

KE KANI A KE AU MAULI HAWAI‘I HOU: THE SOUND OF THE HAWAIIAN RENAISSANCE

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It was a kani of Hawaiian music with a new twist in the late 1960s that heralded the concern for a vanishing Hawaiian identity in Hawai‘i nei. A handful of young Hawaiian men produced their music to proclaim a message for nurturing the cultural heritage of the indigenous Hawaiian people. This article describes the acknowledgment of the Hawaiian language as a critical element of that new Hawaiian sound, my role as the Hawaiian-language mentor and composer of Hawaiian lyrics and narration at the birth of the music group Sunday Mānoa, and the subsequent evolvement of the Peter Moon Band. This was the kani at the start of the Hawaiian Renaissance.

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Like many other social movements, the Hawaiian Renaissance that started in 1969 (Trask, 1987) has a “kani,” a characteristic sound in the Hawaiian music of that movement. My involvement with that kani began with Sunday Mānoa, a Hawaiian music group that came together in 1967. Sunday Mānoa was grounded on the unique Hawaiian form of slack-key guitar playing, ‘ukulele accompaniment supported by the underlying rhythm of the upright double bass, and song lyrics predominantly in the Hawaiian language. Rather than simply a renewal of interest in Hawaiian culture, I see the Hawaiian Renaissance as the sounding of an alarm for the survival of the Hawaiian identity and the well-being of the Hawaiian people.

I became involved with this kani essentially out of concern for the death of the Hawaiian language, especially working with Peter Moon, founder of the Peter Moon Band and primary mover of Sunday Mānoa. Peter was also concerned about the vanishing of the Hawaiian language. Though Peter and the other musicians I worked with were primarily interested in developing a career in entertainment, a key to that development was the desire to keep Hawaiian music alive. None of us were aware that a Hawaiian Renaissance was about to occur. I would say this was the case for the entire Hawaiian music industry up to 1969 and even for several years following. Of course, what occurred in Hawaiian music was only one of the elements of the Hawaiian Renaissance. Music, however, has a way of emotionally touching people from all walks of life.

During my 1967–68 college year at the University of Hawai‘i at Mānoa (UH–Mānoa), I was introduced to Frank Palani Vaughn, who had been offered a recording contract with Hula Records. He was determined to record traditional Hawaiian songs and was seeking songs that were as yet unrecorded. He needed to produce a rough demonstration tape for the company. I offered him a few unrecorded

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traditional Hawaiian songs and helped with the phrasing and pronunciation of the ‘ōlelo during practice sessions and studio time. I also provided the Hawaiian lyrics in the standard spelling of the day and English translations for the Hawaiian lyrics for the album jacket. This was my introduction to the musicians Palani had gathered together through Peter Moon. Besides Peter, they included James “Bla” Pahinui (who sat in for some of the music), Cyril Pahinui, and Albert “Baby” Kalima. We

usually met for rehearsals on Sundays at either Palani’s or Peter’s home in Mānoa valley. I recall thumbing through one of Johnny Noble’s Hawaiian songbooks with

Peter when the title “Sunny Mānoa” by Eliza Holt caught his eye. He thought, “Now here’s a song for Mānoa, and we’re meeting for rehearsals in Mānoa on Sundays, so adapting Sunny Mānoa to Sunday Mānoa would be a perfect name for the group.”

Palani’s debut album was released to the public in 1968 as *Meet Palani Vaughn and the Sunday Mānoa*. The *Honolulu Advertiser’s* entertainment writer Wayne Harada wrote, “Most youthful groups specialize in rock; with Frank Palani Vaughn and the Sunday Mānoa, traditional Hawaiian’s the thing and they give it a fling.” Harada captured several significant points about Hawaiian music in his comments (Harada, 1968).

First of all, the younger generation in the latter 1960s, especially Hawaiian males, were not interested in Hawaiian music because it was mostly geared for Hawai‘i’s visitor industry. The connection with tourism began at the end of the 19th century, when visitors were first being attracted to Hawai‘i through Hawaiian music and dance (Imada, 2011). Of course this continues today, but Sunday Mānoa’s entry into Hawaiian music was not about tourism. It was mostly about creating a place in the Hawai‘i entertainment business outside the tourist circuit and about nurturing a waning Hawaiian relationship with Hawai‘i’s unique music. As Harada said in his 1968 *Honolulu Advertiser* article, “This is a youthful group which prefers, happily, to probe and preserve what seems to be a dying tradition: making the spirit of old Hawai‘i live today” (Harada, 1968).

