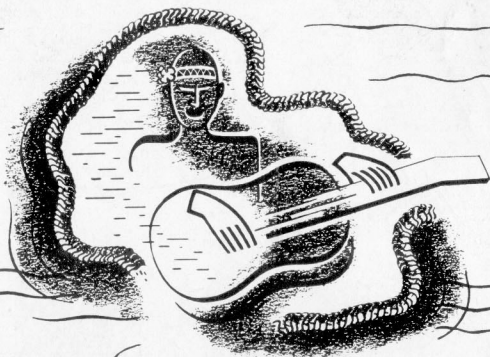


DECCA ALBUM NO. 192
Popular Series

AN
ALBUM
OF

HAWAIIAN *Chants*



Played by

AL KEALOHA PERRY

AND HIS SINGING SURFRIDERS

HAWAIIAN CHANTS

Played by

AL KEALOHA PERRY

AND HIS SINGING SURFRIDERS

DECCA ALBUM NO. 192
COMPLETE ON FOUR TEN-INCH RECORDS

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(A Chant About the Beautiful Hau Flower)

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1. LILIU E

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You will never forget Hawaii

Hawaii is *magic*! Just the name is "sesame" to a vividly gorgeous kaleidoscope of thought. Your mind drifts into gay imaginings . . . you seem to catch a whiff of fragrant jasmine, or ginger, swirling in sea-cooled zephyrs . . . mental vagabonding . . . cutting through the bright waves of an enchanted sea . . . gloriously emancipated from those of city-bred inhibitions . . . And there . . . just across that shimmering horizon . . . those fabulous islands of the South Seas . . . yours for the taking.

Such a gay land, with laughter for her birthright. So friendly by nature, with hospitality the keynote to her charm. So closely akin to sun and sea. There is no other land like Hawaii . . . as near perfection as one could hope for. You will always remember her welcome. Colorful, sincere, unique. Honolulu lying languorous beside our ship . . . In the early morning light . . . Honolulu, flower-laden, sun-warmed. Diamond Head to starboard, rising stately and serene. Long green valleys vanishing toward the mountain range of Koolau. Suddenly everyone wears a deep ruff of lei-wreaths made from freshly gathered flowers. There is the heady perfume of island gardenias, ragged carnations, spicy ginger blossoms. Gay calls for coins lift from sun-bronzed swimmers far below the rail. Welling from the instruments of the Royal Hawaiian Band, ranged along the pier, come the strains of "Aloha Oe," that exquisite melody given to the world by Queen Liliuokalani. Happy, laughing people crowd to the ship, with musical words of welcome. The air is electric with excitement, rich with a sentiment unexpectedly genuine, wholly contagious. You found it impossible to hold back tears that were incongruous amid the laughter. All at once the gangplank is behind. We make our way between rows of lei-vendors; jolly native women in billowing Mother Hubbards, lyrically calling their wares. Through all the joyous daze of arrival we are immediately conscious of two sensations: song and the scent of flowers.

The night's advance reveals a different scene . . . Waikiki Terrace nestling in its tropic grove between hotel and beach. Now it's a moonlit dance lanai . . . where, mingled with the beat of drums and the sliding silver notes of the steel guitar, the murmur of surf and the whisper of palms counterpoint the rhythmic shush of dancing feet. The silhouette of rugged Diamond Head against the sky . . . the moon-path on the sea . . . the slow drift of stars that once guided ancient Polynesian mariners . . . the companionship of people learning from Hawaii how to live . . . all perfect a scene that's unforgettable!

Trees, flowers and shrubs brought from the world's far corners thrive in verdant communion with rare, native flora. Huge banyans, flame trees, and tulip trees, gnarled haus, jacaranda, royal-purple bougainvillea, fragrant oleander, and exotic hibiscus riot over the landscape. And on summer nights, the ethereal night-blooming cereus opens its delicate, luminous heart to the vital shafts of the moonlight.

This is a land where, in general, all seasons merge into one in a perpetual May. Yet, the finest qualities of each can be found with a slight change of altitude. Crisp, cool wintry air is to be found in the high mountains; the ever new beauty of spring in each virginal bloom of the many gardens; the warm, endless summer days at the beach; and the tang of autumn in the foothills. The mercury of Hawaiian thermometers is a lazy, dallying fellow—seldom ascending above 85, and seldom falling lower than 65. In Honolulu it has *never* been colder than 56 degrees, nor warmer than 88.

