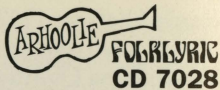


KALAMA'S QUARTET

Early Hawaiian Classics



1. MEDLEY OF HULAS
2. INIKINIKI MALIE
(Gentle Pinches of the Wind)
3. TU-TU-E, TU-TU-HOI
4. HE MANAO HEALOHA
5. MAMA E (A Medley of Hulas)
6. WAHINE UI
(Beautiful Young Woman)
7. NA MOKU EHA
(The Four Islands)
8. UA LIKE NO A LIKE
(Love is Mutual)
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(Waters of Minnehaha)
10. PALOLO
11. ON THE BEACH OF WAIKIKI
12. MAILE LAU LI'ILI'I
(Little Maile Leaves)
13. HILO MARCH
14. HAPA HAOLE HULA GIRL
15. KALAMAULA
16. NU IOKA HULA
17. HOO-HIHI OE KE IKE MAI
(You're Beautiful to Behold)

18. HE OLU LA NO'U
(That's Just Fine For Me)
19. LEI ANA IKA MOKIHANA
(Mai Ka'i Kaua'i)
(Wears the Mokihana Lei)
20. HEEIA
21. KAWIKA/LILIU E
22. KALEPONI (California)
23. LEI E HULA
24. HILO HULA (Hilo Hanakahi)
25. HANO HANO HANA LEI
(The Glory of Hanalei)
26. KUU LEI (My Wreath of Flowers)

Mike Hanapi: Tenor and falsetto voice,
steel guitar.

William Kalama: Tenor voice, ukulele.

Bob Nawahine: Bass voice, harp-guitar.

Dave Kaleipua Munson: Baritone voice, guitar.

Bob Mats: Voice and steel guitar.

Recorded 1927 - 1932 (except #26 which dates from 1935).

(Continued inside on page 7)

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Kalama's Quartet

EARLY HAWAIIAN CLASSICS

1927-1932



KALAMA'S QUARTET

*Early Hawaiian Classics – 1927 – 1932**

The Kalama Quartet performed some of the most beautiful Hawaiian music ever recorded. In many ways they were unlike any other Hawaiian group. They were one of the few to ever use two acoustic steel guitars, and their four-part singing was beautiful and deeply moving. The twenty six selections on this CD represent some of the finest Hawaiian music from the late 1920s.

Hawaiian steel guitar music has enjoyed great popularity literally throughout the world, beginning in 1904, when **Richard Tully's** Hawaiian revue **Bird of Paradise** opened in New York, and lasting well into the 1940s. Native Hawaiian troupes were prominently featured at the several World Expositions held during the first two decades of this

century and many Hawaiian musicians came to the mainland to seek their fortunes as professional players.

One of these young men later became the backbone of the Kalama Quartet. **Mike Hanapi**, born March 18, 1898, in Honolulu, came from a musical family. His mother was a singer and composer, and his brothers all enjoyed full musical careers. He considered himself primarily a saxophone player, and could read music before he came to the mainland at age 14. He and his older brother worked the Chicago Exposition in the early 'teens. Perhaps it was during this time that Hanapi learned to play steel guitar. His first job in New York in the late 1910s was as a sax player with the Paul Specht Orchestra. It is not known

when Hanapi met the other members of the Quartet. Their earliest recordings were made in 1926-27 as a trio consisting of Hanapi, William Kalama, and Bob Nawahine on steel guitar, uke, and harp-guitar. These were instrumentals (made for Brunswick) as **The Hanapi Trio**.

Late in 1927 the group became a quartet with the addition of **Dave Kaleipua Munson** on guitar and vocals. They secured a recording contract late in 1927 and the first record was *Medley of Hulas* and *Inikiniki Malie*. *Mama E* was also recorded at this time. *Inikiniki Malie* is a beautiful ballad about the winds throughout the islands, and features Mike Hanapi's fine falsetto singing. *Medley of Hulas*, and *Mama E* are both hula medleys with lyrics dating back to the 1800s.

Tu-Tu-E, Tu-Tu-Hoi is perhaps one of the most dynamic hula medleys recorded by the Quartet, with vocal work shared by members of the group. Note the humor in the bass singing of Nawahine. *He Manao*

Healoea vies for the honor of the most deeply moving selection on this CD. Hanapi gives us heartbreaking falsetto singing with subtle nuances throughout, and lovely vocal and instrumental backing is provided by the rest of the boys for an overwhelmingly deep three minutes. *Wahine Uli* is also in this category and is a classic falsetto song featured by every major Hawaiian singer. The title means "beautiful young woman" — *wahine* translates as "woman," *ui* roughly translates as "the beauty of the 17-21-year-old."