Secondly, the “fling” to which Harada referred is the kani that Renaissance musicians were creating. All the musicians at that recording were phenomenal, but Peter Moon, half Chinese and half Korean, whose family roots run deep in the local culture of Hawai‘i, was especially mindful of stirring a new sound for Hawaiian music. Peter first met the Pahinui brothers while surfing and then went to their Hawaiian homestead in Waimānalo to play music. The Pahinuis’ accomplished Hawaiian musician father, Gabby Pahinui, forged an instant bond between Peter’s musical talent and his own seasoned Hawaiian music. Thanks to this synergy, Peter began to generate a contemporary Hawaiian sound never heard before. This sudden development was maybe like the recipe for chicken long rice, a regular Hawaiian dish. The boiling of the chicken and the stock with salt is the Hawaiian foundation. Then there are the non-Hawaiian embellishments of ginger root for the stock, rice noodles, and some chopped green onions, and maybe some bamboo shoots and shitake mushrooms as a topping. Gabby was the Hawaiian

foundation and Peter was the embellishment, influenced by jazz, samba, and rock. Both Gabby and Peter recognized this complimentary blending of their talents, and the result was ‘ono!

The beginnings of the Sunday Mānoa kani signaled a new take on Hawaiian music. However, even though the music included Hawaiian-language lyrics, the language was only a nostalgic artifact of the past.

The larger question, however, was whether the Hawaiian lyric was understood.

I ko Harada nā ‘ana ‘ana i ke pāleo hou he mea ho‘omaopopo wale ‘ia nō ke ko‘iko‘i o ka ‘ōlelo Hawai‘i no kekahi mele i kapa ‘ia he mele Hawai‘i. ‘O ka nīnau nui na‘e, ‘o ka lohe ‘ia ho‘i o ka ‘ōlelo Hawai‘i me ka mōakāka o ka mana‘o. ‘Oiai ua ho‘okumu ‘ia he aukahi ho‘ōla ‘ōlelo Hawai‘i, ke mau nei ke kūlana o ka ‘ōlelo Hawai‘i no ka hapa nui loa o ko Hawai‘i, he mea koehana o ke au i hala—a he koehana nō a hiki loa i kēia la—no ka ho‘ohawai‘i ‘ana i kekahi mele i kapa ‘ia he mele Hawai‘i. When Harada reviewed the new album, it was understood that Hawaiian-language lyrics would be an important aspect of anything labeled Hawaiian music. The larger question, however, was whether the Hawaiian lyric was understood. Although the movement to restore the Hawaiian language had already begun, for the vast majority of Hawai‘i’s population the Hawaiian language was an artifact of the past whose function was merely to authenticate the music as Hawaiian.

The Sons of Hawai‘i, with Gabby Pahinui himself, Feet Rogers, Eddie Kamae, and Joe Marshall, had preceded Sunday Mānoa with several new recordings that brought new life to traditional Hawaiian songs (Suzuki, 2005). The Sunday Mānoa musicians, however, were from a younger generation who now had a chance to show their stuff. Sunday Mānoa’s first album in 1968 did well, and Hula Records produced a second Sunday Mānoa album in 1969. Palani was busy with his military obligations in the Hawai‘i National Guard, which was activated during the Vietnam conflict, so Peter Moon, Bla Pahinui, and Baby Kalima were the main singers and musicians for Sunday Mānoa’s second recording, *Hawaiian Time*.

While the first recording with Palani Vaughn promoted Palani’s baritone voice with complimentary melodic musical accompaniment, *Hawaiian Time* afforded Peter Moon scope to debut his musical innovations, incorporating the ‘ukulele and the slack-key guitar in an upbeat, flowing, rhythmic “chicken long rice” style

of music, part rock, part Brazilian samba, and part jazz. Bla Pahinui's rich voice provided most of the Hawaiian lyrics, and Peter also took the lead on a couple of the songs.

When Peter asked me if I had ever composed a song in Hawaiian, I said that I really did not play any musical instrument so I had not composed a Hawaiian song. This was not entirely true because by 1969 I had scribbled out several mele to express my thoughts and emotions in Hawaiian. I didn't share them with anyone because the thoughts in those poems were those of a very young novice Hawaiian mele writer. I was just beginning to explore using Hawaiian at that higher level of expression. I think Peter himself never thought of creating original lyrics, and he had just begun to compose original tunes. While driving over to Waimānalo from town for a rehearsal, Peter asked me to listen to an upbeat tune he had composed to see if I could come up with some Hawaiian words for it. The tune immediately took me to Kapalaoa, a beach homestead in North Kona that I had gotten to know through my Hawaiian grandmother. The tune consisted of only one verse and a bridge. My first attempt to put Hawaiian words to a musical piece was just that brief. The song refers to Pele turning a traditional ivory-tooth (palaoa) necklace that fell from the neck of a chiefess into stone as she fled from Pele's pursuit, giving the place its name.