Decca gratefully acknowledges the kind cooperation of F. C. Allen, Jr., President of the **Hawaiian Society**, New York, and of **The Hawaiian Tourist Bureau**, Honolulu, in the preparation of the material on Hawaii in this booklet.

You will understand why Hawaiians spend many hours at the seaside; the water is just cool enough to be refreshing and just warm enough to prevent chill. Swimming is one of the greatest and most popular diversions . . . and famous Waikiki Beach is thronged daily with bronzed devotees of the surf.

Na Moololo Huna Huna

which means *Historical Notes*

Hawaii is now American, a fact in which we take great pride—but let us not forget that but a short time ago, Hawaii was Hawaiian and was peopled by a race which had its own language, laws and customs, long before the advent of the white man.

Originally, the Hawaiian group was known as the Sandwich Islands, named by the British discoverer (1778), Captain Cook, after the Earl of Sandwich, then the First Lord of the British Admiralty.

After Captain Cook's visit, the influence of the white races rapidly altered native civilization. King Kamehameha I conquered the Island of Oahu in 1795, and became, through his astute statesmanship and leadership, the "Napoleon of the Pacific." It was he who finally united the Islands into one great kingdom.

Mystery

One of the great unsolved mysteries of the past is how the native Hawaiians originally reached the Hawaiian Islands. Great navigators they must have been because their ships were mere canoes and the vast distances of open ocean that stretch from Hawaii to any other land in any direction, are almost incredible.

No one knows precisely how and when they reached there but when Captain Cook discovered the Islands in 1778, there were about 250,000 natives there living in primitive fashion, under the rule of haughty chiefs and Kings, but they were far from being savages.

Owing to certain similarities in their language and customs, they are undoubtedly related to the natives of Samoa, Tahiti and other Polynesian Islands lying from 2,000 to 2,500 miles South of the Hawaiian group. They have no doubt been separated from these other races for many centuries as their language has changed materially.

American missionaries arrived in 1820 and brought permanence to the new civilization. They introduced printing, schools, churches, improved homes and diversified crops; the Hawaiians soon led all Polynesia in cultural advance. They were quick to appreciate Christianity and became ardent church-goers. It was not until 1893 that rebellion overthrew the last of the monarchs (Queen Liliuokalani, who composed *Aloha Oe*) and set up an independent republic, which, in 1898, at Hawaii's own request, was annexed to the United States. Iolani Palace, where the late queen held court in pomp and splendour, has the only royal throne in the United States. Many thousands of Chinese, Japanese and other races have also come, with the result that Hawaii is now the most cosmopolitan land on earth. It is a place where almost every race of the world is represented and there has been much mixing of these many races but all live together in peace and security under the American flag.

The Hawaiian Islands are of great strategic importance to the United States. The Army and Navy, with their heavily-manned stations, important air-bases and

fortified zones, play an important part in the continued development and progress of the Islands and in Hawaii's social life.

Hawaii is often erroneously visualized as a single island. As a matter of fact, it is a chain of islands extending for 1500 miles diagonally across the Pacific, from Kure Island on the northwest to Hawaii Island on the southeast.

There are eight islands in the main Hawaiian group, all volcanic in origin. They are located about 2,000 miles from the North American continent and about 4,000 miles from Asia. Their age is still a matter of speculation among geologists whose estimates range from one million to four million years or more. Kauai, the most northerly, is the oldest, with Hawaii, the most southerly, being so geologically young as to be still growing. To study this terrestrial development, the federal government sponsors here a volcanological research laboratory at the rim of Kilauea Volcano.

Though appearing to be but small dots in the vast expanse of the broad Pacific, the eight islands of the main group have a combined area of 6435 square miles. Hawaii Island, alone, is larger than Delaware and more than three times the size of Rhode Island. So surprisingly large are the islands that one of their mountains is generally recognized as the greatest single mountain mass in the world, as well as being the highest. Mauna Kea has a height of 32,000 feet—14,000 feet up from the tropical surf line, 18,000 feet to the darkness of the ocean's floor.

