wanna-be people who were like, ‘they signed a contract to serve their country’, and ‘what’s wrong with war’... there were teachers that got really upset, very reactionary, and totally would attack us – members of Amnesty – in class. Like Mr. T (not his real name) was one of ‘em. But I butted heads with him all the time, so... [laughs and smiles] He was one of those teachers, he liked to have the monopoly on knowledge, and .. I didn’t think he had the monopoly on knowledge and, I would question him, and he didn’t like that, I think he felt threatened. But I didn’t think he was any smarter than me just because he was a teacher [remembering Mr. T’s personality, we both laugh...]
what else in high school, das only bout five so far, you had like fifty!...

uh, senior year I was involved in student government, in ASKS. We had our own stuff happening then too… NHS… boring stuff… SADD… umm… church stuff...

Duke (a summer program for gifted students)...

Noe didn’t mention any of her other activities and involvements, nor did she expand on any of the activities she mentioned, except that she did share a story about her experience in student government. She was on the overall Student Body Board, and the Senior Class Board was discussing the idea of donating at least a portion of their surplus funds to the Pele Defense Fund, which basically stood for environmental and native cultural rights groups over western science, developers, and those few who stood to profit, should the risky venture be successful...

so when they brought up that proposal I was totally in support of it... And somehow administration got wind of it, and higher administration got wind of it, and

eventually Oswald Stender (former KSBE trustee) came to an ASKS meeting, which never happens. And he basically... gave us all this propaganda about how great geothermal development was, and how its on Bishop Estate land, and that it would really be bad if the students opposed something Bishop Estate was doing. And so many of the students just totally rolled over and were like, “okay, whatever” and it just, it infuriated me that we didn’t even get to hear another side of it. That’s what I mean, I was lucky enough to have a background of, ‘Never just believe in what somebody like that would say.’ But um, it was real shitty. I think Mrs. S (a fake name for the teacher advisor who encouraged support of the Pele Defense Fund) got written up in her permanent file for that... I mean that’s how oppressive it can be..
Mr. Slagel was another teacher Noe related to, and she saw him as a sort of role model. As her Honors English teacher, there was a lotta things she liked about his teaching style …

He treated us... not like little kids. I thought that he valued what I had to say. More than just grading it, it was that he looked, read it, and thought about it. Like maybe this person has something to say that I actually could learn from…

All in all, however, Noe says, I don’t have that many people I look to as individual role models. There’s people that I really really admire, and they’re role models, but I try to learn something from everybody that I know, that I have contact with…

Noe expanded on this idea a little when I asked her about her past accomplishments. One of her responses was…

just earning the respect of people I respect. I mean I respect all people in different ways for various things, but earning the respect of people that I look up to, or look to as role models, that’s something... like Kanalu, or Haunani Kay, all the Hawaiian Studies professors, I look up to all of them as Hawaiian scholars and, just to know that they respect me, or think highly of the work that I’m capable of doing…

yeah, this one time, on the Kanaka Maoli Allies list, I wrote some reply to something somebody said, and somebody blasted me, somebody I didn’t know, and Bumpy wrote something defending me cuz I had, when they were occupying over there (near Makapu’u), we had gone out there, we only went out there like maybe a few times, and just held signs with them, or whatever we could do to support them, but it was cool to know that just from that little thing, he remembered who I was, and he was willing to say that, ay, I wasn’t just talking out of my ass, I was actually willing to do
stuff... so that was affirming... when we were doing all the stuff with Mahealani Pai, yeah, just his aloha for us, that was very affirming..

Much of the experiences Noe felt were accomplishments were things that were ‘affirming’ to her in some way. Noe was the co-founder of a student organization called Aloha ‘Aina, a group that did lots of community activism work on political and environmental issues. One of their major community involvements was their work in supporting the struggles against eviction of the Pai ‘ohana on the Big Island.

...every time I do something that I feel like I’m standing up for something I believe in strongly, or helping other people, I always feel fulfilled... and so the stuff that we did for the Pai ‘ohana, yeah that, I guess I’d feel like its an accomplishment, I guess I don’t think of those things as accomplishments just because I don’t feel like I was doing them for myself, you know? For my self, for my own personal glory.

While she only mentioned it in passing, one of the many other things Noe was involved in for community justice rather than personal glory was the UH student body march on the ‘Death of Education’. Having a seat in the UH student government at the time (ASUH), she was one of the main organizers of this memorable event in protest of Cayetano’s budget cuts on education, despite his campaign promises.

In our ‘talk-story’ session, here was Noe’s first response when I asked her to pretend I was a job interviewer asking about her past accomplishments:

I guess when I think of that word, accomplishment, I always think of things you’re supposed to list, like I won this award or that, but I don’t know if these are necessarily the things I’m most proud of for doing in my life. But like big event-wise things, I guess I’m most proud of, are, um, ... you know, typical things – my accomplishments in school, doing good in school, um, getting into the program...
Noe is currently a PhD candidate at UC-Santa Cruz in a department called, ‘History of Consciousness’, a very competitive program. Noe was one of a handful of applicants accepted among hundreds. Coming straight from an undergraduate program at UH, where she double-majored in Hawaiian Studies and Political Science and was valedictorian, she was the only one accepted into the program that year without a Master’s Degree.

**Getting into the program was a really big accomplishment, more so just an affirmation of all the work that I have done in school and outside of school.**

...there was a couple awards that I won from the Political Science Department, that I was kinda surprised, one was for that research paper that I wrote on the French nuclear testing (which got published in an academic journal), um, and another one was just for Outstanding Graduating Senior in Political Science.

solid Noe! Plus too, you double-majored ah?

**yeah, I think that just having juggled so many things when I was younger is sort of an accomplishment (sort of)... when I was at UH I was usually working at least two jobs plus taking fifteen to eighteen credits a semester, plus I was dancing, and trying to paddle, and be active and to show activism stuff...**

In contrast to her school achievements, Noe highlights paddling across the Moloka‘i channel as an example of an accomplishment that she could actually enjoy during the process itself...

**So much of the school stuff that’s supposed to be like accomplishment I never really got a chance to, or gave myself the chance to enjoy it, or to congratulate myself for doing something, but I remember when we were out in the middle of the channel and I was on the escort boat, feeling the fatigue, the drain, and I just looked out into...**
the ocean, away from all the canoes, and I felt so good to be there, I was just appreciating all the beauty of being out there... once I got to that point where I thought, ‘All I have to do is enjoy it and be open to all the mana that’s around me’, and it wasn’t me anymore doing the work... it was just a kind of flowing...

[excuse this interruption, but, ho, so deep, yeah? Think about it... even if this news is older than dirt for you wise ones, let’s take a moment to think about this... hmm... wooh......okay....]

The first time I did the (Moloka‘i) channel, that was one of the biggest accomplishments for me. School stuff I was always kinda used to doing, achieving, but that was something that was on a totally different level... probably the most intense feeling I ever went through physically, but um, more so just mentally too.

Just believing in yourself that I could do something like that, that’s an accomplishment for me... also an accomplishment for me was enjoying it while I was doing it.

... being a good sister (a big understatement here, in a best friend’s opinion), I mean its sort of a, ‘Work In Progress’ [laughs] but, I feel like the relationship that I have with my sister and the closeness that we have together is a big accomplishment, something that I’m very proud of... Cuz I dunno, the accomplishment thing too it sounds like... makes it feel like something done like you did something and its over, but everything I feel like I’ve just reached these points...

I always really enjoyed dancing of all kinds, so any times when I’ve been able to, try out for a dance production and do it, like be selected to perform I feel like its an honor, cuz I just like to dance just for fun. Like when I did the thing at UH, we did
this big swing like three or four years ago now, I felt pretty surprised that I would be selected, cuz everybody else was dance majors, (wow) so that was cool...

Noe has also taught a number of intro classes in Hawaiian Studies and Political Science, starting when she was still an undergraduate, and has also taught an accredited summer program for Native Hawaiians prior to entering their senior year in high school, called Po'i Na Nalu, which aims to encourage students to consider college by offering both high school credit and financial assistance should they be accepted into college. I asked Noe if her teaching experiences was something she’d consider an accomplishment, something she was proud of. She said

yeah, yeah... more fulfilled... proud? Yeah, but more so, I mean any time that I can do something to help someone else to open their eyes, to see things differently, or to learn something, then I feel very fulfilled, that’s one of the most fulfilling things for me, seeing other people open their minds, break the chains...

Since I had assisted Noe in teaching the summer program, here we talked a bit about the changes we saw the 'opio in the program go through in less than two months. What is not transcribable is the glow in her eyes and the shine she exudes when recalling any one of our students and their wonderful spirit, aloha, talent, and personality. I can vouch firsthand that she truly has a strong sense of aloha for each and every one of our haumana.

Noe and I first became close friends when she and I were haumana in a summer program ourselves, held at Duke University. Noe recalls how it was pretty unreal to be able to spend six weeks apart from your parents when you’re only fourteen... just in terms of becoming independent. Noe also mentioned the opportunity we had to meet diverse peoples,
noting that the Hawaiians and ‘people of color’ in the U.S. just kinda gravitated toward each other.

Besides attending this summer program twice, Noe traveled to the U.S. twice for trips with the school band, one to California her freshmen year and one to New York, Washington D.C., Philadelphia, Orlando, and Miami her junior year. In her senior year, she accompanied her mom on a trip to Auckland in Aotearoa for an AIDS conference. Mostly Pacific Islanders were in attendance, and they were all older, so Noe did not meet anyone her age on this trip. She particularly remembers meeting an Auckland-born Samoan, Karl Pulotu-Endeman, who was sooo open and loving, and just really reaffirmed the fact that she was a Pacific Islander like him. Growing up in Hawai‘i, you hardly ever feel that, so having this person who’s been all over the Pacific, reaffirm that… you’re a part of them… and that ‘Ho, your ‘ano is very Pacific Islander’, that was pretty amazing.

Noe feels she experienced this same affirmation process when she went to Vancouver Island for that South Pacific Peoples Foundation Annual Networking Conference, where she gave a presentation on youth in the sovereignty movement. Noe recalled forming relationships with a few Solomon Islanders, a man from Vanuatu, a woman from Bougainville, and others. Noe was actually the only representative from Polynesia…

Okay, so there’s all those people and, they’re all Melanesians! They’re really dark-skinned, you know? To these white Canadians, they really look like the ‘authentic Pacific Islander’, you know? I don’t think, especially compared to people like that, that I looked to them very much particularly like what a Pacific Islander is
supposed to look like. Plus my clothing influence is American. But, from talking story to teaching her a dance, the other islanders totally just treated me like, the same, you know? Noe felt this was a special and valuable experience, especially coming from Hawai‘i- as influenced as an American colony- where people are so ‘typed’ by what they look like as their race. In contrast, it was kind of strange for Noe how the white Canadians there treated her in a way that seemed as if she coulda just blended in with them because she wasn’t as exoticized as the other people.

While she may not be mistaken for a dark-skinned Melanesian, Noe remembers feeling so different on her most recent trip to England with her family when she was an undergraduate student…

… the way people look at you cuz your totally different, you know? You can tell people are always trying to figure out, ‘What are you?’, or ‘What is she?’…

Also during her undergraduate years, Noe was able to spend a summer in Rarotonga. Her stay there was pretty unreal, as it provided her inspiration and hope for sovereignty as a living reality. For her, it was so mind-blowing to be in a place where 98% of the people are native. And for the most part they all speak their own language. They’re all bilingual. And they have land!

From when I first remember hearing what sovereignty was in high school, I always knew that I supported it, full-on, I just never had a word for it… I had always seen it as an ideal and something that I totally wanted for our people… As I went on with my education at UH, and just being out trying to meet people in the community and
activist circles, that always obviously deepens it, but, going to Rarotonga and to actually see it in practice, is mind blowing. … it just made the possibility of sovereignty so much more real to me than just thinking about it as an abstraction.

One of the things Noe totally, just loved about Rarotonga was how they have their own homes, with their ‘ohana buried right there on their own land. In contrast, Noe notes, Hawaiians would first need to have their own land to be able to kanu the iwi close to them at their own homes, and what is so sick! is that it is not even legal in Hawai‘i to do so.

I just always felt close to my family that was dead, even the family that I never knew. I rather have them by me… you can just more assure the iwi are okay when they’re by you, not like in some… museum, or any place where one’s ancestors would not appreciate the placement or care of their iwi. Like Popo, I just have that kind of ancestral respect for her. In Chinese tradition too, its just as important to worship and honor your ancestors. And I just would love to have her that much closer to me. I hate the fact that she’s in Punchbowl, a millitary cemetary, you know? I think that’s just [sighs heavy] sick!

Noe also loved how going out to the bars and stuff over there was so intergenerational. You’d have everybody from, people who are under age and not supposed to be in the bars, to the oldest kupuna. And not that drinking is a good thing, but just the fact that they have those kinda social institutions still in place that all generations can just get together and cruise and celebrate and be happy together! While Puanani’s, a Hawaiian music bar, and luaus provide occasional exception, when urban
Hawaiians go out, for the most part, they don’t see older people enjoying themselves at the same place, and if so the younger people think, ‘Oh they’re fucking weird, yeah’ [laughs] ‘What are they doing in here?’ There’s so much more of a separation of generations in Americanized societies.

Last but definitely not least, Noe reminisces how the food in the Cook Islands is solid! … because they have their own land, mostly everybody grows stuff, so you can always get papayas, and maniota, kalo, they have good kalo.. and they have good bread too! … So, yeah, I really wanna go back there sometime...

After she graduated from UH in '96, Noe went to Fiji for the Nuclear Free and Independent Pacific conference at USP in Suva. Noe first highlighted meeting family of one of the Hawai’i delegates living in Suva... people who were not at all related to the conference, had nothing to do with the university. Here I feel Noe demonstrates her belief that to best try and understand a place and the people of a place, one must go beyond just reading and listening to what influential figures of a place, such as political or academic leaders, have to say. One must meet the everyday people and listen to what they have to say!

This journey to Fiji also contributed to reaffirming her identity as a Pacific Islander. Noe valued meeting other youth at the conference, and along with an aboriginal Australian wahine, a wahine from Aotearoa, and another ‘opio maoli of Hawai’i (her ipo at the time), she helped to start a youth chapter of NFIP. By the year Noe was attending the conference, she noted that NFIP doesn’t seem to be that much of a youth oriented institution, since its become more institutionalized. At one time NFIP, and the notion of a unified Pacific,
against all nuclear-related acts in the Pacific ... was seen as one of the largest threats to American security interests in the world. Yet in many ways that’s kinda broken down over the years, and its not quite as much a force as it used to be, but it has such the potential to be something so unreal, and its history has been that way.

So, along with these other ‘opio, Noe wanted to get youth more aware of what NFIP could become, and have a way to institutionalize a youth part of it, to have people who are long time members of the NFIP realize we have something to contribute... They proposed that there would be a specific youth branch of NFIP, and that there'd be a section in the NFIP newsletter devoted to youth stuff... The adults at the conference thought it was a good idea, and passed that resolution...

Noe expresses some frustration that she isn’t sure how much has been followed up on that resolution they helped pass, pointing out that without the response and cooperation of the older generation, its quite difficult for youth like herself and those she met at the conference to continue to be a part of the institutional structure of NFIP and assure that things happen. Regardless, the experience was more than worthwhile, just for the fact that she was able to get together with other, native youth to talk, cruise, and hear some of their experiences. Like the rest of her travels throughout the Pacific and the U.S., Noe sometimes found amongst her native cousins many ways, views, and issues similar to those of Hawaiians. Other times their situation was more intense and harsh, or simply quite different. Whether finding strength and sympathy in common struggles, caution and lessons on how to prevent our situation from becoming worse, or appreciating diversity, Noe’s journeys away from home have proven invaluable.
Overall, she feels she has personally benefited from her travels because it gave her an expanded perspective of the world and allowed her to see, not just different places and different people, but to see the world from a different point of view. It helped her in appreciating home and its beauty more, and in being able to see things about home more clearly ... including the realization of how commercialized and overdeveloped this island (O'ahu) is...

At a more macro level, looking at how personal voyages and group gatherings can benefit indigenous peoples like 'oiwi Hawai'i, Noe begins by saying that it helps in tactical ways, to see how other people have resisted or survived colonization. And that’s important, in aid of asking ourselves how do we or how do we not wanna go about pursuing sovereignty, liberation, decolonization. Visiting other places also helps us in seeing our commonalities, reaffirming spiritual commonalities that seems to be prevalent in a lot of indigenous Pacific Islander peoples and cultures ...

Noe adds that on a more concrete kind of level, as the networks that oppress us continue to be more international and global, obviously it helps for us to be networked to other peoples and struggles, to see what the similarities are, what the common histories are of those struggles, common processes operating within them, and just being able to support each other in different ways... while she feels there are things that are very specific to the Hawn movement, she also feels there are things that are a part of a larger global movement of indigenous peoples... Thus, she states, the more Hawaiians are able to see that perspective that its not just us, or us versus America, then the more Hawaiians will be able to get outside that view of things, and doing so is a lot more freeing...
**Piko Po’o/Piko Na’au – Thoughts and feelings, realizations**

Noe stresses the importance of having a certain kinda relationship to what you eat, you have to recognize the sacredness, you have to be thankful for that. For many people, when they share food, they don’t always share it in that sacred way. When Noe eats, she always thinks about not just what’s in it, but who made it and under what conditions it was made because its soo, … it may taste better when the one who made it has good energy while making it and put that energy into it.

The na’au is not only the storehouse of physical sustenance, it is the source of ha. Starting at the na’au and working its way toward the po’o, the ha is a symbol of mana and life. Whether exhaled through the ihu as a honi (exchange of ha with another) or released by the waha in sound vibration form, say as an oli, the ha signifies the magnificent splendor of life…

every breath is a prayer. I think that’s so awesome. Cuz I think that you have to really celebrate life, you know? Just being alive is a gift. So every breath you take is a gift. And every breath you take is a celebration of the fact that you are alive…

With breath is life, and one speaks with breath. A spoken language then, is so powerful. In Hawaiian language, there’s a saying… ‘I ka ‘olelo no ke ola, I ka ‘olelo no ka make’. In the language there is life, in the language there is death. Just right there it has so many meanings. Like you can create life with words, you can create death with words. All of that and then like, its in your breath that you speak…

I definitely share the mana’o that the whole problem with… using English words, and concepts, like ‘true and false’ and ‘fact and fiction’, everything in English… it’s a dichotomy, its black or white, it can’t be both, and one is always better than the
other one, its always hierarchical, like ‘fact is always better than fiction’... In contrast, Noe notes,

a lot of what I learned about Hawaiian (ways of viewing), dualities, like kane/wahine, or ‘aina and kai, or Papa and Wakea, all that kind of stuff...I don’t think that the dualities are completely separate, you know, where you never cross the line between dualities... and they’re not hierarchical either, necessarily, like one isn’t considered to be always better than the other....

It totally does affect how you think. For example, Noe and I were talking about the connotations of teacher and student, where the teacher teaches and the student learns, versus kumu and haumana, where the kumu, more often than not, is the primary source of ‘ike or mana, but we all are learning and sharing, learning and sharing... that’s why in Hawaiian the word for teach and learn is the same word, a’o. Compared to the language used in her Phd program, or academics in general, which is so complex and theoretical, the beauty of Hawaiian is that in a word, it speaks volumes of theory and ways of thinking, yet its grounded in reality.

We should bring back Hawaiian words that are no longer commonly spoken everyday. For example, as ‘opio maoli surfers, we could start using all the Hawaiian words for different types of waves, and for surfing, and for surf breaks... Its not like your making it up, your just bringing it back into usage.

I think that I used to be a lot more attached to just the political aspect of sovereignty and freedom, and I still am totally committed to that, but I think that now I am starting to feel more like people need to be free spiritually and mentally, and all those things that kinda come from ourselves, rather than from outside of us, before political sovereignty could be anything meaningful. They go hand in hand, and
political sovereignty will help to create the space for decolonizing minds, and peoples whole being.

I think what’s been making me think a lot about that recently has been the situation in East Timor... I’ve always supported independence, but what the situation in East Timor recently has reminded me is that, for people who advocate coming about independence simply by getting Hawaii on the list of non-self governing territories and then to have a UN supervised vote,... makes you realize that even if you had, what is it, an 80% vote for independence? A UN sponsored vote, it doesn’t necessarily mean anything, because Indonesia just keeps on.. people are dying and being uprooted from their home and the UN pretty much did jack shit to stop them.. and that’s with 80% of the people voting supporting independence.

So I think... going about it in that lawful way may be a good thing for, the future, when the US isn’t such a huge world and military power, but even if all that does happen... I’ve always felt that sovereignty was not just about the western conception of sovereignty. Its about ea, and its about us recognizing that ea, that life or that breath, that’s in all the things that are here, and we need to protect that sacredness. If we don’t have a lifestyle that allows us to protect the life of our people and of this place and our traditions, then political sovereignty alone isn’t enough.

In addition to reclaiming political sovereignty, Noe stresses the importance of reclaiming, reclaiming everything: land, traditions, water, whole systems of living, the ability to define what we consider to be our reality, and reinstituting ahupua’a models...
Noe’s thoughts on the concept of identity...

...anything that I can say about identity, it’s not my own theories... I don’t think there’s like a standard for how identity is formed for everyone... so for me, I guess identity is, well the main thing is that it’s always relational, I don’t have this sort of, individualized, whole coherent identity that exists apart from my relationships with... everything, with the land, with people that I know now living around me, people that have been in my life but have passed, or moved on, and people in my family, my genealogy that I’ve never met in living person, but my relationship to them is also part of my identity. And it defines me, who I am, the way that I present myself in relation to all of those things...

I like that saying, ‘we are who we were’ I think that says something about... a relationship, of who we are as our identity, to our past. there’s not a... stable, set identity that’s ‘me’ that exists outside of the way that I relate to other people... I just think I’m defined by who I am in relation to other people, and with God...I dunno if I fully believe in a clear-cut boundary of the individual... you know how when you’re with certain friends you talk a certain way, and then when you’re with other friends or in class you talk a different way, and I don’t think there’s like ‘one of those things is the real me, and then all those other times I’m just putting on a mask’ ... I mean, sometimes I have to fake, or really try to make myself different to fit into a certain context, like here (Santa Cruz), but those are all part of me, and they all help to define who I am ....
...identity, who I am, it’s not a stable thing... its always changing, but always staying
the same...there’s something about it that’s always the same... there’s a certain
essence of what it means to be maoli, but there’s also, around the edges, ways that it
changes...more than a place, like a stable place, I think identity is like a path, or a
movement...

I think the important part of identity that’s useful is the connecting part of it, not
the ‘this is me and this is who I am’ but more like, ‘this is who we are, this is who we
can be’ or the connections you make with other people because of your similar
identities or whatever... you know, like the identity of being Hawaiian, I just think
that its more powerful because of how it connects you to others, to the land, and to
your ancestors...

Ho’omana – Empowerment

Noe’s first response when I asked her about the word empowerment was,

... I think that’s part of it... they’re the same, I think its good that you’re using em
together....

With ‘that’, Noe was referring to identity, and perhaps the ability to empower yourself by
defining and affirming your identity in relation to others, to your ‘aina, to Akua, and to
your past...

... I remember when I was trying to figure out what the hell I was doing with my
life, and... I kept having all these dreams that were just knawing at me... and then
at some point I realized that I needed to do more of my genealogy research, to figure
out who my ancestors were, what they did, and what they were like, and only by
understanding that and my connection and relation to them could I understand
where I was supposed to continue going on my path.... and that was empowering...

In describing paths to empowerment, Noe continues to tie in notions of identity and
genealogy that she had discussed earlier...

There’s mana in learning those connections and seeing yourself not as an individual,
but part of this wide, whole picture, ... that’s why I don’t even like the whole...
linear thing, you know, ‘the path is either behind us or its in front of us’... its all, I
dunno, a circle, spherical... everything! But to see yourself in that, and to
understand your genealogy, it just helps you to position yourself better in that place,
wherever it is. And that’s empowering just to know where you’re from, who you
are, where you are, where you’re supposed to be headed, or what the path of your
identity is...

A couple years after starting her genealogy research, all the pieces that she had tried to
put together at some point like kinda, happened, and something just fell into her
lap... All of sudden, it seemed to her that, ‘Oh, this is it!’, and that
...it was weird, such a strange process the way, it just fell into my lap, but that was
all totally, totally totally empowering...

remember how I was telling you long time ago how me and Kapali were having this
talk about, genealogies...as much as I could learn about what it was to be, living in
pre-haole time, like I could never understand what it would be like to think and
have the mindset of people who lived in pre-haole time, just because of how we were
brought up, but, I felt in that one moment that... as tiny as it coulda been and as
fleeting as it mighta been, I just felt like I had a glimpse of it, you know? ...I just feel
like, back in that time they had so much more of an awareness of the greater
picture, that included not just them at that time, but included people who had lived
in the past, and us who live in the future, and we’re all sort of within this big
framework, and in some way I felt they knew that we were gonna be in this... lost
almost, time, and that our genealogies that they gave us is like our map to figure out
where the heck we are in this whole, in time, in space, in relation to them, and us,
and our future, and our genealogies kinda just drew it out for us, like, ‘This is the
map for us’ and then we can figure out where we are...

...Noe continues by mentioning that in a lot of ways we’re so stuck in only being able to
see our own time, what’s happening in our own little world right now, whereas she
feels our ancestors had such an incredibly wider view, and some of the most powerful
experiences in her life were... moments where she could just have a glimpse of what
that wider view is...

...like when we were on Kaho’olawe ...standing atop of Moa’ula, with everybody
just in kihei...the big bell stone... the Lonomakua right up there flying, and just the
winds, and... for 360 degrees you can see the ocean around you and... the different
islands on all sides of you, and there’s no trees or anything, so all you see is just.. its
totally open. That’s why to me it was so powerful, you know, cuz you just feel like...
I mean, how can hold on to this idea, that your just an enclosed being... when your
surrounded by that...

A recollection from her younger years shows another example of an empowering, na’au-hitting
moment...
I think the moments that I felt the most - I don’t even know what the word is - have been when I felt completely open, when I could just receive something outside of yourself and the boundaries of you as an individual just kinda fade away, or they get really fuzzy... like when I was younger and I first started getting into going to church, a Christian church, when I’d sing and like close my eyes and just sing to God, and you know, raise your hands or do whatever you do, you kinda lose yourself, you know, and you can tap that. And that’s what first drew me to going to church I think...

During these moments – a deep conversation with Kapali, a revelationary view atop Moa’ula, or singing in church – Noe feels that glimpse of a wider view helps break down the walls that we create, that we follow, with time. Even if just for a second, she could feel that grip of time just loosen, which in itself is empowering, since modern notions of time is such an oppressive thing... the clock and time, as we’ve been living under, this kind of industrial thing, its just so oppressive... ‘gotta go class, gotta go work’... Its so arbitrary, and its so removed from any natural rhythms... horrendous!

Again tying empowerment back to identity, Noe refers to that whole Pacific Islander thing of a larger consciousness of identity and says that just to understand who you are... not as an individual, but who you are in connection to this wider range of people, and ancestors, and your ‘aina and everything... that’s the empowering part, you know? To understand that, the power you have isn’t necessarily within you, but its all around you, and you just get to be one little part of it...
Rather than trying to have power over people, or increase your own power, the key is to have more power in relation to others... and realize the power that other people have within them, and to totally recognize that, totally empowers you, I think...

...on my, spiritual journey in my life, I totally learned that the greatest power is never the power that you have to control other things, but its more the power that you have to surrender yourself, and to let yourself just be a vessel for all that power that’s around you, I mean just look at your thesis – like what your trying to assert, I think – is that your power isn’t necessarily in just your one voice, but in that you can be a vessel, and your work can be a vessel for all these other voices to come through too, like I think that’s the most powerful thing, you know? Whether its to be like, just surrender yourself and be a vessel for other people’s voices, or for a higher spiritual power of akua, letting go of control...

wow, I think I, no she, well... we, made our message clear. Enough said!