Back in 1968–69, a new song in Hawaiian would hardly be noticed, and in fact no one noticed my new song. Because few people could understand the words, anything sung in Hawaiian was assumed to be "traditional." I think Peter just assumed that performing Hawaiian music included Hawaiian lyrics, but as I continued in my capacity as his language guru, as he sometimes referred to me, he gradually became aware of the predicament of the Hawaiian language. Meanwhile, being involved with Hawaiian music afforded me another place to use the Hawaiian language.

When I grew up in the 1940s and into the 1960s, we were reminded to speak good English and to be American and not to worry about any other language in Hawai'i, least of all its native language. This story is familiar for most of us growing up in Hawai'i. At that time only a handful of scholars and linguists could have possibly determined that the language was dying and who would be affected by that. The notion of Hawaiian-language death was the least of the state's worries. Today we obviously still have a long way to go to revive Hawaiian as a living language.

But through songwriting, one can take an aspect of real life and bring it closer to fulfilling that dream. Although the nationhood of the Hawaiian people living through their own language has not yet been actualized, the journey must begin with that vision to be achieved.

Kapalaoa

Aia i ka poli o Nāpu‘u,
*There in the heart of Nāpu‘u [an older name for the
Pu‘uanahulu area],*

Kekahawai‘oleia.
Is Kekahawai‘oleia [a stretch of arid land without water].

Ka pana nō ka la‘a o Pele,
This storied place is set apart for Pele,

Ka wahine kapukapu o Maunaloa.
The sacred woman of Maunaloa.

E ō e nā ali‘i,
Heed now, O royal ones,

Nā ali‘i i ho‘okō ‘ole
You nobility who did not fulfill

I ke noi, ke noi kō ‘ole ai,
The request, not complied to by you,

I laila i kai o Kapalaoa.
There, seaward of Kapalaoa.

I laila i kai o Kapalaoa.
Seaward of this place, Kapalaoa.

Although this song honors a place, the words are not a typical reference to its physical and intangible beauties. Rather, the song honors the Hawaiian story of the naming of the place. This kind of Hawaiian place song conveys a deeper level of cultural information and strengthens the listener’s relationship to the place.

Peter came up with another tune to set Hawaiian words to. The tune's concise, sensitive melody reminded me of being in a Hawaiian rain forest, so I scribbled, "Uwē ka Wao (The Forest Weeps)."

Kau aku ka mana'o i ka wao.
My thoughts move to the rain forest.

'O ka honi wale i ke anuheā,
Inhaling purely its forest fragrance,

'O ke koni wale mai a ke kēhau,
Touched so by damp dew,

'O ka ua hea pulupē kahi liko o ka wao?
What rain drenches the leaf buds of the forest?

Because the melody is short and sweet, it allows more instrumental interludes for the 'ukulele, which was the intent. Again this was a different approach to a Hawaiian kani back in 1969. I realized that I was among a tiny number of second-language learners of Hawaiian who had an opportunity to compose Hawaiian lyrics for publication. By this time I could converse with my Hawaiian-speaking grandmother in Hawaiian, and she opened my mind to the poetry of Hawaiian songs. We would listen to her old Hawaiian 78-rpm records, I'd ask her about the meaning of the poetry, and she revealed many invaluable gems of Hawaiian expression.

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Soon after my undergraduate work at UH-Mānoa in May of 1969, I was drafted into the US Army. The Vietnam conflict was still going on. I never asked Peter how he avoided the draft, but at that time he got together with Robert and Roland Cazimero to further the kani of Sunday Mānoa. Their album *Guava Jam* became an instant hit in 1971, especially influencing a younger generation with a new sound for Hawaiian music (Hopkins, 1978). Sunday Mānoa's fresh renditions of traditional Hawaiian lyric songs sung in the modern harmonization of

the Cazimeros, combined with Peter’s ‘ukulele and guitar stylings, pushed the Hawaiian Renaissance to the crest of a wave. The first song on side one of the album was the traditional hula, “Kāwika,” in honor of King Kalākaua. Its lengthy introduction using traditional Hawaiian percussion instruments to create a stirring new sound, transitioning to the lyrics with Peter’s exciting ‘ukulele and guitar strumming embellishments, moved Sunday Mānoa into its landmark role for the Hawaiian Renaissance, following the momentum of Moon’s two earlier Sunday Mānoa albums (Brook, 2012).

