

The Eddie Kamae Songbook



A Musical Journey

“HEHA WAIPĪ’O” DIGITAL PŪ’OLO

The Hawaiian Legacy Foundation

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Heha Waipi‘o

Drowsy Waipi‘o

Lyrics and music by Sam Li‘a Kalāinaina

Arrangement by Eddie Kamae

1	Kaulana ku‘u home puni Waipi‘o Me nā pe‘a nani o ka ‘āina Kākela he hale ali‘i Herode ko‘u hoalike Mō‘ī puni ha‘akei	Famous is my home encircled by Waipi‘o And the glorious boundaries of the land The castle is like a royal residence I am compared to Herod A king consumed by cruelty and pride
2	Kukuna o ka lā ko‘u kapa ia E ‘ōlino nei a puni ka honua Auwē a i luna lilo Lihī launa ‘ole mai Nā ali‘i nui o ke ao	The rays of the sun are my garment Illuminating the earth Oh far above beyond reach ¹ Absolutely none will compare [Not even] the great kings of the world
3 ²	E o‘u mau kini nā makamaka Me nā kupa o nei ‘āina Me ka waillele a‘o Hi‘ilawe Kilihune ³ maila i luna Ko‘iawe mau i nā pali	To my multitude of friends And the natives of this land And the waterfall of Hi‘ilawe The light moving rain from above Showering ever upon the cliffs
4	‘A‘ole pēlā ka ‘oia‘i‘o Haku‘epa loko‘ino a ka makamaka Ua like nō a like Me nā kini lehulehu O ku‘u one hānau	That’s not the truth [But] the malicious gossip of friends I am just like The many others Of my birthplace
5	E ola māua me a‘u kini Me a‘u lei o nei ‘āina Pulu pē i ka hunawai ⁴ Me ⁵ ka i‘a mili‘opu lima ^{6,7} Heha Waipi‘o i ka noe ^{8,9}	The two of us will live with my kin With my beloved from this land Drenched in the spray With the fish fondled in the hand Drowsy is Waipi‘o in the mist
6	Ha‘ina ‘ia mai ana ka puana No ka lei hapa pua Sepania He kupa no ka ‘āina E kipa mai ma loko I ¹¹ Hale‘iwa beautiful home	Let the refrain be told Of the half-Spanish guy ¹⁰ A native of the land All are welcome in To Hale‘iwa, a beautiful home

1. The original text in Li‘a’s hand, written from memory much later in his life is, “Oh boy it’s really Great.” Kalāinaina, “Sam Li‘a’s Handwritten Lyrics and Translation of Heha Waipio,” Hawaiian Legacy Foundation archive.

2. Several versions of this song were given to Eddie Kamae by Sam Li'a, and some, including one written in Li'a's own hand, omit the third verse. Li'a never explained this discrepancy. Ibid.
3. Eddie sings this as "Ko'iawe." Li'a indicated that this word is "Kilihune" both in an early draft and in his response to Larry Kimura's letter to him in 1972. Kalainaina, "Sam Li'a's Handwritten Lyrics of He Mele No 'Haleiwa Home.'" and Kimura and Kalainaina, "Larry Kimura's Letter to Sam Li'a with Li'a's Response to Kimura's Questions." Hawaiian Legacy Foundation archive.
4. Eddie sings this as "hunakai." Li'a indicated that this word is "hunawai" both in early drafts and in his response to Larry Kimura's letter. Ibid.
5. Eddie sings this line as "Ka i'a mili i ka lima."
6. Li'a indicates this fish as the 'o'opu. Kimura and Kalainaina, "Larry Kimura's Letter to Sam Li'a with Li'a's Response to Kimura's Questions," Hawaiian Legacy Foundation archive.
7. Of the several species of 'o'opu found in Hawai'i, five are endemic. Titcomb, Margaret, *Native Use of Fish in Hawaii*, 122-130.
8. An adventure story in a Hawaiian newspaper features four lines of poetry that predate the lyrics in "Heha Waipi'o" by eleven years: "Inui i ka wa[i] o Hiilawe / Me ka ia miliopu i ka lima / Ia hanai hala i ka pua, / :Ua heha waipio i ka noe:" "He Moololo Hoonanea No Bama Raima..." *Ka Leo O Ka Lahui*, December 27, 1893.
9. Readers of Hawaiian newspapers will also find the phrase "heha Waipi'o i ka noe" in other, various contexts.
10. Li'a consistently translates "lei hapa pua Sepania" as the "half-Spanish guy." See 1.
11. Eddie sings this line as "Hale'iwa beautiful home."

Lyrics correspond to audio recording from the documentary *Li'a: The Legacy of a Hawaiian Man*.

Heha Waipi‘o

Drowsy Waipi‘o

“Heha Waipi‘o” is an example of the essential dialogue between a place and its poet.

Tūtū Man Sam Li‘a wrote dozens of mele throughout his life. But the one he wrote in 1904 would be the most famous of them all and the only one to be recorded during his lifetime.

Sam was sent to Lahainaluna School on Maui in 1897 and learned printing among other subjects. Two years later he decided to take a summer break and went home to Hawai‘i island to stay with a niece, Emma Johnson, in Hilo. With his typesetting experience, he got a job with the Hilo Tribune newspaper.¹ When the end of summer arrived, the steamer that was to take him back to Maui had engine trouble. The delay ended up being two weeks, but by then, according to Sam, he had no way of getting back to school, so he stayed at the paper.

Four years later, he was called back home to Waipi‘o Valley as his father had taken ill. Sam said, “At the time it’s hard to get a bus or taxi, so I have to walk home.”² With a companion, he walked from Hilo along the Hāmākua coast to Waipi‘o Valley, a distance of about fifty miles.

Once home, a schoolmate of Sam’s approached him for a favor. Joe Perez was getting married on Christmas Day and had been busy refurbishing the family home in time for the wedding. He asked Sam for a song that would welcome everyone into the old-but-new home.

While chatting with Sam, Joe mentioned problems he’d been having while fixing up the house. Apparently, acquaintances and family members-to-be were talking behind his back, saying that he went too far with the house. The place was more palace than humble home. Who did he think he was, some sort of king? All of this left Sam’s friend feeling slandered and hurt so Sam got to work composing a song for him.

On the wedding day, Sam, along with three other musicians, sang a special song for Joe that told of an arrogant ruler and his palace and magical garments, stories made up by jealous bystanders. It also contained a plea that the humble man at the center of the song be allowed to live a peaceful life with beloved family and friends in the splendor of glorious Waipi‘o Valley just like everyone else. The last verse welcomed all the guests into Joe’s new home.

“Heha Waipi‘o” was a hit! At some point during all the encores that Sam and his band played, a few people started to recognize the story in the song and asked Sam if it was about them. He nodded yes. And they played the song again and again. Sam said they even got paid twenty dollars for it.

In later years, one of Joe’s sisters who lived in Honolulu showed the song to Henry Berger, bandmaster of the Royal Hawaiian Band and they would go on to perform the song. “Heha Waipi‘o” grew in popularity, eventually being recorded by many different musical artists.

