

ANCIENT HULA HAWAIIAN STYLE

VOLUME I: HULA KUAHU



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ANCIENT HULA HAWAIIAN STYLE

VOLUME I: HULA KUAHU

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ANCIENT HULA HAWAIIAN STYLE VOLUME I: HULA KUAHU

In *Ancient Hula Hawaiian Style*, Hana Ola Records proudly presents the voices of legendary exponents of ancient hula. Recorded between the 1930s and the 1950s, we are privileged to reconnect with these people through their voices.

These tracks take their place alongside the voices and songs of Hawai'i's territorial era that Hana Ola Records has been reissuing in its "Vintage Hawaiian Treasures" series. These chants represent a small fraction of what was produced by the Hawaiian Transcription, Bell, 49th State and Waikiki record companies. Yet within the ancient hula tradition, these performances are testimony to the continuous practice of chanting. More importantly, these chanters' voices embody the lifelines that connect their students and their audiences—us—to the lineages of their teachers stretching back into antiquity.

The Hawaiian Transcription Company began operations with the establishment of Hawai'i's first recording studio on the third floor of the Honolulu Advertiser building in 1936. They issued the only commercial recordings of famed chanter and teacher Pua Ha'aheo; they also produced recordings of chants popular in the 1930s by "The Kamaainas," a duo of chanters Nani Makakoa and Ku'ulei Kapamana. George Ching, who began 49th State Records after World War II, acquired the masters of Hawaiian Transcriptions and reissued some of the chant recordings on his own label. John K. Almeida, who was 49th State's musical director, presented himself along with other prominent teachers, of whom George Nā'ope and Joe Kahaulelio are heard on this volume. Bell Records, which had begun during World War II, contributed to the chant treasury with recordings of the father and daughter team of Charles and Aana Cash. Not to be outdone, Waikiki Records in the early 1960s issued four recordings of chants by no less than 'Iolani Luahine and Lōkālā Montgomery.

This disc is the first of two volumes containing mele for ancient hula. This volume focuses on the repertoire collectively classified as hula kuahu—mele for hula whose sacredness required the presence of a kuahu altar in the hālau (school). The sacred hulas include all hula performed with the sharkskin-covered pahu drum, and those ipu-accompanied dances that come to us classified as "hula 'ālā'apapa," all of which predate the hula revival of the Kalākaua era. In addition to the subject matter, the pre-Kalākaua dances are also marked by a diversity of poetic structures, in contrast to the Kalākaua-era dances whose poetic structure is consistent (two-line stanzas), and to which the term "hula 'ōlapa" came to be applied by the early 20th century. These considerations also apply to the group of mele ma'i genital chants included on this disc that have ipu accompaniment. Importantly, the term "hula kuahu" is used here because it was used by chanters in 1920s and 1930s sources. Those mele that could be freely taught and performed outside of kuahu protocol were classified as "hula 'ōlapa," and will be the focus of Volume II.

Among the mele hula dedicated to Pele, those included here are in the structure of mele hula of the Kalākaua era—even "Pu'uonioni" despite the appearance of its text as part of the epic story of Hi'iaka-i-kapoli-o-Pele. Furthermore, "Nani Kilauea" is clearly a 20th century composition, and "Aia lā 'o Pele" cannot be traced earlier than the recording by Joseph 'Īlālā'ole in Bishop Museum Archives made in 1935. While mele hula from the Pele legends were considered to be part of the hula that required the kuahu protocol, the three pieces included here honor Pele with the same sentiments of aloha as those mele formally identified as hula Pele, but they are not from specific episodes of the epic. They are presented here as hula for Pele but not as hula Pele, because they were not identified by these performers as "hula Pele."

Please enjoy!

NĀ HO‘OPA‘A (THE CHANTERS)



Samuel Pua Ha'aheo. Photo from Adrienne Kaeppler, courtesy of Kau'i Zuttermeister. Used with permission.

SAMUEL PUA HA'AEHO, born Jan. 22, 1887; first wife Amoe, second wife Rachel; died April 22, 1953 in Kahuku, O'ahu. Ha'aheo was a policeman, an elder in the Mormon Church in Lā'ie, and caretaker of Huilua fishpond in Kahana. He was skilled as a lawai'a kilo, the spotter in the fishing boat who stood on a high perch and directed the fishermen. In addition, he knew the hula traditions and the ancient chants. In 1933, Ha'aheo decided it was time to pass on his knowledge of the hula traditions and ancient chants, and he opened a hālau hula (hula school) beside his

fishing shack at Kahana Bay. Among his students, Emily Kau'i Zuttermeister and her daughter Noenoelani Zuttermeister Lewis stand out as important conduits of Ha'aheo's teachings in the present.

CHARLES KAHIWABIWA CASH, born in Honolulu on July 4, 1890 (to parents Charles Cash Jr. and Mary Ka'upena of Hilo); died May 17, 1950, and his daughter [**HARRIET**] **AANA CASH**, the fifth of ten children born to Charles Kahiwhiwa Cash and Kathleen Puakalehua Davis, born Dec. 23, 1926; died March 28, 2003. Both Charles and Aana studied with noted kumu hula Joseph 'Īlālā'ole and Pua Ha'aheo. Charles Kahiwhiwa



Charles Cash, ca. 1940s, and [Harriet] Aana Cash, ca. 1948. Courtesy of Auli'i Mitchell.

