

LINER NOTES

Keola Beamer

WOODEN BOAT

1. *Hemo Da Kope Bean* (Keola Beamer)

Guitars & Vocals: Keola Beamer

Bass: Benny Rietveld

Drums: Paul van Wageningen

Percussion: Peter Michael

Back Up Vocals: Linda Tillery, Melanie Rath, Annie Stocking

This is a happy, upbeat, original contemporary Hawaiian (calypso flavored) song reflecting Keola's childhood in Kona, Hawai'i, the Hawaiian capitol of world famous Kona coffee. It is capricious and whimsical, picturing coffee pickers in the clear, crisp Kona morning air. From the uplands, they look down to the tranquil Pacific Ocean, eager hands reaching deep into the coffee plants, seeking the bright red berry-like beans. They *hemo* (separate) the beans from the branches for *kope la*, sun dried coffee beans, or *kope wai*, fresh undried coffee beans in the hull.

Wake up in the morning
When the sun shine big and bright
The coffee bean fall to the ground
And roll down the mountain side
Breathin' in the morning air
Above the shining sea
From beneath one old straw hat
Chewing on the kope bean

(*chorus*) Singing hemo, hemo
Hemo, da kope bean
Hemo, hemo
Hemo da kope bean
(*repeat chorus*)

Na, na, na
Hemo da kope bean
(*repeat*)

And when the wind blow down the hill
He whisper through the trees
A little sunlight in a life
Make a man live happily
(*repeat chorus*)

Barefoot on the dusty ground and reaching up into the leaves
When the sun be goin' down, singing 'neath the kope trees

(repeat chorus)

Na, na, na
Hemo da kope bean
(repeat)
(repeat chorus)
(repeat chorus)

Keola plays this in a C Wahine tuning (C-G-D-G-B-E). "Wahine" refers to a tuning with a Major 7th note in it.

2. ***Po Mahina (Night Moon)*** (Charles E. King, instrumental)

Guitars: Keola Beamer & George "Keoki" Winston

Percussion: John Santos

Acoustic Bass: Todd Phillips

This is an instrumental with rhythmic percussion. The guitar work is performed by Keola and his dear friend George "Keoki" Winston. Both performers enjoy the Spanish influence of the *vaqueros* (early Spanish cowboys) who introduced the guitar to the *paniolo* (Hawaiian cowboys) on the island of Hawai`i.

Keola is in his C Wahine tuning. George plays an eight-string guitar, tuned G-C-D-G-D-G-B-D from lowest to highest string, which combines the G Major Taro Patch tuning with a different C Wahine tuning.

3. ***Shells*** (Lani Kai)

Guitars & Vocals: Keola Beamer

Bass: Benny Rietveld

Drums: Paul van Wageningen

Percussion: Peter Michael

Back Up Vocals: Linda Tillery, Melanie Rath, Annie Stocking

When Keola's grandfather, Pono Beamer, was a young man, he rescued a woman from drowning in the waters off Waikiki. The young woman, who had been diving for shells, had become exhausted in the swift currents and lay submerged, her body resting on a coral reef. He brought her gently to the surface, and when she regained consciousness, her first words to him were, "Why did you wake me from this beautiful dream?" In this reflection of his grandfather's story, Keola's guitar stylings and sensitive vocal performance conjure up the time for dreams.

Now Shells lie on the shore
And Shells rest forevermore
In the warmth of sunlight
Between the sand and sea
...Shells

Won't you take me, home with you

And I'll sing my song for you
And I recall the summer
On a lonely shore
In the warmth of sunlight
Between the sand and sea
...Shells

Wanting you...
Wanting you...
Wanting you...

Keola plays this in his C Wahine tuning.

4. ***Kalena Kai*** (Charles E. King, instrumental)
Guitars: Keola Beamer & George "Keoki" Winston

According to Hawaiian history, *Kalena Kai* was written in the early 1900s by Charles E. King. He called it "Bath House" because there was a favorite bathing place that Hawaiians enjoyed, near an area called "Watertown" on the island of O`ahu. The setting is oceanside and Keola and Keoki give it the happy treatment of a fun-filled outing. The instrumental style is of the Hawaiian slack key guitar. In this arrangement, the guitarists extend a special aloha to Sonny Chillingworth for his everlasting contributions to the slack key guitar. (This piece is also sometimes attributed to John Kalapana.)

