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- 1 Bacon, Pat Namaka & Napoka, Nathan; editors, *Nā Mele Welo; Songs of Our Heritage*, pgs. 16-17 and Coelho, W.J. , *Ike hou ia Molokai Nui a Hina, Ka Nupepa Kuokoa*, 1922, July 6, pg. 4.
 - 2 Robert, Helen H., *Ancient Hawaiian Music*, New York, Dover Publications, 1967 [1926], pgs. 134-138.
 - 3 *Ka Nupepa Kuokoa, He Akua e ke kane he ike ole e ka wahine e!*, *Ka Nupepa Kuokoa*, 1921, October 7, pg. 2; October 14, pg. 3; November 4, pg. 2; December 23, pg. 7.
 - 4 *Ibid.*
 - 5 Coelho, W.J. , *Ike hou ia Molokai Nui a Hina, Ka Nupepa Kuokoa*, 1922, July 6, pg. 4.
 - 6 Summers, Catherine, *Molokai: A Site Survey*, Honolulu, Hawai'i, Bishop Museum, 1971
 - 7 Harriet Ne with Gloria L. Cronin, *Tales of Molokai, The Voice of Harriet Ne*, Honolulu, Hawai'i, pg. 44. See also Cooke, George Paul, *Moololo O Molokai, A Ranch Story of Molokai*, Honolulu, Hawai'i, *Honolulu Star Bulletin*, 1949, p.110
 - 8 Silva, Glenn Paul, *The Chanting of Traditional Mele Hula by James Ka'upena Wong, Jr. (Thesis)*, 1982, pgs. 49-50.
 - 9 *Ka Nupepa Kuokoa, He Akua e ke kane he ike ole e ka wahine e!*, *Ka Nupepa Kuokoa*, 1921, October 7, pg. 2; October 14, pg. 3; November 4, pg. 2; December 23, pg. 7.
 - 10 *Ibid.*
 - 11 Robert, Helen H., *Ancient Hawaiian Music*, New York, Dover Publications, 1967 [1926], pg. 277.
 - 12 Summers, Catherine, *Molokai: A Site Survey*, Honolulu, Hawai'i, Bishop Museum, 1971, pgs. 73-73.
 - 13 Pukui, Mary Kawena & Alfons L. Korn, *The Echo of Our Song; Chants & Poems of the Hawaiians*, Honolulu, University of Hawai'i Press, 1988 [1973], pgs. 84-85. The ranch was really at Pālā'au (there's no record of any ranch in Hālawa Valley). Kamehameha V's dairy was mauka of Pālā'au, at Ka'uluwai.
 - 14 Bliss, William R., *Paradise in the Pacific; a book of travel, adventure, and facts in the Sandwich Islands* , New York, Sheldon & Co., 1873
 - 15 Reyes, Kauila, (b. 1926), in a personal conversation with Robert Mondoy & Calvin Liu, July 2011. Kauila is a long-time Kalama'ula resident, and her home is adjacent Kapuāiwa Coconut Grove.
 - 16 There is a marvelous description (I remember Zelig Sherwood repeating the tale to us in 1964) of how exactly how Pālā'au came to be abandoned; a tale of poaching by the cowhands, their subsequent prison sentence on 'Oahu, and their families relocating to O'ahu. Read more in Cooke, George Paul, *Moololo O Molokai, A Ranch Story of Molokai*, Honolulu, Hawai'i, *Honolulu Star Bulletin*, 1949, pgs. 45-46 and Summers, Catherine, *Molokai: A Site Survey*, pgs. 22-23.
 - 17 During the summer of 2011 Kamuela Bannister, a former student and fellow musician, helped with obtaining more details about Ka'ehu during his internship for the Gravesites Catalog Project at Kalaupapa National Park, hence my suggestion that this chant was composed ca. 1875 rather than the 1880's.
 - 18 Pukui, Mary Kawena & Alfons L. Korn, *The Echo of Our Song; Chants & Poems of the Hawaiians*, Honolulu, University of Hawai'i Press, 1988 [1973], pg. 125.
 - 19 M. Puakea Nogelmeier, *Mai Pa'a I Ka Leo: Historical Voice in Hawaiian Primary Materials, Looking Forward and Listening Back*, Honoulu, Hawai'i, Bishop Museum Press and Awaiulu Press, 2010.
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❁ The Legacy of Hālawa Valley

- 20 Solotario, Pilipo (b. 1939), personal conversations with Robert Mondoy; August 2010 & November 2011
- 21 Pilipo related to me in August 2010 a humorous tale about Kauhuhu and its lipoa from his childhood days in Hālawa.