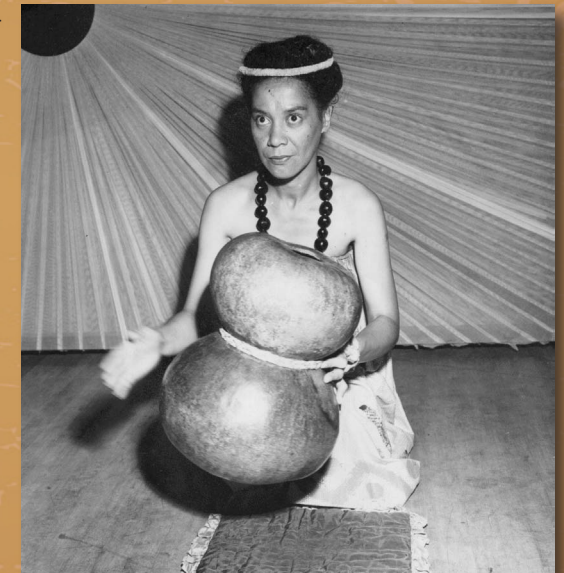
Cash operated Kulamanu Studios in the Wai'ālae Kahala area in the 1930s. Aana began teaching at the studio at the age of 12. She stopped teaching hula after her father's death in 1950. In the 1960s she moved to California and resumed teaching hula there in 1966. She was a leading figure in the southern California Hawaiian community in the 1970s and 1980s. She passed her knowledge to her son Auli'i Mitchell, who is now living in Pāhoa, Hawai'i, where he directs Hālau o Kahiwhiwa lāua 'o Aana.



Mr. and Mrs. Timothy Montgomery. Photographer unknown. Courtesy of Bishop Museum Archives. Used with permission.

Correa [Kalama], and Sally Moanike'alaonāpuamakahikina Woodd [Nalua'i]. All three taught her traditions to the generation that forged the Hawaiian Renaissance hula revival of the 1970s. Lōkālāia was featured in the "Mele Hawai'i" television series broadcast on KHET in 1974.

'IOLANI LUAHINE, 1915-1978. Born Harriet Lanihau Makekau in Nāpō'opo'o, Hawai'i, she was hana'i'd in infancy to grandaunt Keahi Luahine. 'Iolani is recognized internationally as a premier exponent of ancient hula, which she learned from her grandaunt in childhood, and later from her grandaunt's students, Mary Kawena Pukui and adopted daughter Patience Namakauahoaokawena Wiggin Bacon. 'Iolani was also a renowned performer of comic hula and entertained in leading hotels, often with chanter Tom Hiona. She served as curator of Hulihe'e Palace in Kailua-Kona. In the 1960s and 1970s she performed with her niece, Hoakalei Kamau'u, whom she trained, and who passed on her teachings. 'Iolani is most recently included among the first 100 of "America's Irreplaceable Dance Treasures" by the Dance Heritage Coalition.



'Iolani Luahine, October 7, 1948. Photo courtesy of Honolulu Advertiser, used with permission [reprinted July 6, 2006].

LŌKĀLIA MONTGOMERY, born 1903 on Kaua'i; married Makalei Timothy Montgomery; died Feb. 26, 1978 in Kapa'a, Kaua'i. Her teachers included Kahea Ross, Keaka Kanahele, Eleanor Hiram, 'Iolani Luahine, and Malia Kau. In the 1940s, Lōkālāia taught ancient hula at her home in Kapahulu. The class she graduated in 1946 included leaders among the next generation of teachers, such as Ma'iki Aiu [Lake], Kekau'ilani

GEORGE LANAKILAKEIKIAHIALI‘I NĀ‘OPE, born Feb. 23, 1938; died Oct. 26, 2009. Nā‘ope was a world-renowned Kumu Hula and master chanter. Born on O‘ahu and raised in Hilo, he began his studies of hula at the age of three under the training of his great grandmother, Mary Malia-Puka-o-kalani Nā‘ope. He also studied hula with Mary Ahi‘ena Kekuwa and Joseph ‘Īlālā‘ole. He was performing on recordings of Hawaiian music by the age of 12. Upon graduation from high school, he moved to Honolulu, where he opened the George Nā‘ope Hula School, and continued his own studies with Tom Hiona. In 1964 he founded the Merrie Monarch Festival. A landmark turning point in the renaissance of Hawaiian culture, the festival’s hula competition focuses on traditional chant and dance performance, and is regarded as the most prestigious annual event in hula. Uncle George has traveled the world teaching and promoting hula and lending his name to countless hula competition events. He is the founder of *Humu Mo‘olelo* (Journal of the Hula Arts). In 2006, the National Endowment for the Arts bestowed upon him the National Heritage Fellowship, the nation’s highest honor for traditional artists.



George Nā‘ope. Courtesy Humu Mo‘olelo (Journal of the Hula Arts).