Keola plays this in an F Wahine tuning (C-F-C-G-C-E). George plays eight-string guitar (tuned G-C-D-G-D-G-B-D) tuned down one full step to sound in the key of F.

5. ***Wooden Boat*** (Keola Beamer)
Guitars, `Ukulele, Vocals: Keola Beamer
Bass: Michael Manring
Drums: Paul van Wageningen
Percussion: John Santos
Piano: Philip Aaberg
Back Up Vocals: Linda Tillery, Melanie Rath, Annie Stocking

The whole family endures life's ups and downs together, in this well-placed original song of Keola's. This is a joyous affirmation of family generations, sharing and solving, facing life's challenges together.

Papa goin' fishin', Mama goin' fishin', rocking in a Wooden Boat
Grampa goin' fishin', I'm goin' fishin', rocking in a Wooden Boat
Aunty goin' fishin', Uncle goin' fishin', rocking in a Wooden Boat
Sister goin' fishin', Brother goin' fishin', rocking in a Wooden Boat

(chorus) We're rocking in a Wooden Boat
Several generations old, we'll be going on forever
Rocking in a Wooden Boat

Cousin goin' fishin', Brother goin' fishin', rocking in a Wooden Boat
Gramma goin' fishin', kids goin' fishin', rocking in a Wooden Boat

(chorus) We're rocking in a Wooden Boat
The young ones turn into the old, we'll be going on forever
Rocking in a Wooden Boat
From a million years ago, we can see the starlight's glow
Out on the water, rocking in a Wooden Boat
(Repeat chorus)

He na na, He na, na
He na na na na
He na na, He na na na na...
(Repeat chorus)
(repeat)
(repeat)

Keola plays the guitar in his C Wahine tuning.

6. ***Hula Lady*** (Carlos Andrade and Vinnie Bryant)

Vocals: Keola Beamer

Guitars: Keola Beamer & George "Keoki" Winston

Percussion: John Santos

Acoustic Bass: Todd Phillips

This is one of the classic songs by Kaua`i composer Carlos Andrade, written in collaboration with his friend Vinnie Bryant. The guitarists swing gently through this tune thinking of alluring hula maidens dancing in the tropical evening.

Oh you're my Hula Lady, you're my hula girl
The men all love you, hula girl
You're telling stories with your hands of rain and wind and flowers
Tales of long forgotten gods, of lost and lonely lovers
Dance, dance lady
Dance, dance your dance of love
Dance, dance, oh
You're my hula girl, my hula girl, my hula girl

*Keola and George play in the same tunings as on **Kalena Kai**.*

7. ***Dancers in the Land of Po*** (Keola Beamer, instrumental)

Guitars and Hawaiian Flute (*`ohe hano ihu*): Keola Beamer

Po is the Hawaiian realm of the gods. In this mood piece, Keola envisions a hula chant with male dancers moving through the forest of the nether land. As a heavy mist gathers, the dancers move lower to the ground. The *`ohe hano ihu* (Hawaiian bamboo flute)

weaves a haunting melody that captures us in this moving composition. In the dense undergrowth of the forest, we are caught up in Keola's creative vision as the dancers move through the twilight.

Keola plays this in a "C Ni'ihau/Old Mauna Loa" tuning (C-G-D-G-A-D).

8. ***No Ke Ano Ahiahi (In The Evening Time)*** (traditional, instrumental)

Guitars: Keola Beamer

Muted Piano: George "Keoki" Winston

This very old traditional Island chant celebrates the evening hours we love, as the sailing ships - full blown - pass in the wind. It is a name chant for King Lunalilo (1835-1874). The imagery is vivid, the melody, plaintive.

Keola plays this in his C Wahine tuning.

9. ***Don't You Want To Be My Baby?*** (Keola Beamer)

Ukulele, Guitar, Vocals: Keola Beamer

Drums: Paul van Wageningen

Percussion: John Santos

Piano, Synth and Bass: Philip Aaberg

Back Up Vocals: Linda Tillery, Melanie Rath, Annie Stocking

When conditions are just right on the island of Maui, in the area of Mahinahina, there appears a phenomenon called "the night rainbow." Although without the normal colors of a rainbow, the ethereal blue arch of the night rainbow surrounded by starlight is quietly spectacular. Late one night, beneath the full moon, the night rainbow was Keola's inspiration for this song.

