



He Wehi Ke Ao No Kaua'ula

C. Pueo Pata - The clouds are an adornment for Kaua'ula, and the rainbow is its cherished lei... for Kamana, Nelson, Jericho, and Garrett.

He wehi ke ao no Kaua'ula
Ā he lei pāpahi ke ānuenuē,
Nui mai ke aloha no Pa'upa'u
'Ōpu'u a'ela i ka hanohano,
Laua'e ka mana'o no Lahainaluna
A'u kāuna pua o ka wēkiu,
He kiu ka mahina nihi 'ōpua
No Hāli'a-hana-mau-o-ahiahi,
Ā hiki nō wau, hele pākahi
I lāila huli mai, ho'i pālua,
Ua launa, ua kipa, ua makamaka
'O ke Kēhau kupa o ka 'āina,
Ha'ina ku'u haili aloha
Ka-'anapa-pi'o-mau-o-uka.
'Ehia? - 'Ekahi!
'Ehia? - 'Elua!
'Ehia? - 'Ekolu!
'Ehia? - 'Ehā!
'Ae, 'ae, 'ae, 'ae.

He wehi no Ka-'anapa-pi'o-mau-o-uka.



The clouds are an adornment for Kaua'ula [Valley]
And the rainbow is its cherished lei,
Love wells up for Pa'upa'u [Hill]
Budding up in glory,
The mind wanders back to Lahainaluna
My four flowers of the lofty heights,
The cloud-treading moon is a spy
For Evening's-ever-present-memory,
I arrived, I came as one,
There I turned back around, we came back as two,
Acquainted through many visits
It is the Kēhau breeze that is native to that land,
Told is my beloved memory
[For] The-ever-arching-flash-of-the-uplands.

A song for The-ever-arching-flash-of-the-uplands.

Mana'o

For the year 2000, annual David Malo Day celebration at Lahainaluna High School, I was asked to become involved by teaching the 4 senior boarder boys their hula. I ended up doing much more and as it turned out, I spent more time up at Lahainaluna than I had anticipated, but it was not something to be regretted. I grew to know and care for all of the students but my pride and joy were the four seniors to whom I had taught their main hula.

After the Malo Day performance, there was no longer any need to continue my trips up to Lahainaluna as I had done quite frequently during the 3 months prior... it was such a usual thing for me to do, that once my responsibilities there were finished I missed deeply my time spent up at the school. While driving past Lahainaluna road this deep hāli'a covered me and this mele 'ulī'ulī/hula noho is what came and was finished by the time I had reached my home at Kapa'ahu, Kama'ole, Kula, now known as South Kihei.

Often in the evening time, clouds gather and spray light rains throughout Kaua'ula Valley. Because it opens to the west, the setting sun's rays often cause rainbows to form at the mouth of the valley. Because I cherish that sight as a reminder of earlier times when I would drive up the road and, more often than not, see the same scene, I transferred my affections for this phenomena with lines 1-2.

Pa'upa'u (Mt. Ball) is the hill upon which the famed Hawaiian historian David Malo now rests and it's also the hill upon which can be seen the large "L" for Lahainaluna. Lines 3-4 speaks of Pa'upa'u Hill and say "Love wells up for Pa'upa'u [hill]", but pa'upa'u also means an arduous task. Therefore, my love for the hard work done at the high school wells up... the hill itself can be seen "Budding upwards in glory", but so too can be seen the fruits of all the hard work through which I put myself and the students.

Line 5 says, "Laua'e ka mana'o no Lahainaluna - Thoughts return for Lahainaluna," I used the word "laua'e" because the mele ma'i I taught to the four senior boys was "Laua'e Ka Mana'o" for Kalākaua and the word chosen memorializes that fact. Line 6, "A'u kāuna



pua o ka wēkiu - My four flowers held with high esteem," is of course in honor of my four seniors living at the dorms in the heights of Lahainaluna.