Hardly anyone noticed the increase in Hawaiian language enrollment numbers at UH–Mānoa from the early 1960s into the 1970s. UH–Mānoa has the longest consecutive record of Hawaiian-language instruction in Hawai‘i, beginning in the fall of 1921. To my knowledge, private and public school Hawaiian-language classes outside of UH–Mānoa were still very rare in the 1960s. I enrolled in a Hawaiian History 677 class in the spring of 1978 and wrote a paper, “A Review of Hawaiian Language Courses, 1921–1972, University of Hawai‘i, Mānoa” (Kimura, 1978). There were some slight discrepancies in the Hawaiian-language course enrollment numbers available to me through the UH–Mānoa records office for the years 1963–74, but the totals for each fall semester are essentially accurate.

Total fall Hawaiian language UH–Mānoa enrollment

1962	56
1963	74
1964	90
1965	92
1966	126
1967	137
1968	121
1969	124
1970	143
1971	184
1972	260
1973	287
1974	317

In a 10-year span, from the fall of 1964 (90 enrollment) to the fall of 1974 (317 enrollment), there was a 353 percent increase in Hawaiian-language enrollment (Kimura, 1978). These language enrollment figures for UH–Mānoa are from a time when a second language was not a general education requirement for the College of Arts and Sciences, so that was not a factor affecting the increase in enrollment.

The development of a new kani for Hawaiian music coincides with the increase of enrollment in ‘ōlelo classes at UH–Mānoa and the emergence of the Hawaiian Renaissance. The first recordings of the Sons of Hawai‘i coincided with a slow increase in enrollment in ‘ōlelo classes at UH–Mānoa in the early 1960s. The development of the Sunday Mānoa kani (see the album dates below) was concurrent with a continued rate of growth for ‘ōlelo enrollment, especially leading to the 1974 enrollment “eruption.”

1968	<i>Meet Palani Vaughn and the Sunday Mānoa</i>
1969	<i>Hawaiian Time</i>
1971	<i>Guava Jam</i>
1972	<i>Cracked Seed</i>
1973	<i>Sunday Mānoa 3</i>

The Hawaiian Renaissance was composed of many strands—a new interest in the Hawaiian language, a new Hawaiian music kani, a new pride in being Hawaiian, and a new political consciousness—which reinforced each other. When people speak of the Hawaiian Renaissance today, though, often they think about the rise of Hawaiian pride associated with the voyages of *Hōkūle‘a* and the rise of Hawaiian political consciousness that began with opposition to the eviction of farmers from Bishop Estate lands in the Maunaloa and Kalama valleys to make way for urban sprawl in 1969, or opposition to the bombing of Kaho‘olawe in 1976. But the earliest movement of the Hawaiian Renaissance can be seen in the unprecedented increase in Hawaiian language study at UH–Mānoa that began in the early 1960s and in the development of the new kani of Hawaiian music, beginning with the Sons of Hawai‘i

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and carried forward by a younger generation of musicians. Those initial stirrings began to create a feeling of solidarity and pride among Native Hawaiians, the foundation for what happened later.

“He Hawai‘i Au (I Am Hawaiian)” was composed in English by Ron Rocha, a high school classmate of mine. Alice Nāmakelua translated the song into Hawai‘i’s native language for the 1971 *Guava Jam* album. That is the only song on the album about the reclamation of Hawaiian identity and pride in being Hawaiian. Many young people today may find it hard to believe that back then, many Hawaiians, especially the younger generation, were not proud to be Hawaiian. “He Hawai‘i Au” cannot be stated more clearly. Rocha’s personal search to find himself returns to what was always in his heart—being Hawaiian. As the meaning of the song has become more apparent over time, this song’s message of pride and dignity has been sung and danced to more and more.

In 1970 Ron Rocha and Peter Moon started the Kanikapila Hawaiian music concert at Andrews Amphitheatre at UH–Mānoa, a premier annual event for the next 25 years (Berger, 2002). When I returned from the army to a Hawaiian-language teaching position at UH–Mānoa in 1971, I attended the Kanikapila concerts and went to see Sunday Mānoa at Chuck’s Cellar and Primo Gardens in Waikiki.

I met Myrna Kamae, the wife of Eddie Kamae, through one of my Hawaiian language classes during my first year teaching at UH–Mānoa (1971–72). Myrna introduced me to her husband Eddie, who asked me to put Hawaiian words to a tune he had created. We composed the song “E Ku‘u Morning Dew” in 1972. Later I helped Eddie find and research old Hawaiian songs. I interviewed several Hawaiian elders in Hawaiian about songs they knew from their youth and had them sing the songs for documentation. By this time George Kanahale had already begun to gather various people interested in the preservation of Hawaiian music for his Hawaiian Music Foundation, which had its beginnings in 1971 (Kanahale, 1979). I remember going to meetings at Kanahale’s home in Wai‘alae. So, while Peter Moon was busy doing his thing with the Cazimero brothers, I remained involved with the Hawaiian kani with Eddie Kamae and Kanahale’s group.

