

The Eddie Kamae Songbook



A Musical Journey

"HUI WAIANUHEA" DIGITAL PŪ'OLO

The Hawaiian Legacy Foundation

Contents for “Hui Waianuhea”

Song lyrics and translation

Song story

Bibliography

Resources

Video and audio resources link for “Hui Waianuhea”

Sam Li‘a’s handwritten lyrics and note for “Hui Waianuhea”

Mary Kawena Pukui’s handwritten translation for “Hui Waianuhea”

Newspaper clipping “A long and happy life” *The Honolulu Advertiser*, August 8, 1977

List of nūpepa articles pertaining to the song “Hui Waianuhea”

Educational questions

Music score

About the Songbook

About Eddie Kamae

Acknowledgements



Hui Waianuhea (Song of Hi'ilawe)¹

Lyrics and music by Walter Kuikahi of the Waianuhea Glee Club
Arrangement by Eddie Kamae

1

Aia i Waipi'o ka piko lehua²
Ka Hui Waianuhea³ a'o Hi'ilawe

There in Waipi'o is the center of lehua
The Waianuhea Glee Club of Hi'ilawe

2

E lawe a'e ho'i i hanohano
I puka ka inoa o ka 'āina

Take it and elevate it
So the name of the land is proclaimed

3

'Āina kaulana i ka malihini
I ka paepae kapu a'o Līloa

Land famous to visitors
Is the sacred platform of Līloa

4

'O 'Umialīloa ke ali'i nui
No Puna me Hilo nā ho'okele

'Umialīloa was the great chief
From Puna and Hilo came the navigators⁴

5

Kākele i ka holo o lei makani⁵
A inu i ka wai o Waiamoa

The lei makani wind goes rambling along
And drinks the water of Waiamoa⁶

6

'Alo aku o ka nani o ia kula
I ka holu o ka niu o Paka'alana

On to the beauty of that plain
To the swaying coconut palms of Paka'alana

7

'Akahi a lana ko'u mana'o
E inu i ka wai o Waiamoa

Now a desire comes to me
To drink the water of Waiamoa

8

Ha'ina 'ia mai ana ka puana
No ka Hui Waianuhea a'o Hi'ilawe

Let the refrain be told
Of the Waianuhea Glee Club of Hi'ilawe

1. Both Li'a and Pukui note this as part of the song title. Kalāinaina, "Sam Li'a's Handwritten Lyrics and Note of Hui Wai Anuhea" and Pukui, "Mary Kawena Pukui's Handwritten Translation of Hui Wai Anuhea," Hawaiian Legacy Foundation archive.

2. "Piko lehua" probably refers to a great growth of lehua (*Metrosideros polymorpha*) trees or shrubs. Pukui and Elbert, *Hawaiian Dictionary*, 199.

3. Waiānuhea translates as cool, sweetly fragranced water such as that from an upland forest. Ibid, 26.

4. Pukui translates this as, “On Puna and Hilo he leaned.” Pukui, “Mary Kawena Pukui’s Handwritten Translation of Hui Wai Anuhea,” Hawaiian Legacy Foundation archive.

5. Based on notes that Myrna wrote from a conversation between Sam and Eddie and sent to the author via email on March 31, 2020, Sam said, “Where the well is there is a lot of wind. Lei makani is where it is windy.” Based on two occurrences in Hawaiian newspapers, it further appears that lei makani is wind that follows rain as in the following two examples: “Lei makani hahai ua a ke Kuahine,” Pauahi, P. A., “He Kanikau no Col. Kaisara Kaluāi,” *Ke Au Okoa*, December 3, 1866, 1; “kuu kane ua maka lei anuenue, lei makani hahai ua a ka moana,” Kahikuokamoku, W. H., “Ka Hei a G. P. Panaewa,” *Ka Nupepa Kuokoa*, April 16, 1909, 6.

6. Based on notes that Myrna took from a conversation between Sam and Eddie about “Hi‘ilawe” and sent to the author via email on March 31, 2020, Sam said that Waiāmoa is a “cool, spring water pool.”

Lyrics correspond to the audio recording in the 2009 album *Eddie Kamae and The Sons of Hawaii Yesterday & Today Volume 2*.

Hui Waianuhea (Song of Hi'ilawe)

The meaning is...to uphold the name of Waipio and the old king Liloa¹

Tūtū Man Sam Li'a wrote, "This song was composed by the leader of a musician Glee of Waipio in 1889 Walter Kuikahi for the Glee Club of Waipio of that time." The glee club was composed of six members, according to Li'a, with the goal of upholding the name of Waipi'o and that of its history.