Lines 1-6 describe the scenery while I would pass Lahainaluna on my way north to gigs in Kā'anapali while the sun was still shining. That alludes to practice as well, I'd often get there during daylight hours. However, the remainder of the mele describes the scenery of the evening times when I'd be in the middle of practice or returning home. "He kiu ka mahina nihi 'ōpua - The cloud-treading moon is a spy," line 7 tells of the way in which the bright, full moon appeared to steal across the clouds over Mauna Kahālāwai on my way home on the night this mele was composed. Line 8 speaks of how I recognized the fact that if my students were outside, they'd have seen the same sight. I named my ever present memories at Lahainaluna "Hāli'a-hana-mau-o-ahi-ahi" because it was during the evening times, after my kuleana at the school were pau, that I missed doing what I no longer needed to do.

Lines 9-10 speak of how I'd often arrive at the school alone, as I was coming from a gig or Kihei, but as I left I always took my ipo home... we left as two.

Prior to my invitation to kōkua, I had never been to Lahainaluna High School. It was such a beautiful experience that made me realize many things not only about that area of Maui but about myself and my abilities, as well. By the time my stint at the high school came to an end, I was thoroughly acquainted with all the things that were once new to me. The cool Kēhau breeze that comes in the evening is also a symbol for Aunty Lori Gomez as she's the kama'āina that introduced me to the features, sites, and responsibilities with which I'd be in contact while in that area. So explains lines 11-12.

Of all the students my senior boys were my favorites. Of the senior boys, it was Kamana Helekahi that stood out i ka'u 'ike. His outsides do not accurately display his insides UNTIL he smiles. That is "The-ever-arching-flash-of-the-uplands" for whom this mele is dedicated. Never having danced hula before in a formal setting, he was perhaps the most malleable and pliant when it came to instruction. It was through his leadership that the senior boarders were successful at their performance.

Lines 13-14 speak of my fond memories for my experiences that year at Lahainaluna High School and in mahalo to Kamana, I dedicated the song to him.

Lines 15-18 will remind and reaffirm to those who later see, hear, or perform this mele hula 'ulī'ulī that the reason I became involved was for "A'u kāuna pua o ka wēkiu..."

Smaller allusions to Kaua'ula would tell about Lahainaluna's school colors of red and white. Also, it is a hula 'ulī'ulī/hula noho because the vision I received took me back to the performance night when the girls performed a hula 'ulī'ulī composed by my then-ipo, Ku'ulei Alcomindras.



'Imo Ku'u Hōkū Lani

Pilahi Paki - Don't stop until you reach the stars! Mahalo iā Aunty Nona Kaluhiokalani.

'Imo Ku'u Hōkū Lani
Pilahi Paki - Don't stop until you reach the stars!

'Imo, 'imo, 'imo, 'imo ku'u hōkū lani,
'Imo, 'imo, 'imo, 'imo ku'u hōkū lani.

HUI:

Hualālai, Hualālai, 'eā,
Hualālai, Hualālai, 'eā,
Hualālai, Hualālai, 'eā,
Hualālai, 'eā.

Ke mana'o nei au,
Hōkū kau i ka lewa,
Kohu kaimana lā,
'Imo ku'u hōkū lani.



Twinkle, twinkle, twinkle, twinkle my heavenly star,
Twinkle, twinkle, twinkle, twinkle my heavenly star.

REFRAIN:

Hualālai, Hualālai, 'eā,
Hualālai, Hualālai, 'eā,
Hualālai, Hualālai, 'eā,
Hualālai, 'eā.

I am thinking,
[About] my star set in the heavens,
It is [shining] just like a diamond,
Twinkle my heavenly star.