“Heha Waipi‘o” is an example of the essential dialogue between a place and its poet.³ The valley where Sam had spent his life nourished and inspired him and in turn Sam gave voice to the people, history, and stories of his beautiful home. The song is an excellent example of the primary position that land holds in Hawaiian poetry.

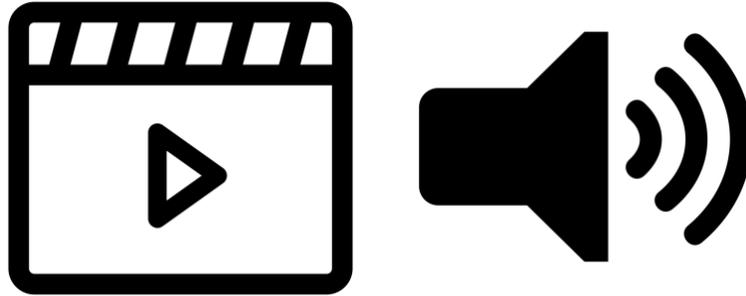
1., 2. “Waipio-Born Kalainaina Reviews 92 Eventful Years,” Maxine Hughes, *Hawai‘i Tribune-Herald*, May 27, 1973.

3. Houston and Kamae, *Hawaiian Son: The Life and Music of Eddie Kamae*, 134.

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Video and Audio Resources for “Heha Waipi‘o”



Video and audio resources for this song are on the online songbook page:
<https://eddiekamaesongbook.org/songs/hehawaipio/>



Eddie Kamae and The Sons of Hawai'i (George Kuo, Dennis Kamakahi, and Junior Daugherty) with seventh grader Kealoha Kahele at Ho'okena Elementary School on Hawai'i island performing at the first school program for the film *Li'a: The Legacy of a Hawaiian Man*, 1990.

Photo credit: Bob Fewell
Hawaiian Legacy Foundation archive

Resource material for "Heha Waipi'o"

Sam Li'a's handwritten lyrics and translation for "Heha Waipi'o"

2/19/11
 HEHA WAIPIO means LOVELY WAIPIO
 137 S.L. Robinson
 Composed 1904

Haw. Kaula ma kuu Home - i Waipi'o
 Eng. My Home was well fenced in Waipi'o

Haw. Me na Tei maui o ka Aina
 Eng. And elsewhere of the Land

Haw. Kakahe he Hale Alii
 Eng. Castle or a Palace

Haw. Hehele kuu Hea like
 Eng. Like of Old King Hea

Haw. MOI puaa haakei
 Eng. Cruel and proudful King

Haw. Kukuwa o ka La kai Kupa ia
 Eng. Rays of Sun is my Garment

Haw. E Olio nei a puaa ka Hauua
 Eng. I beaming on the Earth

Haw. Oye, oi luna lilo
 Eng. Oh, very the really Great

Haw. Lili loana ole mai
 Eng. None will be compared

Haw. Na 'Lii Nui o ka Ho
 Eng. Oh Great Kings on Earth

Haw. Olo puaa ka Olio
 Eng. But, that cannot have

Haw. Hehele eia i ka Aina o ka Makamaka
 Eng. Qualities friends visiting by

Haw. Oa like o a like
 Eng. Same just as well

Haw. Me na kuu lahu like
 Eng. And good as others

Haw. O Kuu One Hauua
 Eng. On this inherited Land

Haw. E oia ou ma Ou mau kuu
 Eng. Spare me with my Kindred

Haw. Na Kupa, oia o ka Aina
 Eng. That inherited on the Land

Haw. O ka Wai o Niilua
 Eng. Of Beautiful Hillside Fall

Haw. Kilihuu ma i lona
 Eng. Sprinkling from above

Haw. HEHA WAIPIO i ka hua
 Eng. OF LOVELY WAIPIO in the Mist

Haw. Hehele ma i lona
 Eng. Here at the exhalation

Haw. Na ke Kama Hapa Tei Sepania
 Eng. For a Half Spanish City

Haw. He Kupa o ka Aina
 Eng. A True Son of the Land

Haw. E kupa mai mai lona
 Eng. All the welcome in

Haw. O Hale Ika i lona Home Nani
 Eng. O My Hale Ika beautiful Home

Resource material for “Heha Waipi‘o”

Mary Kawena Pukui’s typed translation for “Heha Waipi‘o.”

HEHA WAIPI'O
English Translation

Verse 1

My home was well formed in Waipio
and elsewhere of the land.
Castle or a palace like
of old King Herod
cruel and proudful king.

Verse 2

Rays of sun is my garment
illuminating o'r (over) the earth
Oh, boy it's really great
none will be compared
o'r (over) great kings on earth

Verse 3

But, that wasn't true
jealous friend waiting by
I am just as well and good as others
on this inherited land

Verse 4

Save (living) me with my kindreds
that inherited on the land
of beautiful Hiilawe falls
sprinkling from above
of lovely Waipi'o in the mist

Verse 5

Here at the conclusion
for a half Spanish guy
a true son of the land
all are welcome in
to my Hale Iwa beautiful home.

Resource material for "Heha Waipi'o"

Sam Li'a's handwritten lyrics for song titled "Haleiwa Home Melody."

Haleiwa Home Melody

(i) Kaulana kua Home puni Waipio

Me na pua nani o ka Aina

Kaula a Hale Alii

Herode kou Haa like, Mai puni haatei

(ii) Kaulana o ka La kou kapa ia

Eolimo nei a puni ka Hanua

Quere ai lyna lilo

Lihilama ole mai, Na'lii Nui o te Po

(iii) E Oa mau kuni na Makamaka

Na kupa aha o nei Aina

Me ka Wailele o Hiilawe

Kilihune mai la ilyna, koiawe mai i ka Pali

(iv) Aile pua ka oiaio

Hau epa lokoima a ka Maalamaka

Ua like Ou a like

Me na kuni lehuahu, o kua One Hanua

(v) E ala Ou me Oa mau kuni

Me au lei o nei Aina

Pulupc i ka Hanua Wai

Me ka Ia miliohu lima, Heha Waipio ika noe

(vi) Haina ia mai gus Kapuana

Noka lei Haua pua Sepania

Ho kupa na ka Aina

E kupa mai malaka, O Haleiwa Beautiful Home

Resource material for "Heha Waipi'o"

Sam Li'a's handwritten lyrics for song titled "He Mele no 'Haleiwa Home.'" (front)

He Mele no "Haleiwa Home"
- 1 -
Kaulana kua Home puni Waipio, Me na pua nani o ka Aina
Lakela, He Hale Alii
Herode kua Haulike, Mai pua haka
Iiia kukuha o ka haka kua kapaia, Eolimo nei a pua ka Haka
Aue, ai luna lilo
Lili launa ole mai, Na Lii nei o ke A
Iiia Aue pua ka oia, Haka pua lakaia o ka Matamaka
Ua like A a lile
Me na kuni lehulehu o kua One Haka
(IV) E O kua kuni na Matamaka, Na kua aloha o nei Aina
O ka Waikele o Hilaire
Kilikane mai la ilua, Kua mai i ka Pali
(V) E o kua mai me O kuni, Me A Lii o nei Aina
Puka i ka Haka-Wai
Me ka A miliohu lima, Heha Waipio ita Aue
(VI) Hakaia nisi aua kapaia, No ka Lei Haka Pua Sepania
He kua no ka Aina
E kua mai maloko, I Haleiwa beautiful Home

Ka Hakaoloi Haka aua, Me ka mahalo mai ia O
e ka maopua Na aua, Me ke aloha, aha haka
Sam Li'a Kalaniana
P.O. Box 50, Kaitiaki Hawaii

Resource material for "Heha Waipi'o"

Sam Li'a's handwritten lyrics for song titled "He Mele no 'Haleiwa Home.'" (back)

P.S. He mea Mele hou ae no te kahi a; ina e makemake
oe, ke hana nei au i ka hana ana au ia oe me na
He Mele; oia iho keia malalo.