Sunday Mānoa did their last show together on New Year’s Eve 1975, and then the group disbanded. The Cazimeros continued as the Brothers Cazimero in the Hawaiian music industry, while Peter played with various newly formed Hawaiian music groups (Medeiros, 2006). In 1978 Peter made contact with me again while he was working with the new Sandwich Isle Band, consisting of Cyril Pahinui, Brian

Hussey, Steven Hall, and Eddie Pālama. Peter asked me to provide Hawaiian lyrics for Brian and Cyril's new song, "Sweet Memories," and to be a Hawaiian language and cultural consultant with his ongoing Kanikapila concert at UH–Mānoa, a Saturday/Sunday night affair at Andrews Amphitheatre that was usually held over the long Discoverers' Day weekend in October. It was at the same time as the Moloka'i Hoe canoe race, making it convenient for paddlers and their friends to attend the concert after the race.

For the Kanikapila concert in 1978, Peter invited a Cook Islands performing arts group as the concert's special guest performers. The leader of that group, Turepu Turepu, asked to include a Hawaiian song that he could present as a gift to the Hawai'i audience. Peter consulted with me, and we agreed to provide the song "Kaulana Nā Pua," composed by Ellen Prendergast at the overthrow of the Hawaiian Kingdom. Turepu was apprised of the meaning and story of the song, and when he presented this song at the rehearsal for the concert, Peter was immediately taken by the invigorating performance by the men of the Cook Islands group. He questioned why we did not perform the song in that vein in Hawai'i. I told him that, in fact, a strong rendition is the appropriate interpretation. According to Dr. Nathaniel Emerson's 1895 interview with a Royal Hawaiian Band member who was imprisoned for protesting Queen Lili'uokalani's overthrow, during the song performance on February 1, 1894, by members of the band, "The hula ku'i business (stamping, heel-twisting, thigh-slapping, dipping of knees, doubling of fists) almost drowned out the words" (Stillman, 1999).

Today many still feel the hurt and pain of Hawai'i's overthrow, and the song is sung in a solemn, sorrowful way. So when Peter produced his album *Tropical Storm* in 1979, he asked me to say something in Hawaiian as an introduction to his vigorous musical rendering of "Kaulana Nā Pua." This provided another way to feature the Hawaiian language on the album, and I had the exact words ready. I had scribbled a mele, "Ke Au Hawai'i (A Hawaiian Emergence)," 10 years earlier in 1969 that fit well with Prendergast's words of 1893: "kūpa'a ma hope o ka 'āina [to stand firm for our land]." Now was the time to give a kani to my writing of "Ke Au Hawai'i (A Hawaiian Emergence)." I anticipated some criticism of this performance of the song, especially from the older Hawaiian generation. However, Ellen Prendergast wrote it as a song of rebellion on behalf of the Royal Hawaiian Band, who refused to follow the new haole government (Elbert & Mahoe, 1970, p. 63), which leaves no doubt in my mind about the forceful anger of the song.

Ke Au Hawai'i

Auē nā ali'i ē o ke au i hala,
O my chiefs of times past, if you could be here with us,

E nānā mai iā mākou
To see and observe us

Nā pulapula o nei au e holo nei.
Descendants of this current time.

We all know of the concern of our Ali'i for the social ills so apparent during their reigns in health, education, and care for the elderly and family, leading to the creation of the Ali'i trusts of King Lunalilo, Princess Pauahi Bishop, Kamehameha IV and his wife Queen Emma, Queen Kapi'olani, and Queen Lili'uokalani. King Kalākaua is especially recognized for reviving cultural practices in dance, music, medicine, and other areas of traditional cultural knowledge during his reign. However, the only known evidence of an Ali'i's concern for the Hawaiian language refers to Queen Lili'uokalani, with respect to the process undertaken to formalize Queen Lili'uokalani's wishes for her estate (King, Heen, & Roth, 2009). The queen's lawyer, Judge Abraham Humphreys, documented the making of her will, beginning with the queen's wishes for her home, Washington Place, on November 25, 1906.

She stated that she wished to make provision to do something for her people; that she had thought of leaving Washington Place, her home, to be used as a place where Hawaiian music and the Hawaiian language could be taught. She asked me what I thought of the two or either of them. I then stated to her that the Hawaiian language was not a language of art or science or commerce. And I said to her, in fifty years from now, before your body will have fairly molded into the dust, one who speaks the language with a fair degree of excellence will be looked upon as a curiosity.... [A]s to Hawaiian music; it is, of course, most appealing; it does ravish the ear; it is beautiful, but it is not scientific. A knowledge of it is easily acquired, and it seems to me that it would not be wise to establish a foundation for its perpetuation.