Mana'o

This mele was taught to me by my kumu hula, Nona Kaluhiokalani of Hālau Hula Lākou I Ka Malama A Ke Aloha. Aunty Nona learned this song from its composer, Pilahi Paki. Aunty Pilahi explained about a song that her father would sing to them in her childhood days. The song was in English and told about a young boy who would try to climb to the top of Mt. Hualālai to capture the stars. Although she no longer remembered the exact words that her father sang, she did remember its message and composed this song, "'Imo Ku'u Hōkū Lani", in honor of that tireless young boy as well as the song her beloved father would sing.



Kaihekūlani

*C. Pueo Pata - Such is my affection for Kaihekūlani.
Dedicated me ke aloha to Gerard Kaihekūlani Galios.*

I ka luna māua a'ō Kōke'e,
Lei ha'aheo ana i ka maile lau li'ilii'i,
Me ka Ua Li'ilii'i e noe pa'a nei,
Me ke 'ala lipolipo lau o ka 'awapuhi.

'Oni ana 'o Lihu'e me Kapa'a mai i hope,
'O Kalalea me Konanae a'ō Anahola,
'O Hanalei me Wainiha i ka waiho mālie,
Kū mai Makana i Hā'ena, a'e huli ho'i mai.

'O Ka Wai Hanini Lani ke ninini 'ia ana,
He loloku hā'elo'elo, he ho'oluheluhe,
Mea'ole ka hā'ale i ke kumu o ka hana,
I ke kani hone a nā manu, leo o nā makamaka.

Poina'ole e ke one a'ō Po'ipū,
He 'āina pumehana i ke alo o Kōloa,
Me ke aloha o nā pua a'ō Kalaheo,
Me ka 'a'ala kūpaoa sweet lei mokihana.

Puana ku'u mele i ka ha'ina,
Lei ha'aheo ana i ka maile lau li'ilii'i,
Me ka Ua Li'ilii'i e noe pa'a nei,
He ho'oheno kēia no Kaihekūlani.

Mana'o

This song commemorates some of the experiences shared between my friend Kaihekūlani and myself during his first trip to Kaua'i in late September, 2000.

The first verse speaks of how we traveled up to Kōke'e and ventured into the forest. The famous maile lau li'ilii'i was spotted and we were soon proudly adorned in leis... this task was another first for him. As we were leaving, the Ua Li'ilii'i rain enveloped us in its cool embrace.

Because the 'awapuhi had just been trimmed away from the trails, the freshly cut leaves spewed forth their rich and heady fragrance.

The second verse speaks of our trip around Kaua'i up towards Hā'ena. We passed through Lihu'e and Kapa'a and they were nothing but moving images in the rear view mirror. Before us then was Kalalea and the hole, Konanae, of Anahola. Soon we came upon Hanalei and Wainiha in their calm splendor. At Hā'ena, we saw Ka Pali O Makana and turned around as the road ends there.

The third verse speaks of the drenching rains that Kaua'i is famous for. I named the continuous deluge that soaked us from afternoon 'til morning "Ka Wai Hanini Lani". However, that night the persistent downpour was no longer in our thoughts as we gathered in Waimea with friends for an all night sing-song of beautiful Hawaiian music... then, in spite of the heavy rains, we heard only the sweet voices of birds.

Because we stayed in Po'ipū, we mustn't forget the beach in which we delighted at the front of our hotel. It seemed that it rained everywhere but here while we were on Kaua'i, so that is why I said, "It is a warm land in the face of Kōloa." On our last evening, we went to a party held by a hālau from Kalāheo and it was here that one of the women gave Kaihekūlani his first lei mokihana.

The puana of this mele ho'oheno is of course in honor of my affection for my good friend Kaihekūlani and his first trip to Kaua'i.



Lei of Love

Henry Ka'imimoku - If you have no lei to give, sing a song... ua lawa. Dedicated to Aunty Laurie Higa and Heli Silva.

I give a lei
To you my dear,
Aloha wau iā 'oe.

One lei, one kiss,
One love I miss,
Aloha wau iā 'oe.

HUI:
Lei of love
I give to you,
One, I miss you so.

I give a lei
To you my dear,
Aloha wau iā 'oe.