1. I ke mata i ka hani o Hiilawe
2. Maikai o Waipio
3. Pua o ka Hima
4. Puhia wale Oe e Pili aloha
5. Lei Lehua
6. Na Lei au o Kalaniana'ole (Prince Liholiho)
Delegite to Washington
7. Pili Aloha
8. Hilo ka Lanilehua

E/e

Me ke aloha

S.L.K.

Resource material for "Heha Waipi'o"

Samuel Li'a Kalainaina's letter to Richard M. Frazier about "Heha Waipi'o," February 8, 1967
(front).

Kūhūhūhū Feb. 8 1967
Mr. Richard M. Frazier
Manager Honolulu Sugar Co.,
Hana, Honolulu, Hawaii.
Dear Frazier, - Aloha.

I may be too late to express you my gratitude of being so kind and good to me. Yes, I had received the copy that you are sending a credit of my song HEHA WAIPĪO to a Reporter Mr. DeMello that expecting for a request, that thinking you again.

As I still have in memory the words of the song and to the the song I made for, I will be glad to send over to you and hope that you'll be glad to know and have it.

I made the song for my school-mate that we both left Lohianalua School in 1900 for same reason. He went back to Waipi'o and built his father a taro farm as I went to Wai'o and had a job in the Hawaii Herald at the same time. Later, he repaired their old home, painted like new and furnished inside with new furnitures for comfortable. So by doing so, his brother-in-law got jealous, made fun of him of being like rich people building a Castle or a Palace etc. that hurt him and asked me to compose a song against his dirt and to be sung on his wedding day, on Christmas Eve, 1904.

So while I was home in Waipi'o before that time I made it, selected 3 instrumental friends with me and performed that song on that Christmas Wedding day celebration in his well furnished home among relatives friends and invited guests and his brother-in-law with ^{several} ~~several~~ ^{enemies} ~~enemies~~ and got paid for it.

Resource material for "Heha Waipi'o"

Samuel Li'a Kalainaina's letter to Richard M. Frazier about "Heha Waipi'o," February 8, 1967
(back).

And later years, ^{the} one of his sisters that lived
in Honolulu took the song and gave it to the
Hawaiian Band master of that time, a German,
Mr. Burger, and sang it, and later was recorded
and got popular in the T.V. until today.

There was another song - HILAWIE, but it
was my Dad's, the Composer.

So, thank you again, and hope that you'll be glad
to know more of the song and a copy for it.

Also, please, that I made up my mind to cut
down that big tree behind my house some day
soon, but to protect from falling to crush my
home, may I ask your kindness to let me have
some protection or cable to hold on to defend
that my Grandson-in-law, Frank Vicinity and
my Grand-Nephew, Eddie Thomas that ^{his} will be glad
to come to you for it.

May God bless ^{with} all your kind deeds I
pray and thank you,

I remain

Samuel Li'a Kalainaina

Resource material for "Heha Waipi'o"

Larry Kimura's letter to Sam Li'a with Li'a's response to Kimura's questions, January 14, 1972.

14 Januali '72

Aloha kua e ke kupa o Waipio,
 Eia au ma Honolulu ke hooona aku nei i keia wahi leka ia oe.
 E olu olu oe e nana mai i ka mele no Waipio eia malalo iho.
 He mau ninau ka'u ia oe ma kekahi mau mea e pili ana i keia
 mele.

1. Nawai i haku i keia mele? - *Mau, Sam Li'a, Makahiki 1906*
2. Owai ka inoa pololei o keia mele? - *"O Heha Waipio i ka Now."*
3. Ua pololei anei na huaolelo i hoike ia malalo iho? - *Ae*
4. Haku ia keia mele nowai? - *No Joe Perez Jr, He Hua Lala now.*
5. Maopopo anei ia oe ka moololelo o keia mele? - *Ae "He Copu"*
6. Heaha ka manao o ka olelo ana "Ka i'a miki i ka lima?" - *Da Holo Wai*
7. Heaha ka manao o ka olelo ana "Heha Waipio i ka noe?" - *He Li'a, Ikiwahi*
8. Owai la ka lei hapa pua Sepania? - *Joe Perez, He Keiki (Copu) Hapa (Sepania)*
9. Owai o Hale-iwa? He inoa aina anei? - *Ka inoa o Lona Home (Home Hoopanaohono H)*

Kaulana kuu home puni waipio
 Me na pea nani o ka aina
 Kekela he hale alii
 Herode kuu hoa like
 Mo'i puni haakei

Kukuna o ka la ko'u kapa ia
 E olino nei a puni ka honua
 Auwe a'au iuna lilo
 Lihī launa ole mai
 Na alii nui o ke ao

E o'u mau kini na makamaka
 Me na kupa o ~~ka~~ aina
 Me ka waiilele a o Hillawe
 Ke'iawe mai la i luna
 Ko'iawe ma u i ka pali

Aole pela ka oiaio
 Haku epa loko ino a ka makamaka
 Ua like ~~he~~ a like
 me na kini lehulehu
 O kuu one hanau

#5) E ola mau me a'u kini *Repair*
 Me a'u lei o nei aina
 Pulupe i ka ~~haka~~ *Hanawai*
 me - Ka i'a miki i ~~ka~~ lima
 Heha Waipio i ka noe

#6) Haina ia maiana ka puana
 No ka lei hapa pua Sepania
 He kupa no ka aina
 E kipa mai maloko
 Hale-iwa beautiful home

E olu olu oe e hoomanawanui mai iau
 i neia keiki piha ninau.

Owau me ka mahalo nui,
Larry Kimura
 Larry Kimura
 1629 Clark St.
 Honolulu, Hawaii 96822

Kilihune

Resource material for "Heha Waipi'o"

Newspaper article "He Moolelo Hoonanea No Bama Raima...,"
Ka Leo o Ka Lahui, December 27, 1893.

KA LEO O KA LAHUI

E Mau ke Ea o ka Aina i ka Pono."

Page II.

HONOLULU DECEMBER 27 1893

HE MOOLELO HOONANEA

—NO—

BAMA RAIMA.