The fishermen of the valley sometimes would set out to get a turtle to eat. They were not successful most times, but curiously, when they arrived home the women would have in their possession a freshly caught turtle! "How did you get this turtle?" they inquired, but got a secretive, conspiratorial silence in return; the women kept their technique a secret from the men! Curious, the child Pilipo one day decided to furtively observe the women. He followed them to Kauhuhu, hiding in the

naupaka shrubbery above the bouldered beach. Apparently, these most-observant women waited for a low tide, and when the honu came in to feed on the lipoa, sometimes a wave would knock them over and upside-down. The enterprising wāhine thus almost effortlessly caught their honu. So that was the great secret the women kept from the men! Auē, Pilipo slipped and tripped out from the naupaka shrubbery that hid him! His mama saw and approached him, and glaring at him in all seriousness enjoined him to vow stern secrecy about what he witnessed. The secret must be kept at all costs! All his life thereafter, Pilipo kept this vow. As an adult, having already traveled the world and returning to visit his elderly mama, many years after so many of her peers had already passed on, he asked, “Mama, do you remember the story of the honu and the women’s secret turtle-fishing place at Kauhuhu? And do you remember how you made me promise to keep that secret?” In response Mama smiled broadly, nodded, and chuckled at the memory; she remembered! So says Pilipo today, “And so I kept my secret, and so I have now told you the mo’olelo about the honu at Kauhuhu and the women’s secret.”

- 22 Williams, John, Honolulu Star-Bulletin, May 18, 1935, Third Section, col 3. According to Pilipo Solotario (personal conversation of November 2011 with Robert Mondoy): [Kamehameha V.](#)
- 23 Kirch, Patrick Vinton & Kelley, Marion, editors, Prehistory and Ecology in a Windward Hawaiian Valley: Halawa Valley, Molokai, Honolulu, Hawai’i, Bishop Museum, 1975.
- 24 Ibid. Pilipo pointed out the remaining walls of a stone house, in the same general area as Glenn Davis’ Hālawa home.
- 25 The singing of the verses for “Remember, Be Sure, And Be There” fell out of favor early on, and I suspect the score and the setting of the Hawaiian verses that appeared with it in Aloha Collection of Hawaiian Songs [Charles K. Hopkins, Boston, Oliver Ditson, 1899] seems problematic, possibly discouraging common use. However, the refrain was often attached to Edward Pu’ukea’s (-) “Noenoe Ua Kea O Hana” ([composition date unknown so far](#)) since the latter first appeared. The Charles K. Hopkins above is not at all related to the local Hawaiian Hopkins family of the turn of the 20th century. His name is ascribed in the song-author’s slot on a number of pages in the Aloha Collection of Hawaiian Songs. However, he may have been a music publishing entrepreneur who capitalized on the popularity of the United State’s newest territorial acquisition and probably merely arranged the piano typeset and attached his name to the song(s) for copyright reasons.
- 26 Summers, Catherine, Molokai: A Site Survey, Honolulu, Hawai’i, Bishop Museum, 1971, pg. 160.
- 27 Kanahele, George S., Hawaiian Music and Musicians, An Illustrated History, Honolulu, Hawai’i, The University Press of Hawai’i, 1979, pgs. 252-253.
- 28 He Mele Aloha has for verse 1, line 1: “He ‘āina kaulana ‘o Hālawa”, however, all the recordings I’ve reviewed, even the 1930’s version by the Moloka’i Jubilee Singers, use “He ‘āina maika’i ‘o Hālawa”. On Moloka’i we’ve normally sung “He ‘āina maika’i ‘o Hālawa”. I suspect that the He Mele Aloha line is a from another source unknown to me. “Alo lua” can also be spelled “alolua”; both are suitable (P. Nogelmeier).
- 29 Among Hālawa residents, it is anecdotal that Charles E. King possessed property in the valley (property maps from that time period bear this out) and that he may have actually lived in Hālawa valley for a while.
- 30 Kamehameha Archives; [www.http://kapalama.ksbe.edu/archives/collections/mackenzie/bio.php](http://kapalama.ksbe.edu/archives/collections/mackenzie/bio.php)
- 31 [Source? Pilipo? Walter K?](#)
- 32 Solotario, Pilipo (b. 1939), personal conversations with Robert Mondoy; January 2012
- 33 Walter Kawa’a, Jr. (b. 1943), personal conversation with Robert Mondoy; March 2012
- 34 Ibid.
- 35 Nogelmeier, Puakea, (b. 1954), personal conversation. Nā hono a Pi’ilani, nā hono o Piilani; both are suitable. Also: i ke pili, i ka pili; both are suitable.
- 36 Camara, Marsha, (1943-2013) Molokai Song Album, Vol.1, sui generis, 1981. Walter Kawa’a, Sr. (a Hālawa resident, (1915-1996) still knew the tune to the verses, sharing it not only with his children at home but also with Marsha Camara during her endeavors to preserve and collect Moloka’i songs in 1981. Preferred was a choice of two sets of verses.
- 37 Solomon’s middle name “Kauluahi” showed up on research done in the late 1980’s for the Year of the Hawaiian Songbook research project; A Bishop Museum archival photograph lists “Ka’alouahi” as a family name from Hālawa.