Mana'o

I learned this song from Aunty Laurie Higa and Heli Silva for a performance at the 2000 Hula Piko on Moloka'i. Mahalo e nā Moloka'i and Ka 'Ohana Ali'i Productions!



Hōlei

Traditional, music by Hui 'Ohana - The uplands of Hōlei are deafened by the noisy voice of the sea at Kalapana.

'O Kalapana, kai leo nui,
Ua lono ka uka o Hōlei,
He uwā lā Kalapana, ē,
Kuli wale, kuli wale i ka leo,
He leo no ke kai, ē.

It is Kalapana, the great-voiced sea,
The uplands of Hōlei listened,
Roaring is Kalapana, ē,
Deafened, deafened indeed by the voice,
It is the voice of the sea, ē.

Mana'o

Of all the songs upon my album, I'd have to say that this one is the most controversial. This song is recognized throughout Hawai'i as having been arranged and originally performed by Hui 'Ohana. It was Dennis Pavao's later version that enchanted me into recording this mele. However, coming from two hālau where research is mandatory, I found a different version of words to the same song. Encouraged by my kūpuna, I decided to record the words I had researched as they tended to make more sense in the context of this poem referring to the booming seas of Kalapana. Like every little detail of my album, the vocal arrangement of "Hōlei" has mana'o, as well. I pictured myself standing in the uplands of Hōlei listening for the sea of Kalapana. In the distance, I envisioned the white lines of breakers while I could hear the crash of the waves down below. While seeing one thing, I could hear another and that is the reason for the "echo-like" harmonies. If you listen closely, you might also be able to hear the rise of the swelling sea during the phrase "... kai leo nui."



ʻĪnikī Mālie

James Kahale - Famous are The Four Waters of Maui and their winds.

Waikapū, makani Kokololio,
He makani houhou 'ili,
ʻĪnininisi mālie.

Wailuku, makani Lawe Mālie,
He makani houhou 'ili,
ʻĪnininisi mālie.

Waiehu, makani Hō'eha 'Ili,
He makani houhou 'ili,
ʻĪnininisi mālie.

Waihe'e, makani Kili'o'opu,
He makani houhou 'ili,
ʻĪnininisi mālie.

Ha'ina mai ana ka puana,
He makani houhou 'ili,
ʻĪnininisi mālie.



Waikapū, the Kokololio wind,
A skin prickling wind,
Gently pinching.

Wailuku, the Lawe Mālie wind,
A skin prickling wind,
Gently pinching.

Waiehu, the Hō'eha 'Ili wind,
A skin prickling wind,
Gently pinching.

Waihe'e, the Kili'o'opu wind,
A skin prickling wind,
Gently pinching.

Told is the refrain,
A skin prickling wind,
Gently pinching.

Mana'o

To many of our kūpuna, this song about Maui's mau Wai 'Ehā is considered a little on the kolohe side. The winds mentioned prickle and pinch the skin just as would a lover. He kaona paha kō laila? Hmmmmm...

The order of the wahi pana mentioned is the order in which they lay geographically from south to north. If you were to stand in one of these locations as the wind starts to pick up, you could hear the wind begin to blow amongst the trees before you felt it. That is why a whisper-of-a-wind echo is used as a ka'i to the harmonies in all of the verses. Four-part harmony was used to represent the four waters.

cody
PUĪEO
pata



e ho'i nā wai

Verse 5: The Rocky Mountains rise up with their jagged peaks. This is an obstacle that I always cross in my travels to and from Wyoming. I compared these travels across the high mountains to a canoe circling outside of a forbidding reef... like a reef that surrounds the island, it might seem like an impassable obstacle.

Verse 6: However, the obstacle of menacingly tall mountains means nothing if you are a hill-stepping cloud... "hill" is used as a taunt being that the Rocky Mountains are enormously larger than mere hills. In other words, nothing will stop me from reaching my loved one... a promise previously made and recollected in these lines.