As smart as we ‘opio and makua think we are, often times it is the keiki who best exemplify profound, universal truths in their daily life. Noe has been swimming regularly for many years, and has taught swimming to keiki as well...

teaching swimming, to little kids, they’re easy... they have fears but, you just get em to have fun and they totally get all into it. But it’s the adults that have all these fears, of the water, and they wanna understand everything, step by step... and so much of it is just letting go of control, cuz you can’t control, you just gotta let go and then you just float! [sim] *L ...or like in the ocean, you know like when you wipe out, every time
you try to fight it, like... you get dirsched! Yeah, you get it! [we laugh]... if you just like, go with it, eventually you pop back up...

the military unarguably possesses much power of a certain sort, as they control... 25% of the land on O'ahu... lands that were known to be.. mana-full, yeah... places, like Ka’u, that were known for the way that energies converge, or the way you can see many things from these places... Yet by opening ourselves and letting go of control, we can tap into mana and not acknowledge the military as supreme in power... just because they have palapala saying they own that place, it doesn’t mean they control all the mana of that place. That’s one thing that I think is so good about mana is like, you can never say that the system is totally oppresive, or – I mean its obviously oppresive, but – we all can access mana.

Everything is potentially a source of mana... if you just open yourself...

Especially because Noe is not one to talk about herself a lot, unless its with people that she’s really close to, she realizes the value of having someone to talk to and relate to about all kinds of different things, about

...who I was and, my beliefs, and spiritual stuffs... being able to do this with someone, versus holding it in, is empowering, cuz you realize your not alone... remember how Mahina really appreciated being able to talk to you? (uh-huh) I think that is empowering, being able to look into yourself and confront all these different things, within you, different parts of you, different experiences, to allow yourself to be spiritual...
I also think it's empowering to allow yourself to be vulnerable, and it's empowering to learn how to feel every emotion... we were taught from such a young age that, it's not cool to talk about stuff, or feel certain kinds of things... especially men are told ‘Don't cry, cuz crying shows weakness’ or whatever, but I think that to be able to expose yourself like that is completely empowering.

Like my yoga teacher [smiles, small laugh]... he was talking to us about the difference between being gentle and being weak... being gentle doesn't mean that you're weak, it means that you have the strength to, you have the power to fuck shit up, but you choose not to, you choose to refrain and, to come to the world and to situations with kindness and love, and that's what it is to be gentle, which is not weakness at all, that's incredible strength.

Like I remember, I used to think about death a lot when I was little, thinking death was like an end, my life would be over, I wouldn't see these people anymore, and... I remember being afraid... but how powerful that would be, if rather than being afraid of losing that selfness... you actually see what power you gain... when you leave this body... and your soul becomes completely free and open... still going, always there.... The power of realizing that death has no power over you...

Things that are most a source for Noe tend to be realizations, rather than learning actual concrete things. Learning to see in certain ways, learning to see life as a gift, and learning to be present in every moment of life, rather than learning a fact... have been most transformative in her life.
... learning to open yourself, learning to love yourself, learning to clear your mind... those are to me the most important things that I’ve learned... learning to live out of love rather than fear....

And not exclusive or contradicting to that is learning

... to connect with your spirituality, I think that’s the most empowering thing. ...

and its all connected, its not like that’s something different from connecting to land and connecting to ancestors, to me its all tied. But, understanding the spiritual part of it, I think, is empowering...

*Mana‘o‘i‘o Maoli nō - Faith*

Noe has always had faith in a greater creator, regardless of name, and this faith has only grown stronger over time... Noe explains that the terms God and Akua are interchangeable for her, ‘cuz my notion of God is not the Christian stereotype of, like, an old man up in Heaven, you know? [laughs] ... to me, there’s many manifestations of God, but, in my human mind I can’t fathom what God is... but I totally have faith ...in all of our plural akua...

Even beyond Christianity and ‘oiwi maoli ways of viewing (some of which is labeled ‘Hawaiian religion’), Noe recognizes the value and interconnectedness between all religions and value systems. She refers to a book titled *God Makes the Rivers To Flow*, which has all these different selections from different holy texts of all these different religions, and if you read ‘em,... at the core they have very similar essences... it’s difficult to tell which faith each passage comes from...
Noe is also influenced by... and really drawn to different Eastern philosophies... like that book ...the *Guiding Light of Lao Tzu*, and like Zen stuff, or, just the whole idea of yin and yang, I'm really drawn to it, I think there's a lot of wisdom in it...

Some Hawaiians I've had contact with became newly politicized, and then anything about Christianity they would totally bash it, because, you know, the missionaries and their descendants, and I totally struggled with that... because I was so involved in Christian church when I was in intermediate and high school, and then once I got into Hawaiian Studies and learned more about Hawaiian religious and spiritual practice and philosophies and protocols and as I learned the history of missionary impact on our people... It was totally... a huge conflict for me... I went through a period of complete rejection of the Christian church and its beliefs.

It's taken years to resolve this inner-conflict... but there was just a point where I just had to give it over to God and say, 'I dunno how to solve this dilemma, and I don't know how to reconcile', the feeling that I get from being in church, in an organized religion - because I think that's why I initially got into it... there's not a whole lot of organized religion besides Christianity that's easily available to an intermediate school kid, you know? But it was a void in me, and at that time, that was how I could tap into it... now that I'm older, I can still find other ways to tap into it, like going to yoga... or oli, ...or just surfing, or just praying, not to any specific religion... but...for me anyway, it totally helps to have an organized group of people, that get together, to worship together... that's why I'm totally into yoga over here cuz there's just a lot of people to practice with! [laughs] but, yeah somehow I was just able to, make peace with God, for myself.
I’ve been having a lot of crazy dreams, and um, I feel like I’m being prepared in a way, like my strength is being built up, because when you open yourself up you need to know how to deal with the bad, as well as the good… God will never present you with... more than you’re prepared to handle... so I think that those kinda things are just preparing me, to handle more...

It’s like even over the course of my life, we were socialized into seeing ghosts and spirits and stuff as something that was fearful to me. And I think that as I’ve gotten older, its become less and less fearful, it’s a part of me that’s opening up more and more, being able to connect...

... people are educated to look for hard facts, and not look into the intuitive parts of you, or value the spiritual connections that you might have... like I think some of the things that have happened to me in the past, I think its an indication of you being able to have a certain affinity for the spiritual, a certain kind of sensitivity and openness to connect with that. And... bad experiences with certain things... could also be good experiences, but... those kind of potentials aren’t really fostered...

Prayer and meditation are key means for Noe to open herself, become connected, and focus. For her it is a true source of sustenance and energy...

Meditating... for me that’s about turning off my mind which always seems to be constantly running... I seem to get lost in my head a lot, and its very good for me to get out of my head, and meditating helps me to do that, well a lot of things help me to do that, but that’s one thing... ... also being present in every moment... being fully there... I tend to a lot of times either think about and plan what I’m gonna be

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doing ahead of time, or dwell on something that happened in the past... so when I do that – do you ever feel like that, just spread out all over the place? – I just try to gather myself from wherever I happen to be, back in that moment, and focus on all the things that I can sense at that point, all the things I can hear, and feel, and whatever...

and then I also meditate on different passages from holy scriptures or whatever... all different kinds, Hawaiian, Christian, Buddhist...

God, Akua, whatever you wanna call that being that is all powerful, one and all, one and many, at the same time.... that’s definitely a source of mAna, the source..

Piko Na’au – Recent experiences, Current time and place

Noe is currently a Phd candidate at UC-Santa Cruz, where she faces the challenge of being away from her home, her family, and her friends. Originally, she didn’t even wanna deal with graduate school after undergrad, and she wasn’t really wasn’t thinking about it, and then it just was through a series of events that she even knew about Hist.Con. (History of Consciousness Department) and applied.

...all these things just happened that led me here to this place and that’s why I know that even as shitty as I feel sometimes being here, I’m supposed to be here for a reason, you know? So if she ever finds herself wondering why she’s there, she tells herself that she’s just gotta get rid of the doubts!

I’m so turned off right now, from the kinda work that you have to do in grad school, just independent work, reading and writing, things that are so isolated from other
people... it just doesn’t feed me the same way like before... there was a time—maybe because of the way that I was schooled and socialized— that I did focus mostly on academic learning... and I think I used that a lot as a way to hide when I was in high school, to avoid having to deal with problems or issues that were going on in my life... I don’t wanna hide anymore... so, its hard for me to discipline myself to sit in my house for hours, like whole days, and just read books that aren’t accessible to most people that aren’t in my program and use the exact same kind of language that these people use. Its useful in a lot of ways, but I have to do things that keep me connected so I don’t get so detached from everything.

There are a number of activities that Noe resorts to to help her stay connected. After speaking of being turned off by isolated academic work and no longer wanting to hide, Noe says, maybe that’s why now I’m drawn to things that are more wholistic and, that’s why I like yoga so much... I like things now that require a focus. Focus of not just your mind, but focus of your whole being. I think that’s why I like yoga and paddling... in both high school and her year spent at Occidental College before transferring to UH, Noe remembers that diving was like that too. It forced me to think, or feel, or whatever. The other reason why I like paddling is because it challenges me to not only be, focusing on being one with myself, but also focusing on the energies of other people, and trying to blend everybody’s energies together, which is a challenge...

Noe is also a haumāna of oli under Kumu Keola Lake, and she also mentions this as a way of staying grounded and connected. However, she is currently inactive due to being in Santa Cruz much of the time...
I wish I could still be in oli up there, I mean that was something that I really enjoyed
learning-wise, when I was home, cuz it is something that requires all aspects of
you... Noe also recognizes that oli can be incorporated into all aspects of life, as it was for all
‘oiwi maoli prior to Christianization, and still is for a number of ‘oiwi maoli today.
Noe connects her value in both oli and paddling with efforts to incorporate oli back into the
protocols of her canoe club, Hui Lanakila. With the help of Kanalu Young, who created an oli for
her club to use, Noe decided to encourage her fellow paddlers to learn oli as a means of group
prayer, focus, and unity. Since many people don’t really think of paddling anymore as
necessarily a Hawaiian sport, and many people paddling aren’t kanaka maoli, she feels
that these types of efforts to reclaim the sport, however a little thing it may be, is important
and political.

It doesn’t really seem like a political act, teaching your canoe club an oli before
crossing the channel, but I dunno... being political doesn’t mean just running for
ASUH, or any other political office, or standing around holding signs, or crashing
down Mortimer’s door. All those things are political, but there’s lots of other things
that you do to assert your power, and to assert who you are as kanaka maoli... Even
action moving them just one step towards making the whole club more aware of the
history of the sport that they’re participating in, and in its cultural and spiritual
significance, and the club could kinda turn that way, that could be one club in a
series of clubs, eventually making impact in the larger paddling community.

She is unable to continue her learning practice of oli and canoe paddling while up in Santa Cruz,
but both drumming and yoga have served her well in seeking focus and connectedness. Noe face
lights up as she compares the focus and blending of energies of canoe paddling with that of drumming...

that’s why I like drumming too, cuz all the drum stuff we’d do is all in circles, drum circles, and you’re all doing different rhythms that accompany each other so, its all like, I dunno, its such a high... I really enjoy drumming...

She is equally excited about her other new passion, yoga, which she started out doing because of back problems. However, it ended up being something that helped her to be a lot more grounded, ... a lot more comfortable with her physical body, and provided her a way to do something up there, that was a way to align... her mind, body, and spirit (... if you make that separation, that is, just by using that language)...

While at Santa Cruz, Noe somehow finds the time for activities like yoga, drumming, swimming, and playing guitar between her rigorous academic schedule and a TA position teaching sections of an intro to community activism class... at UCSC. She feels the class has such potential to be awesome, especially since a lot of kids that came into the class, motivated and interested to learn more about activism, but the way that the class is learning its just all like lecture, memorizing, just all like, mental. So, when the students would break into sections for discussion and activities, she would try to get to their emotions, and to spark different feelings and what motivates people to become active, like anger and, pain, sadness, whatever..

Noe shared a number of excellent activities she does with her students. She has also taught an intro Hawaiian Studies course a few times...
When I taught 107, I always tried to make the assignments specific enough in the criteria that they could have a guideline, but that they could be more creative about how they wanted do it, or what they wanted to talk about...

One activity she did with both her Hawaiian Studies and Community Activism class was a role play of a ‘Save our Beach’ type initiative. The class was divided into the ‘Community’ and the ‘Developers’. Each was given a ‘info sheet’ written from different perspectives. The role play was set up to give the ‘Developer’ group an initial power advantage. The students were very enthusiastic and responsive, and in reflection they felt they both learned and enjoyed themselves. However, during the activity, a lot of them were frustrated, like some of their complaints was like, ‘we didn’t know we were gonna be doing this’ ‘I didn’t get this information’ and ‘we’re not prepared’ and ‘we never heard of this situation before’ and ‘you never gave us enough time to prepare’ and I was like, ‘well that’s how activism is a lot of times. You just find out about something, you get thrown together with a bunch of people that maybe you kinda know, but not that good, and you have to make the best of it!

I have always felt that one of Noe’s most impressive qualities that many may overlook is her listening skills. In high school, nearly every other good friend of mine had much to share about their problems, but rarely encouraged reciprocal sharing through active, focused listening. Noe had this ability, and it has only grown stronger over time. In trying to explain why she thinks she takes long in responding to others, she says when I’m listening to someone, I just make everything blank so I can hear what they’re saying, I try to put myself in their place and try to understand where they’re
coming from... so then when its my turn to respond I have to take a little while to
shift out of listener mode. ...I always try to channel my energies toward the other
person, especially if I know that they’re feeling hurt, or I feel that they need it... but
then I end up getting drained sometimes cuz I’m, just channeling my energy
towards them (unreciprocated) and then I forget to... refuel myself...

Besides the potential draining effect, Noe sometimes wishes she wasn’t that way, so that she
could flow better, or come back faster. Especially when in Santa Cruz, she feels it is totally
such a disadvantage, because there’s so many thoughts flying around in discussion, and
while she tries to listen and understand what everybody’s saying, when she has a
thought, she must concentrate, think and formulate what she wants to say, and then wait
for the split second when somebody takes a breath to just jump in... cuz that’s how
they are, nobody pauses, they’ll just jump right in the middle of your sentence, you’ll
still be talking and they’ll just start ‘bla bla bla blah’ ...

Yet in some ways I think its also selfish of me, because I often wait for people to ask
me questions before I just open up ...its not like I’m purposely hiding (her opinion) , so
I’m trying to work on that ... I think I need to realize that I do have valuable things
to share and say, and that I shouldn’t be afraid to say it.

*Piko Na’au, Piko Ma’i – Soul-full creations*

Versus the other ‘opio maoli whose voices I’ve recorded for this mo’olelo, Noe is quite a bit more
shy, and less accustomed, to singing or creating music with instruments in front of others. That is
definitely not to say, though, that she is not a music lover who happens to have a beautiful
voice...
Not in front of alotta people, but I enjoy singing for myself... I always liked to sing, My mom always sang a lot, even though she never knew the words, and we don’t really like the same kind of music [laughs] but she always sang a lot, and we always sang a lot in school, and so I always sang a lot...

As a twelve year student at Kamehameha Schools, one of Noe’s earliest musical memories is attending the schools’ annual song contest...

I remember going to Song Contest, from when I was in kindergarten... every year I’d go, with my mom or my Dad or Popo ... I just remember the feeling of hearing everyone’s voices all together, and the different harmonies, and not really knowing what it was to have chicken skin at the time, but just to feel it. I remember being just enthralled by their presence of all of these voices, Hawaiian voices, together singing, thinking, “Wow, someday that’s gonna be me,” And I dunno if it seems kinda cheesy, but I just remember wanting to grow up and be there, be one of those voices, at some point. And always my favorite part of Founder’s Day was all the music and stuff. And always it was real emotional for me, and spiritual...

...and I think I went through a time when I was younger when I just would go in my room and isolate myself, to get away from everything that was going on in my house, and all I had in my room was my radio, so... I would just sing and, I guess at that point to it was sort of an escape and a emotional outlet. And just the feeling of um... letting your voice go...
Yeah, music is just, music! Music is everything. I don’t think you can classify it one way. Ideally it’s always an expression of human spirit, and that’s political and cultural and whatever you wanna call it...

As I just mentioned Noe’s hesitancy to sing in front of others, you can imagine my shock when I learned she actually sang a duet on stage in Santa Cruz. Her university had this Asian Pacific Islander show, and a friend wanted her to do a duet with him on stage in front of an audience with microphones and everything!

...at first I was like ‘No way, I’m not gonna do that, I don’t sing in front of people! I’m strictly a car and shower singer! [laughs] but, he finally convinced me, and so we sang, ...it was the first time I ever sang in front of an audience of people, where they’re all focused on you singing and all you’re doing is singing... so that was pretty nuts... I just kinda wanted to do it to break that fear...it was cool but I dunno if I coulda done that here, in front of all my friends or something... even karaoke man, I get nervous...it’s a lot easier for me to do when I’m not at home. Because I don’t feel like people are criticizing me, plus... the type of music that I’m drawn to creating isn’t Hawaiian music, so I don’t wanna be criticized for that...

I was looking through my Hawaiian CD’s, and they’re mostly male artists, and I think that’s one of the reasons why I don’t really sing Hawaiian music. I’m drawn to a lot of different kinds of music, but I guess the music that I’m especially drawn to for what I feel as emotionally expressive, is black soul music. And there’s a lot of strong, powerful female singers in that type of music, that are popular or whatever,... if your talking modern popular, like Lauryn Hill, or Mary J. Blige,
Erykah Badu, those kinda people. But there’s just a tradition of that kind of powerful solo female singers... like Aretha Franklin, Billy Holiday, Ella Fitzgerald, all of the blues singers and jazz singers, I don’t really think that there’s a strong tradition of female singers in popular Hawaiian music that I ever really connected to...

When asked to talk more about how she relates to black soul music, she responds, I don’t think I think about it, how I relate to it, but I feel it. There’s alotta pain...

... I listen to Hawaiian music way more when I’m up there (Santa Cruz), cuz I’m away from home, and I wanna feel connected... when I was away, and I guess because I was alone so much, and the only thing I had was my stereo... so I would listen to music all the time, constantly. When I was working, cooking, just cruising, to put me to sleep, everything. Like a companion... it always helps to calm me, or focus my mind.

I’ve always used music as an emotional outlet... I always used to make tapes off the radio when I was little... when I listen to music that I really liked or listened to a lot at a certain period, I can feel why I liked it, you know, what the emotion is, that its trying to express or let out, like I can feel the sadness, or the loneliness, or the frustration or whatever... yeah, but I’m still very unconfident about creating music... I’m not all that confident in my musical abilities but I enjoy it!

Personally, music can sometimes be more than an emotional outlet. Noe tells a story illustrating how music can help you process your thoughts and feelings and reach a decision:

I had been trying to decide for such a long time whether I wanted to either stay here and be at UH in Hawaiian Studies or if I wanted to go back to Oxy (where she started her
And I had agonized for months over that decision, and I totally remember too the moment that I decided, when things just became clear... we were at Sea Life Park on one of those Friday nite concerts, and Pekelo was playing. And I was just sitting there taking everything, not just the music but also being there, and being near the ocean, being around other people enjoying the music, and I dunno that’s just when I knew, that I needed to stay here, and reconnect with... different things. So I dunno what kinda impact music had on me, but I feel like it made something clear...

Songs lead one to inspiration and realization in many shapes and forms, sometimes in not so obvious ways...

there’s one song that affected me a lot when I first got to Santa Cruz, that was this song on Maxwell’s Unplugged album, its like a whole mix of that sorta spiritual revival style of music, and he has a lot of jazz influences, and anyway, he basically took this Nine Inch Nails song, you know that song, “I wanna fuck you like an animal,” (hah?) [laughs] if you hear their version its super hardcore, kinda electronica, not monotone, but really, it just stays in one... tone the whole time. But anyway, when I first heard the way that Maxwell did it, I didn’t even recognize it as the same song, cuz it sounds totally different... I guess he appreciated the, muscianship or something, I dunno what he liked about the original, but he totally made it his, till it was almost unrecognizable as a Nine Inch Nails song... but I guess what inspired me about that song was being in a place that felt so foreign to me... there wasn’t anything that I felt like I could say that would have anything to do with what these people were saying, or thinking, or whatever, and the reason why his song spoke to me so much was cuz it showed me that you can take something that you appreciate...
maybe aspects of it, and you can totally make it your own, that you don’t have to, go in that style, or whatever. And I guess that’s what I’d been trying to reconcile about being at school, away from home, and trying to learn these things that were foreign, non-Hawaiian, thinking ‘Why am I doing this?’ So that song was pretty inspirational to me when I first got here (Santa Cruz) last year.

Noe obviously is not against ‘oiwi maoli taking various kinds of music and making it their own, cuz we always have. In fact, she feels it’s quite silly when people criticized Sudden Rush (a group of Hawaiians who use modern hip-hop and the art of rapping to express themselves as Hawaiians), since if ‘oiwi maoli never adopted musical influences from off-island, we wouldn’t have ukulele or guitar either, and its such an integral part of what people call Hawaiian music...

In fact, Hawaiian music as its changed over the years totally has had an effect on the personal lives of Hawaiians, and on the overall movement of Hawaiians as a whole.

While Noe made sure that she didn’t wanna sound as if she’s speaking for the general Hawaiian population... she shared what seemed to her to be general trends...

I’ve always been really drawn to... Hawaiian music of the 70’s, and I think that part of the reason is, there seems to be more of an expression of the pain of what it means to be Hawaiian, in music from that era, more so than music of this era, or before, like territorial days kine music. I dunno, maybe the trauma of mass death, and political and economic colonization, was so present in, the territorial days, it couldn’t even be expressed through the music, like the music maybe needed to be a way to cope, and to hold on to the things about life that we celebrate. And it was
only a few generations later that people could start expressing that pain more overtly in the lyrics.

Mele ‘Ai Pohaku (popularly called Kaulana Nā Pua), a song written in protest of Hawaii’s illegal annexation to the United States, has lyrics that, were they to be heard and understood, I would label ‘blatant kaona’. Yet the feel to the song is not really angry, so... they could sing it and haoles would just think, ‘oh wow, what a nice song’ you know. In actuality, they are presenting their sadness and feelings of protest in the form of ‘harmless entertainment’, so their message could be heard while assuring that the song is not banned.

In another conversation, Noe referred to a talk we had in 1998 about thousands of Hawaiians singing this song (and others) together at Iolani Palace, in commemoration of one hundred years since the illegal annexation. At the Palace grounds, with the Hawaiian flag being raised, and all these people are singing together, everybody’s reaching down to their na’au and connecting with every single other person who’s singing too, and I guess people who aren’t singing too, just watching. But that’s so powerful.

While much of modern technology can divide people, music has the natural ability to unite masses of people:

I was just thinking about how people - especially over e-mail - always do that, they cut people’s words and take it totally out of context and they respond to it, and cut more and rearrange people’s words. And I was just thinking about how... music, it just totally brings people together, its such a unifier. People don’t have a chance to be fighting, ...you can’t really fight over the words, while you’re singing them, you just kinda sing ‘em.... I always think of how amazing it was to have people express
something from their soul, from their na’au, that can’t be expressed verbally just speaking. And they reach out and they touch that part of another person through their music...

Noe says she initially started getting into music, as far as creation and expression, through the dancing part of it, the movement part, how it inspires people to move...

Noe’s yoga class does yoga to a kind of really slow Capoeira music, and she says:

there’s something about the added music to it, and then everybody moving to it at the same time, that adds something to the unity of it.... I just always thought of it as how like we were talking about the music being an expression of spirit, and how it can touch someone so deeply that they actually have to physically move. I guess that’s on another level from just dancing in a club or whatever, but I think it’s the same thing, similar...

[the audio portion of mokuna 2-4 was created with the intention of allowing someone to be able to listen to it straight through without the mo’olelo. You may choose to do this, or stop and read in the right places to fit the mo’olelo... Track 3 lets you hear a little bit of the voice you’ve been reading throughout this section...]
Mokuna 'Ekolu – Chapter Three  
Kapaliuweloa Keahi

[Just keep on listening! In real life, tracks 4-7 are clips of Kapali’s leo and mana’o over the last six months. In the story, tracks 4-6 is his section highlight video made in 2004 by the haumāna – with sound now, atleast, but still no screen! To follow the details of this story, you would stop after these tracks, and continue with track 7 – where Kapali speaks mostly of future goals - after reading Noe and/or Mahina’s ‘Piko Ma’i’ section... if hearing the flow of Kapali’s leo straight through is more important to you, then don’t stop part-way, keep going! ... oh, and feel free to refer to the Kōkua section for some comments about the approach and presentation to this section, along with notes and lyrics...]

Mokuna ‘Eha – Chapter Four  
Mahina Paishon

[Before switching to a written format, this section opens toward the end of audio track 6, the same track where Kapali’s section ends (for now at least). In between short clips of her singing ‘Small Axe’ by Bob Marley and ‘Heiau’ by Hawaiian Style Band is a comment she makes about ‘kū‘e songs’, or songs of resistance... During this track, the video shows clips of Kapali and Mahina doing various activities in the community... as Mahina’s voice begins to fade in the audio track, the mo’olelo switches back to written form... we are back to the video screen...]

Heiau, lava stone, sacred ground... Heiau... Heiau...

[As the first half of Kumu Hina’s rendition of ‘Heiau’ is played and slowly fades out, the scene switches to Launa. She smiles shyly upon seeing and hearing herself on video...]

Last but not least is our Kumu Hina. She has a name full of meaning which we feel she already lives up to, and continues to do so over time with higher heights and greater depths....

[and we return to the written transcription of the video before continuing on to track 7...]

Her name is Fayeline Gabriella ‘Omorre Ku’umealohamahinapoepoenaniikaponei Paishon. Paishon is the Portugese equivalent to Passion (Passion! Passion!) the name of a
French ancestor who came from Brittany, France on a Portugese fishing boat. Mahina definitely does not lack passion for what she does and what she feels.

[video changes scene to Kumu Hina sitting on a bed with a guitar in her hand, saying…]

Fayeline is, umm, (laughs) Bambi’s girlfriend!.. it was Foeline, but my parents liked Fayeline. Faye, which is the Spanish word for ‘faith’, is another name that Mahina answers to, and faith plays a large role in her life.

Gabriella is a name that has been carried over generations on her mother’s side, and translates to ‘God is my strength’. As will be shown, Mahina finds much strength in the greater forces, whether she terms them god or akua.

‘Omorre is a name given to Mahina after her grandmother, meaning love, and many will contest that Mahina exuberates nothing but aloha towards others.

Ku’umealohamahinapoepoenaniikaponei is a name that has been passed down from her great-grandmother. Mahina says, she’s a Poepoe, so I hold her name as well, and I like my name because I’m very close to my grandparents. At the surface level of meaning, her Hawaiian name translates to “one of endeared aloha born on the night before a beautiful full moon”.
Mahina is the daughter of Isrelle Gabriella Garducci Ferreira and Kyle Kainoakupuna haleonamanuikapohakuowi'opai sho. Both were young when they had Mahina, her father was 17 and her mother was 15. Her biological parents never married and separated when she was about four or five, and each married shortly thereafter.

Partly because her biological parents were young and separated, up to the age of 9 Mahina was raised mostly by her grandparents, as well as many, many males through the course of her life. When asked where she was from, her response of “All ova!!” was more than fitting. Even for the ‘standards’ of today’s Americanized society, Mahina has moved around quite a bit. Starting in Papakolea homesteads, then to the homesteads in Nanakuli, then to Makiki, Manana, Kalihi, Makakilo, back to Kalihi, and finally Liliha, where she currently resides. In addition, she spent much time in Pauoa at her grandparents’ place.