This song celebrates Waipi'o and extols its virtues. It is filled with pride for the ancestors of the valley and the natural features of the place. It is a classic example of a traditional Hawaiian song that entwines place names, natural elements, stories, and history together with expressions of beauty resulting in a lei that decorates the heart and mind. There is embedded meaning and information in the song as well, but perhaps this kaona is meant to be understood just between the songwriter and the ones for whom the song was written.

The song begins by praising Waipi'o Valley as the piko, the center, or the "best" of the lehua and reminds, in the next line, that though there were other musical groups called "Hui Waianuhea,"² this one is specific to Hi'ilawe. The next verse states that the mission of this group is to uphold the honor of Waipi'o's name, and in a way, to keep it famous in the future when this song is sung.

In the third verse "Land famous to the visitors" is paired with the sacred platform of Līloa, the ruling chief of that area. Waipi'o was considered in many ways to be the center of spiritual and political power on the entire island of which Līloa had considerable control.² The sacred platform of stones built by Līloa extended from the royal taro ponds called Kahikimaiaea to the side entrance of his hale.³

In the fourth verse, chief Līloa's son Umialīloa is declared the high chief, with navigators coming from Puna and Hilo. Indeed, Umialīloa formally brought all the districts of Hawai'i island under his control. Though he kept Waipi'o as a seat of power, unlike rulers before him he moved his court around, focusing on places in the Kona district; perhaps this traveling around Kona necessitated the navigators mentioned here.

Next, the wind blows to a freshwater pond called Waiamoa. Then the song asks the listener to turn their attention to the swaying palms of Paka'alana, located in the sand dunes mountainside of the beach area. Paka'alana was a place of refuge and also a sacrificial heiau, or temple, and was one of the most sacred places on the island.³

Finally there is one more visit to drink from Waiamoa and the refrain that reminds the listener about the subject of the mele.

Among the many songs Sam passed on to Eddie, this one is a reminder of the legacy and kuleana Sam gave to Eddie. Much like Sam's band, Hui Waianuhea, Eddie with his own band, Sons of Hawai'i, set out to share the songs that would keep older musical traditions alive from generation to generation. Sam shared with Eddie so Eddie could share with us.

1. "Nu Hou," *Ka Nupepa Kuokoa*, April 8, 1898; "Hookahi ka Laina o ka Like," *Ka Nupepa Kuokoa*, September 21, 1878; "Na Hiohiona o Akaka Fall," *Ka Nupepa Kuokoa*, August 31, 1878.

2. Cordy, *Exalted Sits the Chief: The Ancient History of Hawai'i Island*, 192–193.

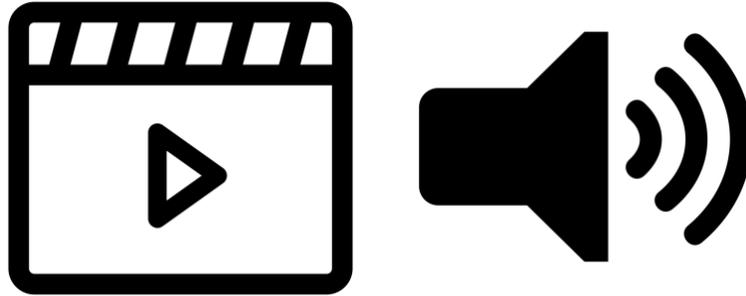
3. *Ibid*, 197.

4. *Ibid*.

Bibliography for “Hui Waiānuhea”

- Bone, Robert W. “A Long and Happy Life.” *The Honolulu Advertiser*, August 8, 1977.
- Cordy, Ross. *Exalted Sits the Chief: The Ancient History of Hawai‘i Island*. Mutual Publishing, 2000.
- “Hookahi Ka Laina o Ka Like.” *Ka Nupepa Kuokoa*, September 21, 1878.
- Kahikuokamōku, W. H. “Ka Hei a G. P. Panaewa.” *Ka Nupepa Kuokoa*, April 16, 1909.
- Kalāinaina, Samuel Li‘a. “Sam Li‘a’s Handwritten Lyrics and Note of Hui Wai Anuheā,” n.d. Hawaiian Legacy Foundation archive.
- Kamae, Eddie. *Yesterday & Today. Volume 2*. Honolulu: Hawai‘i Sons, 2009.
- “Na Hiohiona o Akaka Fall.” *Ka Nupepa Kuokoa*, August 31, 1878.
- “Nu Hou.” *Ka Nupepa Kuokoa*, April 8, 1898.
- Pauahi, P. A. “He Kanikau No Col. Kaisara Kaluāi.” *Ke Au Okoa*, December 3, 1866.
- Pukui, Mary Kawena. “Mary Kawena Pukui’s Handwritten Translation of Hui Wai Anuheā,” n.d. Hawaiian Legacy Foundation archives.
- Pukui, Mary Kawena, and Samuel H. Elbert. *Hawaiian Dictionary*. Honolulu: University of Hawaii Press, 1986.