Verse 7: Alas, her proper place is in Wyoming, in the East, and mine is here in Hawai'i, in the West.

Verse 8: The refrain of my mele wehi is told for the one whose heart I felt and heard throughout those many evenings spent in Wyoming.



Ka Piko O Ka Hālāwai

C. Pueo Pata - Maile Lau Li'i was adored by the many birds, but she had only one love found in the fleeting mists upon the mountain. Trembling-Leafed Guava stood scorned above...

Auē ka pae 'ōpua, ē,
I ka uka o Mauna Leo
Ua lilo ē,
'Ahuwale mai nei, ē,
Ka piko o Ka Hālāwai,
Ā ao maila 'īao, ē,
E waiho nei.

Ua luhe i ke 'ala, ē,
'O Maile Lau Li'i li'i
A nā manu, ē,
Ho'okahi nō ke aloha
I ka 'ohu a ka uanoē,
Ka māewa lā i luna
'O Kuawa Lau Kapalili, ē.

E ho'i ke aloha, ē,
Me ke ahe lau a ka makani
Lawe Mālie,
Eia ka puana, ē,
No ka piko o Ka Hālāwai,
Ā ao maila 'īao, ē,
E waiho nei.



Alas for the cloud bank
In the uplands of Mauna Leo,
Swept away,
Exposed indeed
Is the center of the Ka Hālāwai range,
And 'īao Valley is brought to light
As it lays.

Drenched in fragrance
Is Small-Leafed Maile
Of the many birds,
She has but one love
Found in the fleeting mists,
The fluttering up above
Of Trembling-Leafed Guava.

May love once again return
With the gentle wisps
Of the Lawe Mālie breeze,
Here is the refrain
For the center of the Ka Hālāwai range,
And 'īao Valley is brought to light
As it lays.

Mana'o

The first verse of this song is what I wrote in a Valentine card to one of my former girlfriends. We had been dating in secret for a while to protect the feelings of one of our mutual friends who also happened to like her.

The first verse speaks of the signs I saw that prompted us to break the news to our friend about our relationship. Ka pae 'ōpua - Cloud bank (i.e. obstruction); Mauna Leo - Voice Mountain (i.e. our voices); Ka Hālāwai - West Maui Mountains, lit. The Meeting (i.e. our relationship); 'īao - 'īao Valley, lit. the dawning of enlightenment (i.e. our revelation). The obstructions before our voices would be swept away. The reasons of our relationship could be exposed. Our friend would be enlightened on this matter as we laid the situation out upon the table for him to see.

The second verse speaks of the situations surrounding our relationship. She is Maile Lau Li'i li'i of the many birds. This means that because of her attractive fragrance (i.e. beauty) she was perpetually surrounded by many birds (i.e. suitors). However, she had but one love and that was the misty rain (i.e. ME). After we broke the news to our friend, he became extremely bitter... he is the Trembling-Leafed Guava. Māewa - To sway is a play on of Ma'ewa - Sneering (i.e. his reaction to our relationship); Kuawa - Guava is a play on of Kū 'awa - Standing bitterly (i.e. his reaction to our relationship); Kapalili - Trembling is a play on of Kapa lili - Blanket of jealousy (i.e. his reaction to our relationship). As you can tell, he didn't take the news too well!

However, the third verse tells of wishes for love to return between all of us. The name of the resident wind of the general vicinity in which this song is placed is Lawe Mālie - To Become Calm. Therefore, by using its name I'm actually calling upon its calming aspects to return serenity to our friendships.



He Aloha Ku'u Ipo

Maddy K. Lam & Mary K. Pukui - You are like a roselani blossom moistened and beautiful in the morning's rain.

He aloha ku'u ipo, ku'u hoapili,
Ke kaunu mole pa'a i ka pu'uwai.

Ua like nō 'oe me ka lokelani
I kilipohe i ka ua kakahiaka.