**Ka Ui Hoomahie o ka
Mokupuni Kaleda**

—A ME—

Ka Nani Badoula

—KA—

Nohea Kaihupuwai

—O—

K I N A

—A O—

Ke Kupuen Dalila

Ke Kaeaea o na mea huna

Hoopaha'oha'o.

(Kauia no Ka Leo.)

Auwa he kuu iku ka hoi a ke
kupanaha nui wale, aole au i manao
mua e hoee aku ana imua ou ia
ano haawina palasalelo wahi a ke
keiki alii.

Ia wa i hoohela kamailio aku ai
ua mua i o ia a hiki wale i ke ko-
koke loa ana i ke laua himemi like
ana ae i keia mau wahi lalani mele
peni.

Inui i ka wa e Hii'awe

Me ka ia miliopu i ka lima

Ia hanai hala i ka pua.

[Ua heha waipio i ka noe.]

I kela wa a laua i hui kino ai ua
ninau mai la ke kaikamahine ai i
Badoula.

Owai kou inoa e hoi ke mai oe
iau.

Aole au e hoike aku i kuu inoa ia
oe a hiki i kou ae ana mai i kou
manao.

Heaha ia manao ou e hoike mai
iau e kuu aloha.

Resource material for "Heha Waipi'o"

Newspaper article "He Moolelo Hoonanea No Bama Raima...,"
Ka Leo o Ka Lahui, December 27, 1893 (continued).

O kou mana'o i ke ahihi o ka
laapopo e hea aku ana au i nana
ou i ka hooi kou ana a e ike ana
a iho o ka mea kane kane.

Ma nana'ou e e ka mea iho
e ike ana i nana ma'ika'ika a ke
kane kane i ke pono a ma'ipo nei
iho o kane kane pono no keia ana
e mana'o kuhihewa nei he mea okoa
ho.

Nolaila ua pane maila ua wahine
nei aole paha kane e pono ana iho
no ka mea o na wahi a pau o ka
hale alii ua pane wale no ia i na koa
aina paha oe e ike ia ana o kou ma-
ke no ia.

Aole au e ike ia ma oe e ae mai i
keahihi o ka laapopo alaila mai
iho mai oe a owau no ke pii aku i
mua ou alaila e ae no au i kou mau
mana'o apau ke hoike mai oe iau
me kou hahai pu aku hoi i kou inoa
ia oe.

I kela wa ua ae mai la ua wahine
la aia nei a oia ka Bama Raima i
nana'ou iho ai i ka pohaku Daimana
i loko o kona eke a haawi aku la
me ka pane ana ku.

Aia a apopo e nana pono oe i ke-
wa pohaku alaila e ike no oe i kou
ino'a iloko e kau ana a me kou au-
puni kahi noho ai a me kou ipo au

i aloha lon ai malalo iho o ka la.

Ahaha he aloha eae no ka hoi
kekahi au no waha ae ou nei?

Ae he aloha no ka mawaho ae ou
ooe nae a me ua aloha pauole la au
ua like no ou a ike ma na ano
ipau.

No keaha ka mea i like ai wahi
a Badoula me ke ano hookokoe ana
iho o kona mau maka.

Ua like ma na ano apau loa aole
wahi i ano e oe mai aia a ia oe iho
la.

He kupanaha no ka hoi oe ke
kuhihewa nei au owau ana la kau
ipo a mau loa aku eia no ka hoi he
ipo okoa aku no kekahi au ua make-
hewa loa no ka hoi keia iaua ana
iho nei o kane.

Aole i pau

Resource material for "Heha Waipi'o"

Newspaper article "Waipio-Born Kalainaina Reviews 92 Eventful Years"

Hawai'i Tribune-Herald, May 27, 1973.



Waipio-Born Kalainaina Reviews 92 Eventful Years

By MAXINE C. HUGHES
Women's Editor

Few persons living today can claim the distinction of having been born in Waipio Valley 92 years ago.

One of the few is Sam Lia Kalainaina of Kukuiahae.

Kalainaina was "born in the Valley of Waipio April 11, 1881 . . . when the valley had over 2,000 Hawaiians, a few Japanese and maybe 50 Chinese. Some were taro farmers but most worked in rice fields and at the rice mill."

After a recent luau celebrating Kalainaina's 92nd birthday, the remarkably alert and active Kukuiahae resident reminisced about the valley as it was in his youth and about some of the events during his long life.

He recalled that his father was a taro farmer and was assisted by his older sons and daughters. They "delivered half-pounded taro on pack mules as far as Waimea and Kawaihae or to Honokaa and Ookala twice a week in rain or sunshine . . . for a living."

Family Moves To Kona

When he was eight years old, in 1889, Kalainaina and his family moved to Napoopoo, where one of his older sisters, Anna, (Mrs. Charles Thomas), lived. He remained in Kona until 1897 when he was sent to Lahainaluna School on Maui. Two years later, he reminisced, he sailed to Hilo to spend the summer vacation with a niece, Emma Johnson. After applying for a job at the old *Hilo Tribune*, he was hired.

"At the end of summer, the steamer was held at Hilo for two weeks. I had no way to go back to school, so kept working as a printer," he explained.

When his father became ill in 1904, he was called home to Kona . . . "and at the time it's hard to get a bus or taxi, so I have to walk home. As there was a good Hawaiian boy that liked me, I had a good partner on the way home on foot." The father then went to Waimea to live, and the two young travelers found employment on a road-repairing job between Waimea and Honokaa. But the work was too hard for Kalainaina, so he was hired by Parker Ranch as a driver of a "five-horse team wagon" delivering freight and picking up freight from steamers moored at Kawaihae.

Kalainaina returned to Waipio Valley in 1905 and began working as a cement plasterer on the Kohala and Hamakua ditches, which were completed a year later . . . "and the water runs to Hamakua and Kohala until today," he observed.

Employed By Plantation

Later, Kalainaina found permanent employment at Kukuiahae plantation as driver of mule-drawn wagons, hauling cane to the flumes as well as transporting freight and fertilizer. One year later, he was promoted to "team-boss and held the job until trucks came in and took the place of mules."

In the meantime, he was married to Sarah Poepe Kapela in 1913. Later, an infant son died . . . "as a plague passed around that killed many children in 1918". Mrs. Kalainaina died in 1951.

The couple also had one daughter, who is Mrs. Anna Barroga, a resident of Honolulu. There are four grandchildren, one of whom is Mrs. Frank (Pearl) Vicente of Haina, Hamakua, and the only one who lives on the Big Island. There also are three great-grandchildren.

Kalainaina retired from the plantation in 1948. He bought the plantation house where he had lived so long and leased the land for farming in his retirement. Commenting on those 25 years of retirement, he remarked he has "spent the time weaving (yarn) rugs . . . to freshen the mind and gardening to keep up the strength."

He Doesn't Care For Poi

Mrs. Vicente says her grandfather still weaves rugs, which he give to friends, and continues to garden.

"He is bright and healthy and reads the entire paper, including the comics, but not the want ads," she explained. "He keeps up with everything and composes Hawaiian songs."