Extensive federal and territorial programs have developed hundreds of miles of paved boulevards and highways, encircling the islands, making accessible the spots of rarest beauty and natural wonder. The main islands are Oahu, Kauai, Maui, Hawaii, Molokai, Lanai, Niihau and Kahoolawe.

Music—Chants

The native Hawaiians had no musical instruments of any consequence at the time of their discovery, but they were naturally musical and had a remarkable sense of rhythm. Their *oli's* or *chants* were harmonious and were sung to the accompaniment of drum beats.

These *oli's* were usually sung in a monotone but the effect was pleasing because of the strict rhythm and the fact that many voices would be blended, some higher and some lower, producing for the most part, harmonious chords.

There were many types of *oli's* . . . some of them related the exploits and accomplishments of the various chiefs and kings, either living or dead. Other *oli's* related love stories or fairy stories concerning the Menehunes which, in Hawaiian mythology, were diminutive people performing helpful services and doing all of their work at night. This accounted for the fact that these Menehunes were never seen by mortal man.

There was still another type of *chant* known in English as the "wail." This was used when deaths occurred to express the mourning of the loved ones left behind. These wails were chanted either by relatives or paid professional wailers and they told about the sterling qualities and kind deeds of the one who had passed on. These death wails are hard to describe in words but, when heard, no one could possibly mistake their character because of the extremely mournful intonations. This wailing would be kept up incessantly, hour after hour, for one, two or three days, depending upon the importance of the deceased.

They quickly adopted the playing of guitars brought in by the early sailors from Spain and Portugal, and in almost no time, their chants were converted into

simple melodies which progressed as time went on, forming the foundation for the beautiful music as we hear it today.

Dancing

The Hawaiian *bula* or dance meant a great deal in the lives of the ancient Hawaiians because they had practically nothing else in the form of entertainment. Furthermore, their *hulas* were frequently stories of history which were handed down from generation to generation, forming the only history as they had no written language.

Their hulas also formed a part of their religious ceremonies. Each hula tells a story of some kind which the singer sings while the dancer portrays the story in the movement of her hands, body and facial expression and many of the old type hulas were danced by the men as well as the women.

The American public is just now beginning to appreciate these beautiful and artistic dances which unfortunately have been so frequently misrepresented with more or less vulgarity in the American theatre.

The Hawaiian Language

This language is somewhat difficult for foreigners to learn owing to the very different pronunciation as well as entirely different forms of grammar and construction, but nevertheless it is a very complete language, and to those who understand it, it is perhaps more beautiful, in poetic expression, than any other language.

There are but twelve letters in the alphabet, as follows:

A E I O U H K L M N P W

The spelling of Hawaiian words is entirely phonetic and English characters are used as the Hawaiians had no written language prior to the advent of the early missionaries.

Consonants are pronounced generally as in English, while the vowel sounds are as follows:

a—as in tar
e—as in the letter a in make
i—as the double e in tree
o—as o in mole
u—as ew in crew

A FEW TYPICAL WORDS AND PHRASES SUCH AS USED IN SONGS WHICH HAVE HAWAIIAN WORDS MIXED IN WITH ENGLISH

PUA (poo'-ah)—Flower
WAHINE (wah-hee'-nay)—Female—hence,
girl or woman
KANĒ (kah'-nay)—Male—hence, man
KEIKI (kay'-kee)—Child
HOOMALIMALI (hoe-oh-mah-lee-mah'-lee)—
Flattery, hence "kidding"
AKAHI (ah-kah'-hee)—One
PAU (paw)—Finished
PEHEA OE (pay-heh'-ah oh'-aye)—How are
you?
LANI (lah'-nee)—Heaven
LUAU (loo'-ah-oo)—Feast
MAKE (mah'-kee)—Dead
HOLOKU (hoe'-loe-koo)—A dress fashioned
after the Mother Hubbard
MOA (moe'-ah)—Chicken
POI (poe'-ee)—Native food
MALIHINI (mah-lee-hee'-nee)—Stranger. Idiom
"greenhorn."
NUI (noo'-ee)—Big, much
KAMAAINA (kah-mah-eye'-nah)—Literally,
"son of the land," hence one born and
raised in the islands