Judge Abraham Humphreys then recommended that the queen allow William Owen Smith, who worked closely in establishing other Hawaiian trust charities, to work with Humphreys on a trust with a charitable mission. The queen's consent to this collaboration is completely bewildering, since W. O. Smith had earlier participated in the overthrow of the Kingdom of Hawai'i, subsequently serving as the attorney general of the Provisional Government of Hawai'i and the Republic of Hawai'i. Nevertheless, she followed the advice of Humphreys and Smith, resulting in the Queen Lili'uokalani Trust that established the Queen Lili'uokalani Children's Center (QLCC, 2014) "to provide for orphan and destitute children in the Hawaiian Islands, with preference for Hawaiian children" (Queen Lili'uokalani). We find the same concern for orphaned and poor children expressed in Princess Pauahi Bishop's will, the Bishop Estate Trust having been established "to the support and education of orphans, and others in indigent circumstances, giving the preference to Hawaiians of pure or part aboriginal blood" (Ke Ali'i Bernice Pauahi Pāki Bishop).

Fortunately, the words I had composed for "Ke Au Hawai'i" fit comfortably within the song's rhythmic introduction. People ask me about the chant I did preceding the song, and I say I didn't intend to chant anything. I only recited the words to fit the tempo of the music. The concluding lines of my mele "Ke Au Hawai'i (A Hawaiian Emergence)" from 1969 follow:

E ala mai kākou e nā kini, nā mamo o ka 'āina aloha.
Rise up, O multitudes, offspring of this beloved country.

Aloha wale ia 'āina ko kākou kahua.
So much aloha for this country our foundation.

Auē ka 'ili'ili ē i ka ho'opuehu 'ia nei.
Alas for the pebbles [of our home foundation] being scattered about.

E paepae hou 'ia ka pōhaku
Let rocks be set up again

I pa'a maila he kahua hale hou
So a new house foundation be fixed

No kākou e nā pua e ho'olulu ai.
For us, O descendants, to find security in.

E ala e ka 'Ī, ka Mahi, ka Palena!
Rise up, O clans of 'Ī, Mahi, and Palena!

I mua a loa'a ka lei o ka lanakila!
Move forward and obtain the banner of victory!

Peter Moon also asked me to do spoken Hawaiian-language introductions to some of his later recordings. This was done selectively, mindful of the purpose and feeling of the songs, as another way to highlight the Hawaiian language as part of the kani of Hawaiian music.

In my continuing involvement with Kanikapila concerts, Peter set aside time for me to discuss the Hawaiian language. Since I had already started my Hawaiian-language radio program, *Ka Leo Hawai'i*, on KCCN radio, I included the *Ka Leo Hawai'i* university student musicians one year, along with hula performances done to original Hawaiian lyric compositions. Another year I interviewed a Hawaiian-speaking kupuna using Hawaiian only. This kupuna was so expressive through her voice that it appeared most of the audience made a serious effort to understand her. I invited the children and teachers of the Pūnana Leo of Honolulu to participate at Kanikapila. The language segment of the program was consistent with Peter's vision of the Kanikapila concert as part of the evolution of Hawaiian culture and language.

Peter Moon asked me to compose Hawaiian words for two melodies on the 1979 album *Tropical Storm*. By this time, the movement to stop the bombing of Kaho'olawe and to pursue a Hawaiian-based future for the island had reached the judiciary system, a development that ultimately brought the island under the state-sponsored Kaho'olawe Island Reserve Commission (McGregor, 2007, pp. 265, 281). Peter's plaintive melody for one of his songs drew my thoughts to Kaho'olawe, a desolate place awaiting healing for a renewed life.

Wao Akua

He wao akua, he panao e waiho nei.
A wilderness, where no man lives, a desert there.

He wī makani ke hoa ke 'ū nei,
A howling wind its companion, sighing,

'Auhea lehua nā moni wai o uka?
Where are you, lehua, water-drinking blossoms of the uplands?

Kū mai a 'alo i nēia kuānea.
Come forward and triumph over this lonely desolation.

He alo a he alo 'o Panao me Wailani.
Encountering each other, face to face are Panao and Wailani.

Kulukulu iho ho'opulu mino'aka.
Now moisture drips, dampening a smile.

Leo 'oli'oli, ua ao nā hoa kānaka.
A cry of joy as humankind is enlightened.

He maui hiwa ia a mau loa.
A sacred spirit of life to endure forever.