For anyone who moved around half as much when they were little, there are obviously many downfalls, or perhaps ‘challenges’ may be Mahina’s more preferred word choice, to moving around so much:

I always felt like I didn’t have a normal childhood, a normal family, you know, the TV normal... I always wanted the one family component, instead I had to go everywhere [sighs] I always felt detached, like I never was really in one, whole household, one sense of place.

She often didn’t even know which house she’d be going to at night...

Besides not having a sense of place, there was much additional confusion resulting from being in so many households, with so many different styles of interacting and upbringing. She describes her mother’s house as more of a local, plantation style of upbringing, while her dad’s place was
more Hawaiian. Down to the details of **how to fold the towels!**, she faced different styles of communication, different values-emphasis, and different styles of discipline in each household.

To add to the confusion, Mahina feels there was often a lack of opportunity, support, and confidence for her, and she developed feelings of distrust in the process of going through almost anything you could go through, except drugs as a child. Until one learns how Mahina has grown to accept and react to her experiences, this statement would be hard to believe. She exudes a sense of being secure, grounded, positive, and happy, a set of characteristics rare for any human being, much less one who faced many hardships at a young age.

I have like four families yeah, and then, extended family...before I used to pray for like, ho, ‘send me one teecha, jus’ choose me so I no have to choose!’... I always wanted one family, one teacher... but, would be too easy that way... I learned to adjust... now I perceive things differently, and I’m like, “Oh, look at that, I don’t just got one family, I got choke families, you know, that I’m loved by, and whom I love. I came to learn ... I don’t just have one teacher that I’m guided by, I get choke role models, which I learn all different things from. So on the bright side, Mahina eventually came to view the fact that she has “lots of parents, lots of papas, lots of grandparents, lots of family!” as a blessing, as something that’s enriched her.

While having many parental figures can be challenging and confusing, many of the makua in her ‘ohana are also her role models. In fact, all the role models she mentioned when asked were family members – her **mom**, her **stepfather, Uncle Chad, or Cody**, her **Uncle Clay**, her **Tutu Poepoe** (dad’s mom), and her **Grandma Mabel** (mom’s mom). By the words and expressions she uses when speaking of her role model family members, it is clear that they are
outstanding human beings who serve as a major source of inspiration and hope for her life, and whom she loves sincerely.

Most ʻoiwi maoli ʻopio are not exposed much to their own language until they choose to take it as a school course in high school or college. Mahina spent much of her time being raised, along with “like 10 kids!” by her great-grandmother, who was mAnaleo, a native speaker. Some of her aunties were also mAnaleo. Of her great-grandmother, Mahina says,

She always spoke to us, I’m glad I listened to her prayers a lot, her style of praying... and maybe I didn’t totally understand it, but my ears at least came ma’a to hearing Hawaiian language, or hers, at least... yeah, the feeling of it, but not the literal meaning... maybe that’s why I had a hard time learning... real structured style of ‘olelo Hawai’i, cuz when I came home and tried to say whateva, she wouldn’t understand me all the time, ... and then I became kinda like institutionalized, that, ‘Oh, I s’posed to learn their way, that must be the correct way... but then, you know, gotta learn the hard way sometimes, everyone has their own styles...

I think a major learning stage for me was [voice softens]... um, the past four years, .... major, from 17 to now, I’ve really grown... major [soft laugh]... After graduating high school, Mahina moved to the moku of Hawai’i and attended the University there at Hilo. She only mentions this in passing though, somewhere in the middle of her animated and reflective talking about ‘Uncle Chad dem’ and the Makali’i, the voyaging canoe that she helped build from the beginning, upon her arrival to Hawai’i island. Here is the brief mention of her academic education there, which in itself should make understood why the mention was brief:

... I went to school over there, [laugh] ha, I wasn’t in school, it was my time to, learn outside of school, yeah? [you was at UH-Hilo?] yeah, [laugh] I mean, I went school, but I
learned outside... ho, it was like total rearrangement of my whole train of thought, how I conceived and perceived the world... and myself... sometimes you just have to be broken to learn...

Her breaking, or major awakening, came from a ‘kick your ass kine learning!’ Uncle Chad and Uncle Clay, both blood relatives, and the rest of the Makali’i crew, who became her ‘ohana as well, gave her knowledge, strength, confidence, an even stronger sense of family and security, and a sense of future-oriented vision and hope. Of course, this did not come suddenly and easily, but gradually, over time-hardened, bust-ass learning, the kine “no talk, no say natin, jus, they say ‘em once, you rememba!”

Initially Mahina admits that part of the reason she chose to become involved with the Makali’i was because her Uncle Clay, who moved from the Polynesian Voyaging Society and Hokule’a on O’ahu to the Big Island specifically to start the Makali’i, was doing it, and so

Initially it was like,...’Ho, I like do everything my uncle does!’...But um, its become my passion, and my love, its become, kuleana... Over time Mahina developed a sense of passion and responsibility that she soon knew she would carry with her, in some shape, degree, and form, for the rest of her life.
Piko Po’o, Piko Na’au – thoughts, feelings, realizations over the years

[As with Noelani’s, I felt there were a number of Mahina’s thoughts and reflections that were not connected to a certain time, event, or activity, but were nevertheless insightful and inspiring. This section includes a number of excerpts which gives us a glimpse of her present way of seeing, thinking, and feeling, based on a culmination of her past experiences, and the way she has chosen to respond to them…]

I value my education in the institutional walls, I do. There’s a purpose for everything, and I don’t just live in a trational manner, I live in a western manner also…

However, it is the traditional types of learning outside of school where she gains valuable life experiences. Whether it be her work at the loko i’a, sailing, hula, canoe paddling, fishing or craftmaking, Mahina continues on to say

… its like I’m communicating with… my kupuna, akua, I’m learning from them, its like my school… you’re doing it that’s why, you’re not just learning about it, it’s a process, you learn it through books and discussing it, but at places like the loko i’a I’m doing it, this is my opportunity to do….

Versus her childhood, where she found her self comparing her situation to others and holding grudges, Mahina has gradually come to take a different perspective and approach. I just began to be thankful for everything, and to choose to learn instead of complaining all the time… I was bitter… I used to regret… and compare myself to people all the time… that’s what kept me back from excelling. Eventually I kinda accepted my situation, accepting and understanding it, and being thankful…

I asked Mahina what one of her kumu or role models would her proudest accomplishments were, and after a little convincing, since Mahina was reluctant to answer, this is what she had to say…
My uncle Chad (captain of the Makali‘i) would say he’s proud of me because I have a lot more confidence than I did when I first came to him when I was 17, I can think for myself now, not ‘for myself’ like just me me me, but... I am able to listen to people’s opinions now, and decipher and discern, and listen to them, yes, but also listen to myself, valuing what I trust in myself, and valuing what I feel as well... also, improvement in making decisions, before I was real indecisive...

Here Mahina talks about having the choice of various paths, and how in earlier years, not wanting to miss out on alternative paths, she’d often regret, back track, and choose another path, or look so far ahead or in the past she wouldn’t complete the everyday things necessary to be successful in her path. While she has always been blessed with the ability to see opportunity and good in everything, she now recognizes the value of today and doing the everyday things to go forward, and that while sometimes you gotta regress to progress, there’s a purpose to everything. So as she learned to place faith and confidence in things outside of her, like support from family, community and akua, she is now much more decisive and less regretful.

This, she feels, is in contrast to the typical, Western, ‘me’ generation approach, which attempts to instill confidence in children primarily by building ‘em up with ‘believe in yourself’ and ‘you’ll be successful in everything you do’ types of ideas, while ignoring the presence and importance of greater forces, as well as the family component, which is often missing in society today. This type of incomplete confidence-boosting, Mahina feels, is a part of the reason why a lot of Western/ized kids are so screwed up, and why sometimes they plummet so hard and then don’t even wanna come up.
My confidence comes... not from me, its from way greater forces than me! ... not to be ho’okano but, its never been a matter of ‘if I could’, not ‘me’, or if it ‘could be done’, cuz I really think anything can be done, pretty much, if you have two hands, two feet, two eyes, you work, you pretty much can, and if cannot, eh that’s okay, have fun trying! ...and I think (Uncle Chad) knows now, when I say something out loud, it will be done... and I have total faith ...and confidence, that its not just cuz of me, my own capabilities..

Mahina frequently emphasizes the importance of having a sense of place and kuleana. Fitting in with this broader value of kuleana, Mahina speaks of a specific value of listening to and watching people, especially kupuna, who always tell us, ‘Pa’a ka waha, ho’olohe pono’ (‘the mouth is shut as you listen effectively’, or, ‘Shut up and listen good!’), and there’s value in that... cuz as ‘opio, it is my place to watch and listen...

There’s lessons surrounding us as we speak, its just a matter of if we’re gonna put ourself in a place to sit still and quiet, and humble ourselves, and really listen and look, at not only the obvious... and the answers are all around us...

Everything is a choice... you can choose to learn or not, to remember or not, to love or not...

Intentions, I think, is real important, as individuals... Words and actions done to increase ourselves so we can put everybody else down. I think that’s wrong. I think um, we’re gonna be just like Americans if we do that. I think if we do it for sole proprietorship, its wrong. I think when we do things for the purpose of our own, perpetuating ourselves for any other sole purpose, its wrong!
It’s not about individuals, its about kakou! Everyone, for purpose, truth, mission... everyone has their different missions in life, different focuses, purposes, yeah, so kako’o (support) each other to help fulfill it... oh, and also extremely important...

Gotta smile! 😊
And especially here, Mahina definitely practices what she preaches! Her smile is contagious...

‘Ano – Identity

When asked about her thoughts on identity, Mahina’s initial response shows some of the many ways she sees and uses the canoe and sailing as a huge metaphor:

Every experience, every squall, every sunrise and sunset, makes you who you are...

She later adds,

Identity evolves, you have a foundation, you build upon that, the weather changes, you have to adjust, you change your sails... you choose your destination... there’s different ways to get there, and that’s why I say (identity) evolves...

Akua, ‘ohana - which includes my immediate (‘ohana) and my kupuna- that’s the basis, that’s the double hulls! (of her identity)... and everything they send towards me, my experiences (in speaking of what shapes her identity)...

For one, I’m a Paeshon. Two, I’m a proud Hawaiian. Three, I am a Hawaiian Christian... and all the rest is variable... ever-changing, ever-learning... My identity has changed many times already in my life...

Mahina’s current perception of the flow of how identity evolves, with her later clarifications of each ‘step’ in parenthesis:
My inspiration (the dream, the drive, the passion, the feeling) leads me
to realization (the experience of it, the lessons, the answers), which then brings me
to confirmation (with answers, you go to the question, ’you sure das the answa?’)...to transformation (if you choose to learn from it, you take that kuleana, these areblessings, strength, knowledge, empowerment from kupuna) ...after yourconfirmation you cannot deny it (the change-provoking lesson)... so then you have achoice to transform yourself, to learn from it.

The world could perceive us as something, ... and we actually are something, but toMahina, identity is what we perceive ourselves to be, plus those things that empower ustobe that, help us to become that image...

So for Mahina, identity is a constantly evolving perception of self. Akua, family, and experiences,along with her choices and reactions to them, are the foundations and the shapers of her identity.Larger society and outsiders do not have a basis or role in defining who she is.

*Ho‘omanā - Empowerment*

Before I thought empowerment was everything that you are in control of ...
everything I can personally do, to give me strength. Mahina now believes empowermenthas less to do with just our own human capabilities and controlling things, and more to do withthe realization and acceptance of a greater force... The mana that surrounds us, thatempowers us, is much greater than our own human capabilities. Empowerment then, ismore about letting all that focus on control and on yourself go, ... and allowing knowledge,strength, and all those virtues come into you...
Besides placing faith in greater forces, Mahina also finds it empowering to have trust in other people, you have to have faith in your navigator and your captain... Before it was such a, like, ‘Ho, I no like trust nobody’ or ‘I get ‘em, I get ‘em’, but eventually learning to trust became such a comforting thing. And in finding comfort, strength, and faith, one becomes empowered!

Empowerment is recognizing and realizing that everything is a lesson...

Empowerment is also a choice. You can choose to be empowered, or choose to fit the status quo, become what society dictates we should be, or be empowered by lessons that we learn from the experiences and opportunities that come... Learning is an important step of empowerment, and letting it transform your life is another form of empowerment...

By using similar language and concepts in talks on both identity and empowerment, Mahina expresses an inter-connectedness between the two...

its part of a cycle, ...you learn and transform, ...and in being empowered you have to empower other people, right? Otherwise we’d just be mana suckers! Yeah? If you just take take take, its good to learn, but learn for what reason?... So basically, adding to the circle, that means empowering family, neighbors, community, through what ala you’re on, and through your everyday kuleana that will help you in your future endeavors.. that’s empowerment to me...
**Piko Na’au – Recent/Present Day Experiences**

With her recent voyage, this knowing - a budding result of a seed planted by her uncles over four years ago - has now bloomed and become visually evident to those beyond her nurturing circle on the Big Island. This young ‘oiwi maoli woman, a few inches over five feet and not much over a hundred pounds, was seen on board the Makali’i on the shores of Hawai’i as well as Majuro in Micronesia, in a voyage to escort home Mau, the master navigator who breathed new life into Polynesian navigation when he trained Nainoa Thompson.

This sort of revival has yet to happen in Micronesia, and a primary reason for this voyage was to help the youth of Micronesia to realize their pride and heritage, since they are losing it as we speak, due to the Americanization and colonization going on. Mahina feels strongly about the plight that our Micronesian cousins could be headed toward, which resembles a path that our people already took. She hopes to help in whatever ways possible for her to prevent this, and that was part of why she went on the journey.

Before leaving for the voyage, all crew members are expected to leave all pilikia and hewa - problems and unbalanced, or ‘bad’ energies - outside of the boat. This is not only to ensure good relations and energies amongst crew members, but to ensure that things are pono amongst crew members and their family and friends, since departing for any voyage could mean the last time you see a loved one. Mahina recalls,

I had to really prepare myself, and you know how akua works things out, ...it was good, all in the plan, but, ho, I went through some major traumas before I left, ...going to counseling and everything, ... I was going through a lot... like, all my past, from real young ages all coming up, and, manifesting itself through all these
situations that just bring it up... it was like a cycle, I would never complete the lesson, I would learn the lesson in my head, but it wouldn’t sink in...

Mahina was able to ‘complete’ many lessons and feel, see, experience... learn the many things she did on the voyage because she was able to finally let all that stuff go. And on the canoe, her transforming, evolving process had just begun. To make a long story short, she was able to find her sense of place in the ocean, and found that it was a perfect cleansing place of purification, refreshment for the soul. The ocean provided her a sense of peace, of contentment, of belonging, of security.

And fortunately, since she can’t always be out at sea, she’s found that an ocean exists within her already. Ho’okele, the art of voyaging or wayfinding, allowed her to feel the ocean as her sense of place because it enabled her to develop focus. By doing that, she says, it empowered her. Now she can find that sense of place, that comfort and security, within herself, which is indeed a very empowering thing.

Mahina feels that ho’okele and finding a sense of place in the ocean has really enforced why the priorities I hold are important to me – those being akua, ‘ohana - its confirmed things important to me, made it more real, helped me to connect everything together ... to re-realize why things like akua, family, are important, its to empower you... so you can empower others...

There were many other experiences and lessons learned by Mahina on the voyage. Like every other member of the 16 person crew, her kuleana was very important, regardless of age, sex, or stature. These kuleana included her primary duty of steering, manning the sails, plus kuleana shared by all crew members, such as getting along with each other, helping keep morale up,
following **eating protocol** and recognizing its importance, and finally, the kuleana to **learn**, so that the knowledge may be preserved and perpetuated.

For Mahina, steering is something which **sharpens your senses, your awareness of elements, your environment**. In this way, her steering duty directly related to one of the major lessons she learned from Mau, and that was **learning how to learn**. In a traditional manner, this meant **to listen and watch... like how our kupunas always tell us ... ‘Pa’aka waha, ho’olohe pono’** (remember this one?)... **cuz as ‘opio**, Mahina believes, it is my place to watch and listen...

She refrained from asking Mau many technical questions on navigation because she felt it wasn’t her place to **interrogate him...if he choose to share something, then OK, if not, OK**.

Instead, when she talked to him, it was to **jus, spend time**, and she learned more by trying to observe, listen, and feel in the same way he did:

**Everything he does, its in a different manner, and I just watched him do things, I felt like I was learning...how he would want us to learn... try and listen to what he’s listening to, smell what he smells, feel what he feels.... In doing that I’ve become a lot more sensitive...**

Another simple yet profound lesson Mahina learned from Mau, in both an actual and metaphorical sense, is that when sailing, you should look not only at what’s coming or **whats happening right now**, but in **...days past...He (Mau) would look (at the storm) after its been gone** and use this to form accurate predictions to help better prepare and guide them on their journey. It is interesting to note in this metaphor, that an oncoming storm, representing **future**, is seen **behind** the canoe, while a storm already **past** is seen **ahead** of the canoe. This fits
more with the Hawaiian concepts and priorities of time and space, where ma hope means ‘after’,
or ‘behind’ in time and space, and ma mua refers to ‘before’, or ‘ahead’ in time and space.

Manning the sails can be one of the most dangerous parts of sailing, and provides a time where
one is especially challenged to yield trust to their crew, their navigator, and above all, to greater
forces. For Mahina, this need of trust, which was an issue she had problems with in the past, is
essential on a sailing canoe, along with teamwork:

You cannot, on the canoe, you cannot do it all by yourself, you have to trust in other
people, you have to have faith in your navigator and your captain...

And for all the crew at certain times, at least, there was a definite feeling that,
Wow, its not about even our capabilities, its like, your ancestors carrying you, and
there’s like a higher level....

Humbling themselves, and realizing they are just a small part of the whole picture, made
them realize that you just gotta have faith! ... and ho, after that, ... it became such a
comforting thing after awhile...

Shared kuleana on the canoe in regards to crew relations and protocol provided lessons beyond
the ones of teamwork and trust. There was the huge realized importance of knowing your
place, and taking the responsibility to do your expected role. Otherwise, you are letting
down not just yourself, but your ‘ohana (crew), and even your people.

Further, the importance of music, in keeping spirits high, in strengthening the bond amongst the
crew, and in providing a form of relaxation and expression, was “Huge, brah, huge!” The crew
played music and sang every chance they could get. Eating and eating protocol was also very
important for crew relations. Not dissimilar to traditional times, food sharing is an extremely
important act, both sacred and enjoyable. The order at which food was served, such as

navigator first, oldest to youngest, on-shift before off-shift, etc, was a system that both

made functional sense and paid respects where it was due.

Over the last four years or so, since returning to O‘ahu from Hilo, Mahina has been actively involved in restoring the loko i‘a in He‘eia. She has been consistently and arduously working and learning there under Mary, her kumu there, and is currently her assistant in teaching a pilot class at UH-Mānoa this semester, titled, ‘Malama ka Loko I‘a o He‘eia’. As of now, the class is doing really well, as all the students get along well and appear eager and willing to learn together from their teacher, from one another, and from the fishpond:

The loko i‘a is an important place for me, where I can get into the land, be a part of it, learn, connect, just work... I feel pono here, I feel a lot closer here to my ancestors, what they would want me to learn, I feel like they’re actually teaching me... cuz they are the elements, they are the fishpond, they’re the sun, the wind... we learn from them...

Of all the activities that Mahina is currently involved in, I choose to start off this section telling of her involvement with loko i‘a in He‘eia for two major reasons. For one, it gives her that ‘sense of place’ that she lacked in her upbringing:

The fishpond gives me a grounding... keeps me grounded... helps me to find that sense of place.

And secondly, while she identifies sailing more with her ‘future-oriented’ as well as ‘intellectual’ side, Mahina’s involvement with the fish ponds symbolizes to her the present day, working, day by day, the concept of go easy, easy, little by little.

Looking ahead and having dreams and goals are very important to Mahina, but being a lot more of a future-oriented person can sometimes be a downfall, cuz she often looks soo much far ahead... like 10, 20 years down the line... that she sometimes forgets about the today, the day to day things right in front of her face. So it is her work at He‘eia that
helps balance out that tendency in her, and provides her that good feeling of not just thinking, envisioning, and talking, but doing. Doing the relatively basic, little steps on a regular basis in this present time, in order to be able to realize the grand, large-scale visions of the future.

The action of doing and working also instills a feeling that is again something that cannot be substituted by thinking, planning, or talking. 

I think just working and taking care (of the loko i’ā primarily, but also kalo farming, fishing, and the ‘āina in general), has really really really given me a sincere love for the land. And I think that’s essential, yeah? Cuz you know we can theorize as much as we want, we can read books and discuss it in class and write the papers, but nothing will substitute doing it, yeah. And I feel pono when I talk, when I write in class, when I’m asked to share or whatever, cuz I know a small part of... (you speak from experience?) right! ... and I think its integral ... vital, essential, for us to have that ‘working’ knowledge...

Canoe paddling is another activity Mahina does that provides physical conditioning and growth as well as cultural knowledge and pride. For Mahina, like most paddlers, this sport exercises the mind as well. Mahina thus feels that paddling, by providing her both the discipline to stay in (physical and mental) shape, and a therapeutic way to get out some frustrations, gives her a present-day avenue for assuring that she will be most able, or makaukau, always... prepared to be of service, to work better for people, to help people...

Hiking, fishing, farming, surfing and other water sports, and triathlon training are some other activities that Mahina somehow fits into her schedule, all providing her, and thus others, similar benefits to that of canoe paddling.

Mahina is also skilled at making crafts, another hobby she enjoys which, like everything else she does, has a purpose, because she chooses to make it so. In addition to things she does on her own, Mahina enrolled in the pilot ‘Ma’awe No’eau’ class in the Hawaiian Studies department, which teaches how to find and grow plants used to make Hawaiian crafts, as well as how to make them.

Mahina especially enjoys working with wood. She likes working with tools and also just likes doing things that not too many girls do:
I don’t think I would step beyond my boundaries, but I like to press boundaries…
As a sailor, paddler, former youth judo champ, farmer, fisherwoman, and triathlon trainer,
Mahina apparently does not seem to be referring to the boundaries perceived by many in Western
society today, for those boundaries she has proved to be weak and insignificant compared to the
mana of her strength and desire, ‘manifested’ through determined action!

_Piko Na’au, Piko Ma’i – Soul-full Creations_

Yet another activity Mahina is currently involved in is hula. Mahina has been dancing hula for a
number of years now, and is currently a lovely, skilled dancer under the direction of Manu Boyd.
She also took a course last semester at UH in hula from Aunty Vicky Holt Takamine. Besides
being enriched with knowledge of her Hawaiian culture and traditions, Mahina values hula as a
musical form of expression:
_Hula helps me to express myself, and let mold, since usually I don’t like to be like
that outwardly… also because I don’t get to play music as much as I want to… so
hula is a nice way to express my emotions through actions._

Mahina also took up hula because she never had the opportunity growing up, due to family
conditions, though she always wanted to. So now she is! Showing to herself and others who may
have lacked the support or even faith, that “_I CAN DO THIS!!_”

Mahina also feels that hula, along with oli and mele, was very important - especially for
_Hawaiians, cuz we’re such an aural peoples – as our way of expressing ourselves
and passing on knowledge… who you are, your sense of place, how to act
appropriately… It explains things for us… I think in a more tangible manner, cuz
not everyone can go read a book, not everyone can go listen to a lecture, but pretty
much anybody can listen to a song._
Though she is experienced and skilled in hula and oli as well, for Mahina personally it is her music, through singing and playing instruments, that she feels and uses the most passionately and expressively in the ways she mentions above.

**I love music... I think its inherent in me.. as long as I can remember I've always been around music...I come from a family of music.. I must say, my family is very talented in music, but um, it kinda skipped over me, but... I loove music!** (tss- no, it didn't skip over you, Mahina!) I love love love music!

Anyone hearing her play or sing will quickly realize that Mahina is only being humble. She is sometimes shy, but far from lacking in musical ability. She attributes her learning to love and play music to her dad, who she thinks of a lot when she plays music, and to her uncle, who accompanied her on many jam sessions during her voyage. Mahina’s sister, at the ripe age of 15, makes her debut this year performing in public at a coffee shop. For the Paishon’s then, music has always been an important part of their life.

Perhaps because she places the roots of her love, passion and ability for music primarily on the long line of musicians in her family, Mahina feels that one of the major things music does for her is connect her to her family:

Music helps me to be with my family when I miss them. When I play music, its not because I may happen to have some talent, I know its cuz of them. Its cuz they were singing when I was younger, and I would listen. Its cuz that’s how we shared time together, is when we sang together, in the car, etc , that’s how we spent time together, that was our time, father-daughter time. So, one big reason music is important to me, is because of family... especially my daddy, whenever I sing I always think of him. Its him that taught me how to sing.
She connects herself to her mother’s father when singing a particular song, aptly titled ‘Granpa’...

I love that song. ‘Granpa’, for obvious reasons, cuz I was really close to my mother’s father, he was the one who taught me a lot about fishing, and about ocean stuff, cuz we were always in the ocean together, always always always always... I credit him the as person who planted the seed for my love of the ocean, and to take of what you have, that connection with the land and whatnot, so that ‘Grandpa’, when I’m singing that song I’m singing to him.

The other major reasons why music is so important for Mahina is because it provides remedy and stimulus for her emotional and spiritual sides, and because it connects her to experiences, places, people, and issues that are important to her.

For me at a personal level, music calms and soothes my soul, helps me to relax., it helps me to remember why I do things that I do, or why I’m on a certain path, to reach certain goals or dreams, cuz I really connect to words of music...

My first reaction to music is my emotions, yeah, and after emotions comes the analytical... words are important... I think emotions are the things that give us our dreams. And I think its our analytical side of us that helps us to stay on a path, or choose a path, to the dream. I think that’s why its so important for us to... dream. We have to have focus, we have to have a dream, a central dream. Other than that, we just going through the motions. What is our motions, what is it for? I mean is it just to, to live and then die? take take take, what, live live live, what? [laughs] ..there’s no purpose! We have to have a focus, we have to have a dream of empowering each other, of bettering our lives, bettering ourselves, for a purpose!
I think music is my more emotional, expressional aspect of my self, I love to sing...

If there’s anything that makes me really emotional its music. When it comes to music I cannot put up a barrier with my emotions... it busts down all the walls [laughs] it just does that for me, which is good every so often, its real good in fact. Real cleansing... it keeps me honest to what I really feel...

Its restoration, its rejuvenation, its relaxation.... spiritual. Spiritual. You know?

Music connects me to experiences. Like sailing, paddling... school, certain events – with friends, or, whatever – it will bring me right back to the experience. And with that experience, it connects me to the lessons learned. For example, sailing, you know that song I talked about. I sang that song [*sings*] little corner of heaven – that one – I sang that song every sunset, when I was on the voyage. And that connects me back straight to the voyage.

You know, (when singing Nalani Beliu’s Islands’) I can... totally feel, how I feel when I’m sailing. And I can feel and remember, as soon as I have the song it connects me right back to the lessons I learned, and the feelings that I feel, and the why... to the action yeah?

[psst! if you haven’t already, listen to audio track 8, where Kumu Hina plays this song with two of her Makali’i voyaging sistas, Anuenue and Kahape’a... check it out!]

Songs like this came out during our talk-story sessions because we both realized that you can only talk about music for so long before you must just listen to the music! Then you can get a better, fuller sense of why a song – or music in general – is so important to these ‘opio. Islands’ was the first song Mahina played during our first talk-story session. Toward the end of our second talk-
story session, she played ‘Sailing’, another song which connects her to voyaging and all the metaphors of life that voyaging holds for her…

that song by Christopher Cross.. *singing*  *Sailing takes me away to where I always knew I could be – you know *1* soon you will be free – it does yeah, it releases me from all the stress…all the tenseness, you just get totally bogged by political, or, social agendas, and when I sing that song - that’s me and my uncle’s song, my Uncle Chad – it just sets me free, that’s total release song, sets me totally free!