PELEHONUAMEA PUKUI SUGANUMA, born Feb. 27, 1931; married Bernard Kauhale Suganuma; died Feb. 15, 1979. Daughter of revered Hawaiian scholar Mary Kawena Pukui. Pele’s teachers in hula included her mother, Joseph ‘Īlālā‘ole, and Keahi Luahine. She also trained in oli with Malia Kau and Nāmakahelu, both of Moanalua. In the 1970s, she managed Bishop Museum’s Heritage Theatre at King’s Alley in Waikīkī. In public performances Pele customarily danced with chanter Ka‘upena Wong; the pair recorded the chant album *Mele Inoa* in 1974.

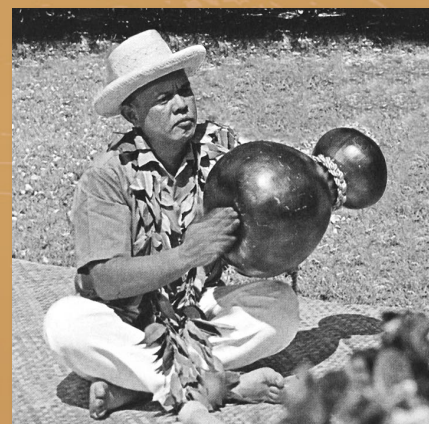


Pele Pukui Suganuma. Photography by University of Hawaii. Courtesy of Bishop Museum Archives. Used with permission.



Joe Kahaulelio, 1959. Hawaii Visitors Bureau Photo.

JOSEPH KAMOHA‘I KAHAULELIO, born Dec. 25, 1939; died May 25, 1985. A musician, dancer, and master of ceremonies, Kahaulelio was appointed as entertainment director for the Hawaii Visitors Bureau in 1960. He also produced shows and revues in O‘ahu and Kaua‘i hotels. An accomplished comic dancer, he trained in the ancient hula with Katie Nakaula, Lōkālā Montgomery, and Henry Pā. In 1975 he moved to California and opened “Kamo’s of Hawaii,” a hula studio in Hayward, in the east San Francisco Bay area. He launched the Tahiti Fête competition of Tahitian dancing in the San Francisco Bay area in 1979, and also inspired the Joseph Kamoha‘i Kahaulelio Chant & Hula Competition in the 1970s and 1980s.



Ka‘upena Wong, 1964. Courtesy of Tradewinds Records. Used with permission.

JAMES KA‘UPENA WONG. Undisputedly the most renowned chanter of his generation, also a composer and songwriter. Ka‘upena’s apprenticeship in oli with scholar Mary Kawena Pukui began in 1959 and lasted for over a decade. His mastery spans all five major styles of oli, as well as the traditional instruments. Active in Honolulu’s entertainment and cultural life in the 1960s and 1970s, he was the first instructor to teach Hawaiian chant at the University of Hawai‘i. In 2005 he was honored with a National Heritage Fellowship from the National Endowment for the Arts.

A. HULA PAHU

1. Mele No Kamapua'a ['Au'a 'Ia]

Pua & Amoe Ha'aheo (Hawaiian Transcriptions HT-192)

2. 'Au'a 'Ia

George Nā'ope (49th State 45-300)

3. 'Au'a 'Ia

Lōkālā Montgomery (Waikiki 45-533)

A mele hula pahu (dance accompanied by sharkskin-covered pahu drum) understood as a prophecy by Keaulumoku, a poet and historian. While one source identifies the recipient as 'Aikanaka, a chief who ruled several centuries before the arrival of Europeans, another source identifies the recipient as Nāmakahelu, a chief in the time of Kamehameha I.

In the mele, Keaulumoku counsels performers and audiences to hold fast to lands and heritage, for great changes were about to engulf the Hawaiian people. The text here is from Ho'ōlū Cambra, who learned it from Maiki Aiu Lake, who learned it from Lōkālā Montgomery. Serious students may wish to consult liner notes on the recording *Hawaiian Drum Dance Chants* (Smithsonian Folkways, 1989), for fuller discussion of the text for Pua Ha'aheo's performance.

'Au'a 'ia e Kama e kona moku
'O kona moku e Kama e 'au'a 'ia
'O ke kama, kama, kama, kama, i ka hulīnu'u
'O ke kama, kama, kama, kama, i ka hulīau
Hulīhia pāpio a i lalo i ke alo
Hulīhia i ka imu

O child, look and observe thy heritage
Thy lands, o child, retain them.
Thou child, child, child, child of the highest rank.
Thou child, child, child, child of the changing time.
Overthrown will be the foundation, left lying face downward.
Overthrown by the sacred cord

'Ōlapa: Kū-Kamaki'i-Lohelohe!

Dancers: [of] Kama-Ki'i-Lohelohe

'O ka hana 'ana ia hiki 'o Hulāhula
Ka'a 'ia ka 'alihi

And the cords that bound Hulāhula
Unbound are the weights

'Ōlapa: A'o Pōhaku kū!

Dancers: That hold the land.

Me ka 'upena aku o Ihuaniani
'O ka umu 'ōniu, o lani, o La'a
'O Keawe 'ai kū, 'ai a La'ahia.

Like the weights of the bonito nets of Ihuaniani
Hold fast to thy heritage from the heavens, from La'a
And from Keawe, the dedicated one.