Ho'oipo ke 'ala noho i ka poli,
He waiwai nui ia na ka mana'o.

'O 'oe a'o wau kai kui like
I ka lei mae'ole a ke aloha.

Ha'ina 'ia mai ana ka puana,
Ke kaunu mole pa'a i ka pu'uwai.



A love for my sweetheart, my close companion,
The thrill of love rooted deeply within the heart.

You are like the roselani blossom
Moistened and beautiful in the morning's rain.

Enrapturing is the fragrance found within bosom,
It is a great treasure for the mind to ponder.

It is you and I that have been strung together
Into a never-fading lei of love.

The refrain is told,
The thrill of love rooted deeply within the heart.

Mana'o

This song has long been a favorite in the hula community. Although I've always liked this song, I believe I fell in love with it after hearing Akoni and da Palapalai Patch sing it at the former Hawaiian Regent. I later found out that the style they sang was arranged by the infamous Kēhau Tamure of Palapalai and it was from her that I received permission to record this rendition of "He Aloha Ku'u Ipo". Mahalo Kēhau!



'Ula Nōweo

Traditional - A foreign vessel rounds the north end of Kaua'i.

'Ula nōweo lā,
Lā e ka lae lā,
Ka pua 'ilima.

A ka lae a'o Nōhili lā,
Ka hūwai lana lā,
O ka 'awapuhi lā.

Ua 'ike wale 'oe lā,
I ka Ua Loku lā,
A'o Hanalei lā.

Ua lipolipo wale lā,
A'o ka nahele lā,
A'o Ho'ohie lā.

Ha'ina mai ka puana lā,
Lā he inoa lā,
No Kamōha'i lā.

He inoa no Kamōha'i.



The red glow,
At the point,
The 'ilima blossom.

At the point of Nōhili,
The spurting waters,
Of the ginger.

You have seen,
The Ua Loku Rain,
Of Hanalei.

Dense indeed,
Is the forest,
Of Ho'ohie.

Told is the refrain,
A name song,
For Kamōha'i.

A name song for Kamōha'i.

Mana'o

Of course every body has a different version of this chant... well, here's mine. I was told that as the missionaries began to teach the value of the English alphabet and vowels to the Hawaiian people, the people made up mele to help them remember. This chant is believed by some to be such a mele. Some versions end in, "Eia he 'ā, eia he 'ē, eia he 'ī, eia he 'ō, eia he 'ū!"

By the way, that's my sis, Honu, doing the kāhea... too good, eh?!?!?!



Moanalua

Traditional - A good lesson about enjoying life in the face of adversity.

I Moanalua, ha'i ke 'au lā,
I Kahauiki, hemo ka 'ūmoki.

'O Ke kula loa ho'i o Kalihi lā,
I Ka'iwi'ula, kiki'i pau.

'O Kapālama, lo'i laiki lā,
I Keone'ula, malu ke kiawe.

'O Leleo, a he loko wai lā,
Ha'aliliamanu, honi kāua.

Ha'ina 'ia mai ana ka puana lā,
I Moanalua ha'i ke 'au.

At Moanalua, the axle breaks,
At Kahauiki the cork is removed.

It is the long plain of Kalihi,
At Ka'iwi'ula, everyone tilts.

It is Kapālama, a rice paddy,
At Keone'ula, the kiawe casts shadows.

It is Leleo, a pond,
Ha'aliliamanu, you and I kiss.

Told is the refrain,
At Moanalua, the axle breaks.

Mana'o

I love this song because it's so Hawaiian! Not only does it recount successive wahi pana of the Honolulu side of O'ahu, but the message is great, too.

So they set out to go cruising but the axle breaks... so?! Nothing you can do so might as well uncork the bottle and get a 'lil happy.

They pass through Kalihi and by the time they reach Ka'iwi'ula, they're starting to feel it.