Mrs. Vicente said her grandfather has a lifelong interest in music and formerly played the organ in the Mormon Church and continued to play violin and ukulele until his fingers were affected by arthritis. His hearing also is impaired to some extent but this has not reduced his active interest in a wide variety of things.

Kalainaina is a remarkable source of information and Bishop Museum representatives often confer with him on matters



At 92, Sam Kalainaina of Kukuiahae still weaves yarn rugs for friends, gardens "to keep his legs strong," keeps up with current events and composes music. His knowledge of Hawaiian is highly regarded by some researchers.

regarding Hawaiiana.

Although Kalainaina is principally Hawaiian and a small part Irish and grew up in the valley which traditionally grows taro, Mrs. Vicente said he hasn't eaten poi in years and doesn't care for rice. "He prefers potatoes and bread," she said.

Resource material for “Heha Waipi‘o”

Lo‘i kalo in Waipi‘o Valley.



Photo credit: Lilinoe Andrews

Educational questions for “Heha Waipi‘o”

To get the most out of these questions and to find the answers: 1) read the song lyrics, translation and story; 2) review the footnotes; 3) engage the resource materials—watch the video clips and listen to the audio recording of the song; and 4) try to play and sing along with Eddie Kamae using the included sheet music.

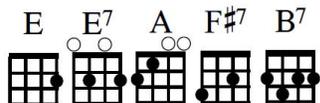
1. Where did Sam Li‘a go to high school?
2. Why didn’t Sam return to that school?
3. Can you name any famous Hawaiian scholars who went to that school? Can you name any of the books that they wrote?
4. What was Sam’s job when he returned to Hilo and how did he learn it?
5. Why did Sam return home to Waipi‘o Valley?
6. Why did Sam Li‘a write this song?
7. What is the name of the famous Hawaiian band that played this song?
8. Joe Perez told Sam that he was having trouble with his acquaintances and family as he was fixing up his old home. How did Sam solve Joe’s problem?
9. What phrases in the song “Heha Waipi‘o” show that it is an essential dialogue between a place and its poet?
10. What important lesson did you learn from the lyrics of this song?

For additional resources and information, visit The Hawaiian Legacy Foundation’s website, www.hawaiianlegacyfoundation.org to explore other songs in the Eddie Kamae digital songbook, find streaming links to our ten award-winning documentary films, access additional study guides and link to hours of digitized raw footage from the films with our partner, ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i. Read Eddie’s book, *Hawaiian Son: The Life and Music of Eddie Kamae* as this provides a great overview about Eddie and his journey playing (and learning about) Hawaiian music.

A note to teachers and parents:

These questions are for grades 4-12 and post-secondary; use the ones that are most appropriate for the age of your learners. For each song, a central question is: “What did this song teach Eddie Kamae about Hawaiian music, about life and about how it was part of his journey as a Hawaiian Son?”

Our hope is that these mele are used as core curriculum. The materials in the songbook were written with an overarching goal to make music part of the core curriculum by helping learners see how mele is connected to all the subject areas they study. We also hope that the mele, resource materials, and exploratory questions are springboards for learners to engage with their co-learners, teachers and family to unpack each mele’s layered educational richness. We are hopeful that these learners will dive deeper into the lyrics, translations and stories by continuing to research in the Hawaiian language newspapers and dictionaries and other sources found “in” and “outside” our libraries and archives.



Heha Waipi‘o

Drowsy Waipi‘o

Original version

Lyrics and music by Sam Li‘a Kalāinaina

Arrangement by Eddie Kamae

1 Liltng, not too fast ♩ = 125

E7 A E

Kau-la-na ku-‘u ho-me pu-ni Wai-pi - ‘o Me nā pe-‘a na-ni o ka ‘ā - i - na

5 F#7 B7

Kā-ke-la he ha - le a - li - ‘i He-ro-de ko-‘u ho - a - li - ke

9 E B7 E

Mō - ‘ī pu - ni ha - ‘a - ke - i.

2 E7 A E

Ku-ku-na o ka lā ko-‘u ka-pa i - a E ‘ō - li - no nei a pu-ni ka ho - nu - a

17 F#7 B7

Au-wē a i lu - na li - lo Li - hi la - u - na ‘o - le ma - i

21 E B7 E 12-bar guitar solo*

Nā (a)li - ‘i nu - i o ke a - o.

3 E7 A E

E o - ‘u mau ki - ni nā ma-ka-ma - ka Me nā ku - pa o nei ‘ā - i - na

29 F#7

Me ka wai - le - le a - ‘o Hi - ‘i - la - we Ki - li - hu - ne mai - la i

32 B7 E B7 E

lu - na Ko-‘i - a - we mau i nā pa - li.

4

E7 A E

'A-'o-le pē - lā ka 'o - i - a -'i - 'o Ha - ku - 'e - pa lo - ko - 'i - no a ka ma - ka - ma - ka

41 F#7 B7

U - a li - ke nō a li - ke Me nā ki - ni le - hu - le - hu

45 E B7 E 12-bar guitar solo with voice narration*

O ku - 'u o - ne hā - nau.

5

E7 A E

E o - la mā - u - a me a - 'u ki - ni Me a - 'u lei o nei 'ā - i - na

53 F#7 B7

Pu - lu pē i ka hu - na - wa - i Ka* i - 'a me - li i ka li - ma

57 E B7 E

He - ha Wai - pi - 'o i ka no - e.

6

E7 A E

Ha - 'i - na 'i - a mai a - na ka pu - a - na No ka lei ha - pa pu - a Se - pa - ni - a

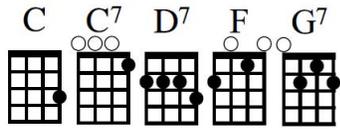
65 F#7 B7

He ku - pa no ka 'āi - na E ki - pa mai ma lo - ko I

69 E B7 E 5x

Ha - le - 'i - wa beau - ti - ful ho - me.

* Written as Eddie Kamae sings it. Original lyrics: Me ka i'a mili'opu lima



Heha Waipi‘o

Drowsy Waipi‘o

Transposed version

Lyrics and music by Sam Li‘a Kalāinaina

Arrangement by Eddie Kamae

1 **Lilting, not too fast** ♩ = 125

Chords: C7, F, C, D7, G7

1 Kau-la-na ku-‘u ho-me pu-ni Wai-pi-‘o Me nā pe-‘a na-ni o ka ‘ā - i - na

5 Kā-ke-la he ha - le a - li - ‘i He-ro-de ko-‘u ho - a - li - ke

9 Mō - ‘ī pu - ni ha - ‘a - ke - i.

2

Chords: C7, F, C, D7, G7

17 Au-wē a i lu-na li - lo Li-hi la-u-na ‘o-le ma - i

21 Nā (a)li-‘i nu - i o ke a - o.

12-bar guitar solo*

3

Chords: C7, F, C, D7, G7

29 Me ka wai - le - le a - ‘o Hi - ‘i - la - we Ki - li - hu - ne mai - la i

32 lu - na Ko-‘i - a - we mau i nā pa - li.