I like that song ‘In Every Child a Promise’ (Robi Kahakalu), I always think about why I wanna work with kids *sings*

   *In every child there lies a promise*

   *there’s great potential in their hearts and minds*

   *And they need a little kindness to help them find.*

   *In every child a promise, give them a chance to see,*

   *Each one is very special, let them live their dreams…*

   

oh and I love the song - *sings*

   *Father.. Can you hear me now? I’m just one voice in the wind..*

   *Tears run up and down my spine, there’s a vision in my mind..*

   *Of a place that was before me… Heiau..*

   *Heiau.. lava stone, sacred grounds… Heiau… that song…*

that wrenching, tear-jerking feeling that makes you all upset. ooohh*[sad,pain sound, then laughs], you need your ku’e songs, that’s one of my ku’e songs…*

In addition to Heiau, Mahina also played Bob Marley’s Small Axe as an example of one of her ‘Kū‘ë songs. [if either sounds familiar, clips of these songs were on track 6, the transition track between Kapali and Mahina’s section…] She then went into another Bob Marley song, One Love, before commenting,
I think the underlying basis or reasoning to do things, is cuz you love something.
You love your family so you’re gonna malama them, you love your land, so you going malama... that’s so important to have, and that song speaks of that, yeah ...

Mahina also played songs like ‘Granpa’ and ‘Come on Over’, which connect her to family and friends, plus ‘Te Aui Nei’ and two songs she created, one with her friend Anuenue, which speak about Aloha ‘Aina. Mahina’s voice can be heard on clips of many of these songs and others on this mo’olelo’s CDs.

[Clips of these songs and others can be heard on various places of each CD. Track 8 continue to display the mana of Mahina’s leo with a mix of her spoken mana’o and mele. On tracks 6 and 7 on the 2nd CD, we hear clips of various songs that Kumu Hina plays during a break at Hālau Kū mana’a’s retreat at the Io’i, also listed in the Kokua section…]

After the video, there was much applause from all the listeners. Even those who had just met these three kumu that day felt they had a sense of what they were about. Everyone particularly enjoyed the live participation of Kumu Noe, Kumu Hina, and Kumu Pali – backed by the instrument-playing and voices of the ‘opio - in sections of the video where they were sharing oli and mele.

Ho’omana’o, a makua kako’o, sat on the grass smiling as ‘ohana members and friends began to ask the kumu questions pertaining to their outlook of the future. It was amazing how the technology nowadays enabled people who were fairly young and inexperienced to put together such amazing work, provided they believed in themselves and worked together toward a common goal!

As Kumu Noe began to answer a question, Ho’omana’a began to recall a number of comments that each of them had made a few years ago about their ‘future’. Much of their goals had already been reached, and they seemed well on their way toward achieving their larger, long-run visions! Had they had the resources to turn their talk-story sessions into a production like this …
Mokuna ‘Elima – Chapter Five
Piko Ma’i – Goals Dreams, Visions for the Future

[The following ‘Piko Ma’i’ sections are collections of Ho’omana’o’s recollections – his imaginary video -
of various conversations with each ‘opio about their goals and plans for the future, way back at the turn of
the millennium (Y2Kü’ë) … okay, not the most realistic scene here, but bear with me, it was pretty hard to
fit this part in my story…]

Noelani Goodyear Ka’öpuapua

Some of Noe’s immediate goals include building on some of her activities begun in
recent years as paths to focus, relaxation, mental and spiritual grounding, and wholistic
health, namely music, yoga, and oli…

since we’re on the music subject earlier, one goal of mine is that I wanted to get a
drum, cuz I been doing that up there. Something similar to a conga or African, hand
drum…that I could play on my own whenever I want to…. and then the other thing
is… I wanted to get turntables and a mixer… Its one of those things that I think,
‘okay, if I keep envisioning it, then somehow it will just pop up and I’ll be able to
find one, for not too expensive…I’d like to do that… nothing serious, I’d just like to
fool around. So those are kinda goals.

…other goals that I have are to… develop my yoga practice, and try to pray and
meditate more on a very regular basis. I do to a certain extent now, but… I’d like to
set aside time for myself alone for me to pray and meditate… twice a day maybe, in
the morning and at night, and then just always remember to make everything I do,
a prayer. Whether its like silent, or with oli. Yeah I wanna go back to oli when I
come home after. And then another thing is that I have to go back to ‘olelo, because
I’m super rusty. These are all short-term kinda things that I wanna do, goals... they’re all steps I think...

In one of our earlier talk-story sessions in March of 1999, Noe was talking about being less passionate and interested in academics than I used to be. When asked what she was passionate about lately, she first replied, Surfing! and laughed. After a slight pause, she continued,

I really feel like – this is kinda weird but- I feel like more and more of a desire to have kids. Um, just to create things...

Noe continued to talk about creating things, including a new place of learning that would be autonomous from existing learning institutions. At this point in time, Noe was expecting neither a newborn nor a new school in the near future. Now Noe foresees makua-type kuleana in her very near future, in both an ‘oihana and ‘ohana sense. By the time we were recording a talk story session in December, she was into her second trimester of pregnancy. At the time of our most recent talk-story session in early February, we had just learned that our federal grant application to start a charter school was approved...

Isn’t that amazing... just shows you how powerful that can be... envisioning the future, like I never woulda thought when I made those comments like what, a year ago, that it would be this soon... I thought oh, I dunno, a few years down the line, maybe... nuts, so nuts... just makes me so thankful...Becoming a makuahine to her own newborn and a makua learner/teacher to her own new school, respectively, are suddenly the two most important and foremost parts of her goals and dreams for the near future, as they are actually steps to much larger long-run dreams and visions...
...me and Mikala just did this thing that I try to do every so often, where I write down my visions for what I want in the next year, then five years, then maybe if I get ambitious ten. But I guess the most immediate things would be... to have a healthy child... the baby is probably the biggest thing that I think about, all the time. I don’t know what to say about that... what I’d like to see happen for myself, is... so hard to... verbalize, .... I’m so excited about the birth of not just the baby, but the birth of me as a mother... I guess that I’ll learn to see the world in a whole new way, in a whole old way, a whole different way than I am now, through the eyes of what its like to be a mother. I can’t even imagine what that’s gonna be like right now, exactly...

What’s most exciting... is just... realizing that this person is gonna be seeing the whole world... brand new... and I get to expose this person to all these amazing things in the world, and allow them to see... and experience those things again for the first time...

[like U.S. border lines – an imaginary, arbitrary line... return to the womb and it disappears!]

...I just imagine how like when I bring friends who’ve never been to Hawaii before and you show them around - things you drive by every day but don’t really think about - and they’re like, ‘Oh my god, this is so amazing!’ and it makes you realize how amazing things are, sometimes... But I just think... that times a million, for the entire world... a new light, just seeing the world, like, ‘Wow!’ ... so I’m really
excited about that part of it. And I guess that’s a goal, just not to get trapped in worrying about ‘is everything gonna be okay’ and taking care of this financial aspect and this, and just to always remember, or always be reminded of, how awesome life is… what a gift it is. I think that’s gonna be really cool…

Noe shared how lately she’d just sit and watch people in public places, seeing people of various stages in the cycle of life, and just ‘Wow’ herself about how amazing life is…

Being pregnant makes me feel so much more able to see life, that sort of life cycle, how beautiful and amazing it is at any point…

Another goal would be just strengthening my relationship with Mikala, and even more so letting go of fears and anxieties that I had I guess about my family and what happened… the way things kinda ended between my parents. That’s sort of on a more personal level…

I feel like I’m… in a transitional phase…though I feel like I’ll always be a haumana in different ways… in some ways I feel like more of the responsibilities to become, you know, just to share my mana’o of different things as, a teacher, in whatever capacity that is…

I always knew I wanted to be a teacher, when I was little I used to teach my doll [laughs] …I would make grade books, I’d read…

Noe has already begun to fill this destiny as teacher in many capacities, the most obvious being her teaching experience of intro classes in Hawaiian Studies and Political Science, the DOE kupuna/makua program for elementary students, and Po’i Nā Nalu, an accredited summer
program for upcoming senior high school students of 'oowi maoli ancestry. Speaking from experience, especially considering her age, Noe explains part of the reason why she has chosen the path toward becoming a teacher...

...any time that I can do something to help someone else to open their eyes, to see things differently, or to learn something, then I feel very fulfilled, that's one of the most fulfilling things for me, seeing other people open their minds, break the chains... In past teaching experiences I see it, in some people more than others, and in stages, and maybe just a little light goes off in their brain, or you planting the seed /we happen to both say this simultaneously, and laugh]... yeah, but you don’t always see it come to, complete fruition, but.. like take Kalani for instance, from Po’i Nā Nalu, like I don’t know how he’s gonna do overall, or... what he’s doing right now... but just to know that he opened up a little when he was with us... I’m sure that, even if we were to never have any contact with him again that he would always remember us....

Every student in the program showed significant positive changes, not just in knowledge acquisition, but in esteem, maturity, and spiritual growth. A majority of the students, including Kalani, still keep in touch with their ‘teachers’, some on a regular basis...

In the same earlier talk-story session where Noe spoke of a desire to have kids and, just create things, Noe made a number of passing comments about creating a new place of learning, something that we had talked about on a number of occasions in recent years ...

... the school stuff that we’re talking about doing. I’m a lot more excited about doing that for my PhD, than I was about whatever else I would be doing, you know,
like being critical of, colonial ideology or whatever. Its much more exciting to be
planning for something that will actually affect people, cuz, I wanna do something
that’s gonna have real meaning for people…

Noe is excited about her topic, but still faces the challenges of writing in an institution where
education is supposed to be secular… everything is facts… there’s no room… to
explain things… you can’t talk about god, or gods, or ‘aumakua… you can talk
about those things but, you talk about them… as though people believe this, but its
not something that actually exists, you know? …that’s another thing that… in my
writing here… its hard for me to struggle against, because all the languages of the
university and of the academy are secular languages… that’s one thing I don’t like
about being in school…

This is just one aspect of Western schooling that Noe would like to change, at least among her
students. When talking about how Western schools just aim to feed the brain and not the
body or soul, having students think but not feel, Noe mentioned,

one thing that I hope we can do for the school, is make all the lessons or activities or
curriculum…for the students… use all of that, not just their head learning, not just
book learning…

Over the next few months, a number of personal events and discussions, along with the passing of
the New Century Charter School Act on May 30, 1999, led to more frequent and serious
discussions about this particular shared dream that Noe – as well as Mahina, Kalama, Kapali and
I – had for providing a better, more appropriate place of learning for the keiki of Hawai’i. By our
talk-story session in December, Noe and I had decided not to apply for the federal grants made
available by the Charter School Act, but thoughts of doing the school one day did not leave Noe’s
mind... While we no longer were considering applying in the near future, Noe still wanted to incorporate this vision into her dissertation topic...

Academic-wise, or career-wise, or whatever, I wanna try to figure out a way that I can work on envisioning more about the school that we’ve been talking about, and how I can finish school and use my dissertation to somehow move that along...

As of now, Noe’s dissertation aims to look at three ‘Hawaiian-centered’ schools: Kamehameha Schools, Kanu o ka ‘Aina (a grassroots charter school with a Hawaiian-centered curriculum that has already shown very impressive results in its first few years of existence), and the Center for Hawaiian Studies at UH-Mānoa. Both in and out of her actual writing of her dissertation, Noe hopes to learn from both the successes and the failures of these schools, to see what may be appropriately incorporated into a new school. While Kamehameha Schools is a place that has given her many good times and opportunities, she wants to be critical of the ways in which the dominant economic and political powers in Hawaii have influenced the schools, including the Big Five, the Democratic Party, the sugar and tourist industries, and the military. Historically, the Kamehameha Schools has tried to produce a certain kind of Hawaiian... that would fit... whatever the need was for the system at that time. This trend continues through the present time, though trends show potential for turnaround with the number of changes occurring at Kamehameha, due to the recent trustee controversies. Noe is on the ‘Empowering Communities’ working group, as one of the phases of the schools’ strategic plan for change, which includes more outreach into the communities.

Kanu o ka ‘Aina, founded by Ku and Nalei Kahakalau with the Honoka’a community, is a school that combines “the best of 21st century pedagogy with the strength of native Hawaiian culture and traditions.” (KOKA Implementation Plan, October 1999) Using a standards, performance-based education model, their curriculum has Hawaiian culture and values at its foundation, tailoring to
“native learning styles and multiple intelligences” and providing “relevance and meaning for Hawaiian children” so that they may grow and excel to their highest potential, in and out of school. Just some of the features of the school include bilingual and multi-age learning, integration of environment, community, family, and “traditional spirituality” integrated into daily learning. Noe is excited to learn through observation and kōkua with this exciting, innovative school, and hopes to spend some time living in this community to do so. She wonders what challenges such a school might face as it is somewhat autonomous, but still ultimately falls under the jurisdiction of the state Department of Education.

Noe believes the Center for Hawaiian Studies... is a really good start, but there’s so much that confines it, just being part of a state university system... Ideally, if we’re just talking about vision, it would be nice to be totally autonomous from a state university system: to set our own standards and our own criteria for success, and to encourage more a development of individuals on a broader spectrum of who they are.

...the school is a big thing...I think about doing multiage stuff, and I think about doing more like secondary, high-schoolish to college age level... I think all ages important, I just like to work with that age group....

...so many people have... talents that don’t get recognized. And school is such a big part of a kids life when growing up. So I’d like the school to be able to help kids to recognize whatever their talents and passions might be and to foster that, and also to... somehow instill more of a sense of responsibility to others, to their kupuna, o ka wa i hala, and their communities, those living today, and the generations that come after them...
I think that the modern Western school system that people go to now, it just blinds you, to see things so short-sightedly. And I guess that’s a product of the capitalist system...

We have to envision... I see it as, wanting to free minds. ...

Noe’s envisioning, and her willingness to put action behind it, played a crucial part in Mana Maoli receiving a three-year, federal seed money grant to start a New Century Public Charter School, Hālau Kū Māna. As one of the major grantwriters in Mana Maoli’s Hui Ho’okele, or ‘Steering Committee’, Noe was able to incorporate much of her ideas into the overall vision plan for the school. Less than a week after receiving word of the grant approval, I asked Noe to give some thoughts about Halau Ku Mana...

The exciting thing about the school is that, rather than seeing it from the perspective of teacher and student, where, I have all the knowledge that you are gonna gain right now.. is to see it as we’re creating... a community of learners... I’m gonna be learning just as much as they’re gonna be learning, with them, at the same time......

Noe recalled a section of Nelson Mandella’s speech we gave our Po’i Na Nalu students that in a much more poetic way, basically said, It’s not that we fear how shitty we are, but we fear how amazing we could be... ... that’s so true... so profound... and for us to be able to have the chance to show young Hawaiians their own light, that’s so amazing... just from our experience in Po’i Na Nalu, just seeing how amazing the kids were, and seeing how little they realized it was both sad and exciting to think that you could help them to realize it a little bit more...
When the school is up and running, things Noe would really wanna teach include different aspects of writing... and stuff related to the ocean... swimming and surfing... activity stuff... and something related to more meditative stuff... visualizing, that kinda stuff...

The baby and the school are so related, too... I feel like I’ve been fortunate through my travels, through people that I’ve met, and through the people who’ve allowed me to have all the experiences that I had, and people who’ve lived and died so that I could live... I just feel so fortunate to be alive and to be able to see the world and have all these different perspectives... and I guess I’m really excited about sharing that kind of joy of learning, whether it be with the baby or with other Hawaiian students who are gonna be in our school... just about being free, freeing minds, freeing the spirit... I just feel that so many of our people have internalized the kind of limits that have been put on us, that we’ve put on ourselves, to the way we think, act, behave, organize ourselves... and I’m just excited about how the school has a possibility for liberating people, us included!

So how the two relate is... I’m excited about trying to – from the beginning – raise a child who doesn’t have those boundaries on them, what kinda person they have to be because they’re a boy or a girl, or from this background, or of this ethnicity... that they can be rooted and grounded in all the traditions and genealogies and connections that they do have to draw upon, and how that’s freeing, to let them from there take it in whatever direction they want...
There’s a lot of responsibility we have coming up, and it’s scary, but the more I think about it the more I think how exciting it is... its very very exciting...

I was just reading before I came... my journal when I first got to Santa Cruz last year, or fall of 98.... I wrote something about how ‘I’m ready to move on to the next phase of my life’, and ‘I’m ready to... put my past fears or anxieties, unresolved things that I have with, whoever, behind me and move on to the next phase of my life’... moving from ‘opio to makua, or whatever... ‘wow, I trip that I wrote that and a year and a half later I’m where I am now’, which is at a totally different place than where I was then... beginning to walk down that path... the baby, the school, everything just kinda coming at me...

Kapaliuweloa Keahi

[If you haven’t heard track 7 yet, now would be a good time...]

Mahina Paishon

Before delving into her thoughts on future dreams and visions, Mahina began by saying first, I think I’m a pretty optimistic kinda person, and second, in talking about the future, I always refer back to the past. After speaking a little about kupuna doing things for a purpose versus just being decorative or without meaning, and about everything being connected, Mahina went on to say:

Visions and dreams, are the one major, major thing in my life that keeps me going.. I would say I’m a lot more of a future-oriented person.

She later elaborates, using sailing as an analogy,
I try to be purposeful in things that I do, in every activity, I try... Sailing is my ‘vision’ part of me. The canoe is very metaphoric for me. The sailing experience helps me to not fear of having dreams and visions. It helps me... look at different paths of getting to that vision, dream, goal, helps me choose a path and stay on the path, to keep focus, yeah, and to use everything around me, to find a way, you know.

This is why the art of navigational sailing is called wayfinding, or ho’okele. Both on and off the canoe, this type of dedicated mentality helps her to do many things:

to realize what is distractions, and what is my focus. It also helps in being aware of my environment always, everything, including social issues, political issues, physical issues, it helps me to keep balance, helps me to discern, it helps me to anticipate ... some squalls, and to deal with it – not to fear it – just let it come, and you learn from it! It happens, don’t freak out! It helps me be makaukau...

Part of being prepared includes having goals and dreams in specific areas, and in between these broader statements on her outlook of the future, Mahina discussed a few of the more specific ideas and areas that she would like to concentrate on personally throughout her life. Whether it be with education, community spearhead groups, working the land, or helping to envision a better system for a new nation, Mahina strongly emphasizes the importance of the family component.

All her hopes and goals can be tied to this central goal of hers to build the family component, whether it be in a literal, loose, or figurative sense.

Of her many many dreams, she says,

the ones I really really ponder about – and try to prepare and guide my life into - is this path where ...I would be able to be some part of helping families, Hawaiian families especially ...
At various points, Mahina spoke sincerely about helping them to sustain themselves, encouraging self-subsistence, ... and wanting to help empower them to feed themselves, and in doing so they’d also feed their neighbors, and these families as a central unit would be a driving force to help teach their community how to feed themselves, and this community would perhaps share with another community... the ahupua’a concept...

She later expands on the significance of providing for your ‘ohana, which includes not just your immediate family, but your ahupua’a and your ‘aina...

I think its really important to be able to feed each other, ...and I think when you provide for your family, and you work the land together, just as the land is a familial - like the ecosystem, you can look at it as a ‘ohana system in its own, because everything is connected to each other, ...and just like in our own family, ‘ohana components, you know, there’s order, and balance, there’s a way in which you treat each other...

I really love aquaculture, and I’ve been involved with He’eia fishponds for about three and a half years now, and that’s I think maybe my part where I can help people utilize their resources, especially those that have access to the ocean area. They can learn how to grow limu, or, cultivate, and to conserve, and to protect, and as we work together as family, hand in hand, we grow, our love will grow more strongly, for land, as well as for each other, cuz its so important, yeah, the work ethic, and to be able to spend time together.
A larger personal dream of Mahina’s, one she shares with others, is to play a part in restoring the **entire ahupua’a of He’eia**, by helping to create a **land base in the community**, from the lo’i in the uplands to the fishponds at sea, that can once again allow residents to rely more on themselves for subsistence.

…it’s a real neat opportunity to be in this He’eia project, because the vision is to **restore the whole ahupua’a, as a working ahupua’a. And I think there’s a purpose why I’m there, whatever small way, I don’t know, I could sweep the rubbish or something!** [laugh] (I think it’s a little bigger than that, Mahina) **But uh, I dunno, I think this is gonna be a..., foreleading example for other projects... I just know it will be a real learning experience.**

Her plans to help restore the ahupua’a of He’eia fits into her broader vision of the same types of ahupua’a restoration taking place in other communities as well, step by step. **I think it starts small.** Of course we don’t have everything, we don’t have our lands back, yeah. But **I think a good examples is stuffs at Ka’ala Farms in Wai’anae with Eric Enos, He’eia, Waiahole, Waihe’e lo’i, all these kipuka, all these kihapais.**

Mahina’s optimism radiates as she envisions these kipuka continuing to grow, while other communities begin to emulate them. And of course, she ties these beginning steps of starting small to ‘ohana.

**I think families need to start convening together, have community effort, community meetings, and kukakuka ... but don’t just kukakuka, its gotta be put into action, yeah, and just hana. Like Manoa, they have a community garden, I think that’s the way to do it, you just start. You designate different areas, like kay, Kane’ohe got the fish ponds, kay, lets restore. Waikalua’s restoring, He’eia’s**
restoring, kay, you know, you have to be strategic about it. You know we cannot get all the land at once, or, maybe, maybe not. But I think if we strategically choose, according to geographics and availability, and we just go, and work, you know, start small and get bigger and bigger and bigger.

Mahina also hopes to play a role in community organizing and being a part of spearhead groups, where families help other families, in both malama ‘aina, as discussed above, and in helping families ho’oponopono and deal with the emotions, problems, and voids that exist in many families.

...and I would hope there would be certain families that would be leaders of their community, and they would go out from their communities and teach other families, yeah, and those families teach the families right next to them in the next ahupua’a, you know, spearhead group, it grows and they teach their families, and it grows on and on and on and on...

Along with this, Mahina emphasizes that the main support group is still the family itself, and stresses the importance of individual family members having a sense of their kuleana:

Of course it starts individually... every person needs to start with their own person. But, I also believe strongly that... its very very hard to just change yourself, without any support group. And that support group is our ‘ohana and our extended ‘ohana. So, for me, I really really really look to, malama the ‘ohana. And that includes the basic kuleana of each individual in the ‘ohana, to do it, you know?

Kuleana ranges from fathers and mothers being good providers and role models, to siblings learning to love and respect each other. It also means giving kupuna the proper respect and treatment they deserve. A lot of people they put them (kupuna) in homes now. No can,
that kine. They have to stay home again, you know. Its hard… civilization, and society now, its hard. But it has to be, and we cannot forsake our kupuna, and shun them away, and leave them in homes, just because we don’t have the time for them… we can’t deal with it, well too bad! We gotta start dealing with it!

One way to help instill and strengthen such values amongst the community is through (formal) education. So it is no surprise then, that another vision Mahina talked about a year ago was to start a school of her own one day with family and friends…

I think we need to be a major part in our education system… We can’t rely on the system to teach our children.

Are you satisfied with the current education system?

No, that’s another part, another dream of mine, is that, some very very good friends of mine and some family members, we dream about having our own school one day. Yeah! yeah, our own academy, away from the system.

Versus the existing mainstream schools, there would be more hands-on learning, it would be integrated, western and traditional. But probably it would be based traditionally, while western would be integrated into the traditional learning. Not to say that we would be wearing malo all the time – although that’s not bad either (laughs) - but you know, when I say traditional learning, it’s the ethic, the work ethic, the respect factor, to have aloha, I mean, because you love your family, you’re gonna respect them, and you gonna serve them, and you gonna provide for them. Because you love your land, your gonna malama, your gonna conserve. And I think those are the foundation of our culture, yeah, is ethics, that we don’t have (as a whole community).
And the big reason, big, big-big-big-big reason why we don’t have it is cuz, it is, because of our, we’re dismembered from our lands, we’ve been separated from them, from our lands. And I think, when I was talking to you about sense of place, that’s so important, to be able to identify with something that you’re from... its hard, well, you know, as far as the Mahele, (to find stability and sense of place.)

Working on acquired and/or currently available lands, with your families and community, of course, is a key factor to becoming free of dependance on the United States. Land is important, and it’s a form of sovereignty, yeah. When you, are able to feed each other and provide for each other, you’re less dependant upon America, and I think that’s a key for our own sovereignty is to ...start with our own families yeah, start with ourselves, be more dependant on one another and independent from the state, from United States of America, capitalism and whatnot.

I know capitalism is not the right way. Which is the right way, I don’t know... but I think I’ll also be able to see (that) pretty soon...

And while Mahina doesn’t have detailed plans of a new system for a new nation, she thinks about it often, and knows that the values of ‘ohana and aloha for aloha’s sake will be crucial pillars of an ideal new system.

...you know, capitalism, and Americanization, colonization, has totally, for some of us has totally wrenched our souls, totally turned our guts inside and out. And I think its gonna take us working together as a big ‘ohana, and as a strong ‘ohana, just working... I think the value of loving something just to love, is really important. Intentions, I think, is real important.
She later restates this idea by saying, you work cuz you love the land! You sail cuz you
love to sail! You learn cuz you love to learn! .. And cuz you love your family, ... you
gotta provide for your families...

As with Noe, Mahina and I were talking story recently, looking back upon our earlier talks, and
how much had changed in just one year. When we first talked, the Hawaiian Studies class on loko
i’a was just a brainstorm in the making, as was our mutual dreams for a ‘new school’. When
Mahina first commented on this dream on tape, we had only made brief mention of our common
dreams, so I was pleased, though not totally surprised, at how much our outlook for a new school
had in common. A few months after our first two talk-story sessions, when Noe and I had yet to
decide not to apply for charter school seed money, we asked Mahina to join our hui and help
make our dream a reality. She instantly agreed, and submitted the following as ‘mere thoughts’
toward a mission statement that we had yet to create:

(letter dated 7/1/99)

_Aloha Keola_ (that’s me, just the word gatherer!) —

_I humbly submit the following as mere thoughts…_

- To provide a clear path in which one may seek _Pono_ through a commitment of
  stewardship, education and community.
- To restore an environment in which families may learn to mālama and serve on another.
- To provide a place in which _Akua_ , all elements and _kupuna_ will allow us to come into a
  relationship with them again.
- To raise young Hawaiian leaders to a level of excellence beyond their dreams for a
  common prayer and vision.

_Mahalo nui,_

(signed) Mahina Paishon
By fall of 1999, Mahina was working with the rest of her planning ‘ohana on building the foundation for S.M. Kamakau School in Kailua, a family, community-based, Hawaiian language immersion school that differs significantly from traditional western public schools and the other K-12 Hawaiian-language immersion schools, which are dependent upon the state for funding and thus more bound by their parameters for teaching content and method. Both the Kamakau school and Hālau Kū mAna received charter school status in February 2000. As a member of Mana Maoli’s Hui Ho’okele, a steering committee established to assist in the start-up of Hālau Kū mAna, Mahina has the opportunity to perhaps have even more influence in envisioning and implementing a school that aims to serve Hawai‘i’s keiki, without boundaries or limitations!

**We can do this!**
Mokuna ‘Eono – Chapter Six
Ho’okupu wale

Ho’omana’o awoke from his reminiscing to find that the question-answer and kūkākūkā period had ended, the next hui had been introduced, and their hō’ike had begun…

Control your future, you know that, you know that…

As Makeha finished his created lyrics, the music continued, and Kupa’a said,

2000 years of history, Na Makeha i haku keia mele, aloha everybody…

As the applause subsided, Makeha laughed, looked toward his three buddies for a mana boost, and began to ulu wale, or ‘freestyle’…

He iwi no iwi, he koko no koko
He Hawai’i au, i waho, i loko

Family system in the old blood
Once gone, neva replaced
So luv yo ‘ohana real good

Don’t wait till its gone
You only got one
Family system in the old blood…

When ya lost and confused its who ya turn to
At no cost cant refuse it’s a who ya yearn to
Be with, when there’s no where else to run
Refuge on a rainy day, they help you find the sun

Down and out, mama calls, says come home fo dinna
Aue, kahekahe, I feel like sweepstakes winna!…

People laughed in appreciation as Makeha nearly stumbled after ‘Aue’, but came back with ‘sweepstakes winna!’ Playing the same chords, the hui of four raised the tempo, and Makeha, looking to make sure Kupa’a was ready, spoke in his latest dancehall ragga voice,

Me nah hea flowin in this place all alone
Ho’olole ia Kupa’a as I pass da microphone
All us Maoli people dream of our own nation
Join us (in) dis one hea call(ed) Pule for Liberation!