IPO (ee'-poe)—Sweetheart
KUU (koo'-oo)—My or mine
WAI (wah'-ee)—or (wye)—Water
UKULELE (oo-koo-lay'-lay)—Literally, "jump-
ing flea." The name of a diminutive four
stringed guitar
WELAKAHĀO (weh-lah-kah-hah'-oh)—Liter-
ally, "hot the iron." As an idiom, "hot
time," or "whoopie."
OKOLEHĀO (oh-koh-lay-hah'-oh)—Literally,
"iron bottom," referring to iron bound kegs.
Also the name of native Hawaiian liquor
equivalent to brandy or whiskey.
MAIKAI (my-kie')—Good
HUHU (hoo-hoo')—Cross or angry
WAIKIKI (wye-kee-kee')—Literally, "Active
water." Name of a beach near Honolulu
MAHALO (mah-hah'-loe)—Thanks
OLUA (oh-loo'-ah) Dual form. Both of you.
OUKOU (oh-oo-koe'-oo)—Plural form. All of
you
AE (eye)—Yes
AOLE (ah-oh'-lay)—No (negative)

HAOLE (hah-oh'-lay)—Literally, foreigner.
Idiom, white man
MAKA (mah'-kah)—Eye or eyes
LEO (lay'-oh)—Voice
POINA (poe-ee'-nah)—Forget
MAI (my)—Do not

ALOHA (ah-loe'-ha)—Welcome, love,
greetings
OE (oh-aye)—You
LEI (lay)—Flower wreath
HALE (ha'-lay)—House, edifice
HELE (hell'-lay)—Go

The Lei

(Pronounced Lay)

The *Lei* is more than a mere wreath of flowers.

In olden days the natives of Hawaii, Samoa, Tahiti and other parts of Polynesia, had no gold, silver or precious stones.

But there was love, sentiment and romance in their hearts.

The greatest gift they could make to a friend or loved one was a wreath of flowers, representing nature's gift to mankind and the labor of loving hands.

And so, through the centuries, this beautiful custom has lived and will always live in these islands where there are flowers in profusion.

The *Lei* is therefore more than a wreath of flowers. It is the greatest symbol of love, friendship and sentiment in the world and the paper *Leis* used here on the mainland are representative of the same traditional sentiment.

Lei was discouraged by the missionaries because of its long association with idol worship and sacrifice.

The *Lei* has been an expression of the feelings of its maker and giver, in offering thanks, appreciation, congratulations and love.

Lei on the neck of a departing voyager, subsequently flung upon the sea, is to insure the return to the Islands' hospitable shores.

The *Lei* is the symbol of Aloha.

Aloha

(Pronounced Ah-loe'ha)

The Hawaiian word "*Aloha*" is, perhaps, the most beautiful word in any language.

There is no equivalent word in the English language and this word should therefore be adopted as a word in the English language.

Someone wrote that an entire volume could be written in describing the comprehensive meaning of "*Aloha*," but possibly some little idea can be gained by saying that if there were *Aloha* in the hearts of all mankind there would be no more wars, murders, thefts or other demonstrations of selfishness.

Aloha means love, friendship, goodwill, good wishes, welcome, Godspeed and all good things.

No other word in any language is so expressive or so comprehensive.

Learn to say, to feel and to live *Aloha* toward all mankind. Your reward will be Hauoli (happiness).

Hawaii does not permit forgetfulness. It seems that one of the many meanings of the lovely word "*Aloha*" must be: memory. Even when you leave, Hawaii's people make certain that memory won't leave, too!

Who could forget the farewell at the Royal Hawaiian . . . the hotel staff gathered at the doorway with an offering of lei wreaths, the warmth and friendliness of their good-bye? Who could forget the gay-sad tableau at the pier . . . your ship held by fragile colored streamers . . . the sea of upturned faces . . . the unashamed emotion . . . the soft strains of Aloha Oe, the last sweet sounds you hear? You follow the Hawaiian custom, and . . . as your ship wends well off shore . . . you cast your lei wreath upon the shimmering waters. You *know* the friendly tide