Under the starlight
the flowers in your hair
will give their scent to the evening air
In the arms of the moonlight, I'd be sailing so free
if only I could hold you close to me

(chorus) Don't you want to be my baby in the morning light
Don't you want to be my baby at noon
Don't you want to be my baby in the dark of night
Don't you want to be my baby soon

Now see how the moonlight
will float in to the air
falling silently everywhere
down a river of starlight, I'd be sailing so free
if only I could hold you close to me

(repeat chorus)

(repeat chorus)

Keola plays guitar on this in his C Wahine tuning.

10. **Kealia** (Patrick Cockett)

Guitar & Vocals: Keola Beamer

Kealia is a small valley on the outskirts of Kapa`a, on the east coast of Kaua`i. Although today a visitor might see only a quiet country village, a hundred years ago the valley was exploding with the industrial revolution and sugar cane. By the late 1940s, when composer Patrick Cockett was growing up there, only remnants remained. This song expresses his feelings about Kealia and what happened there. "I found it in one of Gabby's C tunings," says Pat, "his tunings are so beautiful, they have so many different sounds in them." Keola's arrangement of this composition is sweet and tender. The dream quality pervades like "leaves blowing softly in the wind" says Keola.

Kealia... all the years are passing by and now you're sleeping
you lay dreaming.

Kealia... all the people that you knew, almost forgotten
In your lullaby of hill and winding stream
Memories like leaves will drift away
and I will feel your soft caress... all of my days
Far away, it seems so far away
far away...

Can you hear the voices calling your name
from the time the century turned to sugar cane.

Kealia... all the years are passing by and now you're sleeping
you lay dreaming

Kealia... all the people that you knew, almost forgotten
in your lullaby of hill and winding stream
Memories like leaves will drift away
and I will feel your soft caress... all of my days
Far away, it seems so far away
Far away, it seems so far away
far away...
(repeat)

Keola plays this in a C Mauna Loa tuning (C-G-E-G-A-E) capoed up to the 2nd fret to sound in the key of D. "Mauna Loa" refers to tunings where the first two highest-pitched strings are tuned a 5th interval apart, producing the recognizably sweet Mauna Loa sound. This way these top two strings can be played in 6th intervals (as the first string and the thicker third string are played in some of the G tunings and F tunings).

11. **'Elepaio Slack Key** (Keola Beamer, instrumental)

Guitar: Keola Beamer

Percussion: John Santos

Acoustic Bass: Todd Phillips

This is a sprightly original Hawaiian slack key guitar piece portraying the behavior of the Hawaiian bird (*`elepaio*) believed to be the goddess of canoe makers. Hawaiian percussive instruments fill this melodic tone piece. The Hawaiian percussive instruments are *`ili `ili* (waterworn basaltic stones), *kala`au* (resonant stick), *pa ipu* (gourd drum), *na pupu leho* (cowrie shells).

Keola plays this in a unique F tuning (C-F-C-G-A-F).

12. ***E Manono*** (Traditional)

Electric Guitar, Acoustic Steel String Guitar, Hawaiian Flute (*`ohe hano ihu*),

Vocals: Keola Beamer

Drums: Paul van Wageningen

In the Beamer family, the stirring story of Princess Manono and the Battle of Kuamo`o at Kona, Hawai`i in 1819 has been a touchstone for five generations. This was a period of tremendous political and social upheaval in Hawai`i, for upon the death of the great king Kamehameha Nui, there was a sudden loss of spiritual guidance for all of the Hawaiian people. The Battle of Kuamo`o was the last battle fought in Hawai`i, waged for the principle of retaining the old ways of Hawaiian religion and culture. Chief Kekuaokalani (Manono's husband) and his men, armed only with hand hewn spears and clubs, fought courageously against the muskets and cannons of Kamehameha II. When the Princess Manono witnessed the death of her husband, overcome with grief and sadness, she rushed to his side, picked up his spear and plunged into the battle. Her haunting cry, "*Ko aloha, ko aloha, malama ko aloha*" (your love, your love, keep your love) was taken up by the warriors of Kekuaokalani and reverberated far into the night. This unique chant with vocal and guitar combinations eulogizes Keola's ancestor Manono, who gave her last breath for her people. It gently and firmly says that there is no obstacle that cannot be overcome by the strength of love.