[switch to CD#2, Track 11]
Makeha, Kupa’a, Palalaula were just three of the ‘opio ku mAna who were known for having developed an especially strong talent in music over their years at the Hālau. While each had a distinct, unique style of their own – in both playing and singing – you could see that their friendships and times spent jamming together affected each other, from their reggae-style influence to the content of their lyrics. Pahuhewa, their good friend, was tone-deaf, but he was able to provide the hui basic drum beats to help keep the rhythm, plus handle recording and editing for reflection and compilation, and help with creating lyrics. When playing live, he was also the DJ and sound man.

While the messages in each song were quite different, each song called to one’s consciousness with the theme of colonialism, and the need to preserve what colonialism jeopardizes – culture, resources, and freedom. After Kupa’a finished his song, he signaled a chord change as everyone applauded and cheered in loud appreciation of his shared message. As the new music began, Kupa’a freestyled (freestyle means ‘made up on da spot’, by da way) a few verses before going into the lyrics that he, Makeha, and Pahuhewa had created to these chords in the past...

[track 2! Kupa’a calls it ‘Kick Ass’, for radio edit I’d call it ‘Teach the Children’…]

you sing one noddah one!

Before Makeha could respond to Kupa’a’s response, Kumu Percy Stent shouted, Eh Makeha, sing da kupuna one!

Eo! the two Hālau Kū mAna kupuna responded, laughing...

Seeing no way out, Makeha laughed and said,

Okay, Palalaula here on the bass and my cousin Moana - standing ova dea looking tough-helped me write this one, but I tink we all agree, he ala wale nō mākou, straight from akua, through us, to our kupuna, eia nō....
Oh I’m feelin so blue...
[to refresh your memory – or if you haven’t listened yet – you may refer back to track 11 on the other CD, or to the Kokua section, under ‘Mele Kupuna’ for the complete lyrics to this song…]
... help put me back in my place, dreams they do come true, I think we can make it..

Makeha’s tutuhine, hearing it for the first time, was teary-eyed by the end of the song. Smoothly and almost unnoticeably, Makeha led the group into a chord change that Kupa’a thought sounded quite familiar… Sure enough, Makeha smiled and spoke into the microphone,

This next song was written by all of us, but mostly bradda Kupa’a here, will sing lead on this one, which we call ‘Colonial Legacy’…

[track 3!]

Much of those who had never witnessed a Halau Kū Māna musical display were blown away by the talent of these ‘opio. For any age, the quality and feel of their music and the content of their lyrics were quite respectable. More importantly, the music moved them, from ‘opio to kupuna, from old-timer to new guest.

Whew, mahalo again to our young kāne for their awesome music, and their awesome messages. Any of you interested, we have a bunch of written accompaniments to much of the hō‘ike you see today, including backgrounds to the songs and the people behind them, as well as the lyrics [see Kokua section]…

In hearing Kumu Noe refer to the written materials, Kumu Pali remembered that no one had offered the new guests any verbal or written information about the history of Hālau Kū Māna, or what they were about! Granted, there were only a dozen or so unfamiliar faces there that day…

Okay, so our next hui I worked with on creating ha’i ‘olelo, or mo‘olelo. The two are quite similar and related, as anything one says, such as a speech, which falls under ha’i ‘olelo, is
one’s interpretation, or story, which is what mo’olelo often translates to. But rather than hearing me talk about this, I think we’ll gain much more in hearing these ‘opio share what they have to say. Conveniently, the first two ha’i ‘olelo we have to share deal directly with the nature of our ha’awina. Ulu will share first, and she has chosen to start off her hui’s hō’ike with a ha’i ‘olelo on … haku mo’olelo!

Welina mai kakou! I chose to talk to speak to you folks about my interpretation of the concept of haku mo’olelo, because I feel it is an art form, an important means of transmitting information, and an interesting and fun way to spend your time! People learn, grow, enjoy, and bond with each other through mo’olelo, including the process of creating one!

Haku basically means ‘to create’. Mo’olelo is often translated to mean ‘story’, often with the implication of fictional content. Pukui and Elbert’s Hawaiian Language dictionary also list words like history, tradition, literature, legend, journal, essay, record, article, and minutes under the definition for mo’olelo. Pukui adds that the word originates from ‘mo’o ‘olelo’, or ‘the succession of talk; all stories were oral, not written’ (Pukui 254). So haku mo’olelo to me basically is when someone creates an account or interpretation of a person, place, event, and so forth, regardless of the mix of ‘real’ and ‘imagined’ content. So, an ‘objective’ historical essay, a newspaper article, and Shakespeare are all mo’olelo, as is the Kumulipo, the Bible, or any story circulating within your ‘ohana that has never been written down.

Some haku mo’olelo are told in strict chronological order, often for the sake of recording an important event or activity. Others focus on one mea momi as the purpose and ultimate beauty of their creation. These mo’olelo often have a particular moral or message to tell.
Other haku moʻolelo is more like a collage, or a haku lei that hula dancers wear on their head. Like the various flowers, ferns, berries, and leaves of a lei haku, each piece of the whole body has its own flavor, ʻano, and moʻolelo of its own to share, and each piece, whether ʻfoundʼ, ʻpickedʼ, or ʻgatheredʼ by myself or someone else, has a much larger force as its ultimate creator. While the mea haku compile these pieces - which are never truly theirs- they know that their choices in gathering, arranging, and stringing together these mea momi will never be repeated in quite the same way again, with the hana, mana, and aloha of the mea haku at those moments in time. In that sense, the finished body of work is the mea hakuʼs, something done because s/he chose so, and often meant for sharing with others.

Others may evaluate and analyze the final creation for the choice of pieces, the order and ratio of pieces, the chemistry and blend amongst the pieces, and the overall beauty and quality of the creation. In the end, however, it is simply a hoʻokupu, made to be accepted by the intended recipient(s) as is. That is, the mea hakuʼs interpretation in creating something that has been created many times over, but not quite like this... haʻawiʻia aku me ke aloha, haʻawiʻia mai hoʻi me ke aloha.... Like pii me nei a wahi manaʻo wae nö, me ka haʻahaʻa, aloha kakou apau...

Luaʻāpana was next. Labeled at his prior school as the ʻclass clownʼ, he demonstrated his wit, humor, and wild imagination by telling a moʻolelo that he created by accident, some from reading Sports Illustrated on the throne, some from talking in my sleep during Senator Inouyeʼs speech da oddah day...
Lua‘apana’s mo‘olelo seemed to have the primary purpose of entertainment and comic relief, but all listeners were able to walk away with some insightful mana‘o and admirable values upheld by the implications of his mo‘olelo, which satirized many people and institutions, both ones he admired and despised. While his writing (if he ever wrote his mo‘olelo, that is) style was not exactly poetic or highly intellectual, it showed intelligence and ability to convey ideas and imagery quite well. And, being the character that he was, he constantly had people laughing and smiling.

Huina was next, and she re-told a story she learned from her grandfather in Moloka‘i. After sharing the story, she explained reasons why the story appealed to her: things of interest, people in the story she had a particular affinity to, and lessons she learned from the story. Then, in surprise to even the mākua in her hui, Huina shared a ‘make-pretend continuation’ of her grandfather’s mo‘olelo.

My tutukane liked it, but I don’t know what other people going think…

Judging by everyone’s reaction, Huina’s ‘addition’ to the story was creative, appropriate, interesting, and powerful in conveying her value of loyalty and mālama, especially within one’s extended family system.

Next, Kanuiho has a ha‘i ‘olelo to share with you about…

Just before their hui was about to do their hō‘ike, Kumu Pali looked mauka and noticed a group of a dozen or so approach the ‘ipuka to the Kaupapa Lo‘i. Kumu Noe noticed his expression and paused. Kumu Pali place his hand on Kumu Noe’s arm as a leo began to oli from above…

Lei ‘o luna i ke kupina‘i o ko lalo leo e…
[the end of this oli can be heard on track 4…]
The booming, powerful, energetic voice that chanted out the groups arrival made it clear that Kupuna Kahulāhui was amongst the group. He was the Kumu in many ways for many of the makua and ‘opio alike at Hālau Kū Māna. Pali figured at least some of them must be the bigshots who were considering a partnership with Hālau Kū Māna by providing a sizeable land base for expansion of their central, piko learning site and gathering place. As Kupuna Kahulāhui introduced his guests, Pali found out that there were, in fact, two Bishop Estate bigshots and the Executive Director of a wealthy private landowner in Mānoa. With the Bishop Estate bigshots was Makua Hakiwai, a kumu at their sibling Hālau in Ko‘olaupoko who was also the community outreach coordinator for the Kamehameha Schools. She was one of the many key bridges to gaining the interest and attention from the Estate. After introductions, Kupuna Kahulāhui flashed a shining smile toward the makua and asked,

If its not too much of an interruption, would it be okay to give our guests a brief history of our Hālau, how we got started, what we do, pela aku... Hiki?

A quick glance to Kanuiho showed that he had absolutely no problem delaying his talk...

Sua wale nō! ‘A’ale pilikia! Kumu Pali quickly replied, and I apologize to any other new faces for not providing a little background of our story earlier! E kala mai!

But okay, back in 1994, legislation was passed to allow for charter schools in Hawai‘i.

Charter schools were supposed to be able to better involve and serve their communities, and be more free from the rigid constraints of their larger public school counterparts. Only thing was, the way the structure and rules were set up, only Lanikai and Wai‘alae – located in the wealthy communities of Lanikai and Kahala – were able to start charter schools.

After years of hardwork and teamwork with two malihini, Kīl Kahakalau was able to make headway through her efforts at the federal and state level that culminated in a revision of the law halfway through 1999. Now, charter schools faced much less restriction in the start-
up process, and a three-year seed money grant was available for an additional 23 charter schools. So any community – that was informed in time, at least – had a chance of making their dreams of reclaiming their own, liberatory education a living reality.

Kumu Noe and Kumu Hakumo’o, like the rest of the initial hui which applied for the grant, had such dreams. First they was going go for it, then they figured, nah, ‘too young,’ ‘still in school,’ ‘Aia, no can, pregnant!’ mea mea mea! But a final hour call from Kū and others interested in forming an alliance brought these two out to a meeting, supposedly in interest of helping with the alliance, which they had also hoped to help create, and for information to help them ‘down the line’. Two days later, they had themselves surrounded with a team of old friends and new, all held together by their common vision, on a mission ‘anything’s possible’!! It started out as just a good practice exercise, but hard work, momentum, positive thinking and envisioning, and group unity allowed them to pull it off!

So now they had a vision and a basic plan, which Kumu Hina is passing out to anybody interested – if you like, go raise your hand! – and the next step was to plan how to make it real, and do it! The ‘ohana grew with each new moon, as community grounding and outreach efforts continued, partnerships were formed and strengthened, and community resources were utilized to maximize the unity, cohesiveness, sense of ownership, and ‘teaching and learning skills’ of every member in the Mana Maoli ‘ohana.

In the summer of the year 2001, Hālau Kū Mana opened its doors to its first hui of ‘opio for a two-week, ‘roaming retreat’. The activities were very similar to what we are all here doing today, but they were able to spend a few days each in ahupua’a in the moku of Kona, Ewa, and Ko‘olaupoko. In the moku of Kona, they spent most of their time here at Kānewai and at the ocean, where the Hōkūle’a was docked... and had good surf too! In Ewa, the ‘opio

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5 Information from this paragraph is a paraphrasing from a recording of a presentation at the World Indigenous Peoples
and makua stayed at Makua Valley, saw the lo‘i at Ka’ala farms, swam with the dolphins, studied reefs, and had an exclusive tour with guest Kumu Kamuela, up some special mountain trails. Secret but, cannot tell! So by the time the official ‘school season’ began, ‘opio and makua ku mAna alike felt a close ‘ohana bond and a mutual desire to learn, enjoy, and grow from interacting with one another in a respectful, loving way. The aloha vibe has been only growing stronger over time, and you haven’t seen anything yet!

[audience laughs, Kumu pali smiles...]

So, yeah, since then, we’ve expanded in size a bit, but more importantly, we’ve been able to learn just as much from our mistakes as our successes, if not more, and we feel we’ve gotten a lot of the kinks out, things that were rough before are smooth now. Luckily, we have new rough spots and challenges, bumbye we stop learning and growing... and you know, when you stop learning... you die!6 Us no like die... in fact, we no like survive either! We wanna thrive!! And that’s what days like this are for, to focus on working, eating, having a good time, and cumulatively, making a focused, unified effort to stay grounded in things that always provide us mAna, looking for and reaching out to new kumu – new places, new friends and allies – and just... talking to each odda! That’s it! Talk togedda, walk togedda, and we can go places! We’ve come a long way, and we’ve got a long, fun, journey to go. So, that’s basically our story, a kinda work-in-progress thing7, but mahalo to each of you, old faces and new... and for the new faces, you are welcome to join us in any part of our journey!

Conference, August 4, 1999, by Kū Kahakalau and a group of her students from Kanu o ka ‘Aina Hawaiian Academy. 6 Quote by Uncle Calvin Hoe of Hakipu‘u, recorded mentally after a Charter School meeting, January 4, 2000.
**Ho’ololi ka mana’o – Small change in agenda**

By the end of Kumu Pali’s speech, a number of people, including those who were already a part of the ‘ohana, were reading the booklets that Kumu Hina had handed out. Kumu Mala suggested rolling with the flow, and Kumu Pali instantly agreed. He checked with Kanuiho, then whispered something to Kumu Hina. She nodded, and he announced,

Okay everybody, we going continue our hō’ike little bit later. For now, you can read the booklets, talk quietly amongst each other, or just relax. Makua Hina is graciously willing to share her beautiful leo and instrument playing, should you care to listen as you read or relax. E Loa, Uakoko, Kavalana, would you all care to join Kumu Hina?

As the three ‘opio made their way toward Kumu Hina and the instruments, Kumu Pali noticed Uakoko, smiling but a tad bit nervous... Loa was the first to past him, and as he walked by Kumu Pali asked Loa,

e himeni anei ‘oe i kahi mau mele, ke ‘olu’olu?

[Loa smiles, and with only slight hesitation, nods...]

This is Loa, everybody. His hui did a written and artistic expression for their hō’ike, but this multi-talented young kane is also a fine musician. He has a few new songs he’s done lately, so he and Kumu Hina are gonna get some music going for you folks. Anyone else like come up and jam a few songs, hele mai! Feel free....

For the next hour or so, Halau Kū Māna jammed. Loa started it off by sharing four new songs he wrote as well as some ‘kūlē reggae songs’, like Third World’s ‘96 Degrees’. By this time, a number of the hālau’s learning ‘ohana – of all ages – had taken their turn in stepping up to the microphone to help sing a song or two. Kumu Hina led a number of songs, including: *In every*...
Child a Promise ['I like that song', she says to end this one], Pua 'A'ali'i, an Aloha 'Aina song she and Uakoko wrote, Kauoha Mai, also an Aloha 'Aina song, a few traditional Rarotongan and Tahitian songs, such as Te Aui Nei, Hui 'Ohana's Come on Over, and Peter Moon's Stand Up. Peter Moon's song lead her to two Bob Marley songs, One Love and Redemption Song... Perhaps because many of the haumāna would not be making the 'Tribute to Bob Marley' Concert that weekend, Kumu Hina's One Love led to a series of Bob Marley songs. Kumu Hina, Pali, and Mala all took their turns singing Marley songs, along with haumāna Mongi, Kavalana, Loa, and Palala...

[Selected clips from the jam session that occurred during the afternoon break are on tracks 5-7... Like the listeners and readers at the retreat, you may do as you wish. You might first listen to Loa and Kumu Hina's songs – both originals and covers - and then the 'Bob tribute' that arose after Hina and Makua Palala each played a few Bob Marley songs. Whether at the same time or after, you might choose to begin looking at these excerpts about Hālau Kū māna from the booklet that Kumu Hina handed out. Outside of the reality of this mo'olelo, these are actually excerpts from Hālau Kū Māna's sub-grant application for a federal start-up grant, which was approved in February 2000. Here you may notice references and examples to the four alapono I suggested as a guide for you earlier, as two of the three writers of this grant were Noelani and myself. Evan Beachy, an 'opio from Ko'olaupoko, also helped write the grant. Kalama Cabigon was also a major contributor to the process, and many other 'opio-turning-makua were author's of this application indirectly, through our many 'talk-story', 'daydream', and 'envisioning' sessions over the last few years. For myself, both Mahina and Kapali had as much of such influence as anyone on my own ideas and ideals, and as members of Hālau Kū Māna's Hui Ho'okele, or 'Steering Committee', they each share the same vision and desire to be a part of making it happen in whatever ways they can ... So again, here are selected excerpts from our 50-plus page application...]

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that it's 'a work-in progress kinda thing'. Noe's quote recorded on February 8, 2000, Kapali's on January 17, 2000.

8 Amidst freestyle and other lyrics, phrases from the following Bob Marley songs are mixed among tracks 6-7: One Love, Redemption Song, Ride Natty Ride, Real Situation, So Much Trouble in the World, Babylon System, and One Drop.
Overview
Halau Ku Mana is a family-oriented halau ('place of learning') and public charter school built with and for communities in urban Honolulu, particularly Makiki, Maunalaha Valley, Papakolea, Kaimuki, and Palolo as those are areas with large Hawaiian populations and high numbers of students who have not benefited from the current public education system. Halau Ku Mana builds upon the strengths and experiences of Hawaiian communities in the urban Honolulu area and employs a standards-based education that focuses on perpetuating Hawaiian culture, language, tradition and epistemologies. We feel our curriculum plays a key part in our efforts to address the unique problems and challenges that students and families face in a large metropolitan space. Halau Ku Mana is spearheaded by Mana Maoli, a learning ‘ohana comprised of youth, parents, educators, community members, and individual/group partners.

Halau Ku Mana is built upon the foundation laid by the innovative educational practices of Hawaiian immersion education, Hawaiian Studies and Hawaiian educational initiatives, like Kanu o Ka ‘Aina Public Charter School, which have worked toward implementing Hawaiian pedagogies and epistemologies. In this vein, we, as the visionaries, planners, and operators of Halau Ku Mana aim for systemic change in the educational practices and institutions that service both Hawaiian and non-Hawaiian students. Halau Ku Mana will develop not only individual students, but communities of lifelong learners who take active part in the control of their communities. By blending the best in Hawaiian, Western and other international educational methods, epistemologies and means of knowledge production, Halau Ku Mana will prepare students to be critical thinkers and active participants in determining future directions for Hawai‘i by maintaining grounding in knowledge of the land, history, and cultural traditions. We believe that education is foundational in developing the critical reflexive agency that is required for our youth to be able to bridge between the communities and cultures they are grounded in while being prepared for the rapidly changing world around them. It is precisely through a sense of belonging and empowerment that graduates of Halau Ku Mana will be able to more effectively navigate this increasingly complex world. Halau Ku Mana is dedicated to educating students who meet and exceed our own standards that will be developed and revisited by the local community in accordance with Hawaiian ideologies, the community’s unique needs, and the range of needs for students of various breadths of aspirations.

Halau Ku Mana anticipates starting with high school age students and utilizing multiage educational settings rather than strict boundaries of grade levels. The school seeks to address the need for educational programs that adequately service Hawaiian students who remain the most underserved group in the public education system. However, the school is not limited or restricted to only Hawaiian students or only those labeled at-risk. Halau Ku Mana is open to all students and families who are committed to visions and models of teaching and learning that are driven by Hawaiian cultural values and philosophies.

Need/Assessment Statement
It has become clear to educators, researchers and community members that Hawaiian students are not being adequately served by the mainstream public education system. At the same time, Native Hawaiians are the largest single ethnic group in Hawai‘i’s public schools, comprising 19.3% of the State’s total population (State Department of Health, 1992) and 24% of the public school population. Statistics and anecdotes speak volumes about the ways in which current models of teaching and assessment utilized in our public schools are culturally insensitive and inappropriate for many Native Hawaiian students.
While standardized tests should not be taken as an absolute indicator of student intelligence, they may still provide some insight as to how well a particular student population is being served through the public school system. And the statistics for Native Hawaiian students are particularly disturbing. Native Hawaiian students recently scored lowest in standardized tests of all ethnic groups nationwide. Performance below national and statewide norms has been a persistent trend for Hawaiian students. For example, in 1991, on SAT scores in math, Hawaiian sixth graders scored in the 47th percentile compared with Filipinos in the 57th percentile, Caucasians 71st and Japanese 85th. DOE statistics show that across grades 3, 6, 8, and 10 the rank for Hawaiians averages the 30th percentile, while the statewide average is at the 40th percentile, and average rank among Caucasians and Japanese is at the 60th percentile. In reading achievement tests, fewer than 10 percent of Hawaiians scored in the “above average” range.

Absentee rates are another indicator of educational effectiveness. In 1992, 18% of all Hawaiian secondary school students were considered excessively absent compared with 9% of non-Hawaiian students. In the 1997-97 school year, the DOE reported that one in four high school students of Hawaiian ancestry is absent, on average, one day each week. (Over the course of a 35-week school year, this would amount to missing seven weeks of school!) Native Hawaiians are also over-represented in Special Education classes. Additionally, while the high school completion rate for Hawaiian adults (77%) is comparable to that for the nation, only about 9 percent of Hawaiians completed college (Kamehameha Schools Educational Needs Assessment Data, 1999). At the same time, there is a functional illiteracy rate of about 30 percent among Hawaiian adults (Omnitrack Research, Hawai'i Statewide Literacy Assessment, March 1989).

On top of these already bleak statistical indicators, there are special issues facing urban Hawaiian communities including a lack of cohesive support networks and alienation from cultural and natural resources that often serve as important bases of self and community esteem and empowerment. Indicative of the gravity of urban youths’ disenchantment with mainstream public education is the fact that Honolulu has the highest drop-out rate of all districts on O‘ahu. All Honolulu district high schools, with the exception of Kalani, are experiencing an upward trend in drop-out rates. More importantly, it is the high schools in Halau Ku Mana’s targeted service area, McKinley, Roosevelt, Kaimuki and Farrington, that have the highest drop-out rates in the district (Legislative Reference Bureau, 1999). In a January 7, 2000 press release, Representative Bob McDermott stated, “The results are quite disturbing...We must do better. I believe the main causes of this is our large high schools, school environment, student boredom and substance abuse problems.”

While some students fare well in large comprehensive high schools, developing the skills and capabilities necessary to succeed in post-high school pursuits, many do not. A disproportionate number in this latter group are Native Hawaiian students. Not all students learn in the same way, and not all types of intelligences are acknowledged in mainstream schools. Given the size and structure of large Hawai‘i comprehensive high schools, it is difficult (perhaps impossible) for teachers to know all of their students well enough to effectively identify and address their different learning needs and styles. Educational research has documented the greater effectiveness of small schools and more personalized learning environments.

Vision, Mission, Goals, Principles

In answering the needs discussed above, Halau Ku Mana will develop and employ pedagogical models that are academically rigorous, culturally grounded and community-based and controlled. By involving the families and communities of which our students are a part, comprehensive support networks will be in place to encourage educational success for our entire learning ‘ohana.
Halau Ku Mana also joins with other Hawaiian charter school initiatives in the formation of a larger learning 'ohana called Na Lei Na'auao, a Native Hawaiian Public Charter School Alliance. The mission of this alliance is “to establish models of education throughout the Hawaiian Islands, which are community designed and controlled and reflect, respect and embrace Hawaiian cultural values, philosophies and ideologies...The Alliance hopes to implement and evaluate Hawaiian models of education, which have the potential of improving the educational success rates of over 50,000 K-12 students of Hawaiian ancestry” (Na Lei Na’auao Statment, Jan 2000 – see attachment). In accordance with our conviction in Na Lei Na’auao’s mission, members of the Mana Maoli Steering Committee have made a commitment to support the alliance through participation in shared pedagogical and professional development and through financial support once grant monies are received.

The Mana Maoli Steering Committee has identified several preliminary strategies for improving student performance:

- Validating the strengths and intelligences that students already possess
- Making education relevant and applicable to students’ and communities’ experiences, problems and needs
- Designing an interdisciplinary student-driven curriculum that would incorporate exploration of students’ curiosities and allow them to pursue knowledge-building around projects of their choosing
- Focusing on a site-specific curriculum that draws on the human and natural resources available in the community, like the kupuna or respected elders
- Creating structural community control and autonomy in order to build support networks that encourage student success and community investment and ownership of the school
- Preserving a smaller atmosphere that will give students more attention and connection with both staff and each other
- Utilizing team-taught courses and moving away from the mainstream model of one teacher for a classroom of 25-35 students
- Setting aside time for self-exploration (identifying strengths, building self-esteem, goal-setting)
- Providing an environment of holistic health, well-being and learning (spiritual, physical, emotional, psychological, etc)

We can and will continue to further the progress we have already made toward the development of a school that embraces our youth of the urban Honolulu area.

Halau Ku Mana is committed to an academically rigorous and culturally grounded educational program that will service Hawaiians and other students and families. A fundamental purpose of the school is to address the needs of students who have been labeled “at-risk” or “special needs.” [I must point out here that every child is ‘at risk’ of not being properly served by the state system, and every child has both ‘special needs’ and special gifts.] However, the school would not be limited to such students. Our ultimate vision is to graduate learners with a sense of respect and love for their indigenous or host land and culture. Graduates will leave the halau with boundless dreams and aspirations guided by short and long term goals, and they will be equipped with the skills and confidence necessary to achieve those goals.

“Foundation” and “Vision” are apt words or metaphors through which to understand Halau Ku Mana’s primary purposes for being. At the foundation of the school are the knowledge-bases and strengths that have been established by our kupuna of the many generations that have preceded us. These surround and inform us at all times. Thus, Halau Ku Mana seeks to honor the
long traditions of Hawaiian learning, mastery and knowledge production that are based in the
connections of land, people and genealogies. The halau will be a place where communities of
learners can be validated in their cultural identities while becoming active in perpetuating,
transforming and re-creating Hawaiian ways of knowing. We firmly believe that such an
environment will play an important role in answering the needs for inclusive places of learning
that prepare those currently left behind or left out of the public education system for successful
and productive lives in service to their communities. All members of this learning 'ohana
become valuable contributors to our local and global communities through the development of
holistic health, well-being and excellence.

"Vision" describes both the vision that we, as the applicant group, have for the school’s
development as well as the vision and perspectives that we hope to enable in the students. One
might imagine a series of concentric circles in order to better understand one of Halau Ku Mana’s
foundational visions or philosophies of education. At the center is a strong grounding in the
immediate communities from which students come and which are serviced by the school. The
educational program draws heavily upon the resources available within this community, which is
seen as the “inner circle.” Expanding outward, learners are encouraged to understand their place
within the larger communities of O’ahu as an island, Hawai‘i as an archipelago, the Pacific as a
region, and the larger global world as a whole. The perspective of situating oneself within these
series of concentric circles fosters an understanding of local and global connectivity and of one’s
responsibilities to these communities. It is through this sense of place and belonging that
students then come to see themselves as empowered social actors who can contribute positively
toward creating a better world. Along these lines, Halau Ku Mana upholds the following values
and principles, and works toward fostering the following qualities in all members of its learning
'ohana:

- **Grounding and Foundation** – Learners develop a sense of place and of self-worth.
  Affirmation of individual and group identity is fostered in focused, clean and safe
  educational environments.