[repeat from top]

[repeat from top]

Nāna i halapepe i ka honua o ka moku.

'Ōlapa: I ha'ale 'ia e ke kiuwelo, ka pu'u
kōwelo, lohe a Kanaloa.

Dancers: Thy heritage from the golden-haired child of
Kama who was descended from Kanaloa.

Kāhea: He inoa no Kalākāua.

Call: A name song for Kalākāua [rededicated in recognition
of his revival of hula during his reign.]

Translation by Mary Kawena Pukui

4. A Ko'olau Au

George Nā'ope (49th State 45-293)

5. A Ko'olau Au

Lōkālā Montgomery (Waikiki 45-533)

The common understanding of this mele in the contemporary hula community is that it tells of Hi'iaka's encounter with the Ko'olau rains of O'ahu, on her journey to Kaua'i to fetch Lohiau. Interestingly, it does not appear in Ho'oulumāhiehie's 1906 telling of the epic saga newly translated by Puakea Nogelmeier (2007). Nathaniel Emerson included this mele in *Unwritten Literature of Hawaii* (1909), in the chapter on hula 'āla'apapa, which were hula with ipu accompaniment. Although this mele has come into the present as a hula pahu, it is the sole mele associated with Pele included in the hula pahu repertoire that was analyzed by Adrienne Kaeppler in the book *Hula Pahu* (1993). The text here is from Ho'ōlū Cambra, who learned it from Maiki Aiu Lake, who learned it from Lōkālā Montgomery as a hula pahu. The fourth verse, transcribed from the recording, accords with the text written by Rose Ka'imi La'anui in Bishop Museum Archives.

A Ko'olau au 'ike i ka ua
E kokolo a lepo mai ana e ka ua

At Ko'olau I saw the rain
The dust creeping along, tossed about by the rain

E ka'i kū a ua mai ana e ka ua
E nū mai ana e ka ua i ke kuahiwi

The rain advances in columns
The rain roars in the mountain

E po'i ana e ka ua me he nalu a la
E puka, e puka mai ana e ka ua.

The rain crashes like waves
The rain emerges

Weliweli ke one hehi 'ia e ka ua
Ua holona ka wai

The vast sands are trampled by the rain
The streams run

6. Kaulilua i ke anu Wai'ale'ale

George Nā'ope (49th State 301-B)

7. Kaulilua i ke anu Wai'ale'ale

Lōkālā Montgomery (Waikiki 45-533)

A hula pahu of great antiquity. The dedication to King Kalākāua reflects his appropriation of older traditions to legitimize his right to rule as king. Dance scholar Adrienne Kaeppler suggests that this mele and the distinct dance movements point to origins in rituals on the heiau temple platforms. Lōkālā Montgomery was a teacher of teachers. Because of her many influential students, especially Maiki Aiu Lake and Sally Woodd Naluai, who have subsequently passed it on to the present generation of teachers that include Cy Bridges, Mapuana de Silva, Mae Kamāmalu Klein, Sunday Mariterangi, Michael Pili Pang, Vicky Holt Takamine, and John Kaha'i Topolinski among many others, this hula is now a cornerstone in contemporary hula practice.

(continued)

Kaulilua i ke anu Wai'ale'ale
 He maka hālalo ka lehua ma ka noe
 He lihihihi kukū ia no 'Aipō
 'O ka hulu a'a ia o Hau'iliki
 Ua pehia e ka ua, ua 'eha i ka nahele
 Maui e ka pua, uē i ke anu
 I ke kukuna wai lā Lehua o Mokihana
 Ua hana 'ia a pono a pololei
 Ua ha'ina 'ia aku no iā 'oe
 O ke ola no ia o kia'i loko
 E-i-a

Ki'ei Ka'ula nānā i ka makani
 Ho'olono i ka halulu o ka Māluakele
 Ki'ei hālō i Maka'ike'ole a
 Kāmau a ea, ka Hālau-a-ola
 Me he kula lima ia no Wāwaenoho
 Me he pūko'a hakahaka lā i Wa'ahila
 Ka momoku a ka unu, Unulau o Lehua
 A lehulehu ke pono, le'a i ka ha'awina
 Ke 'ala mai nei o ka puka o ka hale a
 E-i-a

Kāhea: He inoa no Kalākaua.

Bitterly cold stands Wai'ale'ale
 The lehua blossoms, soaked with fog, hang drooping
 At 'Aipō, the thorny shrubs grow
 Pinched and made cold by the frosty dew
 Pelted and bruised by the beating rain
 Bruised are the flowers that moan in the cold
 Touched by Mokihana's sunlight that shines through the mist
 Acted in good faith, and honor
 All I have to say to you
 Is the life from within.
 Indeed.

Ka'ula looks on and observes the wind
 Harken to the roar of the Māluakele
 Peering, peeping at Maka'ike'ole
 Keeping the breath of life in Hālau-a-ola
 A place loved and caressed is Wāwaenoho
 Like branchy corals standing at Wa'ahila
 Torn and broken by the Unulau gale of Lehua
 The many little blessings that one enjoys to share
 For the door of the house is fragrant with humanity.
 Indeed.