☘ Moloka'i Valleys, Paniolo & Hawaiian Homesteads

- 39 Cooke, George P. III "Gippy" (b. 1940), personal conversation with Robert Mondoy, August 2011: Gippy says the cowboys were called over to teach the Moloka'i paniolo as well as help with the work. Concerning Julia Kea; some recording liner notes misspelled her name as Juliette 'Ākea.
- 40 In Cooke's Moolelo O Molokai; "Ke paniolo...", also "E kena mai ana..."
- 41 A hearing of the source (A Molokai Jubilee Singers 78 rpm recording, ca. late 192? -193?) seems to imply that they performed for a number of Hawaiian Homestead promotional or other political rallies, at least on Moloka'i.
- 42 www.mondoymusic.com | "Mele Aloha O Moloka'i."
- 43 Summers, Catherine, Molokai: A Site Survey, pgs. 148. Also He Moolelo Hawaii: No Ka Maiahi Ana Ka Nupepa Kuokoa, March 18, 1893.
- 44 Summers, Catherine, Molokai: A Site Survey, pgs. 149.
- 45 Nogelmeier, Puakea, personal conversation with Robert Mondoy, 2011.
- 46 From www.huapala.org., notes by Lalepa Koga. Mahalo nui to huapala.org for their extraordinary service towards the preservation of our Hawaiian songs.
- 47 The original collection of Johnny Noble's manuscript collection of Hawaiian Songs was given by Noelani Mahoe to the Mānoa Heritage Society, 2829 Manoa Road Honolulu, HI 96822-1752 (808) 988-1287
- 48 Motta, Pio'lani, Lena Machado, Songbird of Hawai'i, My memories of Aunty Lena, (Honolulu) Kamehameha Schools, 2006, pgs. 67-68. Chris Aki, a Kamaunu descendant, informed me in August 2011 that Robert Kamaunu's wife's name was Ellen, not Emma.
- 49 Kamaunu, Robert, A Collection of Popular Hawaiian Melodies, Honolulu, Hawaii Sales Company, Ltd., 1929. Other songs in the collection: Ka Ua Loku (Alfred 'Alohikea), Kai Hawanawana (Alfred 'Alohikea), Waiho 'Ao'ao (Alfred 'Alohikea), Haleakalā (B. Maikai), Kau'ikeolani (Alfred 'Alohikea), Ka Wai Nakolokolo (Alfred 'Alohikea), Lei Poina 'Ole (Mary P.K. Robins), and Kalama'ula (Emma Dudoit). He, as editor, afforded himself the privilege of including his own composition, Ho'olehua. A particular thanks to Chris Aki, the great-grandson of Robert Kamaunu, who called on me in August of 2011 while visiting with his family from California, shared his family pictures with me, and introduced me to other facets of his family's musical legacy.
- 50 Camara, Marsha, Molokai Song Album, Vol.1, sui generis, 1981;
"Mrs. Emma Kala Dudoit made the words for this song. Mrs. Ida Hanakahi made and supplied the music. Mrs. Luka Ka'uli'uli warned Emma Kala Dudoit not to take out or use any words from a chant. Mrs. Luka Ka'uli'uli and Mrs. Hattie Bush was the conciliate (sic) over this song Kalama'ula. The over-seer..." [Mrs. Hattie Bush (1895-?) was the wife of Samuel Bush, who grew pineapple for Libby, McNeil & Libby on his Ho'olehua homestead.]
From www.huapala.org;
"Source: John Clark, author of "Hawai'i Place Names: Shores, Beaches and Surf Sites"- Excerpted from an interview with Valentine Dudoit, retired HFD Captain, the son of Emma Kala Dudoit, the composer of this song. Emma Kala Dudoit, originally from Kekaha, Kauai, wrote this song when the family moved to Kalama'ula from Kaka'ako in 1922. She died shortly after in 1923. Well-known composer and entertainer Emma Bush recorded the song in 1928 and was inadvertently listed as the composer. Hannah Dudoit, Emma Dudoit's daughter, then copyrighted the song in order to acknowledge her mother as the composer. Hannah Dudoit has since been listed as the composer. This information was substantiated by John Dudoit, retired HFD Captain, brother of Valentine Dudoit."
- 51 Mahoe, Noelani, Ho'āhu 'ana o Nā Mele, A Book of Songs, Stories & Pictures compiled by Noelani Kanoho Mahoe, (2011; Publication pending)
- 52 It is interesting to observe that the 3/4 meter and the use of the IV chord as the key for the verses is not unlike the design of the earlier "Me Moloka'i [Ka Mana'o Nō Ia]." The intervallic leaps also remind me of Lena Machado's "Kamali'i o Keaukaha," also written in the same year.
- 53 Bishaw, Alexander, (b. 1924), personal conversation with Robert Mondoy, 2012
- 54 McKenney, Luanna, (b.), personal conversation with Robert Mondoy, 2012. The Farden/'Āluli version of this song available at www.mondoymusic.com