4 C7 F C

'A-'o-le pē - lā ka 'o - i - a - 'i - 'o Ha-ku-'e-pa lo-ko-'i-no a ka ma-ka - ma - ka

41 D7 G7

U - a li - ke nō a li - ke Me nā ki - ni le - hu - le - hu

45 C G7 C 12-bar guitar solo with voice narration*

O ku - 'u o - ne hā - nau.

5 C7 F C

E o - la mā - u - a me a - 'u ki - ni Me a - 'u lei o nei 'ā - i - na

53 D7 G7

Pu - lu pē i ka hu - na - wa - i Ka* i - 'a me - li i ka li - ma

57 C G7 C

He - ha Wai - pi - 'o i ka no - e.

6 C7 F C

Ha-'i - na 'i - a mai a - na ka pu - a - na No ka lei ha - pa pu - a Se - pa - ni - a

65 D7 G7

He ku - pa no ka 'āi - na E ki - pa mai ma lo - ko I

69 C G7 C 5x

Ha-le-'i-wa beau-ti - ful ho - me.

* Written as Eddie Kamae sings it. Original lyrics: Me ka i'a mili'opu lima

About The Songbook

The Eddie Kamae Songbook: A Musical Journey is a compilation of thirty-four songs that played an important role in Eddie's life. Each song is presented in the form of a digital pū'olo (bundle): researched lyrics and translations, a story about the song and its importance, video and audio clips, a music sheet and multiple resources that range from important to fascinating. The goal of this work is to tell Eddie and Myrna's story of Eddie's musical journey and share some of what he learned along the way.

Eddie and Myrna Kamae

For over fifty years Eddie and his wife, Myrna, were responsible for fifteen albums of genre-defining Hawaiian music, ten award-winning documentaries, and curriculum for K-12 learners. While Eddie created the music, led the Sons of Hawai'i, collected stories from kūpuna, and directed the documentaries, Myrna handled the business side of things, co-produced most of their projects and co-wrote several songs with Eddie. From the beginning, Myrna was a formidable notetaker and meticulously documented their work. Together they created the Hawaiian Legacy Foundation to document, preserve and perpetuate the cultural heritage of Hawai'i. Its archive consists of the raw footage from all documentaries, audio recordings, thousands of photographs, and papers ranging from original lyrics, scores, arrangements, notebooks, correspondence, and scribbled ideas on cocktail napkins.

This project

The seed for this project was planted when U.H. West O'ahu chancellor Maenette K.P. Ah Nee-Benham talked with Myrna and found out she was busy pulling some of Eddie's songs to share with musicians. Maenette suggested a songbook and the curriculum to go with it. The majority of the work was done by the Hui Hana, the core project team comprised of Myrna, archivist Kapena Shim, and language and curriculum specialist Lilinoe Andrews. They divvied up the work then huddled together every week in person or on Zoom for two years to ensure, as Maenette promised Eddie days before his death in 2017, that his work would be made available to students in Hawai'i's classrooms.

Kapena began processing the Hawaiian Legacy Foundation archives in 2013. In 2015 digitization began on the ten documentaries, undertaken by 'Ulu'ulu: The Henry Ku'ualoa Giugni Moving Image Archive of Hawai'i located at U.H. West O'ahu. In June, 2018, Hui Hana started tackling the material for this collection with Myrna providing guidance, detail, accuracy, and alignment with the goals of the Hawaiian Legacy Foundation. Kapena served as project director and Lilinoe served as researcher and writer and updated the translations for all songs except for "Kalaupapa," "Kanaka Waiolina," "Kēlā Mea Whiffa," "Nānā Mai," and "Aloha Chant" which was worked on collectively by the group. Together the trio reviewed story drafts, lyrics, translations, original documents, and new research. The last six months were spent editing, rewriting, having the songs scored and thinking about the educational implications of each song.

Resources

The result is a songbook grounded in the rich resources of the Hawaiian Legacy Foundation archive and Hui Hana's research. The primary sources were conversations and correspondence with Myrna and the materials from the HLF archive. Hui Hana relied heavily on James Houston's biography of Eddie, *Hawaiian Son: The Life and Music of Eddie Kamae*, and the ten documentaries as secondary resources. They allowed the team to hear Eddie voice his thoughts about his teachers, the many songs in the songbook, and what he learned about Hawaiian music and life. Extensive use of published resources including Hawaiian and English language archives of Hawai'i's newspapers added important information to the background stories of many of the songs. Additionally, the extensive cross-referencing of newspaper archives, online search engines and databases, and Hui Hana's network sometimes yielded new or updated information that occasionally shed new light on previously published stories.

Original lyrics, translations, orthography, and notes

What is the right or correct version of a song? It is the prerogative of a composer to create different versions of their lyrics or scores let alone make changes during subsequent performances of them to reflect particular contexts,



audiences, or times. One of the most challenging tasks was presenting a standard set of lyrics for each song based on the original lyrics and sometimes several slight variations thereof. Careful effort was made to note where the standard lyrics deviated from what Eddie sang in the accompanying audio sample.

English translations were done as narrowly as possible with attention to specifics and nuance while avoiding clumsy word-for-word explanations. Broad translations that make for pretty phrases in English were avoided to keep the emphasis on the integrity of the Hawaiian lyrics. All Hawaiian words (with the exception of personal names where exact spellings were unknown) were spelled according to modern orthography using diacritical marks.

Footnotes include short-form citations of sources and point the reader to important additional information that did not quite fit in the main body of the text. Full citations are included in the bibliographies.

Our hope

Hui Hana shares this work with a deep desire to perpetuate the knowledge Eddie gained from kūpuna of his time. This is what his teachers urged him to do. It is hoped that by exploring these songs, some of their lessons, stories, kaona (hidden poetic meaning), and aloha will resonate with you. We also hope that by playing and singing them you will not only help this music live on but reflect on your own stories and tell them. For educators, this publication serves as a foundation to create curriculum across multiple disciplines.

While the greatest effort was made to create an accurate publication that honors Eddie and Myrna's stories, any shortcomings, mistakes or omissions that may appear are ours alone.

About Eddie Kamae

Ho 'omau, Eddie, ho 'omau

For Edward Leilani Kamae music was the language of life. He said a song wasn't finished until it brought tears to his eyes. He searched for forgotten songs and reinterpreted them in a style that was both traditional and new at the same time. He used music, and later, film, as a means of cultural preservation, seeking out and sharing the songs and stories of kūpuna as his teachers encouraged him to do. They told him to do it for the children, for the generations yet to come.

His talents and achievements are legendary. *The New York Times* called him one of the most important musicians of the second half of the 20th century. A career that spanned five decades was marked by innovation and preservation, and his passing in 2017 left a mighty legacy in three parts: music, critically-acclaimed cultural documentaries, and an archive of rich materials.

Born in Honolulu on August 4, 1927 to Alice Ululani 'Ōpūnui and Samuel Hoapili Kamae, Kamae was raised in a Hawaiian-speaking home in a mostly Chinese plantation camp near Chinatown and spent summers with his maternal grandmother in Lahaina. The musician who revolutionized 'ukulele playing by bringing it out of the rhythmic background to the solo forefront had his first experience with the instrument when he played one his older brother brought home.