Call: A name song for Kalākaua [rededicated in recognition
 of his revival of hula during his reign.]

Translation by Mary Kawena Pukui

B. HULA 'ĀLA'APAPA

8. Pā ka makani, naue ka lau o ka niu

Aana Cash (Bell BR-2 [B.2])

This mele is associated with the legend of Ka'auhelemaoa, a sacred rooster who resided in Ka'au
 crater in Palolo Valley.

Pā ka makani naue ka lau o ka niu
 Ha'a ka pua koali i ke kula
 Leha ka maka o ka manu 'ai pua lehua
 Ha'u ka waha o ke kāhuli i ka nahele
 Lī ka 'i'o o Ka'auhelemaoa la
 'ea lā, 'ea lā, 'eā, a e i e

Kāhiko 'ula ka lama i nā pali
 'Ōkiihihi ka ua ke nānā aku
 Naue ia e ua wale mai no
 Kiki'i ka ua nānā i ka lani
 Hiki ka haili-o-Pua i ka'u pe'a la
 'ea lā, 'ea lā, 'eā, a e i e

He inoa no Ka'auhelemaoa.

The wind blows, waving the coconut fronds
 The morning glory blossoms dance on the plain
 The eyes of the lehua-munching bird glance about
 The land shells in the forest pant for breath,
 The skin of Ka'auhelemaoa trembles with cold

The lama bushes appear red on the cliffs
 The rain appears slanting
 Trembling, just rain
 The rain tilts heavenward
 The haili-o-Pua fern alights upon my staff

9. No luna i Kahalekai

Joe Kahaulelio (49th State 45-336)

This mele is attributed to the epic saga of Hi'iakaikapoliopole, on her sister's errand to fetch the
 beloved Lohiau (although like "A Ko'olau au," it is not included in Ho'oulumāhie's 1906 telling
 of the saga). Having reached Kaua'i and revived Pele's lover Lohi'au, Hi'iaka gazes homeward to
 monitor the well-being of her friend Hōpoe and her beloved groves of lehua trees. This mele was
 closely associated with Lōkālā Montgomery, who taught it to many of her students. It has also
 come into the present via Joseph 'Ilālā'ole. Although Nathaniel Emerson's *Unwritten Literature of*
Hawaii has been widely used as a reference source to interpret this mele, Kihei de Silva's eloquent
 essay online at *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → Kaleinamanu → Essays), moves
 our understanding far beyond Emerson's brief remarks. Kihei's keen observations calls attention
 to the mele's sense of foreshadowing some of the perils awaiting Hi'iaka on her return journey to
 Hawai'i island, including the difficult channel crossing thrown up by Moananuikalehua, guardian
 spirit of the Ka'ie'ie channel between Kaua'i and O'ahu islands, and the impending doom for
 Hi'iaka's dear friend Hōpoe posed by Pele's wrath.

No luna i Kahalekai no Kama'alewa
 Nānā ka maka iā Moana-nui-ka-lehua
 Noho i ke kai o Mali'o mai
 I kū a'e la ka lehua i laila lā
 'ea lā, 'ea lā, 'eā. I laila ho'i.

Hōpoe ka lehua ki'eki'e i luna lā e
 Maka'u ka lehua i ke kanaka lā e
 Lilo a i lalo e hele ai
 'ea lā, 'ea lā, 'eā. I lalo ho'i.

Kea'au 'ili'ili nehe i ke kai lā
 Ho'olono i ke kai a'o Puna lā 'eā
 A'o Puna i ka ulu hala lā
 'ea lā, 'ea lā, 'eā. Kai ko'o Puna.

Kāhea: He inoa no Hi'iaka-i-ka-poli-o-Pele

From above at Kahalekai, at Kama'alewa
 The eyes look upon Moana-nui-ka-lehua
 Sitting in the calm sea of Mali'o
 That the lehua will stand upright
 There indeed.

Hopoe the tall lehua tree above
 The lehua is fearful of man
 It leaves him to walk on the ground below.
 Below indeed.

Kea'au where pebbles rustle in the waves
 Listen to the sea at Puna
 Puna, of groves of hala trees.
 Strong seas of Puna.

Call: A name song for Hi'iaka-i-ka-poli-o-Pele

10. Hole Waimea

Lōkālā Montgomery (Waikiki 45-332)

A popular hula filled with historical references to Kamehameha I's Kipu'upu'u battalion of warriors
 named after the cold Kipu'upu'u rain of upland Waimea. Kihei de Silva points to Stephen L.
 Desha's account of Kamehameha's warrior Kekūhaupi'o for specific historical details. Whether
 or not the mele actually dates from Kamehameha I's lifetime, the earliest text sources in Bishop
 Museum manuscripts and in the newspaper *Ka Nupepa Kuokoa* in March through May 1866
 place "Hole Waimea" as the first in a set of fourteen mele that are dedicated to Kamehameha's son
 Kaiuikaouli, who ruled as Kamehameha III. Lōkālā Montgomery's rendition is the basis for the
 mele's circulation through her students into the present. The text and translation here are how I
 learned "Hole Waimea" from Ho'ōulu Cambra, who learned it from Maiki Aiu Lake, who learned
 it from Lōkālā Montgomery.