They pass through the muggy fields of rice paddies at Kapālama. They finally found a shady resting spot at Keone'ula... a great spot to re-quip that thirst.

Finally at Leleo they come across a pond. Well, who knows what kind of water was meant when the composer used loko wai, but whatever kind it was it must have been good... that's where they finally kissed.



Ka Wai Mūkikī

Traditional - The love daunts of Hi'iaka-i-ka-poli-o-Pele and Lohi'au-ipo to one another within the kilu hall at the home of Pele-ula, Kou, O'ahu.

'O ka wai mūkikī 'a'ala lehua o ka manu,
'O ka 'awa 'ili lena i ka uka o Kali'u,
'O ka manu 'āha'i kau lā'au o Puna...o Puna, ē:
Aia i ka lā'au ka 'awa o Puna.
Mapu wale mai ana nō ia'u kona aloha,
Ho'olana mai ana ia'u e moe, ē;
Ā e moe nō, ē.

'O Puna, lehua 'ula i ka papa;
I 'ula i ka papa ka lehua o Puna:
Ke kui 'ia maila e nā wāhine o ka Lua...o ka Lua, ē:
Mai ka Lua a'u i hele mai nei, mai Kīlauea.
Aloha Kīlauea, ka 'āina a ke aloha.
Ho'olana mai ana ia'u e moe, ē;
Ā e moe nō, ē.



It is the fragrantly honeyed lehua of the bird,
It is the yellow skinned 'awa from the uplands of
Kali'u,
It is the fleeting bird that settles in the branches of
Puna:
The 'awa is found growing in the trees of Puna.
His love is wafting indeed only to me,
Encouraging me to lay, ē;
And sleep indeed, ē.

It is Puna with its groves of scarlet lehua;
The groves show crimson with the lehua of Puna:
They are being sewn by the women of the Crater
From the Crater have I just arrived, from Kīlauea.
Beloved Kīlauea, the land of love.
Encouraging me to lay, ē;
And sleep indeed, ē.

Mana'o

Some time ago, a local Polynesian entertainment company approached me to arranged a signature number for their show that centered around the Pele saga. This song is the fruit of that labor. Although the arrangement is mine, the original chant and texts for this mele came from Nathaniel B. Emerson's Pele and Hiiaka - A Myth from Hawaii.



Therefore, Alika will always be by his side. And the calm sea is Bulla Ka'iliwai... but if you group the words differently in the last line from "ā kau pono..." to "ākau pono..." it means "directly to his right"... and that is how Uncle Jay always refers to Bulla (his right hand). All of the references to peace and calm is my underlying prayer for each of their lives individually and also for their lives together.

The last verse is the message I wish Alika to hear. Even though the hala leaves have many spines, the reward is the heavenly scented fruit that perfumes the air. Like life, you have to contend with the thorns before you can smell the roses. However, a step beyond that... It is a reference to the passing away of his best friend. Hala also means "to pass away", but to every grey cloud belongs a silver lining. The spines are the grief and pain of loss and mourning. The scented reward is revealed in the next 2 lines. Fastened, and tied with a long cord is their everlasting friendship. Hoa means "to tie" but it also means "companion", and aho loa also means "'long breath" an epithet for a long life... my prayer for him. It doesn't end there, his friend is still with him because of their strong bond... he will protect and be with his friend for as long as Alika wishes and that is the sweetly scented fruit. The last line puts Alika's mind at ease saying that even when he feels alone, someone will always be there with him... obviously his friend, but also those whose kuleana it is to kahu him.



E Ho'i Nā Wai

C. Pueo Pata - "Grampa always said, 'Where water once was before, water will come back one day... water has the rights, nothing can stop it... (Maui kupuna, Diane Amadeo, 2/01)'"

‘O kumu kauila,
‘Ōlapa ka uila,
‘O Kōmole ia lā a ka lani.

E ho'i nā wai,
Māpunapuna wai,
Kumu wai,
Po'o wai,
Wai makawai,
Wai pūnāwai,
Wai ola a Kāne mā lāua 'o Kanaloa.