Peter's second tune was a bit quirky. A friend's story about seeing a UFO came to mind, and I composed the words for the song, "UFO." Peter urged me to say something in Hawaiian between the verses. The words developed into an informal discourse between myself and Bobby Hall, one of Peter's musicians and a former Hawaiian-language student of mine at UH-Mānoa. Of course, like the spoken words to the song "Kaulana Nā Pua," the exchange had to fit the musical accompaniment.

UFO

[dialogue]

Mana‘o paha kākou ‘o kākou wale nō i kēia ao ākea.
*Perhaps we may think that we’re the only human inhabitants
in this whole wide universe.*

Ua ana ‘ia ka papakū o ke kai hohonu.
We’ve surveyed and charted the bottom of the ocean.

A he mea ‘ole ho‘i ka loa i ka māhina.
And the distance out to the moon is nothing.

Pehea na‘e ke ao o ka lewa, kahi o ka UFO?
But how about the outer space, the place of the UFO?

[song]

I ke kau ka‘a a hele holoholo ē,
While riding in the car, traveling along,

‘Ike māua i ke kupanaha ē.
Both of us saw this extraordinary sight.

He aha lā ia mea e lele ‘oa‘oaka nei?
What could this thing be, flashing brightly, flying above us?

A kuhi aku kuhi mai he UFO!
And we turned to each other and guessed, It’s a UFO!

[dialogue]

Inā paha ua mana‘o mai ‘oe he pūlapu wale kēia,
If you think that maybe I’m just bluffing,

E nīnau i ka po‘e i ‘ike a me nā kilo hōkū.
Ask the people who saw, and the astrologers.

Pehea, ua pololei kēia mea 'o ka UFO?
How about it, is this phenomenon called UFO for real?

A he pane mai nō, pēlā ho'i, he UFO!
And you'll get your answer, there really are UFOs!

[song]
 Ka'alewa mai hilala kapakahi ē,
There it goes revolving, tilting sideways,

Me he moku pālaha lā kikaha i ka lani,
Like a flat island, gliding in the sky,

Kau pono lā i luna a kauaheahe mai.
Coming right overhead and hovering.

Piliwi 'ole a piliwi mai he UFO!
Believe it or not, it is a UFO!

I never gave Peter words to set to music. It was always the other way around: he had the music first. I learned certain conditions early on about setting words to someone's else's tune. The music is imbued with a mood or a spirit, and the words created for it should both complement that feeling and fit within the parameters of the notes. Peter gave me a melody for his 1989 album *Full Moon* to incorporate my thoughts on the work I was doing, connecting our Hawaiian language to our Hawaiian well-being. A handful of people and I had already begun efforts in 1983 to return Hawaiian to the ears and mouths of our babies through the 'Aha Pūnana Leo schools. The melody Peter composed gave me the opportunity to express the importance of language, culture, and our people's place. At a conference on native language survival in the United States, a Native American reminded me that lands were designated for American Indians as tribes or nations, and he asked if such was the situation with the Hawaiian people. The essence of our conversation is put into the introduction to the song "Kulaiwi (My Native Homeland)."

Kulaiwi

[introduction]

I ia nīnau ‘ia ‘ana o‘u,
When I was questioned,

“He Hawai‘i nō ‘oe, aia na‘e i hea lā kou māhele ‘āina?
*“[You say] you are a Hawaiian, but where is your share of
the land?”*

Aia ke hao ‘ia nei e ke au malihini.”
It is being scooped up by those of a new time.”

“Kāhāhā!” Ei‘a ka‘u pane i ‘i aku ai.
“Well, so you think!” Then, here’s what I said.

“Mai kinohi mai a i kēia wā ‘ānō,
“From the creation of our lands until this very moment,

‘O Hawai‘i a puni ‘o ia ku‘u ‘āina.
All of Hawai‘i is my country.

I laila e moe mai nei nā iwi o ko‘u mau kūpuna.
It is there that the bones of my ancestors lie.

He iwi a lehu,
From bones to dust,

‘O Hawai‘i holo‘oko‘a ‘o ia ku‘u kulaiwi.”
All of Hawai‘i is my native land.”

[song]

Mai ka pi‘ina a ka lā i Ha‘eha‘e,
From where the sun rises at its gateway at Ha‘eha‘e,

A i ka mole ‘olu o Lehua,
To the pleasant taproot foundation of Lehua,

Eia au ko kama ē,
Here am I, your offspring,

He mamo aloha na Hāloa.
A descendant of Hāloa.

‘O Hawai‘i ku‘u kulaiwi,
Hawai‘i is my native land,

Mai nā kūpuna mai.
From my ancestors.