(continued)

Hole Waimea i ka 'ihe a ka makani
Hao mai nā 'āle a ke Kīpu'upu'u
He la'au i kala'ihī 'ia na ke anu
I 'ō'ō i ka nahele a'ō Mahiki
Kū aku la 'oe i ka malana i ke Kīpu'upu'u
Nolu ka maka o ka 'ohawai a Uli
Niniau 'eha i ka pua o koai'e
'Eha i ke anu ka nahele a'ō Waika
'ea lā, 'ea lā, 'eā. aeieia

Aloha Waika ia'u me he ipo lā
Me he ipo lā ka makalena o ke ko'olau
Ka pua i ka nahele o Mahule'ia
E lei hele i ke ala o Mo'olau
'Eleu hele ka hua'ka'i hele i ka pali loa
Hele hihīu pili no ho'i i ka nahele
Noho a liu i ke kahua lā
Kō aloha ka i kipa mai i o'u nei
Mahea lā ia i nalowale iho nei lā
'ea lā, 'ea lā, 'eā. aeieia

Kāhea: He inoa no Kamehameha.

Waimea is rasped by the shafts of wind
By gales of the Kīpu'upu'u rain
The trees stand blighted in the cold
That pierces the Mahiki forest
You are smitten by the Kīpu'upu'u rain
That set the 'ohawai blossoms of Uli asway
Weary and bruised are the koai'e blossoms
The forest of Waika is stung by the frost
This is love.

Waika loves me as a sweetheart
As a sweetheart is the yellow ko'olau blossom
My flower in the tangled forest of Mahuleia
To be worn in a lei on the trail to Mo'olau
Many of us go on the journey to the distant hills
Going to the wind forest
To find a wilderness home
Your love has come to me
But where has it been hiding all this time?

Call: A name song for Kamehameha.

Translation by Mary Kawena Pukui

11. Keawe 'Ō'opa

Aana Cash (Bell BR-1)

12. Halehale Ke Aloha i Ha'ikū [Keawe 'Ō'opa]

Lōkālā Montgomery (Waikiki 45-532)

Hula dancers know this mele as a hula ho'i, performed at the end of a presentation while exiting the stage. The commonly-repeated explanation is that the mele describes a crippled person make his way across a beach; the dance ends with dancers imitating the shuffling along of the bent-over figure. According to revered scholar Mary Kawena Pukui, the origins of this mele hula lie in mele hei, a chant recited by children during a game of making string figures. Pukui's performance of the chant can be heard on the CD *No Nā Kamali'i* (1999). The unclear journey of this mele from string figure game to exit hula is the topic of Kihei de Silva's musings on this mele at *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → *Kaleinamanu* → Essays).

Kāhea: 'Ae. Halehale ke aloha i Ha'ikū

Halehale ke aloha i Ha'ikū e
Aniani mai kona aloha
Ma luna mai o 'Āwilikū
Ke po'i a ke kai a'ō Kape'a
Kai 'au'au a ka mea aloha
Kona aloha kāwalawala
'Oni ana i ka manawa me he puhi ala
Kū'ululū e ka pua o ka manu
I ka ua Pehia mai ma ka pali
'O Keawe, 'o Keawe, 'o Keawe 'ō'opa
E ne'e nei ma kahakai
'O Kamaka'eha ka honua nalu a.

Kāhea: A pae 'o Kamaka'eha i ka nalu

Love towers above at Ha'ikū
His love gently beckoning
Above at 'Āwilikū
The waves break at the sea of Kape'a
Bathing place of the loved one
The love given with force
Moving as an eel
My protection, the bird feathers, drenched
By the Pehia rain pelting on the cliff
Keawe the crippled one,
Moving along, on the beach,
Kamaka'eha is surfing on the wave,

Call: Kamaka'eha has ridden the wave to shore.

C. MELE HONORING PELE

13. Aia lā 'o Pele

Charles Cash (Bell BR-2)

14. Aia lā 'o Pele

'Iolani Luahine (Waikiki 45-553)

Kihei de Silva's deft interpretations link the vivid descriptions of volcanic activity and lava flowing in this well-known mele to eruptions in 1880 and 1881, which impacted the Paliuli cliffs and proceeded to Puna through the Maukele zone on Mauna Loa's southern flank. Kihei's informative essay, first published in his book *He Mele Moku o Keawe* (1997), was reprinted online in *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → *Kaleinamanu* → He Aloha Moku o Keawe). The consistent symmetrical structure of the mele also suggests a late-19th or early 20th-century composition. The mele came into the 20th century solely through the teachings of hula master Joseph 'Ilālā'ole, who was born in 1873.

Kāhea: 'Ae. Aia lā 'o Pele i Hawai'i.

Aia lā 'o Pele i Hawai'i 'eā
Ke ha'a mai lā i Maukele, 'eā

Pele is at Hawai'i
Dancing at Maukele

'Ūhī'ūhā mai ana 'eā
Ke nome a'e lā iā Puna 'eā

Surging and puffing
Munching at Puna

Ka mea nani ka i Paliuli 'eā
Ke pūlelo a'e lā i nā pali 'eā

The beauty at Paliuli
Rising on the cliffs

Aia ka palena i Maui 'eā
'Āina o Kaululā'au 'eā

The boundary is at Maui
Land of Kaululā'au

I hea kāua e la'i ai 'eā
I ka 'ale nui a e li'a nei 'eā

Where shall we find contentment?
In the billows of the ocean.