E ho'i nā wai,
Wai o Ka Hi'u Kā,
Wai o Ka Hi'u Kē,
Kikī nā wai,
Pipi'i nā wai,
Wai lapa wai,
Wai hi'olani, nohona wai a ka nakanaka.

E ho'i nā wai,
‘Ale'ale nā wai,
Wai 'oni'oni,
Wai hāko'i,
Holuholu nā wai,
Wai niniau,
Wai ala wiliau nolo a'i luna.

E ho'i nā wai,
Pukana wehe wai,
‘Opi wai hewa wai,
Wai hanini,
Holoholo nā wai,
Wai kahekahe,
Ā pu'ewai nā wai lau puapua'i.

He wai ē, he wai lā, he wai ho'i,
I ola wai ai ka honua,
Ua kahe lā!

It is the kauila wood,
The lightning flashes,
It is Kōmole of the heavens.

May the waters return,
Bubbling waters,
Source waters,
Head water,
Water source,
Spring waters,
Life giving waters of Kāne and Kanaloa.

May the waters return,
Waters of the Hi'u Kā,
Waters of the Hi'u Kē,
The waters spurt,
The waters climb,
Rippling waters,
Sleeping waters of the scaled one.

May the waters return,
The waters stir,
The waters shift,
Agitated waters,
The waters undulate,
Swift waters,
Waters that churn and rise.

May the waters return,
The outlet of waters,
The embankments that spills forth water,
Spilled waters,
The waters run,
Flowing waters,
And the pouring waters will flow.

It is indeed water,
Life to the land through water,
It has flowed!



Mana'o

Kōmole is the base name for the kauila staffs of Kane used to bring fresh water forth from barren ground or rocks. This is clearly a metaphor for procreation with the masculine, upright staff of Kāne probing the flat, fertile body of Haumea to produce life-giving water. Water can represent anything from water itself to emotion, pride, knowledge, unity, etc... doubled (waiwai), it means wealth.

This oli kāholo came at an odd time and place. I was stuck in traffic in my town of Kīhei on the Pi'ilani Highway. While between Kūlanihāko'i and Waipu'ilani, something started to come to me. I immediately pulled over and closed my eyes. The scene came to me of a dry bed of 'alaea that started to darken because it was getting damper and damper from below. Soon the 'alaea turned to mud, then to a puddle, and then into a pond. On and on until a large pool of churning water was seen. Suddenly, the banks of the pond on the ma kai side broke and all of the water rushed down in torrents to the sea.

I thought that dry Kīhei was an odd place to have such vivid visions of water. However, when I thought about it, many of the place names in that area concern water... Waiākoa, Kūlanihāko'i, Waipu'ilani, Waiōhuli, and Waimāha'iha'i just to name a few. All of these places are now extremely dry and their waters need to return. In the few moments from there to my house, my oli was complete save for the opening lines. After conferring with many kūpuna, the opening lines were finally inspired by Uncle Jay Jay Akiona of Kona. As soon as Kōmole was honored, the blessing was given and that is the oli upon my CD and the track from which my CD received its christening.

Fresh water has played very important roles in my evolution as haumana of my kūpuna. Because of the personal importance of this oli to me, this is all that I feel comfortable with sharing at the present time (more will probably be revealed at a later date).

There are many allusions to many things found within this kāholo. A serious subject of Hawaiiana will be able to dig deeper and find many of them... and maybe even a few unintended ones of their own. Such is the beauty of the Hawaiian composition.

May the waters of inquisition rise and cause you to seek the hidden knowledge of things mysterious to you for that is the way of our kūpuna.

On a side note, "t's" were used for the first few lines to represent the sounds that Kōmole would make as he struck against the hardness of solid rocks or earth in Kāne's endeavors to produce water. The kāholo style of chanting is used to represent the holo 'ana of the waters.