The remaining songs feature two steel guitars, with the addition of **Bob Matsu** to the group. *Na Moku Eha* describes the four islands and has been recorded in many different styles. This version shows how exciting two steels can be. *Ua Like No A Like* (Love is Mutual), first recorded in 1910, is a fine example of the vocal abilities of the group, and the last falsetto phrase by Hanapi reveals his vocal training at

* except #26 which dates from 1935.

the New York Conservatory of Music. *Wai O Minnehaha* (Waters of Minnehaha Falls) is a Hawaiian waltz, with only one steel guitar, and interesting four-part singing. As with many other traditional Hawaiian tunes, this one describes the scenic beauty in Hawaii that these men grew up with.

This version of *On The Beach At Waikiki*, written in 1915, was recorded in 1928. It is interesting to note the Hawaiian accent in the singing of these English lyrics.

KALEPONI

*Hele au i Kaleponi
Ho'i mai male kâua
He aha kou makemake?
Pane mai'o ia ala:
Pâpale ipu kapakahi,
Kâma'a hila lauli'i,
Kihei kuweluwelu,
Palekoki hapa nihoniho,
A me ka lole mi'ekeke'i.*

Hoo-hihi Oe Ke Ike Mai and *Heeia* were recorded in 1930. Hoo-

Lei Ana Ika Mokihana was recorded in 1929 and has a very sensitive steel duet. Throughout most of their performances, Hanapi and Matsu were very much aware of each other's playing, and rarely do the two steels interfere with each other.

Kaleponi (California) is a humorous Hawaiian tune. The singer is leaving on a trip from Hawaii to California and is asking his future wife what she would like him to bring back.

CALIFORNIA

*I'm going to California
When I come back we'll marry
What do you want?
She answered:
A hat with a crooked brim,
High-heeled shoes,
A fringed shawl,
A scalloped petticoat,
And a short skirt.*

hihi has beautiful chord changes, and with the combination of the

steel playing and singing, this tune shows the Kalama Quartet at its best. Both *Heeia* and *Kawika/Liliu E* are very interesting in the conscious approach to making "ethnic/folk" presentations of the roots of Hawaiian music, i.e. chanting with percussion. On *Heeia*, steel guitar is used in a very simple way to expand the basic percussive sound. *Kawika* is an accurate representation of the pre-white-contact Hawaiian tradition. These are probably the oldest songs on this CD.

Palolo, transferred to this CD from the single known copy of the original 78, is a very playful number with intricate double steel interplay. *Maile Lau Li'ili'i* (little Maile leaves) has almost blues-tinged steel and great ensemble singing — note the bass voice. This version of *Hilo March*, a classic standard of the Hawaiian guitar repertoire, is the only recorded example that has a vocal part. *Hapa Haole Hula Girl* was penned around the same time as *On the Beach of Waikiki* as part of the

general trend of *hapa haole* (part-white) songs of Hawaiian content/English lyrics which took the USA by storm in the 'teens. *Kalamaula*, a more somber hula, features more great falsetto singing by Hanapi. This song, *He Manao Healoha*, and *Hilo Hula* are, in this writer's opinion, the "heaviest" three selections on this CD, in terms of vocal/steel sound and emotional weight.

The final four titles are the last recordings made during the Quartet's recording career. After recording for Okeh from 1927 through 1931, the group cut four songs for Victor in January, 1932. You will notice a different recording tone (and more of the sound of the room being used) on the three included here: *Lei E Hula*, *Hilo Hula*, and *Hanohano Hanalei*. Both *Lei E* and *Hilo Hula* feature funky, deep steel work and bluesy turnarounds. *Hilo Hula* is this writer's absolute favorite with its dark sonority, the middle section in the relative minor key, and the heart-gripping sing-

ing. *Hano Hano Hanalei* was written in 1913 and describes the glorious and continuous rainfall in Hanalei, Kauai, one of the wettest spots on the planet. Note the temporary but serious rhythmic disaster which occurs during one of the instrumental breaks! When the band comes back in, some of them are off by a half-beat, and it takes them a few bars to recover. Has this ever happened to you?

The last song in this collection, *Kuu Lei*, was made in Honolulu ca. 1935, under Hanapi's name, and may involve one or two other members of the group. Certainly two of the voices are very familiar. This is also the only recording of Hanapi playing electric steel, on which he sounds less steady and confident than he did playing acoustic. An acoustic version, with two steels, was recorded for Okeh in 1930 but no collector has yet found a copy. In fact, almost all the 78s used to compile this collection are exceedingly rare.

The early 1930s brought the Depression, and changes to Hawaiian music. The public wanted a more Americanized commercial sound, and traditional Hawaiian music was largely ignored after 1932. Another development that helped end the era was the invention of the electric Hawaiian guitar in 1931 by Adolph Rickenbacher. By 1935, there were virtually no acoustic steel guitars being used by Hawaiians in this country. It is not specifically known what became of the Kalama Quartet, other than some of them went back to Hawaii. Their last records were made in January 1932.