Video and Audio Resources for “Hui Waiānuhea”



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



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 "Hui Waiānuhea"

Sam Li'a's handwritten lyrics and note for "Hui Waiānuhea" (front).

Song of Hiilawe By Waiānuhea Glee Club
- Waipio -
Oia i Waipio ka Piko Lehua
Ka Hui Waiānuhea ao Hiilawe
E laue ae hōi i hōyohayo
I puka ka Inoa o ka Qing
Qina kaulana i ka matihini
I ka Paepae Kōpū ao Liloa
O Ami Lilua ke Oii Nei
No Puna me Hilo na Hootele
Ketele i ka holo o Lei Makani
Qina i ka Wai o Waiānuhea
Olo ake oke nani oia kula
I ka hulu o ka nua o Paokala
Okahi ka lona kōy māuao
E inu i ka Wai o Waiānuhea
Hainoia mai ana ka pūana
No ka Hui Waiānuhea ao Hiilawe

Resource material for "Hui Waiānuhea"

Sam Li'a's handwritten lyrics and note for "Hui Waiānuhea" (back).

This song was composed by the leader of a
musical Glee of Waipio in 1889 Walter Lijitahi
for the Glee Club of Waipio of that time
The meaning is the club of six musicians to
uphold the name of Waipio, and the Old King
Liloa that lived at the Coconut Grove of Pākāhāna
and the cool spring water pool of Waigāmoa

Resource material for "Hui Waianuhea"

Mary Kawena Pukui's handwritten translation for "Hui Waianuhea."

"Hui Wai Anuhea"

Song of Hiihawe

There in Waipi'o center of the Seheua,
The Waianuhea society of Hiihawe

Take and elevate it
So that its name ^{of the land} be remembered

Land known to visitors,
Is the sacred platform of Siloa

Umii-a.-Siloa was a great chief
Oa Puna and Hilo he leaned.

Swiftly goes Sei-makani
To drink the water of Waamoa

On to the beauty of that realm
To where Pookala's coco palms sway

Now a desire comes to me
To drink the water of Waamoa

Here is my song's conclusion
Of the Waianuhea Society of Hiihawe

Resource material for “Hui Waianuhea”

Newspaper clipping “A long and happy life” *The Honolulu Advertiser*, August 8, 1977.

People Report

Honolulu Advertiser
Monday, August 8, 1977



Maertens, at extreme left, was the flutist in this Hawaiian music group in 1906. (He identified the violin player at the right as Sam Lia. He said he thought Lia is still alive, about 95 years old, and lives in Waipio Valley.)

A long and happy life

Resource materials for “Hui Waianuhea”

List of nūpepa articles pertaining to “Hui Waianuhea,” “Waianuhea Glee Club,” and “Lei Makani.” All findable in the Papakilo Database “Search Newspapers” search.

Hui Waianuhea

“Hookahi ka Laina o ka Like,” *Ka Nupepa Kuokoa*, September 21, 1897.

“Na Hiohiona o Akaka Fall,” *Ka Nuoepa Kuokoa*, August 31, 1878.

Waianuhea Glee Club

“Nu Hou,” *Ka Nupepa Kuokoa*, April 8, 1898.

Lei Makani

“He Kanikau no Col. Kaisara Kaluai,” *Ke Au Okoa*, December 3, 1866.

“He Kanikau no Mar. Kalili,” *Ka Nupepa Kuokoa*, May 9, 1863.

“He Moolelo Kaili Puuwai No Hainakolo, Ka Ui o Waipio me ka Wai o Hiilawe,” *Ke Au Hou*,
February 21, 1912.

“Ka Hei a G. P. Panaewa,” *Ka Nupepa Kuokoa*, April 16, 1909.

“Kukulu ana I Kia Hoomano Ola.” *Ka Nupepa Kuokoa*, December 27, 1901.

Educational questions for “Hui Waianuhea”

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. What place is this song written about?
2. What place names are in this song?
3. How old is this song?
4. What is the name of the group that sang this song?
5. Why do you think the group wanted to “uphold the name of Waipi‘o and that of its history?”
6. How do the lyrics praise Waipi‘o Valley?
7. What lyrics are familiar from other songs about Waipi‘o?
8. What is a heiau? Are there different kinds of heiau?
9. Can you find where a heiau is located and what it is used for?
10. Who was chief Līloa and his son Umialīloa?
11. This song was a reminder for Eddie of the legacy and kuleana that Sam passed on to him to sing and share the old songs of Hawai‘i. What does kuleana mean? What legacies and kuleana do you uphold?