The only style of music the young Eddie wasn't interested in was the one his father asked him to play: Hawaiian, because he thought it was too simple. Instead he picked out popular tunes, Latin music, even classical works on the 'ukulele and became known for a unique way of playing both rhythm and melody at the same time. He played for tips at Charlie's Cab Stand and then formed the 'Ukulele Rascals with Shoi Ikemi. Together they joined bandleader Ray Kinney for a coast-to-coast tour on the continental U.S. in 1949.

Eddie taught 'ukulele and played various engagements to support himself. By 1958 he was a featured soloist in Haunani Kahalewai's Top o' the Isle show at the Waikīkī Biltmore hotel. One night Haunani shared some sheet music with him that would change his ambivalence toward Hawaiian music. "Ku'u Pua I Paoakalani" by Queen Lili'uokalani touched something deep inside of him and gently set him on a lifelong path of studying, researching, reviving, and playing Hawaiian music.

In 1959, Eddie drove to Waimānalo to visit friends and found an ailing Gabby Pahinui. Gabby asked him to stay awhile and play music with him. Thanks to Gabby's gifted and deeply Hawaiian style of playing, the impromptu request led to a month-long musical immersion and an epiphany for Eddie: "I heard the soul speaking and in almost an instant I understood what my father had tried to tell me about Hawaiian music. There in Waimānalo, just the two of us, Gabby is pouring out his heart and the whole history of Hawai'i is in his voice." That day would determine the rest of Eddie's life journey.

Their collaboration reinvigorated Gabby and led to the founding of one of the most famous musical groups in Hawai'i's history that still, after many iterations, continues today: the Sons of Hawai'i. Eddie and Gabby were joined by two accomplished musicians: steel guitar player David "Feet" Rogers and bassist Joe Marshall. Together they made hugely popular albums in the 1960s and '70s featuring songs that drew from traditional Hawaiian chant and music but were played in a distinctive and rhythmically assertive style. Their music became part of the soundtrack to the Hawaiian cultural revival movement, a call to pay attention to the traditional values that form the bedrock of life in Hawai'i—including that of aloha 'āina—values that were slipping away. In 1970 Eddie bought blue palaka shirts—a print popular during the plantation era and one that spoke to working-class pride—for the band members to wear when they played at the Hana Ho'olaulea Music Festival. From then on the Sons of Hawai'i wore

palaka shirts whenever they played. Often the group introduced themselves with: “We are the Sons of Hawai‘i and we are Hawaiian.”

Ho‘omau, Eddie, ho‘omau

During their first gig at the Sand Box in Honolulu’s Sand Island industrial area, one of their regular audience members befriended Eddie. Kurt Johnson loved the Sons’ music and invited Eddie to meet a friend of his mother’s who could help him learn more about the music he was playing. “The most knowledgeable person I know is Kawena Pukui. If you’re serious I’d like to take you to meet her,” Kurt told Eddie.

Mary Kawena Pukui was Hawai‘i’s foremost scholar of Hawaiian culture, a living treasure of cultural knowledge. A linguist, translator, genealogist, composer, kumu hula, and storyteller, she had an encyclopedic mind. She was author of over 150 songs and chants and author or co-author of fifty-two books and articles. From their first meeting Kawena would become one of the most important teachers and song collaborators in Eddie’s life. She encouraged his library and archive research but told him those alone would not take him to the heart of Hawaiian music. “It’s out there. In the valleys and small towns, in the back country. All those places where we have come from.” She told him to go there to find the songs and ‘ike (knowledge) usually shared among families, something she knew was in danger of disappearing.

Kawena was generous in both mind and spirit. Eddie said, “She told me, ‘The next time you come to visit me, bring your wife for I want to meet her.’ I called one day and asked if I could see her and she said ‘hiki’ and ‘bring your wife.’ And my wife and I visited Kawena the next day. We discussed my research, translated my work. After an hour I told Kawena, ‘I’m going.’ I leaned over to kiss her and thank her. She looked at me and said, ‘If you have any pilikia with your wife Myrna you’re wrong. For your wife will be helping you in your life’s work.’”

According to Eddie, “I’d never heard a harsh word mentioned by Kawena of anyone, all the years I’d known her. Always love & respect. She would say, ‘there’s always room in your heart for forgiveness.’” He added, “my first visit to Ka‘ū I would say, ‘Kawena Pukui sends her aloha.’ At that moment love was shown to me, with great affection and love for Kawena.”

“Kawena is aloha.”

“Over the years I visited Kawena at her home and shared my research. When I’m in the doorway, saying ‘mahalo’ Kawena would always tell me, ‘Ho‘omau, Eddie, ho‘omau.’”

A life-changing trip for Eddie was one he took with Kawena when she asked both Eddie and Myrna to join her in Ka‘ū. They would visit the places where she grew up and learned from her grandmother. At the end of the long day, at Uncle Willie Meinecke’s home in Nā‘ālehu, Kawena said to Eddie, “I would like you to meet the songwriter of Waipi‘o Valley, Sam Li‘a.” Eddie knew nothing about Sam. Kawena said, “He is the one. He is like no one else. This man writes in the old way, Eddie. No one knows how many songs, or where they all are. He writes in Hawaiian and he gives it away, with his aloha. In our time there is no one else like him.”

Play it simple, play it sweet

On Eddie’s first trip to visit Sam Li‘a he drove from Hilo to Kukuihaele and made his way to a wooden house right by the old social hall. There he found the elderly gentleman on his porch, sitting straight in his chair with a dignified air. Wearing a white shirt, tie and black suit, the man with tinted glasses, white hair and mustache said, “I’ve been expecting you.”

Samuel Li‘aokeaumoe Kalāinaina was born in 1881 in Waipi‘o Valley to Malaka and Samuel Kalāinaina, one of eleven children. In 1913 he married Sarah Kapela Kaiwipoepoe Pupulenui and had two children. In his life he had been a taro farmer, a typesetter, a wagon driver, a plasterer, a road repairer and a supervisor. But music defined him. He played the ‘ukulele, guitar, banjo, piano and organ until late in life. He was the organ player for his church



and taught choir with a reputation as a kind and patient teacher. He was part of, or led, several traveling serenader groups, and when asked how he managed his musicians, he said, “Let each and every one of them share their mana‘o, their intention and feeling, the way they want to play their song, and share the way they want to strum along with you. I let them do that and all I tell them is, ‘play it simple, play it sweet, don’t forget the rhythm, and don’t forget the melody line.’”

Li‘a wrote dozens and dozens of songs and gave many of them away as gifts: nāu kēia mele, this mele is for you. With a natural facility in Hawaiian as his first language and the eyes of a poet, he took in the places around him, from pristine Waipi‘o to the urban landscape of Hawai‘i Kai and composed beautiful, thoughtful songs full of aloha for the recipient he had in mind. Sam shared many of his songs of Waipi‘o Valley with Eddie as he did in the old Hawaiian way. Eddie wrote the music for some of them and arrangements for all of them. Eddie felt privileged to sing and perform Sam’s songs.