- **Stewardship and Participation** – Through a solid grounding, learners develop a sense
  of stewardship and kuleana (responsibility and honored privilege) to themselves and their
  communities. Through living and learning practice, learners come to take active
  participation in caring for and solving the problems that their communities face by
  identifying and utilizing their personal strengths, talents and interests.

- **Empowerment** - Armed with a keen awareness of their strengths, an insatiable appetite
  for knowledge acquisition and mastery, and a diverse store of finely honed skills,
  students will explore the world they live in with increased feelings of confidence,
  fulfillment and empowerment.

- **Scholarship and Creative Expression** – Through the above three principles and
  processes, learners will be empowered not only to critically digest knowledge that is
  introduced to them, but to become producers of knowledges, expressed in creative and
  analytical forms.

The Mana Maoli Steering Committee firmly believes that the implementation of these principles
within the school’s curriculum will begin to make a difference in the performance of students
who have been disenchanted with, neglected and stigmatized by the mainstream public school
system. Providing appropriate learning tools and resources, our mission will be reached through
interdisciplinary and interactive teaching methods that engage a more diverse range of learning
styles and abilities. A relevant and meaningful curriculum in a ‘real world context,’ and the
sound use of both modern technology and the natural environment provide the framework within
which members of our learning 'ohana work toward a sustainable, prosperous, and harmonious
community, island archipelago, and planet.
Community Involvement

Mana Maoli is committed to parent and community involvement at all levels. We believe that inclusion and strengthening of families and communities is a crucial means to addressing the needs of our targeted student population. Healthy and involved families and communities can better support students in putting their knowledge into living practice outside of school. Thus, parents and other community members will be involved at all levels as board members, educators, administrators, cooks, spokespersons, curriculum developers, guest speakers and evaluators. Already nearly all members of Mana Maoli Steering Committee are parents or community members, and all have experience working within one or more of the various communities to be serviced by Halau Ku Mana. Each year funds are set aside under marketing, development, and recruiting to assure that parents and community members who are not yet involved have several opportunities to hear more about Halau Ku Mana Public Charter School. Those who are intrigued by the concept and mission of the school are always welcomed to join the learning 'ohana and contribute to our collective vision. We hope that if you are still reading this, you are interested enough to talk story with us more about possibly joining our 'ohana!

All members of the learning 'ohana, including parents, students and other interested community members, will be invited to attend regular planning meetings, performances, and school events. Parents and community members will also be free to contact board or staff members in person or by phone, with concerns, questions, or suggestions. Special meetings may be held if so deemed necessary by the community. Within the school curriculum, many opportunities for volunteer help and participation in individual and group student projects will also be built in. No parent who is committed to the mission and vision of Halau Ku Mana and who wants to be included in the school planning and implementation process will be denied a role in this ongoing process.

Overview of Educational Program

Halau Ku Mana's primary focus of the curriculum development process will be to integrate a culturally appropriate Hawaiian pedagogy and epistemology. The intent of the educational program at Halau Ku Mana would be to provide a unique, inclusive learning environment for culturally "at-risk" keiki of the Honolulu area. This approach to cultural education would not be exclusive of any demographic group, but rather be inclusive of all students whose educational and developmental needs are not being met in their current situations. Through the unique approach of community based Hawaiian education, students at Halau Ku Mana will have a positive and healthy sense of themselves, others, and their communities.

Goals, Methods

Halau Ku Mana is dedicated to creating standards that set high expectations and ensure quality education for all students. Goals, assessment rubrics, and standards of performance and content will be tied inextricably to curriculum. Standards reveal what students should know, but does not show how to teach those standards. Halau Ku Mana's educational program will stress an interconnected curriculum, real world applications, and in-depth knowledge of content areas chosen by both teacher and student together. Students will be able to critically understand information and relationships, not just remember facts and figures.

Though the educational program at Halau Ku Mana will be directed primarily through a Hawaiian paradigm, the importance of culturally sensitive education is only viable when merged with the changing needs of a culture in today's society. Making the best use of modern technology and
keeping informed on contemporary issues will be a priority at Halau Ku Mana. Student community service will be mandatory, and the inclusion of community members as experts and teachers will be utilized as well. This community-based approach to education presents a unique departure from most current educational systems. With all of Oahu the 'classroom', students will have the unique opportunity and advantage of attending a multi-site school. The Halau Ku Mana graduate will be not only a positively contributing member of the community but also a student prepared to pursue a college education.

Halau Ku Mana is committed to the following basic educational goals and ideologies which are in line with our Foundation and goals:

- A recognition, development, and catering of curriculum to accommodate multiple intelligences and learning styles to include Individualized Education Plans for each student attending Halau Ku Mana.

- An emphasis on multiple teaching styles to accommodate special needs and multiple intelligences.

- A strong emphasis on parent and community involvement in the school to include the use of community experts and kupuna as teachers and instructional aides.

- A focus on the importance of land stewardship through the use of the natural environment as a laboratory.

- An educational framework guided by Hawaiian language, epistemology, and values so that learners will be receive the grounding they need.

- The creation of curriculum and assessment rubrics which flow from the Hawaii Content and Performance Standards, and which are designed to meet and surpass those Standards. The core competencies and skill levels will elaborate the Content Standards through careful development in the planning period.

- The implementation and creation of assessment rubrics completed in conjunction with community members, students and parents so that each group knows from the start what is expected of them. There is a very strong need for all parties to be familiar with the Standards, and be able to recognize how they are progressing in meeting them.

- Student, teacher, staff and board evaluation programs will be developed together, so that a common portfolio system may be employed for assessment.

- A strong emphasis will be placed on citizenship and community service/awareness/participation. The development of leadership skills through self-discipline, self-esteem, and social responsibility.

- A culturally sensitive teacher training and staff development program which is ongoing and includes staff reflection and self evaluation through a portfolio system.

- The incorporation and utilization of the latest educational technology for instructional application.
• A strong emphasis on developing critical thinking skills as well as oral and written communication skills in both Hawaiian and English.

• The promotion of health and physical fitness both mental (spiritual) and physical, for development of healthy communities and individuals through a culturally appropriate paradigm.

• The implementation of cross disciplinary integration of curriculum to articulate Halau Ku Mana's holistic approach to education.

• Student centered learning approaches (individually focused cross disciplinary projects) designed to motivate learning and self esteem while engaging students in the development of the portfolio assessment system and performance rubrics.

• The application of team teaching models to allow students to have more individualized attention, and maximize student understanding, comprehension, and identification.

Accommodation of Special Needs
Halau Ku Mana's low student enrollment and low student to teacher ratio will allow for high quality instructional time and individualized attention to the learning styles of each student. One of the previously mentioned focal points of the Educational Program at Halau Ku Mana will be on multiple teaching styles. Halau Ku Mana believes that every single student has special needs, and that Individualized Education Plans (IEP) should be completed for each student. Teachers challenge themselves to customize their teaching styles to best reach each students' needs and foster a learning environment where each student is motivated, enthused, and excited about learning. The implementation of student designed projects which mesh subject disciplines will initially allow students to start with what they like and gradually develop interest and understanding at deeper levels. In addition, students will be required to document their progress in a portfolio system that includes student work, self-evaluation and external assessment.

Other Features of the Educational Program
The constantly changing cultural dynamics of Hawaii creates an important need for students to be able to recontextualize their cultural roots in a modern environment. Thus the need for Halau Ku Mana to have the technological capabilities to provide students with the tools they need to be effective in the global community. In addition, educational technology will provide the students of Halau Ku Mana with the ability to collate multi-site data from locations all over Oahu and the State of Hawaii. Technology will be employed as the vehicle to synthesize student work in the field and in the classroom, and will provide a means for student understanding performances to be displayed. Halau Ku Mana's low student enrollment will not only created individualized attention, but will also make it easier for students and teachers to be mobile, and maximize use of both their indoor and outdoor laboratories.

Another important feature of Halau Ku Mana's Educational Program will be the development and alignment of Content and Performance standards for staff, board, and administrative development. Halau Ku Mana is committed to education for all of its `ohana. Like students, the other members of the Halau Ku Mana family will document their progress and performance through a portfolio system.

Governance Structure
The current Hui Ho'okele, or Steering Committee, for the Halau Ku Mana New Century Public Charter School, together with its Aha Ho'omalu, a council of advisors and community resource people, are collectively referred to as Mana Maoli. Mana Maoli are responsible for the shared mission and vision of Halau Ku Mana. In addition, the Mana Maoli represent the commitment and dedication behind the vision, and are responsible for the continued creation and operation of this extended learning 'ohana.

The four functional entities of Halau Ku Mana are: Papa Ku Mana (School Board), Mana Maoli 'Ohana (Family of True Learners), Aha Ho'omalu (Advisory Council), and the Hui Ho'oholo (School Administrative Team)

Papa Ku Mana will have representation of teachers, staff, administration, parents, students, community representatives and kupuna. They will provide oversight and hold final decision-making power over the school's policy, curriculum content and fiscal management. Papa Ku Mana will be comprised of 8 members. The eight members will each be part of a team. Each Team is responsible for certain activities related to the development of Halau Ku Mana, and for working together toward the overall vision of Halau Ku Mana. Within each Team, one Alaka'i, or overseer, will coordinate the efforts of the team as a whole. The other members (Kako'o) of each Team will assist the Alaka'i. The primary goal of each Team member is to work together to accomplish the shared responsibilities assigned to that Team. The responsibilities of each Team are as follows:

**Hui Kukulu A’o (Team One)**
- Developing curriculum
- administration and management of staff development and training
- development of needs assessment programs, and an action research program
- to inform the `Aha and `Ohana Na'auao of progress, to seek input from them, and to solidify the nature and logistics of their support which will strengthen Halau Ku Mana's partnerships with external groups and organizations

**Hui Kukulu Kako’o (Team Two)**
- funds development and management to include accounting, investments, grant writing, and general fiscal management
- community grounding and outreach, to gain community support and facilitate community involvement in the development of Halau Ku Mana
- internal and external logistical planning, including facility establishment and development, as well as day to day operations
- to inform the `Aha and `Ohana Na'auao of progress, to seek input from them, and to solidify the nature and logistics of their support which will strengthen Halau Ku Mana's partnerships with external groups and organizations

**Mana Maoli ‘Ohana**
The best way to describe both the makeup and function of the Family of Learners really is ‘Ohana. The community members, parents, friends and supporters of Halau Ku Mana will comprise the `Ohana Na'auao, and will serve as an important contributor to the development of the school. The members of Papa Ku Mana will be in constant contact with the ‘Ohana, including Mana Maoli’s extended 'ohana, Na Lei Na'auao (Native Hawaiian Charter School Alliance). Both Mana Maoli and Na Lei Na'auao will support the Papa Ku Mana by lending communal support, advice and criticism. Individuals within the ‘Ohana will contribute their individual expertise in any facet relevant to the development of the school, and will contribute their abilities to secure external partnerships for Halau Ku Mana. Those within the ‘ohana who
are able to give a more active and frequent commitment to the Halau are part of Hui Ho’okele. These family members especially have put in significant amounts of time and commitment, in-kind, as their offering toward making our shared vision a reality. All ‘ohana members are free to move in and out of the Hui Ho’okele, unless they are a paid position, as the Hui Ho’okele meet more frequently and assumes more kuleana.

‘Aha Ho’omalu
The ‘Aha, a group of advisors and community resource people, has also given us immense amounts of additional expertise and mana, to the point where we know we can be not just effective, but help all learners in our ‘ohana reach standards of excellence beyond their wildest dreams. Those who joined Mana Maoli under the ‘Aha Ho’omana have significant depths of expertise in a wide range of areas, and all are committed to provide support as active community resources, well beyond offering advice at monthly advisory council meetings. They provide guidance in matters pertaining to curriculum development, appointment of the permanent school board, resources for professional development, administrative development, conflict resolution, finance, pedagogy, law, finance, and securing partnerships. The ‘Aha Ho’omalu interacts with each other entity in the ‘ohana, and plays a crucial role in helping Halau Ku Mana operate at or beyond the standards set by themselves.

Hui Ho’oholo
This Hui effectively handles the day to day operations, and includes an accountant/fiscal manager, a computer trainer and troubleshooter, an operations manager, an administrative director, a curriculum coordinator, and a community liaison. Makua learners, or kumu, will be a part of this hui, under kuleana and training of the curriculum coordinator and the various consultants that s/he contracts from inside or outside of HKM’s ‘ohana na‘auao.

Halau Ku Mana’s governance structure will be non-hierarchical. It will have perhaps specific kuleana for many, but all will play an integral part and have a voice. Traditional Hawaiian techniques of conflict resolution, or ho’oponopono, will be employed. Still, there are checks and balances on the power of each entity within the learning ‘ohana. For example, no policy will be implemented without approval from representatives of each entity, and positions for each entity are decided upon by the entire learning ‘ohana.
Makua Palala led everyone in singing the song *So Much Trouble in the World* before straying from the ‘Tribute to Bob’ theme as he played a song with the same chords,

**Life, life without music I can’t go... life without music ...**

By this song, most people seemed to be done reading through the various written materials out on the table. In fact, most people were now intently enjoying the music rather than talking. The kumu all decided now was a good time to continue the hō‘ike... After checking with both hui to make sure it was okay, Kumu Hina announced,

*Since we’re all in the music groove right now, howz about a mele hō‘ike right now? Then we’ll have Kanuiho go after that... Hiki? All right!*

**Ho’okani i ka mele/ulu wale – Jam session/Freestyle**

Puhinoa, Ukalamakakolu, and Haiwakalua stepped up and proceeded to the mango tree to tune-up. Already hoots and murmurs of excitement could be heard. Like Makeha and Kupa’a, these ‘opio were known for ther especially outstanding talent in expression through voice and instruments. Puhinoa was also skilled at using computers, mixers, and other recording gadgets to make roots reggae beats that were *at least* as impressive as the local artists on the radio. Those who had heard them before wondered what songs they had to share this time...

Haiwakalua, known for his outstanding skills in haku oli, performed a kepakepa style chant to reggae minor chords. Then, Ukalamakakolu (Uka for short) began by singing a freestyle intro. Like Haiwa’s kepakepa, it started off with where he was from, geographically and genealogically. Uka then went straight into a song that he created, which he simply titled, ‘The Tree’...

[track 8...]
Uka’s song was simple and powerful, so much so that the instrument players did not seem ready to stop playing right after he was done with his last verse. As they continued to play, Uka started a freestyle. Haiwakalua, Kumu Pali, and even Pioka, Uka’s younger cousin, joined the freestyle. Many of the guests thought it was a ‘real song’ that was part of the act. And in a way, it was.

Haiwakalua’s intro to his song was brief,

Most of this came to me riding my moped to 7-11, since my moped sticka looks like 7-11... yeah, so... the intro piece is ‘Come One, Come All’, or ‘Spaceship’ for short,

[On track 9 are two of Haiwa’s pieces... A few moments after his second piece, ‘This young boy’, the music was still going, so Haiwakalua did an ulu wale, spontaneously composing a verse in Hawaiian, giving his thoughts about their current situation in time and space...]

Most people were shocked to hear that Haiwakalua actually composed pieces in English too. And he not only chanted, he could sing! His unique voice intrigued and captivated many, even those who didn’t have enough background information to fully understand the message of his lyrics in either language...

Uka, Haiwakalua, and Puhinoa continued to freestyle for a few minutes [track 10 is a short clip of Puhinoa’s ulu wale, or freestyle], and then Haiwakalua and Kumu Noe jumped to the turntable for Puhinoa’s song....

[track 11, akahele, the volume jumps up a bit]

By now, a number of first-time listeners had inquired about if any of these haumāna had recorded their songs for sale. It was Kumu Hina’s turn to plug this month, so she figured now was as good a time as any,

We have a few more hui doing musical presentations, and the haumāna worked together to compile them all onto one master copy and burn CD’s. They even did the graphic art and lyrical layout with computers. You can buy these CD’s at two dollars over cost. One dollar
would go toward more tools and resources for our haumāna to be better equipped in their creative productions! The other dollar would go toward helping these ‘opio gain opportunities to outreach to others and have their voices heard, such as through concerts or trips to visit one of our indigenous cousins across the sea…

Kumu Noe rose to continue their quite-flexible program. Noticing one of their supporters who had walked in late, she added,

Speaking of indigenous cousins, I would like our guests to meet Oshen, one of our makua kūmāna from the other end of Oceania, Papua New Guinea! He became a part of our ‘ohana at its inception, but has been quite busy lately as his musical career has taken off throughout the Pacific and beyond! But he’s here today to help Kamaka with her hō’ike. But first, let’s hear from Kanuiho’s hui, and begin one of our kūkākā topics for today…

_Ho’okumu – Seek grounding, focus_

Just seeing Kanuiho willingly and comfortably rise to speak to everyone struck a chord of pride and happiness in the na’au of makua and ‘opio alike. When he first entered Hālau Kū Māna, he did not feel comfortable to even read aloud in front of the class, while seated!

Kanuiho cleared his throat, took a deep breath, and began,

_I cannot sing or oli, and I no can draw or write stories good either, so I decided to just do a ha’i ‘ōlelo on learning to feel good about yourself, and learning to focus. I still have a lot to learn about this topic myself, but I decided to do this topic because um… you know how Kumu Noe does those visualization exercises with us, sometimes? I think those are really cool. And when kumu Mala was helping me decide on a topic, I told him how that was one of the things I learn from the most._
When he asked me how so, I couldn’t figure it out at first. But then I thought about it, and I realized that after we pau with those exercises... I feel good. Like when Kumu had us look back at our small-kid selves and talk to them... or when she said to think about the places that made you happy... these kind of thinkings made me open my eyes feeling.. I dunno, kinda peaceful. And not hating myself as much like I usually do.

So anyways.... Um, first, I wanna talk about feeling good about yourself. At first I thought it was cheesy when Kumu said to love yourself, but she was right, if you don’t love yourself, you cannot love somebody else right! Because like my uncle, he never seems to feel good about himself, or at peace, and he always ends up yelling at everybody or punching stuff when no mo’ nobody for yell at! I know he loves us, be he has a hard time loving us right... and I still get angry plenny too sometimes, but I learn to relax faster now.

And another thing about how to learn to feel good about yourself, is find a place to go where you know you can relax. One place where nobody bodda you, get good view or something, you know that kine... I guess that’s, how you say, one place where you feel aloha for da ‘āina, yeah? And another thing is when you’re there, breathe deep like how Kumu Noe showed us... Maybe you listening to relaxing music, maybe you listening to the sounds of nature, which is the original music!

Then, I make sure nobody around first, but I think of things people have said to me that made me feel good – no matta how long ago, okay? – I concentrate on them and on how at the time I musta believed it if I felt good, and then I compliment myself out loud, adding words of encouragement to myself. Something like, ‘Kanu, a lot of people think you are very generous and easy to get along with. They say you have a nice smile too. They admire how you can stay mellow under pressure, so you can make it through this no problem!’
Sometin I’dat... Tell yourself that if you really believe that everyone is special and has good things in them, then you yourself are part of this everyone!

The other main thing I wanted to talk about was learning to focus. A lot of learning to focus has to do with feeling good about yourself. When you’re comfortable with yourself, and doing the kinds of things I talked about every so often – regularly - then you can concentrate better. Before, when I was supposed to be doing one thing, my mind was always on ten other things at the same time. A simple thing you can do for focus is eliminate distractions. Distractions outside of your head, like the TV or unnecessary noise, and then distractions inside your head, like ‘I can’t do this’, or ‘I don’t feel like it’, or ‘Why am I doing this’ when you already know why!

A lot of activities can help you to develop this focus. Like those of us who paddle know, you gotta focus or you ain’t going nowhere! Or meditation kine stuff like Kumu Noe does, or like how Uka does. I think if you go surfing or swimming somewhere not too crowded and aggro, you can develop focus there too. There’s all kinds of places and activities that can help you do this, but you yourself have to open yourself up to allow it to happen... Focus on one thing, one step, one thought at a time, and you’ll be amazed at how much better you will feel and perform overall!

And once you take care of your inside – feeling good about yourself and learning to focus – you will be grounded in a sense of aloha, acceptance, and comfort with yourself. This grounding is strengthened by the place and people that you are from, including those whose spirits remain. If you realize that they are all a part of you, you feel even better! More grounded, I guess you could say. When you have your inside taken care of, it shows on your outside, and, you can take better care of your family, your friends, your community, and
others. Malama kekahi i kekahi... So mahalo to my mom and Unko Reno for coming and
for all your aloha and looking over me, and mahalo to my ‘ohana kū mana for your aloha
and for teaching me so much... aloha kakou...

Makakoa smiled, partially out of pride that Kanu’s talk was so well-received, and partially
because he was excited that it was his turn. Still resonating in Maka-koa’s mind as he rose up to
share his ha’i ‘ōlelo was that third line of their oli kāhea, which refers to their written creations,
and roughly translates to, ‘Here is the shell, the black water (ink), the container of both
sustenance and essence, of my breath, of my aloha, of my thoughts, feelings and intentions, of my
mana.’ When first introduced to this oli, this line in particular inspired thoughts within him that
eventually led to the intro of his paper:

The written word, as a container of the leo, which is both the ha and mana’o of a person, is a
very precious thing. Thus, the potential mana that can be gained (for pono use or mis-use)
through reading and writing the written word should not be taken lightly.

The written word is valuable for many reasons, such as distributing it at a scope broader than
one’s travel and vocal range, or allowing one (including oneself) of a different time or place to
re-read and reflect at their desired rate and frequency. My focus on the written word’s
importance as a container of the sustenance and mana of the spoken word leads me to feel that
the container itself, like an ipu, has mana.

An ipu could originally have mana that is pono. The nature of its contents and the intent of its use
could be more or less pono than its container. This is what matters most, and the amount and
nature of the container’s mana would change accordingly.

[we now switch to the end of Makakoa’s oral presentation...]

When the written word is read out loud, it is like the releasing of the mana it contains. As
Kumu Keola Lake said when he visited, “Aia ka mana I ka hua ‘ōlelo. I ke alo o ke
ola, I ke alo o ka make... There is great power and importance in the spoken
word, it can give life or death,”9 Oiwi maoli today adhering to the view and way of
their kupuna in this matter choose to pray out loud. Their bodies, their minds, their
mouths, are the containers of ha and mana, and their leo releases it for akua to hear! If the
words chosen are pono, if the intentions are pono, then the mana of the ha will be felt and
heard! Ea? (many Eō! responses from his peers)

Both the written word and the physical body are containers of such ha, and like an ipu, the
true nature and mana of a container is largely affected by its contents. When the contents of
a container and its use is revealed, one can begin the process of understanding this shell’s
ture purpose and nature at that moment.

Probably only akua knows for sure, and like many containers, people change as they learn
and grow. Still, making efforts to be more conscious of the words of yourself and others
increases your ability to gain such understanding of your own shell (you and your words),
the shell of others, and ultimately, kou alapono! E hōʻāʻō kākou! Aloha!

[so, howz this moʻolelo going, by the way? Rememba, when it comes down to it, dis’ is jus’ my story,
which is jus’ different maybe from yours! Jus’ cuz you in the right no mean I wrong! I could be out da
left! Or in back! Or underneat! But nobody like be left out, put on the back shelf, or seen as lower den da
odda guy, ah? Das all I saying – we same, but different, so I’m honored to have you read my story! Long
but, so I sorry for you, but ay, almost pau, kind of! here it continues...]

mAna o ka leo – The immense power of the spoken word

Maka-koa ended with a brief pule that he when haku in mahalo of akua, his kumu, and his
classmates for listening to what he had to share. Kumu Hina’s pānaʻi, in transition to ʻohana’s
kūkākūkā, was warm and appreciative,
Maika'i nō! As implied in many oli, like this morning’s oli which said, ‘Ho’okahi leo wale nō e’ (‘I am just one voice’), the pule must be said out loud, with one’s breath, to best release the mana of the prayer.

’Ae, pololei! chimed in Kupuna Kukiko’o. Kumu Noe nodded, and added,

To me, its harder to do in front of others, but so much more empowering to speak, sing, or chant your pule out loud. That’s why I feel its good we encouraged this sort of focus on each other for this hō’ike. Plus too, your mana’o and intent become a little more binding when said out loud, no?

A number of haumāna nodded, and Kumu Noe continued,

Maka, I especially like your section on use and misuse of reading the spoken word aloud. I think you showed well how the volume, pitch, pronunciation, intonation, accents, emotion, and energy chosen in reforming and using the written word back into leo form can all clearly alter the breadth, the depth, and the nature of the message, sometimes straying significantly from its original intent. Mahalo piha no kou mana’o!”

Kumu Noe glanced at Kupuna Kukiko’o to see a knowing smile. They both knew Makakoa would provide an excellent ha’i ‘ōlelo to start off their kūkākūkā, as an end to the first half of the hō’ike prepared by the ‘opio for this day. His topic expressed explicitly many reasons why the hō’ike took the shape it had.

Some of you may have been wondering what the ha’awina was for this hō’ike, or if there was any at all! We decided not to share the nature of the assignment and how it was developed until after the first half of the hō’ike, so that none of you would feel a need to look for a certain topic or ‘main argument’. By now, hopefully we’re all in the mode of just listening and enjoying these hō’ike for whatever they might have in it for us. But before we
start our kūkākūkā and planning sessions, maybe Makakoa can share with you how we came about developing this ha’awina...

Makakoa stood up from where he was seated and spoke,

The haumāna and kumu collectively developed the guidelines for this hō’ike based on a kūkākūkā we had based on what we found most fulfilling in terms of both enjoyment and learning. Among the most widely and deeply expressed responses - by both haumāna and kumu! - were: “listening to mele”, “Storytelling”, “taking turns sharing mana’o”, “oli”, “singing”, “kūkākūkā”, “freestyling”, “games”, “guest speakers”, “huaka’i”, “visualizing”, “talking story”, “ho’oponopono”, “plays” and “food!”

What these responses had in common was that all dealt with the spoken word in ways that were creative, spiritual, emotional, educational, relevant, and enjoyable. For example, on huaka’i, host guides would speak their mana’o. Most games involved verbal expression. Visualizing was a process where haumāna closed their eyes as Kumu Noe took them on a journey through the mind with her words, to help them better reflect, express, and understand themselves. Ho’oponopono was a process used to resolve conflicts or reach consensus through speaking and listening to each other. Even the act of eating together involved a verbal prayer and “talking story.”

Mo’ike and Kahuaka’i were handing out the paper with the assignment written on it, which read as follows:

HA’AWINA: Waiho keia pepa a ho’okumu kau hana ma ka mana o kou leo, kou ‘olelo, ka mana nana’ia iho i luna, ka ‘ike kau pa’a i loko, ke kaona huna i lalo…. Pehea la ‘oe e ha’I wale kou mana’o, imi I ke kumu oko’a hou, nana I ke akua like no, kukulu a ho’okumu I kou ‘ano, koholo lei I kou alapo’o…. He ho’okahi ala paha ka kekahi o ‘oukou…. Ho’ike mai! Hiki ‘ia ke oli,
After reading the assignment aloud, Makakoa elaborated for those who couldn’t understand,

The topic matter for this ha’awina was left wide open. We could focus on a person, an issue, or an idea that significantly influenced how they viewed themselves and the world. We were invited to use processes and avenues that had personally been effective and enjoyable for us in gaining knowledge. As always, we were asked to incorporate aural sharing into our hō’ike, but this time we were especially encouraged to incorporate the mele, oli, or mo’olelo forms of aural sharing.

We were also challenged to look at various forms of knowledge and inspiration, both in and out of the Matrix [Puanakepa, who wrote a rap song titled ‘The Matrix’, laughed with her peers at the reference]. Besides books and stuff, we could use kupuna, the internet, songs, even dreams! I think the idea was that sources of mAna surround us everywhere, and we just have to acknowledge and tap into them.