Ha'ina 'ia mai ka puana 'eā
No Hi'iaka nō he inoa 'eā

The story is told
For Hi'iaka, a name song.

'ea lā, 'ea lā, 'eā. A-e-i-e-a

Kāhea: He inoa nō Hi'iaka-i-ka-poli-o-Pele

Call: A name song for Hi'iaka-i-ka-poli-o-Pele

15. Pu'unioni

Joe Kahaulelio (49th State 45-329)

This mele is one of most performed of the seated hula noho dances, using 'ili'ili pebble implements. In its present form it is placed within the epic story of Hi'iaka-i-ka-poli-o-Pele. The mele also appears in longer and more varied versions in traditions associated with Pele's rival, the pig-god Kamapua'a. Kihei de Silva provides a brief overview in his online essay on "A ka luna o Pu'unioni" in *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → *Kaleinamanu* → Essays).

(continued)

Kāhea: 'Ae, Pu'uonioni.

A ka luna o Pu'uonioni
Ke anaina a ka wahine

Ki'ei Kaiāulu o Wahinekapu
Noho ana 'o Papalauahi

Lauahi Pele i kai o Puna
One'a kai o Mālama

Mālama i ke kanaka
A he pua laha 'ole

Ha'ina mai ka inoa
Kua kapu o Hi'iaka.

Kāhea: He inoa no Hi'iaka-i-ka-poli-o-Pele

From the heights of Pu'uonioni
I gaze on a company of women.

Glancing fearfully at Wahinekapu
Far beyond lies Papalauahi

Pele burns her way toward the sea at Puna
Heaping cinder cones at Mālama

Take care of your people,
They are your most prized possessions

The story is told
Of Hi'iaka, sacred back.

Call: A name song for Hi'iaka-i-ka-poli-o-Pele

16. Nani Kilauea

Pele Pukui (49th State 45-339)

Composed and choreographed by Mary Kawena Pukui for her daughter Pele, who chants it here; translation by Kihei de Silva based on the text in Mader Collection, Bishop Museum Archives (MS GRP 81.9.46). This mele was composed in the late 19th-century format of hula 'ōlapa. Although it honors Pele with feelings of affection and aloha for her, it does not reference episodes in the Pele legends. Mrs. Pukui's choreography is a valuable resource for us, precisely because subtle distinctions among the words become clear in the dance movements. For example, in the second stanza, nāku'i is a vertical pounding motion, while nākolo is a horizontal rubbing motion.

Nani wale 'o Kilauea
I ke ahi a ka wahine

Ka nāku'i ka nākolo
I ka mole o ka honua

'Owaka mai ke ahi
I ka maka o ka 'ōpua

Ho'olapa i ka Wahine
Kūpikipiki'ō mai ka moana

Noho mai ana i ka 'iu
I ka piko o ke kuahiwi

Ha'ina mai ka inoa
'Ihi kapu a'o Pele

Beautiful indeed is Kilauea
Because of the fires of the goddess

Roaring and rumbling
In the roots of the earth

The fires flash upward
To the faces of the clouds

When the goddess is active
The ocean becomes turbulent

She dwells in lofty sacredness
On the summit of the mountain

We now conclude our praise
Of Pele's sacred name.

D. MELE MA'I

17. He Ma'i No Kalani

George Nā'ope (49th State 45-299)

Composed for Alexander Liholiho who ruled as Kamehameha IV, this mele was taught by Joseph 'Īlālā'ole. Kihei de Silva posted a superlative essay about this mele on *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → Kaleinamanu → Essays), from which an authoritative text and Kihei's masterful translation is reproduced here—with his consent, of course. The numerous mele ma'i genital chants for Kamehameha IV that have survived into the present reflect concern in the 1860s for the ruler to produce an heir to the throne. Kihei's commentary can hardly be improved upon, so it is best to quote a particularly insightful paragraph directly:

Joseph 'Īlālā'ole, born in 1873, attended the Royal School in Honolulu and lived with Queen Emma and Princess Ruth Ke'elikōlani while he was a student there... It stands to reason, then, that an 'Īlālā'ole hula for the ma'i of Emma's husband is nothing less than a time machine. "He Ma'i no 'Iolani" provides us, across the span of the 20th century, with a mele ma'i from the repertoire of a hula master who, as a boy, actually lived with the widow of the man it honors."

He ma'i no ka lani – ke naue a'e lā
He ma'i no ka lani – ke ki'ei mai lā
He ma'i no ka lani – ke hālō mai lā
He ma'i no ka lani – he aha lā ia
He ma'i no ka lani – lawea mai
He ma'i no ka lani – pukua mai
He ma'i no ka lani – loua mai
He ma'i no ka lani – eia nō ia lā
He ma'i no ka lani – 'oni au i nēia lā
He ma'i no ka lani.