Mike Hanapi moved back to Hawaii in 1938, where he opened a teaching studio for saxophone and other reed instruments. He became a member of the Royal Hawaiian Band in 1940, playing first saxophone until his death in 1959. All of his scrapbooks and other memorabilia were destroyed in 1941 during the Japanese attack on Pearl Harbor. The selections on this CD, re-

corded between 1927 and 1935 represent what remains of the music of the Kalama Quartet.

(Bob Brozman 1978 & 1993)

Cover photo left to right: Bob Nawahine, Bill Kalama, Mike Hanapi (in front), and Dan Pokipala who's name is not mentioned in any of the original recording ledgers. Photo from Terry Zwigoff.

Edited by Chris Strachwitz.

Cover by Wayne Pope.

Transfer of original 78s from Bob Brozman's collection to DAT by Chris Strachwitz.

Sound restoration by George Morrow of Echo Productions using the NoNoise System.

Spelling of Hawaiian titles is given according to the original 78 rpm record labels. In some cases we have given in parenthesis the title under which the song is currently known along with some English translations.

K. Roseguo - Hawaiian language consultant.

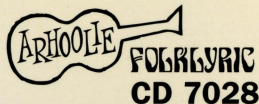
Discography:

1: OK 40957, W 81904 (9/27); **2:** OK 40957, W 81905; **3:** OK 41023, W 400175 (3/26/1928); **4:** OK 41023, W 400174; **5:** OK 41041, W 400631; **6:** OK 41041, W 400632; **7:** OK 41048, W 400658; **8:** OK 41048, W 400657; **9:** OK 41054, W 400656; **10:** OK 41080, W 400709; **11:** OK 41068, W 400694; **12:** OK 41170, W 401265 (10/24/28); **13:** OK 41082, W 400711 (5/28); **14:** OK 41081, W 400712; **15:** OK 41323, W 403070 (10/15/29); **16:** OK 41212, W 401706; **17:** OK 41461, W 404475 (10/10/30); **18:** OK 41461, W 404476; **19:** OK 41325, W 401993 (5/29/29); **20:** OK 41414, W 403883 (3/27/30); **21:** OK 41455, W 404448; **22:** OK 41398, W 403825; **23:** Vi 22946 (1932); **24:** Vi 24110A; **25:** Vi 24110B; **26:** APC HT 220.

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KALAMA'S QUARTET

Early Hawaiian Classics



Historic Recordings 1927 – 1932

- | | |
|----------------------------------------------------------------|----------------------------------------------------------------------------------|
| 1. MEDLEY OF HULAS (2:56) | 17. HOO-HIHI OE KE IKE MAI
(You're Beautiful to Behold) (2:58) |
| 2. INIKINIKI MALIE
(Gentle Pinches of the Wind) (2:56) | 18. HE OLU LA NO'U
(That's Just Fine for Me) (2:57) |
| 3. TU-TU-E, TU-TU-HOI (2:58) | 19. LEI ANA IKA MOKIHANA
(Mai Ka'i Kaua'i)
(Wears the Mokihana Lei) (2:42) |
| 4. HE MANAO HEALOHA
(Thoughts of Love) (2:58) | 20. HEEIA (2:54) |
| 5. MAMA E (A Medley of Hulas) (2:56) | 21. KAWIKA/LILIU E (2:43) |
| 6. WAHINE UI
(Beautiful Young Woman) (2:45) | 22. KALEPONI (California) (3:27) |
| 7. NA MOKU EHA (Kealoha)
(The Four Islands) (2:56) | 23. LEI E HULA (3:02) |
| 8. UA LIKE NO A LIKE
(Love is Mutual) (3:00) | 24. HILO HULA (Hilo Hanakahi) (3:15) |
| 9. WAI O MINNEHAHA (Waialeale)
(Waters of Minnehaha) (2:55) | 25. HANO HANO HANA LEI
(The Glory of Hanalei) (2:47) |
| 10. PALOLO (2:57) | 26. KUU LEI (My Wreath of Flowers) (2:36) |
| 11. ON THE BEACH OF WAIKIKI (2:56) | |
| 12. MAILE LAU LI'ILI'I
(Little Maile Leaves) (2:07) | |
| 13. HILO MARCH (3:09) | |
| 14. HAPA HAOLE HULA GIRL (2:14) | |
| 15. KALAMAULA (3:10) | |
| 16. NU IOKA HULA (New York Hula) (2:58) | |

Cover photo left to right: Bob Nawahine, Bill Kalama, Mike Hanapi (in front), and Dan Pokipala. Details inside booklet.

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