This idea and the idea of the mAna of the leo in conveying a message were two things we were invited to incorporate into our ha’awina in both content and approach. Regardless of our topic or focuses, we were asked to look at relationships – your relationship with yourself and your ‘āina, and your relationship with other piko, meaning other people and other places. In journeying through life, realizing the value of every source and of mālama, and putting it into practice, in relation to the land, the elements, and other people, is crucial. These are the kind of things we were encouraged to keep in mind. We didn’t need to talk
about them directly, but at least be aware of these relationships when putting together our ha’awina...  

*Kükäkükä— ‘Let’s Talk story’*

Kumu Noe had everyone break up into groups of eight. The groups were first asked to discuss their thoughts and reactions to the hō’ike they had seen so far. Then, four makua-‘opio pairs rotated amongst the groups to start off discussions and plannings about particular issues that they had prepared a brief presentation on.

Every fourth group was asked to start talking story about strategies toward ensuring tuition waivers for Hawaiians at any UH-affiliated campus, and about how each of their smaller and extended ‘ōhana – kiʻi mAna, mAna Maoli, and Nā Lei Naʻauao1 – could support the initiative for a Maoli University. The ‘opio had decided this was a priority topic to discuss and strategize, since a number of them were graduating this year, and wanted to continue their inherent right to an education in their homeland. Kumu Pali and Puanakepa first went to the groups starting on this topic to give their brief presentation and to help facilitate the kükäkükä.

Puanakepa first provided a brief summary and update on the issue for those in the groups who were unfamiliar with the overall issue and recent events. Over the last few years, a group of UH students had developed an increasingly larger and stronger network of allies, won the wary (and almost begrudging) support of the Board of Regents, and got weaker versions of their proposed bills approved in favor of opposing bills. The bills still needed to be approved by the Senate, and many felt that Hawaiians should not compromise from their initial expectations. Others smelled a rat and felt the chances of making it through this final barrier were slim.

1 Na Lei Naʻauao, meaning ‘gems of enlightenment’ (referring to a lei of children to the land – including makua – who seek knowledge), is an alliance of Native Hawaiian Charter Schools formed in January 2000.
Kumu Pali added some details to Puanakepa’s update and offered potential starting points of discussion. He briefly outlined the consensus process they would be using in their discussion, and before opening up the circle to share mana’o, he introduced the three pieces Puanakepa would be sharing...

The first and last pieces Puana will do as sound poems, ‘slam poetry’ style, that is, without music. Hemahema actually helped write the last piece. The second piece Puana will perform in her preferred style that many call ‘rap’. The music she raps to is a live recording of her group, Groovesville Project, performing at the ‘Free Mumia’ Rally earlier this year...

[yup, 2004 and they still haven’t let him free! Anyway, track 12 holds Puana’s first two pieces...]

I have another piece which also speaks about the ongoing tuition waiver issue. Hemahema helped me write this piece, and it sounds something like this... [Puana begins to rap while Hemahema plays the congos...]

Tuition waiver, the flavor, of the month 4 legisla-tah
Basket-a-Robbers gobblin us 4 its too late ta
Get us within, the limited time
Words of rhetoric, run-arounds,
Strait up lies it’s a crime

W/ a cherry on top, white fluff unda dat cuz da lies don’t stop
Afta bein whipped and creamed dey call us nuts – we got chopped
Then they pour on all kinds of fudge
When exposed u know they wont budge
On da matter, whats left on da platter,
No substance – only thing left is chatter

So I-Scream... left in da cold so I-scream... bad 4 mi health so I-Scream
31 flavahs, 31 ways their crime pays 31 days a month so I-Scream...

learnin 4 our children really should be free
just not so in capitalist society
dey build their skool, on top of our land
they whine ‘spec’l treatment’ we no need yo helping hand
Just Justice

Cuz da only help we need
Help us2 help ourselves so we can work2 feed
Our body,mind,soul, Dis our only goal
Unite and fight b4 it takes it toll
We on a roll so lets regain control!

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Each group had so much ideas to share amongst them, but after awhile it was time for Makua Ho’omana’o and Naue to present the next central topic of discussion, the Twigg-Smith vs. Hawaiian Nation case, to be heard in front of the World Court within the next three months.

Naue opened with an oli she created, incorporating some of the seven generation prophecies passed on to her from kahuna in her genealogical line, along with statements citing the source of Twigg-Smith’s hewa. Overall, she asked akua to restore balance to the situation, find forgiveness for all who are in hewa, and to show us all the path to pono. She then spoke about the general issue of this court case, and the recent accomplishments of the indigenous peoples in the last few years in the U.N. that related to the case, such as Hawaii’s being recognized as a non self-governing nation. Naue then pointed out the basic arguments argued on both sides.

Makua Ho’omana’o answered some detailed questions about the case, and asked Mo’ike’s mother, who was quite experienced in fighting indigenous struggles through law, to provide her view on the situation. The pair then proposed that the group do a simulation, where half the group would argue the side of Twigg-Smith, while the other half would respond to their arguments and make inquiries. After awhile, they would switch.

When it was time to move on to the next topic, many in the ‘ohana laughed as they realized how emotional and heated the debates had become for them, even when they were taking an opposing view from their own! Someone was heard expressing relief that the ‘ohana was close and comfortable enough with each other to say any kine and still love each oddah!

Kumu Kuha’Imo’o and Maka’aina shared with the various groups about the latest evolvements of the Konohiki Alliance, of which Kumu Kuha’Imo’o was a founding member. After showing
pictures, they passed out pamphlets outlining their overall vision of groups of people taking
kuleana over and caring for an ili, thus creating a realistic, step-by-step plan under which ‘oiwi
people could regain control over their natural resources, and eventually be self-sufficient at a
community level. They facilitated discussions on what kind of discussion and action needed to
happen amongst Konohiki of any ili along social, political, economic, cultural, spiritual, and
environmental realms.

Kumu Hina and Kahuaka’I opened their presentation with an oli and some dub poetry Kahuaka’i
had created in reference to the problem of the Hawaiian nation not receiving its due recognition.
In the poem, he spoke about ‘oiwi people having inherent rights to sovereignty. Previously
discussed ideas toward strengthening both the U.S. and U.N. recognition of Hawai’I as,
ultimately, an independent nation, were listed. The groups then attempted to clarify existing
ideas, devise new ones, and lay out ideas of what an ideal and timely process toward total
independence would be.

There’s nothing like a series of intense discussions to create an appetite. Some members of the
‘ohana had left the discussions early to lift open the imu and prepare the food. Ten minutes or so
after the ‘ohana got their plates and began to eat, Kumu Mala announced,

**Kamakapili has a hō’ike for us, and I hope you won’t mind listening for a little while as you
continue to eat...**

[here we go back in time to the day the ha‘awina was devised and agreed upon...]

When each kumu had modeled one way they felt the hō’ike could be done, Kumu Pali and Kumu
Mala had teamed up to do a sort of Hawaiianized, hip-hop/reggae medley to convey a number of
messages and issues they considered to be important. From that moment on, Kamakapili knew
exactly what her topic would be. She loved both rap and reggae. Since meeting friends from
Tahiti, Rapa Nui, and Yap Island over the last two summers, she had been interested in the stories of other Pacific cultures, which also increased her interest in the stories of her own Hawaiian culture. Earlier that year, through her friend’s Indonesian roommate, she had met a Pacific Islander artist from Papua New Guinea whose debut album eventually became a smash hit in Hawai‘i and the South Pacific.

His name was Oshen, and she was inspired by both his unique, island hip-hop reggae style of music as well as his lyrics, which discussed a number of issues she felt strongly about. Having grown up in both her mother’s Wai‘anae home and her father’s low-income housing in Kalihi, she felt she could relate to a lot of what he had to say, from his love of nature to his opposition to ‘Babylon system’. It would be awesome, she thought, to be able to learn more about this man and his music. That evening she called the friend who had introduced her to Oshen, and the next day Oshen called to arrange for her to come over and record a talk-story session.

Soon after she had turned on the recorder, both she and Oshen did a double-take as Oshen’s voice came out of the radio speakers,

**Free island people, independence and sovereignty...**

After the song, Kamaka and Oshen looked at each other in pleasant surprise. That was the first time either of them had heard that song played on the radio. As they began to talk-story, Oshen talked about his upbringing in a village in Papua New Guinea, moving to the U.S. at age 15 under his mother’s wishes for him to get an education, and winding up in prison for two and a half years. Kamaka could see how, after having your entire reality, values and lifestyle flipped over and turned inside-out, one would be more prone toward choosing that path. He related more to the minorities, like the Samoans and blacks, than the white people in the U.S., and many of them faced the same challenges as well. Eventually he wound up in a gang, and then a maximum-security prison for holding someone at gunpoint for some petty cash.
Amazingly, Oshen was able to turn his time in prison into a very positive experience. He developed profound learning and growth, in knowledge and awareness, in inner-strength, in spirituality, and in values, such as appreciating family and friends.

Oshen nodded and added,

If it wasn’t for akua, my parents and my Pacific Island bruthas in the cell, I would have never made it... With them, I came out strong and determined to be successful...

He then looked to Kamaka, who smiled and continued,

Besides the desire to get back to nature, the ocean, and warm weather, Oshen chose to come to Hawai’i because of its indigenous people, and because he wanted to avoid the ignorant, racist mentality of the U.S. His yet to be released song, “Melanesia” speaks of his pride and love for his people and his land, and he feels a special affiliation with the indigenous people of other Pacific Islanders, noting commonalities in language, mentality, values, and lifestyle.

Finally, Oshen moved to Hawai’i to pursue a life of music. When he first moved here, Oshen hoped to use his gift in music as a channel for conveying his messages internationally, to make as many people as possible ‘feel good’ and hear his messages of ‘truth and positivity’... In the last five years, he has already been a smashing success throughout the Pacific, and has many fans in places as far away as Japan, New York, and Jamaica...
I was pleased that our talk-story session also turned out to be somewhat of a jam session. I edited transcriptions of my talk-story sessions with him and put together a sort of ‘audio collage’, combining quotes of Oshen talking about why he loves music and feels it so important, and clips of him singin to demonstrate his points in a very powerful way... I wasn’t sure if Oshen would actually make it today, so I brought it for you all to listen to. Oshen decided that in certain places – where I have studio-recorded versions of his song – he will cue me to turn the stereo down as he performs these songs for you live, with his ukulele or his keyboard! After, feel free to ask any questions...

[Track 13 is Kamakapili’s ‘audio collage’...]

Those in the learning ‘ohana familiar with the oli Kamaka had put at the end of the recording joined in. As the oli ended,

Eia ka wai la, he wai e ola, e ola no e...

Kamaka went straight into an oli, asking for the blessings, wisdom, and inner strength for everyone to be able to shine and best bring out their light, “E ho’omālamalama i ke ao, ka ‘ike na’auao, e imi i ko kākou…”

Pule Ho’oku’u – Closing Prayer

[There is much more, but here the story abruptly jumps toward the end of the retreat and the end of this mo’olelo. There are many other hō’ike and kūkākūkā which occur during this weekend retreat. Much more sharing of mana’o, discussion, planning, strategizing, and commitment toward unified action happens. As does the sharing of pre-created and spontaneously created mele, pule, oli, ha’i ‘olelo and mo’olelo. But as the Mana Maoli ‘ohana winds down for the day, so does this story. As the imu is opened, the final things heard before the pa’ina, ho’okani pila, and ho’opono sessions to close the night are Oiwi E, one of the school’s favorite songs of pride and unity, created by Kumu Kahulahui, and Eo, an oli created by Kumu Mala... They can be heard on the final two tracks of the CD... Kumu Mala’s oli provides the closing pule to this story... I mahalo each one of you who has read and listened to any or all of this mo’olelo with an open mind, and I hope there was something in it for you... Aloha nui, e hui hou ana kākou...]

12 All larger, boldface fonts during Kamaka’s hō’ike are quotes from Oshen during one of four talk-story/jam sessions.
Huaʻōlelo i heluheluʻia – Glossary of words in order of occurrence in moʻolelo

Makua – parent(s), or of the parent generation
Makua Kū māna – makua who belong to Hālaula Kū mAna’s family of learners
Noa ta Honua! – It is lifted, the earth is free (of kapu) kind of like ‘Amen’
Honi – traditional greeting through exchange of breath
Imu – underground, natural pit oven
Kumu maia – banana tree; in this case, stump and leaves, which were used in imu
Mea’ ai – things to eat
Poʻowai – ‘head waters’; small yet crucial area where water is 1st branched off from its source
Kumu Kako’o – Support teacher(s)
ohana mAna maoli – family of learners; Maoli implies ‘native but can also mean ‘true’ or ‘real’;
mAna refers to both powerful life energy (mana) and sustenance of body, mind and soul (māna).
Hālaula Kū mAna is run by this ‘ohana.
Hui ‘Ohana – larger, extended family of groups and organizations; partners
Anakala – uncle / Kupuna Kane – male elder, or grandparent
Tutuhine Hanai – calabash tutu; grandmother by upbringing / Kupuna – elders, grandparent
Kaupapa Lo’i o Kānewai – collection of taro patches and native plant garden in Mānoa
Hālaula Kū mAna – place of learning where all learners strive to provide sustenance and empowerment for themselves and others
Puu Honua – place of retreat, refuge, rejuvenation
Ahupua’a – a land division normally running from the mountain ridge to the sea
Ipuka – gate, opening, door / ‘Ke hele mai nei lakou ala’ – they’re coming (from up there)
Oli Kahea – chant to show respect to host and request permission to enter
‘Opio Kū mAna – ‘youth’ of Hālaula Kū mAna. No set age defines ‘opio, but typically they are younger than the makua and older than the keiki (children)
Kuleana – responsibility and privilege, honor and obligation, role / Oli wehe – opening chant
HaumAna – students, who seek mAna / Pule – prayer / Kokua – help
Pono – balance, just, appropriate, ideal, righteous / Kaona – the hidden meaning
Moʻolelo – ‘story’ (defined in more detail later in this moʻolelo!)
Hō’ike Moʻolelo – sharing of account, story, interpretation / Pane – response
Loʻi – irrigated field for growing taro / Mea nui – ‘big ting’, important
‘If I neva...’ – If I didn’t / ‘small kine funny kine’ – just a bit peculiar
‘opio maoli – ‘opio who are ‘indigenous’, ‘true’, or ‘real’ to this land,
In this moʻolelo, anyone referred to as ‘opio Maoli is Hawaiian...
Nana i nā kumu – Look to your sources
Ipo – partner, lover / ‘ike kupuna – knowledge of our ancestors / mea momi – good, juicy stuff

Mokuna ‘Ekahi – Hoʻolauna (Chapter 1 – ‘Introduction’)

Aumakua – a family god or deity / Hoa hānai – cousin by upbringing
Haku moolelo – create a story, account, interpretation / Ala – path, road, channel or way
Leo – voice, word
MANA’o – mana’o are thoughts, opinions, feelings, ideas; MANA’o also includes mana (divine power, life force), mAna (sustenance), and a’o (give and receive learning)
Alapono – one’s righteous path / Haku – creator, to create
‘olelo Hawai’i – Hawaiian language, to speak Hawaiian
Hana keaka - skit, play, drama / Kumu ‘ike - sources of knowledge
Mele - song, chant to instruments / Oli - chant (voice only)
Ha‘i mo‘olelo - telling of a story or account / Hoaloha- friend(s)
‘ANO - nature, character, identity, type / Ola - life
Kumu mAna - source of nourishment, sustenance, mana
Huli - taro cuttings; after using corm and leaves for food, remainder of the taro’s body was replanted, thus these huli (and their offshoots) are the same ones planted by our ancestors centuries ago...
Hua - seed(s), also word(s) / Kalonization - alter(d) Native to colonization (kalo is taro)
Na‘au - gut, stomach, instinct, seat of emotions, feelings / Pili - in synch, adherent to, related
Leo ‘oiwi - ancestral voice, Hawaiian language
Akua - divine spirit, creator, God, god, greater force...
Ho‘okumu - to establish a foundation, grounding / Ho‘okele - to steer, navigate
Kapakahi - mix, eclectic, appearing random, not homogenous (pidgin)
‘Uniki - to graduate from a completed task / Hiki no! - Right on! Alrighty then!
Mahalo - thanks and respect / Keiki - children (younger than ‘opio)
Oli hookuu - prayer for release / Kahua - Foundation
Lahui - nation; a unified, autonomous society
Nohona ea - Nohona is lifestyle, ea is life, air, breath, independence, sovereignty
‘ono - ono! Delicious, tasty
Hana pono - just action, work toward restoring balance / Hewa - not pono
‘Aloha nā hale o makou’ - Aloha! Our house is your house...
‘Ke alanui... e kahea’ - You have come a long ways from up above and called properly...

La Ho‘omAna (flyer: Day of Praises, Sustenance and Empowerment!)
Rough translation: To the ‘ohana mAna Maoli, friends, and all who are interested:
Come and work, listen, share, and enjoy together with us!
When: 1st moon of Kū this month (March), 2004, all day and night!
Where: Kaupapa Lo‘I o Kanewai
Why: To increase each other’s mAna and have a good time!
Agenda
Dawn: Gather, close imu, breakfast
Morning: Work together up the rive and in the lo‘I,
Hö’ike - creations from the ‘opio of the Koauka(upland dweller) group
Late Morning-Early afternoon: Lunch, Discussion, Strategizing and Planning
Striving toward independence: Recognition, Allies
Resisting against hewa: Twigg Smith case
Righteous Learning: Tuition waivers, Mana Maoli University
Rest/Relax
Late Afternoon: Hö‘ike - creations from the ‘opio of the Holomoana(ocean traveler) hui
Rest/Relax, open imu, help prepare for meal or for upcoming gathering!
Evening: Dinner, relax, talk story, music
Night: Problem-solving, consensus, solidify plans
Later in the night: Party, play music, clean, sleep!
We got taro(staple), we got fish(meats), just bring yourself!
But if you like, you can bring pupu, drinks, or desserts!
Phone: (808) 538-1422 E-mail: hkm@nuskool.edu

Pu‘u - conch shell used to call out in ceremonies, gatherings / Ili - subdivision of ahupua‘a
Mālama 'āina – to respect, cherish, and care for the land and sea
‘auwai – water path in lo‘i, ‘irrigation ditch’ (ugh)
Holo mua pū lē kēia auhuli hou – move forward in unity in these changing times
Kahu – primary caretaker, guardian
‘Lawa pono... mai e pa‘ina!’ – Enough work already, come eat!
Kani – sound, resounding / Kahawai – river
Aloha mai no kakou pakahi apau – Aloha to each and every one of us
Alaka‘i – leader

Mokuna ‘Elua, ‘Ekolu, ‘Eha (Chapters Two, Three, and Four)

Aloha ‘Āina – love and respect for the land and sea
Luau – gathering, party, feast (modern definition)
I ka ‘olelo no ke ola, I ka ‘olelo no ka make – In language there is both life and death
Papa and Wakea – sometimes translated as ‘Sky Father’ and ‘Earth Mother’; two gods who mated
with each other and other gods to produce the Hawaiian archipelago
Palapala – paper, document, permit, agenda, or other bureaucratic documents
Heiau – sacred place of mana, worship, respect, acknowledgement
Ho‘okano – proud, or negatively, conceited
Kakou – ‘we’ (inclusive of speaker and listener, 3 or more people)
Pilikia – problem
Mokuna ‘Elua, ‘Ekolu, ‘Eha (Chapters Two, Three, and Four)

Mokuna ‘Eluma (Chapter 5)

‘Na Makeha... mele’ – A song created by Makeha
‘He iwi... loko’ – Deep in my bones, running thru my veins, I am Hawai‘i, inside and out
‘Aue, kahekahe’ – ‘Hu, brok’ da mout’; ‘oh my, this is quite delicious’
‘Ho’olehia i ka Kupa’a’ – Listen to Kupa’a
He ala wale nō mākou – We are just channels, conduits (of akua)
Eia nō – Here goes; Here it is / Ha‘i ‘olelo – speech, talk, oration
Welina mai kakou – Greetings to us all / Mea haku – creator
‘Ha’awi’ia...kakou apau – given and received with much aloha... the same holds for these
humble thoughts of mine... aloha to us all...
tutukane – grandfather / ‘pēlā aku... hiki?’ – and so forth... can do?
Sua wale nō! ‘A’ale pilikia! – Sure thing, no problem! / E kala mai! – sorry, ‘Pardon me!’
‘E himieni... ke ‘olu‘olu?’ – Will you please sing some of your songs?
Hele mai – Come / Akahele – ‘Be careful’, ‘Watch out!’
Mālama kekahī i kekahī – Cherish and take care of each other / Ipu – calabash, gourd, container
‘E hō‘ā‘ā kākou’ – Let us all try / pāna‘i - response
Maika‘i nō! – Very good!! / ‘Ae, pololei! – ‘Yes, this is true!’ , ‘Correct!’
Eia ka wai...e ola nō e’ – Here is the water, water of life, may we live a prosperous life
‘E ho‘omālamalam...kākou’ – Shine the light of knowledge as we seek...’
pa‘ina – feast / ho‘okani pila – playing music

Hua‘ōlelo i lohe‘ia – Written aides for the audio tracks

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Mokuna Ho’olauna (CD #1)

Track 1 – Oli wehe – Kalama Cabigon

Kumu Mala’s prayer to start off the new dawn in a positive and effective manner...
This oli is appropriate from individual, everyday use to significant gatherings of many people. At its simplest level, it is a ‘wake-up’ oli to greet the new day, give thanks to the beauty of nature and life, and to ask akua for the blessings of a good day. At a larger symbolic level, it also refers to the ‘dawn of a new era’. Today’s ‘opio are the crucial generation that Hawaiian (and other Polynesian) prophecies say must hold on to the seeds of knowledge and ways of the past. Success will lead to reunification in a new era, failure means these ways(this race) will be lost forever...

Track 2 – Oli Kāhea

Here is a transcription of the oli done by the ‘opio at the ‘ipuka of Kanewai...

_E te tini o te tua, te tupuna o ke ao i mua o mākou_
_O kau ola, e mālama ‘oukou ia mākou_
_Eia ka hua kiko wai ‘ele’ele o ku’u ha, o ku’u aloha, o ku’u mana’o, o ku’u mana._
_(E iho, e kia’i, e malama, E halahala a kala i ka hala o ko’u kuhi i ka hua hewa)_
_(E hō mai ka na’auao, ka maopopo pono, ka loea, ka mana…)_

_Auhea ‘oukou e na hoa hanau o ka ‘ipuka hamama_
_(‘O ko makou alo kupuna kai ‘oni I ka naue I mua)_
_‘O ko makou uhai ia i ke ala o ka loko o ka ‘opu halau ku mAna_
_(‘O ko makou ka hānai’ia o nā kumu mAna o ka ‘āina)_
_(‘O ‘oukou, ‘o mākou ke kupa’āina maoli no)_
_Mai pa’a i ka leo, A he leo ho’okahi wale nō e

To the multitude of gods, to the kupuna of times past before us
Place upon us life and nurturing
Here are the ‘black water’ shells of our breath, our aloha, our mana’o, our mana
Come protect and care for us, seek and forgive the wrongs of our mis-chosen words
Grant us enlightened knowledge, true understanding, clever skills, and mana

Oh cousins of this open gate
The presence of our ancestors stir, moving before us
We who follow their path into this endeared place of acquiring sustenance
We who have been nourished and raised by the sources/teachers of this land
Here we are with you, truly acquainted with this land
Give voice, do not restrain, we are just one voice....
Note: Only lines not in parenthesis are heard on track 2... The second half of this oli is based on an oli retained by Kumu Keola Lake over the years, the first half was created with the specific idea of learners coming with both spoken and written words to share, in search of knowledge, understanding, and mana.... (total time this section: 1:48)

Mokuna ‘Elua, ‘Ekolu, ‘Eha (CD #1)

It is much easier to try and compartmentalize the spoken thoughts of others when they are transferred to its written version. One has more freedom to less-noticeably chop and rearrange the words of their source and make them better fit the theme of the section they created, rather than the theme of inter-relatedness between all themes, categories, and labels! Versus a written recording, an audio recording often makes the truth of this latter idea more apparent. When talking story especially, one does not feel bound to talk within the imaginary and often arbitrary lines or parameters of one subject, issue, idea, or time frame.

For a written re-presentation of someone’s thoughts, my choice to categorize with ‘Piko’ sections provided some sort of organization while allowing me the freedom to keep what seemed to be the most closely-related thoughts together, and still fit in such broad themes as ‘Thoughts and Realizations’. When talking story, however, a person switches their thoughts among past, present, and future times as freely as they move between issues and subjects. So, in this audio section, most tracks toward the front of Kapali’s section deal with his background and past experiences (‘Piko Po’o’), his more recent experiences tend to be in the middle (‘Piko Na’au’), and goals and visions tend to be toward the end (‘Piko Ma’i’). Yet thoughts and realizations (‘Piko Po’o/Na’au’) as well as music and thoughts about music (‘Piko Na’au/Ma’i’, or ‘Soul-full Creations’) - especially because sharing mana’o and mele always has and will always be so much a part of Kapali’s life - are scattered throughout the tracks. And, when speaking of the past, Kapali may add in a thought about the future, or when speaking of goals, he may reflect upon his past.

Also note that the tracks you hear are far from chronological in order. As with Noe and Mahina’s written sections, they are a mix of selected clips from a number of lengthy conversations about nothing in particular (but about everything!). Questions were few and far between, and we both knew the topic of discussion would surely veer from it at any given moment. Selecting highlights and grouping similar ideas, thoughts, and reflections together is much more challenging this way (as a ‘study break’, I just calculated a total of 1680 minutes of cassette and minidisc recordings, less than 10% of which ended up on one of the two CD’s for this mo’olelo), but it assured that the person whose leo I was portraying would not feel a need to give specific responses to specific ideas or issues I may have had in mind.

On the other hand, like the other ‘opio, Kapali was aware of my sub-agenda of the mana of the leo, especially in mele and oli, and aside from a review of a revised draft, each left the editing, selecting, and presentation entirely up to me.

As with the written sections, I leave signs that give strong hints to indicate not only what I have included, but what I haven’t, and how much I may have tampered with the ordering of words. Such hints include change in track numbers, glitch sounds that sometimes occur when I start or stop a new section of words, changes in background noise or volume, or perhaps a downbeat in a
song being slightly off tempo from the beats immediately preceding it. As with the written
sections, it is impossible to tell how much time and words occurred in between quotes, much less
the order in which they were spoken.

In sum, rather than seeing this as an orderly, chronological, objective portrayal of a person, see it
as an ‘audio collage’. Like a lei haku, it is created from materials gathered from various times and
places, as one person’s re-presentation offered to someone (like you, the reader), with aloha...

Mokuna 3 begins with clips of Noe’s voice (not singing, unfortunately, she’s too shy) for a few
minutes, and ends with a few minutes of Mahina’s voice, a mix of her speaking and singing. I do
this both as a sort of transition between these three sections (the core of my mo’olelo), and as an
opportunity to auralize (versus visualize) the leo of these wahine contained within the boldface
print, as you read their written sections. The remainder of the audio tracks is a sort of aural
collage I compiled of my good friend Kapali. It is my effort to convey the mana contained within
his leo, his mana’o. I seemed to have too much to choose from, yet knowing much more of this
young man’s ‘ano and mana’o than was contained on tape or disc, it seemed like hardly
anything at all. In fact, this latter statement is entirely true for me with all three voices that are on
this disc. But keeping this in mind as you listen, perhaps you might hear and feel what I mean!