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:

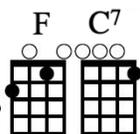
These questions are for grades 4-12 and post-secondary; use the ones that are most appropriate for the age of your learners. For each song, a central question is: “What did this song teach Eddie Kamae about Hawaiian music, about life and about how it was part of his journey as a Hawaiian Son?”

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.

Hui Waiānuhea

Song of Hi'ilaue

Lyrics and music by Walter Kuikahi
of the Waiānuhea Glee Club
Arrangement by Eddie Kamae



1 Moderate ♩ = 112

F C7 F C7 C7 F C7 FC7

Ai-a i Wa-i-pi-ō ka pi-ko le - hu - a Ka Hu-i Wai - a-nu-he-a a-ō Hi-i - la - we

2 F F F C7 C7 F C7 F C7

E la-we a-ē ho - i i ha-no - ha-no I pu-ka ka i-no-a o ka ā - i - na

3 F F F C7 3 C7 F C7 F C7 *

‘Āi-na kau-la na i ka ma-li - hi-ni I ka pa-e-pa - e ka-pu a-ō Lī - lo - a

4 F F F C7 C7 3 F C7 F C7

‘O ‘U-mia - lī-lo - a ke a-li-‘i nu - i No Pu-na me Hi-lo nā ho-ō - ke-le

5 F F 3 F C7 C7 F C7 F C7

Kā-ke-le i ka ho - lo o le-i ma - ka-ni A i-nu i ka wai o Wai-a - mo - a

6 F F F C7 C7 F C7 F C7 *

‘A-lo a-ku o ka na-ni o i-a ku-la I ka ho-lu o ka ni-u o Pa-ka-‘a - la-na

7 F F 3 F C7 C7 F C7 F C7

‘A-ka-hi a la-na ko-‘u ma - na-ō A i-nu i ka wai o Wai-a - mo - a

8 ** F F F C7 C7 F C7 FC7

Ha-‘i-na ‘i-a mai a-na ka pu - a-na No ka Hu-i Wa-i-a-nu-he-a a-ō Hi-i - la - we

* Guitar solos following the 3rd and 6th verse, each for 6 measures.

** 8th verse is repeated. Smaller notes indicate the alterations sung 2nd time.

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.

Acknowledgements

Hui Hana warmly acknowledges the following because without their aloha and support this project would not have been possible:

Sponsors

Alaka'ina Foundation Kosasa Foundation
Atherton Family Foundation Flora Ling & Paul Sturm
H. Dwight Damon Wayne M. Pitluck
Kawakami Family Fund Judith D. Pyle
Barbara Barnard Smith

Mahalo

Hawaiian Legacy Foundation Board of Directors:

Ted Sakai, President
Teresa Haunani Makuakāne-Drechsel, Vice-President
Carol M. Fox, Secretary
John Stephenson, Treasurer
Maenette K.P. Ah Nee-Benham, Director
Lloyd Kawakami, Director
Leah Bernstein, Director
Dennis Mahaffay, Director
Myrna Kamae, Executive Director

Hawaiian Legacy Foundation Consultants:

Kapena Shim, Project Director, Archivist
Madeleine Shaw, Administrative Assistant
Robert Omura, Video Editor
Takuma Itoh, Music Scores

University of Hawai'i-West O'ahu:

Maenette K.P. Ah Nee-Benham, Chancellor
Lilinoe Andrews, Curriculum Specialist
Kawena Komeiji, Hawai'i-Pacific Librarian
Aaron J. Salā, Ethnomusicologist

'Ulu'ulu: Henry Ku'ualoha Guigni Moving Archive of Hawai'i:

Heather Giugni, Collections Specialist, Producer
Tisha Aragaki, Assistant Archivist for Research and Outreach
Haunani Haia, Project Assistant
Hōkū Ka'aha'āina, Assistant Archivist for Processing
Koa Luke, Cataloger, Assistant Archivist
Robert Omura, Digital Media Specialist
Janel Quirante, Head Archivist

Friends of Eddie & Myrna:

Sam 'Olu Gon III, Jay Henderson, Trish Jenkins, Ocean Kaowili,
Larry L. Kimura, Fred Kalani Meinecke, Puakea Nogelmeier,
Boone Morrison (Eddie photos), Jane Yamashiro

Acknowledgements for Music Scores

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
Tūtū

Thomas Osborne

Kalaupapa
Maunakea
No Ke Ano Ahiahi

Donald Womack

Aloha Chant
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