- 55 Bishaw, Alexander, (b. 1924), personal conversation with Robert Mondoy, 2012
- 56 Lake, Kahauanu, (1932-2011), personal conversation with Robert Mondoy, 1999
- 57 Motta, Piolani, (b. 1929), personal letter to Robert Mondoy, 1995
- 58 Noble, Johnny, Johnny Noble's Collection of Hulas Ancient & Modern, Miller Music, Inc. New York, 1934; later reprinted as Hawaiian Hulas, Miller Music Corporation, New York, ca. 1960
- 59 Malu Burrows (b.), Vicky Burrow's son; personal conversation with Robert Mondoy, December 2010

✿ Moloka'i The Friendly Isle

- 51 Malu Burrows (b.), personal conversation with Robert Mondoy, December 2010

52 Liner notes, LP Album "Aloha Moloka'i" featuring the Moloka'i Trio, Hula Records HS-529, ca. 1965. Marsha Camara (cited above) indicates that in 1981 or so Aunty Marie Place described to her how Kai Davis took Johnny Watkins sight-seeing around Moloka'i. Both of them talked story about the places they visited. My guess is that that visit occurred sometime in the mid 1950's, just when Johnny Watkins was establishing himself as a kumu and an entertainer (his troupe was formed in 1955.) Kai would have been around 29 yrs. old then, and Johnny two years younger. Both were very good falsetto singers.

52 There appears to be two different approaches to the phrasing of the text of "Ua Nani Moloka'i." 1) That of Genoa Keawe (1965) and Lorna Lim (2009), using "He (sic) nani Moloka'i" as the incipit; while implying no aesthetic judgement here, the phrasing promotes conjunctions on long note values on downbeats, sounding awkward when simply spoken (not sung.) 2) The melodic version of "Honaunau Paka" itself (claimed by some to be the original template for "Ua Nani Moloka'i"), where a contrasting and less awkward phrasing arrangement is used. I have chosen in this edition to pursue the "Honaunau Paka" template and its phrasing. If you wish to compare the two versions, you can download the notation of the Genoa Keawe/Lorna Lim versions of "He (sic) nani Moloka'i" from www.mondoymusic.com | He Mele Aloha O Molokai.

53 Kaulana Molokai E Koni La The British explorer

TALK STORY

Hanakahi, Ida - Harry stories

Burrows, etc.

Include other individuals descriptins - inc Harry Hanakahi