[Still reading? If you neva listen yet, going! Here’s a sort of index of the remaining tracks on CD#1]

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<th>Brief context and/or explanation</th>
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<td>short clip of Kapali and Mahina singing ‘Natural Mystic’ (Bob Marley)</td>
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<td></td>
<td>just some of Noe’s mana’o</td>
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<td>clip from Kapali’s song, ‘2000 years’ and some comments by Noe about</td>
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<td>music, especially ‘Hawaiian Renaissance music’…</td>
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<td>Noe is his good friend too!</td>
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<td>Background on his name</td>
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<td>‘2000 Years’ [lyrics below]</td>
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<td>Background on rest of his name!</td>
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<td>‘Ohana is biggest support; from Mala, Maui</td>
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<td>Makua: their names, what they do, why they had to move</td>
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<td>Stories about father: minamina, had to leave Mala, feelings about race, music</td>
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<td>All his life he lived in Waine’e village, a plantation camp…</td>
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<td>Community was really generous</td>
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<td>Happy times, hard times</td>
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<td>Catholic school growing up</td>
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<td>(total time this section: 13:45)</td>
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<td>Music was oppressive for him in the past</td>
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<td>clip from his ‘Kupuna Song’ [ I call it this because he wrote it ‘for the kupuna’! lyrics below]</td>
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<td>Paddling and Hula</td>
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<td>‘Stewards of the land’, 1st lesson in political struggle for water</td>
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<td>Importance of water, plus comments about song he wrote about Honokohau water rights</td>
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<td>clips from ‘Honokohau Song’ [lyrics below]</td>
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171
- Role models in his life
- clips from lo'i jam session: *Chant down Babylon, Corner stone, Soul right* (Bob Marley)
- grew up disliking haole, w/cousins felt 'impenetrable', only if ....
- Cousins do not belong in prison, he was fortunate to go to college

- High school: 'Meant-well kinda racist'; teachers/classes didn’t provide equal space for Hawaiian learning, led him to UH...
- Jam session clip: 'Brainwash education' (from Bob Marley’s ‘Crazy Baldhead’)
- dreaded taking tourism-related job; reasons for rage against haole
- doesn’t have same kind of support he had growing up in Maui, still in ‘transformation’ to new environment, reality
- Language was only form of resistance, led him to UH
- Coming to UH, teachers there, changed his life, motivated him to...
  - *Soul Right cont’d*  
    (total time this section: 17:22)

6 -could never play in front of family, was uncomfortable/unconfident with his talent
- knew he could sing, but never had goals, resulted in low expectations for self
- neva had music in school
- but played in groups, w/friends, had chorus, and family/ was in denial of talent
- with music, never realized talent, was often shame, coulda been.... But just do it!
- now has realized his talent, developed more ‘sense’,
- ‘youth on a mission’

- Reggae music, toward a musical revolution, comparison to 70’s ‘Renaissance’
- what is traditional? Revolutionizing music is pono…
- seven generations prophecy, ‘ike kupuna inherent within us
- culture is ever changing, revolutionizing education, youth are fighting system
  - ‘we go fight’
- Pele saga, lesson on abuse of power by elder sibling (why we so nice and passive?)
- many sit and watch… how to put people on alert?
- Marley’s *Real Situation* with Mikala

- music now: more confident enthusiastic; inspired by movement to express freely
- feels youth can invigorate movement
- friends as source of support, inspiration, ‘O’ahu tough
- *Got 2 Move* (J. Dolla)
- O’ahu and friends cont’d, self-reflection
- Kalama walks in with ice cream bars for us…

- too much minaminia already w/kupuna… time to kick ass! We have every reason to…
- includes clips from Kevin’s *Kick Ass*
- so must sharpen tools…. Kapali and Mahina singing ‘Small Axe’
- clip from Mahina’s rendition of *Heiau*
  (total this section: 16:41)

[Here starts the equivalent to the ‘Pika Ma’i’ section, which happens after the video in the mo’olelo…]

7 - education goals: ethnomusicology
- wants to do radical music, applying traditional to today
- music goals: studio for Project Hawaiian Justice, also CD w/ Lahaina grown
- explaining the goals of PHJ, part of which includes making his CD
- must realize talent and sharpen tools, ideas move people
- Soul Right and freestyle with Mahina and Kalama
- youth doing for community in their own way
- Time will Tell (Bob Marley)

- music industry is a whole different, 'hardball' reality, their approach to project
- Time will Tell, cont'd plus Kalama singing Ole Rasta Chariot (I-tals)

- Genealogy only thing fixed
- We must 'imi haku (search for appropriate leaders, ali’i)
- just a 'mouthpiece' for helping PHJ reach people
- hopes to inspire activism, love for land, people...
- Hawai‘i Loa (Dennis Pawao) (a Hawaiian nationalist song!)
(tot al time this section: 10:43)

From track 8 till the end, we hear clips of Mahina singing and sharing mana’o on the power of the leo in mele, or musical, form...

8 - Islands [connects her to her voyage, where she sang this at each sunset]
- connects you to yourself, your soul, why you on a certain path...
- singing connects her to experiences, lessons, and self...
- Mele ‘Aloha ‘Aina’
- ‘Heiau’ (Hawaiian Style Band)
- ‘youth on a mission’ and freestyling with Kapali
- closing to 2000 years, live at ‘Racism rally’ held at UH
(tot al time this section: 6:21)

the following are transcriptions of Kapali’s original songs, in the order they appear on the disc:

‘2000 Years’ (dis guy, he no name his songs, this sort of became the way to refer to it...)
I call the people to come and help fix our tomorrow
Because our past calls for a brighter day
So let the sun come shining down upon our face
Revealin all the beauty of this place - Sweet Hawaii nei

2000 years of history
comin from these islands
in the middle of the deep blue
sea

I remember days when we were fighters, warriors
It was about 200 years ago
Just when all of the walls, seemed to be tumblin down,

The haole invaded our home
Yes, the grief invaded our soul...

Its been a long time comin (a long time comin) for me and you
I’ve got to be with you, a little bit closer (a little bit closer)
We huli it over, doin’ it right, do it with music,
you’ve got to choose it, it’s I who loves music (hmm, hmm-hmm)
Shoo bop shoo bop shoo bee doo, Shoo bee dabee doo shoo bee doo (2x)

Stab you in the back, I sit down big fight, but they stab you in the back
Clouds coverin the mountain tops, the wind keeps stirrin, the river won’t stop
Clouds covering the mountain tops, the rain keeps fallin, the river won’t stop (no, no)

Free the waters, and the land you stole from me
I don’t wanna wait for another, minamina century
Cuz you owe it all, from the mountains to the sea
we gonna carry on, until our liberty
Oh, sweet sovereignty (ea, ea) (2x)

stick to your culture, you know that (you know that)
protect your culture, you know that (you know that)
control your future, you know that (you know that)
You know that, you know that... 2000 years...

Kapali’s Kupuna Song (I say dis cuz he wrote ’em for the kupuna!)

(Chorus)
Oh I’m feeling so blue Be right here
Without you by my side But I don’t have to fear
The feeling I just can’t hide Because time has gone by
In the by and by Eternity rolls
I know that you would, if you could, And still I think of you...
Verse 1
So let your love shine thru and thru In the promised land
I’m pickin up your good vibrations Peace, love, and harmony
And it’s music to my heart I think we can make it
Verse 2
So let the heavens thunder Back to reality
And the oceans roar In the promised land
Help put me back in my place Dreams they do come true
I think we can make it...
**Honokohau** (written in support of Honokohau water rights)

* I like to see the stars over me
* They shine brighter
* In the valley outside of town
* And all I need is a river
* Flowing free out to the sea
* Just you and me
* Outside of town

And all my worries
Have left me now
A smile has bent
This lucky frown
I’d like to keep
What I have found
Honokohau

* Auhea no oe e ka lei... He lei ua ui i ka hema a i akau nei...
* Kau i ka lewa oia kuu wehiwehi o ka po

Mokuna ‘Eono (CD #2)

Track 1) *Prayer for Liberation*
Track 2) *Kick Ass*
Track 3) *Colonial Legacy*

all three songs created and performed by Kevin Chang  (time this section: 9:20)

Track 4) Oli Komo

chant by Kumu Keolamaka’ai‘anaokalahuwakamehameha’e‘ekolu Lake (time: 0:21)

Track 5) clips of Nui singing two originals, plus Third World’s *96 Degrees* (time: 4:39)

Track 6) clips of Mahina singing (in order appearing on track):

- *In Every Child a Promise* (Robi Kahakalau)
- *Pua ‘a‘ali‘i*, a mele ‘Aloha ‘i‘ina‘* (created and performed with Anuenue Punua)
- *Kauoha Mai* (Lena Machado)
- *Ke Aui Nei* (traditional)
- *Te No‘o Nei Au* (traditional song of Rarotonga)
- *Come On Over* (Hui ‘Ohana)
- *Stand* (Peter Moon)
- *One Love* (Bob Marley) (time: 8:35)

Track 7) ‘Tribute to Bob Marley’ (time: 6:23)

- Mahina and her loko i‘a class singing *Redemption Song*
- Mahina, Kapali, Kalama singing *Real Situation*
- Mikala singing *Runnin Away, Babylon System*,
- Kapali, Kalama, Oshen, and Kalani singing *Babylon System, Ride Natty Ride, One Drop*,
  and back to Mikala singing *So Much Trouble in the World* and Steel Pulse’s *Roller Skates*

Track 8) *The Tree*, created and sung by James Lapierre (‘Jimbo’)

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-ulu wale, or ‘freestyle’, follows, with Kalama, Kapali, and Kekoa joining in… (time: 6:30)

Track 9) *Come One, Come All* and *This young boy*, created and sung by Kalama Cabigon

-ulu wale follows (time: 4:53)

Track 10) clip of Mahesh Cleveland’s ulu wale (time: 0:22)

Track 11) *Shiprat*, created and sung by Mahesh Cleveland (time: 3:30)

Track 12) Mapuana’s sound poem, followed by her ‘Hawaiian Tears’ (time: 3:02)

Track 13) collection of quotes and music clips by Jason Hershey (‘Oshen’), all songs are originals

-songs include: a traditional Blackfoot chant, *Pacifican Herbsman, Melanesia, Island Soul-jah, Racism, Nation of Confusion, and Planet Earth*

Track 14) ‘Oiwi E’ – created by Keola Lake, sung by Na Wa’a Lalani Kahuna o Pu’u Kohola

Track 15) ‘E Ola’ – created and chanted by Kalama Cabigon, in honor of our Kumu, Keola Lake

Lyrics and notes of original songs and chants, in the order they appear on CD #2:

**Prayer for Liberation** by Kevin Chang of ‘Na Kupa o Hawai’i’ and his friend, Tony Jeremiah… sung

by Kevin, “about self-reflection and revolution”

1) *Children of the islands*
   
   You know something’s wrong
   
   If god were the world
   
   Why can’t we respect her?
   
   (She’s our own mother)

Chorus (sung twice after each verse):

   We call for true liberation, soul salvation of our minds…

2) *We poison our souls and our minds*
   
   By claiming answers we don’t know
   
   Prejudice of our own is not the answer
   
   We must look in the mirror
   
   (at our own monsters)

3) *Why must the children pay the price*
   
   Of war inside our own minds
   
   Can our words ever fit our actions
   
   Before the fall of mankind
   
   (woooow oh lord…)

4) *The answer is floating in the air*
   
   But oh we fear
   
   Afraid to love, afraid to die
   
   Afraid to think, and afraid to cry

*Kick Ass* by Kevin: ‘tired of the bullshit… too many flakes I tell you, too many’… (I hear ya Kevin)

*In dis life, people will give you grief*

*But you will survive my friend*

*Keep you head high and reach for da sky*

*But rememba sometimes, you gotta KICK ASS!*

*Some people they will try to knock u down*

*So u must learn to stand your ground*

*Learn to bounce back, be ready to attack*
And cock yo foot back an kick ‘em in da ass!

Chorus:
This peace stuff is really nice,
But it just will not suffice
Utopia exists only in your mind
But in the real world dogs tend 2 bite
So teach the children to kick ass

My brother release your bitterness
And don’t let the world get you down
My sister I know the worlds not fair
So remember I’ll always be there

Stick strongly to the ones you love
And give thanks to the lord above
So protect them, hold on to what is right
But always maintain the fight...

Colonial Legacy  by Kevin, this song refers more to revolution within...

Close your ears and silence your eyes
Open your heart and realize
There’s a master plan for both you and I
U cannot choose it or even choose to refuse it
Because it lies inside your mind

Chorus:
The masters got a plan for you and me
Another colonial legacy
What you gonna do if the plan is in you
(What you gonna do if the master is you)

The program’s in the human soul
U can see its on a roll
The end of existence is its toll
Many will die, and we all will cry
When we find the enemy is our own

When yo give up you take control
U make amends with your soul
U walk the path of death and
give up your final breath
To the enemy that lies within you

The answer sleeps among the problems
The difficulty lies in solving them
But you will never reach that point my friend
Because the revolution begins within...

Oli Komo – Kumu Keola Lake

Though in the context of the story his oli is an oli kahea, the audio portion of this oli was actually
Kumu’s pane to our oli kahea to request entry into oli practice one night. Palalauhala, haumaka’iole,
a kau I ka pua aneane is a phrase commonly heard in oli of various purposes, and refers to reaching
‘ripe old age’ in good health. The entire response is a bit longer than what is on the track, and makes
much reference to the kahea (the written portion of this oli in the mo’olelo is from the actual kahea),
often repeating a line verbatim.

Pua ‘A’ali’i – Mahina Paishon and Anuenue Punua

For a translation or transcription, you’re gonna have to ask one of these titas personally... For the
(written) record, they said, “Aloha ‘Aina” is the basic theme... there may be some kaona there, I’m
not sure...

The Tree – Jimbo La Pierre

A simple and simply lovely piece, in my opinion. I wouldn’t be surprised if Jimbo, along with his reggae band
Ooklah da Moe, becomes the first ‘opio Maoli roots reggae artist to gain significant musical exposure in the
U.S. The symbolism of this song appears fairly self-explanatory yet profound.

Chorus:

We are all bruthas and sistas
In one big family
We all are bruthas and sistas
Each one a part of the tree

A tree that Jah has planted
To live upon this Earth
A tree with roots so strong and deep
It neva, neva going down (neva going down!)

Don’t you see... a part of the tree
You and me... a part of the tree

I and I must live as one
The message oh so clear
The tree of life has many branches
But we all get fed from the roots (fed from the roots)
(Chorus)
Don’t you see, a part of the tree, we all family...
Come 1, Come All and This young boy – Kalama Cabigon

I was trippin out but not surprised. If Kalama has solid vocal range and unique quality voice in his oli, why wouldn’t he have the same in his singing? And if his haku skills in Hawaiian are always impressive, clever, and kaona-ful, why wouldn’t his English creations be the same? At one point (both before and since), there was a ‘Knick-knack paddy wack pass the microphone’ kinda line in there... hilarious...

Come one, come all, this will be the last boarding call  
For Rocket Flight oh-four-twenty  
Departure from poverty, Destination life aplenty  
Due to federal (I)regulations  
There will be no limits put on higher education

So one by one proceed to gate numba 2B  
Blast off with me in zero minus three  
All systems are go so the man in the door say,  
‘Contact! Ignition!’ uh, startin on an expedition  
to find a better way to teach the youth of today  
how to break the shackles of mental oppression

This young boy, him play one  
Old familiar song like its neva been done  
This young boy, him play two  
Special little ditty dedicated to you

This young boy, him play three  
Found out that the youth was gifted musically

This young boy, him play four  
Corners of Oceania leave him screaming for more

This young boy, him play five  
Come chant-till-late-ing thru the dead of night,  
Straight into the light

This young boy, him play six  
But me no play them games a dirty politiks

We of one voice, we petition heaven  
That a better way of life (come) for all me sistren and bredren...
Shiprat (dis one is about the missionaries...) – Mahesh Cleveland

This Hawaiian greenthumb from Maui is bad. He and Oshen are the only two I know who, for nearly all their songs, are responsible for creation of every sound, from baseline to fourth part harmony, at every stage, from conception to performing and recording. And, they do all these things exceptionally well. Lyrically and artistically, I think there are many others, kanaka Maoli and haole alike, who would dig the vibe of Mahesh’s reggae beats, if not relate to the lyrics...

You say you come to improve my living but, How can you say that?
Then you come to control my living well, How could you do that?
What was so wrong with my way of living, I just live to love and sing
But still you claim to improve my living but, You didn’t have to do that!
(Why did you do that?)

Think just that cuzza yo color that you are better than we... Shiprat
You think your scrungi ass strong can disinherit me
Now why did you do that... oh man,
Destroy my living with just love and dignity... Shiprat
Claim to improve my living but guess what man
You didn’t have to do that!

When your boss man told you to give us respect
He said give them the bible and leave it at that
Said, don’t mess with the culture leave it intact
But you had another trick unda yo hat

So you bring in the gonorrhea and syphilis
Yank out the kalo and eat up mah fish
You thought you could wipe out the whole populace
Well guess what man, you almost got your wish!

Cuz now as a culture we are struggling well, how did you do that?
It would be so easy to give up and leave yeah, but we neva gonna do that!
Cuz our culture is reviving like fruits from a tree, and jah-jah make it do that!
Shiprat! Say you come to destroy my living but guess what man, you neva gonna do that!

Thank you for bringing the education so we could function like mother nation
But afta you were done you were all suppose to leave,
In your bosses own writing we see that
Disease and exploitation destroy the people, I say, signs are getting crucial...

What was so bad about my way of living, we jus live to love and sing
But still you come and destroy my living, well, you neva gonna do that...
Why did you do that? Shiprat...
Hawaiian Tears – Mapuana Hayashi

What I love about this sista is she no sked, she no hold back, and she refuses to be boxed into a stereotype or expected behavior. She's lived through lots of growing pains, and seems to have only grown stronger and wiser because of it. She does rap and sound poetry for her group, Groovesville Project. Most recently, they took their turns with Sudden Rush and Kapali on the microphone at the sleep-in (March 15-16, 2000), in protest of a number of UH-related issues, such as tuition waivers for Hawaiians, plans for tuition hikes, and the development of Mauna Kea. This leo 'opio wahine has a message, and it needs to be heard...

Chorus:

Listen up all ears, wanna express Hawaiian tears, Hawaiian fears, Hawaiian oppression that's been felt through the years... (twice)

What's up with the state, and their democratic games
Tuition waiver, the people favor still the state proclaims
Would ruin the economy and leave Hawai'i broke
Why u tell us these lies I see a bigoted joke

The Board of Regents policies is simply insane
Leave a Hawaiian ignorant to better a foreign brain
they don't feel shame even though they should
cuz if the roles were reversed, Hawaiians would only do good
You know this, but still Amerikkka manipulates
To oppress the kanaka and give power to the state
They can never annihilate my people with hate
We grow strong and multiply,
Hawaiian pride will neva die
(Chorus)

Since the very first day the haole came to this place
All they've done was take aloha an' impurify the race
So what defines the Hawaiian- is it the blood, is it the soul?
According to the state its 50% koko
Oh no, they can't shut the rest of my people out
Cuz we're no lesser of Hawaiians that's w/out a doubt
So pay up your time is played up, on land ceded
Amerikka's tried too long to keep my people defeated
(Chorus)

Lono, Kâne, Kanaloa, Kii
All Hawaiians stand together for we still have much to do
Lono, Kâne, Kanaloa, Kii
Hawaiians stand tall, look to your roots
Hawaiian pride will neva die, Hawaiian pride will neva die...
Not what most Maoli people get paid to play, huh? Hmm, no market? Maybe they could create one, they all creative ah...

**Oshen’s Extended Re-mix**

Ha, I just callem ’em dat cuz bugga get so much songs, would take days for list ‘em all... Whether he sings about his ipo, nature, his mom, or the Babylon system, Oshen sings with conviction, from his na’au, with confidence and determination. Impressive vocal range and spontaneous rhyming skills to match his creativeness in creating baselines, drumbeats, and harmonies. I give mahalo every time I witness another human being moved by his music, and I have confidence in Oshen’s dream to spread his message internationally. He’s well on his way, I think! Amidst his talking story, clips of the following songs appear in this order (only lyrics of recorded clips are listed, entire song lyrics for most these songs are on his recently released album):

**traditional Blackfoot Indian chant** – Oshen was able to regain much of his Native American heritage and spirituality from Indian elders while in prison...

**Pacifikan Herbsman**

*Kanakafied to da max that’s how I be livin’ culture lovin island boy da rock is God given
Da bruddahs dat I cruise wit dey know its all real Pacific island roots standin stronga den steel
Get a feel as I reveal the way I think…
I am a countryman until the day I die – givin praises to the sky, ya’s got me feelin high
Neva will I bow down to negativity, and if your open your eyes, man, then u will see
Society is in a big rush and the cure to this terrible disease is in a hush
Traffic jams and much pollution in the air and these politicians go about life without a care…

**Melanesia**

*Me have a firm foundation in dis here island nation
Neva hesitate to represent my island home inspired by the lion and I will carry on
With the strength of Melanesia…
Melanesia, how could I forget u when u never forget me
Melanesia, south pacific island, paradise standin strong, forever free

**Whatcha Gonna Do**

*Everytime I’m low he take me to the top, givin praises every morning and I just won’t stop
All the time when I find my life is in a crisis, no matter where I go wrong the lord can right this
When I was down and out the Lord pick me up and him dust me off
Him tell me that you’re neva gonna have to do it alone, if u believe in me, come now!

What you gonna do when u meet your creator, Someday your gonna have to meet your maker
Can u ever deal with what u got comin to u, Better take some more time to think it ova…
Island Soul-jahs

Woke up one morning in the house of the raining tears
My freedom didn’t come til I faced the very worst of my fears
I was thinking I’d never get out (let out a shout)
Homesick for my island why did I choose this route
Come out 2 1/2 years later a changed man
In a different land, lord can u help me understand, why they don’t

Chorus:
Keep the youth out of the prison
Too many young island warriors in a cell
Help them choose the right path of living
Sick of seeing young braddas spending life in hell

You don’t need no ugly situation to take freedom away from you
I been down that road back in the day and prison aint nothin new
[verse in New Guinea pidgin, then chorus]

I don’t wanna ever have to see a prison cell again
I don’t wanna ever have to see the system fail again
I don’t wanna ever have to see my freedom die again
I don’t wanna ever have to see my mother cry again!

We must be the modern day warriors with no place in this new wave, high tech society
When I moved into the big city complication overcame me so I lived illegally
Found my self in this captivity, South Pacific on my mind and desire to be free

Racism

Chorus:
Why cant we sit down and eat togetha
I guess its because we still don’t love each otha
Become color blind and you wont see
The ignorance, holding back the unity

Why cant we sit down and chill togetha
I guess its b/c we still don’t trust each otha
Become color blind and you wont see
The ignorance, holding back the unity...

Jah-Jah him created every man equally, so that mean every man is the same
So don’t try to come stop the unity, because you will lose that game
In the heart of man is the same thing, no matter what song we sing
So look deeper than the ocean, when it comes to the color of skin
(Chorus)
Take a close-close look at the man in the mirrah/him ah gon hea ya if ya call im soljah/no matta where you from or whetha u black or white/ we make no progress unless we all unite,
This type a man dey call him a racist man, don’t luv his brutha because of complexion
Hear what I say today inna you heart, start from da beginning, yea, you a come smart
Why segregation continues thru this present time, why can’t education eliminate this crime
Babylon Vacation

People who watch too much television
Are falling into Babylon’s hypnosis
Do not believe the propaganda and fake lifestyle
You see on TV (I’m serious, believe this)
Sitting like a zombie staring at your TV
Getting more foolish every minute can u hear me

Why is the world today in such a hurry
We livin our lives like fools and we never worry (slow it down, slow it down)
Wake up every morning, open up my eyes so I can see
This society is moving way too fast for me

Nation of Confusion

Chorus:
Lost in a nation of confusion/ And a bright future seems/ Just like an illusion on the horizon

All the things that’s happenin around me got me stressing
Society leaves me with so many unanswered questions
Destruction of the planet and of nature and of culture and our way of life
Simple way of life
We strong minded simple people got no sanctuary
The load is getting heavy on our backs that we must carry
My cup is overflowin, what they call reality is here today and gone tomorrow
(Chorus)
Where do we jobless youth fit in into this picture
The poor are getting poorer and the rich are getting richer
They made the life revolve around this evil green paper and we don’t got it no…
(Chorus)

Planet Earth

I ka ‘āina i ka make, I ka ‘āina i ke ola, In the land and sea is both death and life
Malama Papa a Wākea Cherish and take care of Sky Father, Earth Mother
O ka pauane‘ihola Or by and by we will create our self-destruction!

Well I guess its safe to say, they’re pushing the Earth to its final day
And I know that we must resist it, don’t wanna look back on the chance & realize we missed it
(Chorus)
Planet Earth, I love my Planet Earth/ Planet Earth, ask yo self what its worth
Cuz we don’t know what we’ve got, til its gone, its gone (2x)
I used to see flowers and trees, now all I see is concrete  
When will they stop paving they world, don't they know we got enuff streets  
Where will the children play come tomorrow  
Think about the paradise destroyed, and it fills my heart with sorrow  
(Chorus)

As a young boy ya know I appreciated nature,  
So as a grown man Babylon ya know I have to hate ya (2x)  
Why do they think the concrete better than a tree, Mother Nature gave us natural reality  
I love to walk upon the earth and grass, take off my shoes  
Appreciate the islands country side that’s how I grew (to Chorus)

Tear down the buildings and put up a jungle  
In this life Babylon we gonna see you humble, hear me rumble (2x, to Chorus)

Papahānaumoku, no’ono’o iho,  
‘Mother Earth’, ask yourself  
Papahānaumoku, no’ono’o pono..  
‘Mother Earth’, think hard and well…

(3x) (Phone rings during recording)  
Telephone is ringing, but I ignore it anyway; Telephone is ringing, so I shout, ‘Go away!’  
I ka ‘āina i ka make, I ka ‘aina i ke ola; Malama Papa a Wakea, o ka pauane‘ihola....

Oiwi E - Keola Lake - my rough translatio3n; written by my kumu for a trip to Aotearoa

‘Oiwi e, e kahea ana iwi e  
Native Child, calling our ancestors  
Ua ‘ike mai nei, ku‘u one hānau e  
It is seen, it is known, the sands of my birth  
Eia mai la, nā kupa‘a‘iona o Hawai‘i e  
Here we are, native-borns long attached to Hawai‘i  
Kako‘o mai nei, kūpā’a, lōkahi e  
Supporting each other, standing firm, with unity  
Kikilo e na iwi, e nā mamo e  
Our iwi far before and ahead of us, the descendents  
Nā kini makamaka e  
The multitude of offsprings, close companions  
Kū ke kanaka, hanohano ha‘aheo e  
Stand firm people, proud and reverent  
Kū ke kanaka, hanohano ha‘aheo e  
Stand strong people, proud and reverent

E Ola - Kalama Cabigon - the surface layer of meaning is roughly translated here...

Eō! Eō!  
Give answer! Respond!  
E o’o ka leo o ka mea kūkala la, Eō!  
The voice of the proclaimer calls out  
E ‘ōi‘ili ‘i‘o ana la, a he mālamalama, Eō!  
Appearing truly there, a brightness  
E ‘ō ia ko‘oko‘o, hua‘ina wai a ke ola, Eō!  
Thrust the staff, water of life gushes forth  
E ‘ōmaka pua, pua mōhala a ua laha, Eō!  
Bud profusely, blossom and spread  
E ‘oli‘oli a‘e la ku‘u leolani la, Eō!  
Rejoice, as the voices are offered to the heavens
Eō aku e nā kini makamaka i ka makani kula'wi, Eō!

Call out, o my people, onto the wind of the plains

E 'ōpu'upu'u ana a hiki'i, ua pa'a ke aloha, Eō!

Standing together, bound together, our love is made steadfast

E 'oloa loa, 'o ke kappa ke'oke'o la, Eō!

Present the long 'oloa; the fine kapa of ma'oloa

E 'ōwela ulu wela kamaehu aloha, Eō!

Be feverish; waxing hot in firmness of your aloha

E ola mau a ka hua a ka pōhaku 'oni, Eō!

The words of Kamehameha shall endure

E 'oni wale kakou I ka pono, Eō! Eō! Eō!

Let us stand firmly in righteousness...
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