‘A‘ohe mea nāna e kū‘ai
No one can purchase

I ke ēwe o ku‘u mau iwi.
The homeland of my lineage.

E ola au i ku‘u lāhui.
I will live on in my cultural identity.

Ke kuleana o ka ‘ōiwi
The right and responsibility of a native son

‘O ka ‘i ma kāna ‘ōlelo,
Is to declare in his tongue,

He Hawai‘i au mau a mau.
I am a Hawaiian for now and forever.

When “Kulaiwi” was released on *Full Moon* in 1989, the Kaiapuni Hawaiian Immersion Program of the Department of Education was in its second year. After teaching for 17 years at the Mānoa campus, I joined my colleagues at the University of Hawai‘i at Hilo (UH–Hilo) to continue working in programs to maintain the life of the Hawaiian language. I continued to assist Peter with Hawaiian-language lyrics for several more of his melodies, but at Hilo it became evident that new chants in Hawaiian needed to be composed for various occasions, mainly for incorporating Hawaiian cultural principles in our approach to education. The kani to my Hawaiian mele then focused more on traditional chant forms. Dr. Kalena Silva composed most of the tunes for these chants. These compositions are chants to greet our new voyaging canoes, or chants of request and chants acknowledging the request to enter into places of learning. I find that writing new chants and songs in Hawaiian instantly links me to the foundations of our Hawaiian culture.

The use of our language, a treasure so delicate and subtle, yet so pivotal, binds us to who we are as Hawaiian people. I am appreciative of the chance to weave the Hawaiian language into the fabric of a kani, as the anthem touching so many

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people. As Hawaiians, we have the choice between a vital Hawaiian identity or an unconscious merging into homogeneity.

In 1995 I was asked by the Hawaiian Leadership Development Program (HLDP) at UH–Hilo to compose an opening chant for their conference. This chant, “Ua Ao Hawai‘i (Hawai‘i Has Dawned into a New Day),” was presented at the conference’s opening ceremony as a hula ‘āla‘apapa. The inspiration for the words was a conversation I had with Aleluia Kālaiwa‘a, a Hawaiian-speaking kupuna, during the wee morning hours while sitting outside his small beach home in Ke‘ei, Kona. It was the night of the bright full moon Hoku. We observed its descent towards the horizon. He looked up into the night sky and said, “‘Ike ‘oe i ka wena o ke ao? [Do you see the ray of dawn?]” As I looked up, all I could see was a clear night sky filled with stars. Then he continued, “‘O Hoku Ili kēlā māhina. E palemo ana i ka ‘alihilani i ka wā ho‘okahi e pi‘i mai ai ka lā ma kona ‘alihilani. [That moon is Hoku Ili. It will sink away at the horizon at the same time the sun rises at its horizon.]” Kālaiwa‘a’s words liken our traditional knowledge slipping away, generation after generation, to Hoku Ili. We are being reminded with the dawning of each new day that we can consciously decide to live through our own distinct language and culture in today’s time to maintain our Hawaiian identity and Hawaiian well-being.

Ua Ao Hawai‘i

Kau e ka wena o ke ao i ka lani.

*The announcement of dawn appears as a glowing streak across
the [night] sky.*

He wekeweke i ka pō pilipuka.

It is a narrow opening in the darkness heralding the day.

He ‘elele o ka poniponi hikina.

It is a messenger of the lavender glimmer from the east.

Kau ke kāhe'a wana'ao i ka 'āla'apapa,
Streaks of red color long cloud formations,

La'i ana i luna o ke kūkulu o ka lani lā.
Reposing serenely upon the pillars holding up the heavens.

'O ka'u ia e huli alo nei i ka ulu ē.
*I turn to gaze upon this, focusing on the growth and the rising
of the new day.*

'Ae, ua ao ē.
Yes, a new day has arrived.

Hō mai lā kō mālamalama
Bestow upon us your radiant light

I ka honua nei i ka maui ola.
Here on earth filled with the spirit of life.

Ua ao Hawai'i ke 'ōlino nei.
Hawai'i is in the brightness of day, it shines brilliant.

Mai ka pi'ina a ka welona a ka lā,
From its boundaries at the sun's rising to the sun's setting,

Kāhiko 'ia i ka 'ike manomano,
It wears as its finery a myriad of knowledge,

Ka 'ike kōli'u mai o kikilo mai.
Of deep insight from the depths of antiquity.

'O ka'u nō ia 'o ka pūlama
My sole duty is to embrace and to cherish

A pa'a ma ka ipu o ka 'ike ē.
So it may be firm in the repositories of enlightenment.

'Ae, ua ao ē.
Yes, a new day has arrived.

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