The chief's ma'i – there it goes!
The chief's ma'i – 'tis peeping in
The chief's ma'i – 'tis peering in
The chief's ma'i – what of that?
The chief's ma'i – bring it here
The chief's ma'i – drag it here
The chief's ma'i – hook it here
The chief's ma'i – here it is
The chief's ma'i – I move up to it.
The chief's ma'i

18. Pūnana Ka Manu

George Nā'ope (49th State 45-300)

Like the other two mele ma'i included on this recording, "Pūnana ka Manu" is a hula 'āla'apapa that predates the Kalākaua era. The line lengths and phrases in hula 'āla'apapa are not consistent in length, because the phrases accommodate the mele, rather than the reverse where mele must be fit into a set pattern. In her 1936 lecture on "Ancient Hulas of Kauai" (reprinted in *Hula: Historical Perspectives*), Mary Kawena Pukui commented on the recitation of alphabets in the conclusion with a benign narrative of Hawaiians delighting in learning to read. Kihei de Silva is more straightforward in commenting that this mele "concludes with a humorous poke at the very westerners who tried to shame the genre out of existence. In the hands of this mele ma'i, the innocent, missionary-style, classroom recitation of vowels becomes an increasingly passionate recitation of sighs, beginning with a very interested "ah" and ending with a thoroughly satisfied "oohh." *Kaleinamanu* (<http://kaiwakiloumoku.ksbe.edu> → Kaleinamanu → Essays → He Ma'i No 'Iolani). This mele is dedicated to Albert Kūnuiakea, who was a son of Kamehameha I and a cousin of Queen Emma.

(continued)

Kāhea: 'Ae. Pūnana ka manu.

Pūnana ka manu i Haili lā 'ēā
Ka nu'a lehua i Mokaulele la

Ho'opa'a: Aia kō ma'i
'Ōlapa: i Lehua lā 'ēā

I ka wai huna a ka pā'o lā 'ēā
Kō ma'i.
E ka'ika'ikū, e ka'ika'ikū, a ho'olale.

[repeat from top]

Ho'opa'a: 'A'ohe ho'olale a koe aku. 'Ōlapa: A.
Ho'opa'a: 'A'ohe ho'olale a koe aku. 'Ōlapa: E.
Ho'opa'a: 'A'ohe ho'olale a koe aku. 'Ōlapa: I.
Ho'opa'a: 'A'ohe ho'olale a koe aku. 'Ōlapa: O.
Ho'opa'a: 'A'ohe ho'olale a koe aku. 'Ōlapa: U.

Kāhea: He ma'i no Kūnuiākea.

The bird nests at Haili
The lehua grows thick at Mokaulele

There is your ma'i at Lehua.

In the tide pools of the pā'o fish
Your ma'i.
Waddle, waddle, hasten.

No hastening remains.
No hastening remains.
No hastening remains.
No hastening remains.
No hastening remains.

Call: A genital chant for Kūnuiākea

19. Talala A Hipa

Joe Kahaulelio (49th State 45-326)

20. Talala A Hipa

Ka'upena Wong (From the LP album Hawaii's Folk Singers [Tradewinds TR-115])

Kamehameha V loved to retreat to his summer home, Hale-pa'ihi, in Moanalua, where he was frequently entertained with chants and hula. Although this mele describes the rambunctious behavior of a ram, the monarch understood that he was in fact the object of the merriment, and laughed nevertheless. The mele was taught by Malia Kau, a well-known chanter who lived in Moanalua, and who was a teacher to Lōkālā Montgomery and Pele Pukui, daughter of Mary Kawena Pukui. Ka'upena Wong's recording is from a live performance at Punahou School's MacNeil Auditorium, shortly before departing with Noelani Mahoe and the Leo Nahenahe Singers to perform at the famous Newport Folk Festival in 1964.

No pū talala a
Na pē talala a hui
'Ai o Makana lou
'Ai o Mākē nē
A 'o wai nei, o hāki kō
Ke ku'ina mai nei nō
Ka lani nei o hāki kō
'A'ole hipa talala a hipa
'A'ole hipa talala a hipa
'A'ole hipa talala a hipa
Talala a hipa, talala a hipa

Bleat of Ram
A trumpet call, bleat
Head lowered, a bleat—off he goes!
There is the gift—a thrust
There is the masthead, persistently wheedling
Who is this who aims and hits the target,
Thumping as contact is made
The King aims and hits the target,
There is no ram—but there he bleats
There is no ram—but there he bleats
There is no ram—but there he bleats
He bleats, he bleats, he bleats!

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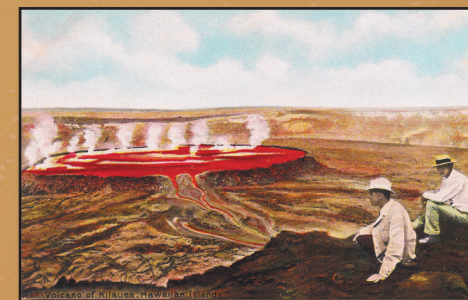
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*Hawaiian Hula Dancers and Musicians, ca. 1880s.
Hawai'i State Archives.*



*"Volcano of Kilauea, Hawaiian Islands."
Postcard published by Island Curio Co., Honolulu.*