Sam and Eddie shared a close relationship of four years during which they composed together, recorded songs and chants on audiotape, roamed through Waipi‘o Valley, and shared stories. Mostly Eddie listened. They spent many hours together on Sam’s porch or in his sitting room among his song sheets, books, violin and keyboard. During one of these visits, Eddie asked him how he seemed to be expecting him. Sam explained that Kawena had written to him saying that Eddie would come to visit. If Eddie had found a spiritual father, Sam had recognized in him someone he’d been looking for and waiting to meet. Sam said, “People tend to wait for the right people to come along.”

According to Eddie, on one of the days he visited Sam, he saw a notepad in Sam’s lap. “He was working on a song. He’d written some lyrics on some pages and he tore them off, looked at me, and said, ‘These are for you.’ I said, ‘You give this to your family’ and he said, ‘No, I give this to you with my aloha.’” To Eddie, Sam was a man of aloha.

Do it now, for there will be no more

Like Mary Kawena Pukui, Pilahi Pahi helped guide Eddie on his journey. Hawaiian poet, philosopher, author, and teacher, she was born on Maui and was a contemporary of Kawena’s and other Hawaiians engaged in scholarly work. She was best known for her profound message about aloha at the 1970 Governor’s Conference on the Year 2000 which became a bill signed into law by then governor George Ariyoshi who said it expressed “aloha as the essence of the law in the State of Hawai‘i.”

Eddie was also introduced to Pilahi through Kurt Johnson. Pilahi would often visit Kurt’s mother, Rachel, at her home in Hakipu‘u on Kāne‘ohe Bay to discuss wide-ranging topics of Hawaiian knowledge. At their meeting, Pilahi asked Eddie, “What have you been doing?” Eddie said, “So I showed her some of my work that I’d been doing research on and she gave me her phone number and said, ‘You call me. I live in Kailua. Anytime you want to see me, talk to me, you call me.’”

Eddie and Pilahi would meet up when Eddie had questions about his research or music. He said, “I found her very stern. When she talks to you, she doesn’t smile at all. She just tells you what it’s all about. I like that. She was very generous, very caring, always reminding me, ‘You call me if you need me.’”

Eventually the two would put Pilahi’s thoughts about aloha to music, creating the song “Aloha Chant.” Eddie remembers that Pilahi shared her vision that the spirit of aloha would one day guide a troubled world toward peace. Eddie said, “I liked that. So I did the music for “Aloha Chant.” The two would also compose one of the Sons’ most popular songs, “Kēlā Mea Whiffā” which describes a formerly foul odor at Launiupoko on Maui.

In 1979 Eddie was recognized as a Living Treasure of Hawai‘i by the Honpa Hongwanji Mission of Hawai‘i. At the award luncheon at the Willows restaurant, Pilahi turned to Eddie and said, “Where are you with this work you have been doing for so many years?” Eddie answered, “I am still working on it.” Pilahi then looked at Eddie and said in a stern voice he never forgot, “Do it now, for there will be no more.” At home, Eddie told Myrna what she had said.



Both recognized the urgent truth of her message. It was, in fact, the catalyst that would help launch a second career for Eddie—as a filmmaker.

A treasure trove into the worldview of kūpuna

It began as a small thought, growing over time into an eighteen-year-long puzzle that Eddie wrestled with: how to best tell Sam’s story. Print? Audio recordings? New music? Once he discovered filmmaking he said, “I thought I was just going to make one film. But along the way I met so many people and learned so many stories that I had to keep on making more films.”

Collaborating with his wife of fifty years, Myrna, the pair directed and produced ten award-winning documentaries beginning with *Li ‘a: The Legacy of a Hawaiian Man* in 1986. Their goal was Hawaiian cultural continuity: to preserve and share the firsthand accounts of kūpuna who were passing away and are mostly gone. In each, their voices, gestures, faces, songs, and memories are highlighted against music performed by the Sons of Hawai‘i, narration by Ka‘upena Wong, and an introduction by Eddie expressing what he learned about these stories and himself.

The documentaries about Hawaiian music, culture, language, and history are a treasure trove that takes us into the worldview of our kūpuna with the hope that future generations can learn from them, remember their history, respect their cultural identity, and in turn, learn and tell their own stories. The documentaries are, through arts and cultural education, a means to recover and stabilize the loss of language and cultural identity that occurs with each passing generation.

Eddie and Myrna took the documentaries to schools across Hawai‘i and created learning materials to accompany them. Eddie said, “I try to tell the children, ‘ask your grandparents what life was like, what the sound of music was. What was the lifestyle like?’ That’s what I want them to do to keep this music alive.”

Ka ipukukui pio ‘ole i ke Kaua‘ula/the inextinguishable light in the Kaua‘ula wind

Yet to Eddie, the body of work he and Myrna produced was not measured by accomplishments but by how much was left to be done. Eddie Kamae’s work with Hawaiian culture served as a bridge between kūpuna who shared songs, stories and traditions with him. All of his teachers and most of the kūpuna whose stories he recorded told him to “do it for the children.” So Eddie and Myrna established the Hawaiian Legacy Foundation to “continue the work” of passing on Hawai‘i’s deep culture to future generations of learners.

This collection of songs is part of the ongoing focus of finishing Eddie and Myrna’s work so that the music can live on. In addition, efforts are ongoing to ensure that the irreplaceable materials they collected and created are archived and accessible for educational purposes.

In his search for a deeper source of understanding Hawaiian music and culture, Eddie felt like he was always guided. From locating songs at Bishop Museum’s library to finding old songwriters living in Hawai‘i’s tiniest towns, Eddie listened to and followed the signs that were shown to him. We hope that the stories of his life in music inspire you, and when your signs appear, that you, too, will follow them.

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Eddie Kamae was a master 'ukulele virtuoso who would often tune down a step so the chord positions were simple to play. Hui Hana gives a special mahalo to the following music transcribers. Because of their aloha, support and expertise, we now have music scores that illustrate how Eddie played these songs.

Takuma Itoh

Coordinator and editor
Hanakeoki
He Ho'oheno No Hawai'i Aloha
Hi'ilawe
Hui Waiānuhea
Ka 'Elele I Wakinekona
Kananaka
Sweet Hāhā 'Ai A Ka Manu
Waipi'o Valley Song

Michael Foumai

Ke Ala A Ka Jeep
Kēlā Mea Whiffa
Lā Kalikimaka
Nānā Mai
Punalu'u Nani
'Ōkolehao

Jon Magnussen

Heha Waipi'o
Kāhuli Aku, Kāhuli Mai
Pua Līlia
Pua O Ka 'Ilima
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No Ke Ano Ahiahi

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E Ho'omau
Hawai'i Kai
He Mele Aloha No Waipi'o
Kanaka Waiolina

Byron Yasui

Hinahina Kū Kahakai
Ka Pua O Ka Lehua
Komo Mai
Morning Dew/E Ku'u Morning Dew
Nani Waipi'o Kāhela I Ka La'i
'Ūlili Ē

Ocean Kaowili

'Ukulele chord charts

Aaron J. Salā

Advisor and reviewer