E Manono la ea (Come now, Manono)

E Manono la ea (Come now, Manono)

`Ae `oe, `ae `oe

Kau ka `ope`ope (Take up your burden)

Ka ulu hala la ea (Thru the Hala Grove)

`Ae `oe, `ae `oe, e

Hold on to, hold on to your love

Hali`i punana no (A resting place)

Huli mai (To turn to)

`Ae `oe, `ae `oe, e

`Ae `oe, `ae `oe

(*slowly*) Huli mai `oe la (Turn now)

Moe kaula Let us rest (metaphor for Death)

`Ae `oe, `ae `oe, e

Hold on to, hold on to your love
Ko aloha la ea (Your love)
Ko aloha la ea (Your love)
`Ae `oe, `ae `oe
`Ae `oe, `ae `oe, e
`Ae `oe, `ae `oe, e

Keola plays this in his C Wahine tuning, in the unusual key of G minor.

13. ***He Aloha No 'O Honolulu (Beloved is Honolulu)*** (Lot Kauwe)

Guitars: Keola Beamer & George "Keoki" Winston

This instrumental is a classic composition of Lot Kauwe. It is a long time favorite of Keola's that he performs with George "Keoki" Winston. Keoki plays the sweeping melody in harmonics and Keola provides the rhythmic arpeggios. A little later in the piece, the guitarists change roles.

*Keola and George play in the same tunings as on **Kalena Kai** and **Hula Lady**.*

14. ***Where I Hold You*** (Keola Beamer)

Guitar, Vocals: Keola Beamer

Bass: Benny Rietveld

Drums: Paul van Wageningen

Percussion: John Santos

Piano: Philip Aaberg

Back Up Vocals: Melanie Rath, Linda Tillery, Annie Stocking

Where I Hold You is an original love song with universal appeal. Keola's gift of song writing shines through his honest performance. "I respect the creative process," says Keola, "I only wish I really understood it. For me, there is no better reason for doing what I do."

Down where the river meets the sea
When I was watching from the trees
In the falling wind
I was back again
To where I hold you

Needing something to believe
I fixed a place inside of me
Where each old worn path
Would lead me back
To where I hold you
Where I hold you...where I hold you,
Where I hold you

And though you're gone without a trace
In my heart there is a place

Where I still hear your voice
In the falling wind
Where I hold you
Where I hold you...where I hold you,
Where I hold you
Where I hold you...where I hold you,
Where I hold you

Keola plays this in a C Wahine tuning..

George Winston on Po Mahina and No Ke Ano Ahiahi:

Keola's version of **Po Mahina** was inspired in part by slack key guitarist Cyril Pahinui's recording of this song on his album CYRIL (Pahinui Records 6068), in a C major tuning (C-G-E-G-C-E). Cyril has also recorded a solo version for release on Dancing Cat Records.

No Ke Ano Ahiahi is a very old traditional Island chant. The song's history was researched by Eddie Kamae and was first recorded by Eddie Kamae and the Sons of Hawai'i, with the late, great slack key guitarist Gabby Pahinui on the album AN ISLAND HERITAGE (Panini Records 1001). Gabby plays in a C Mauna Loa tuning (C-G-E-G-A-E), with the guitar tuned down to the key of A in this version. Gabby also recorded another version in C Mauna Loa tuning on the album THE GABBY PAHINUI HAWAIIAN BAND - VOLUME 2 (Panini Records 1008). Cyril Pahinui has also recorded a solo version in the C Major tuning for release on Dancing Cat Records.

Liner notes by Nona Beamer, Pahoa, HI

Produced by Keola Beamer and George Winston

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Philip Aaberg and Michael Manring appear courtesy of Windham Hill Records.

Keola Beamer plays guitars made by Grimes Guitars, P O Box 537, Kula, HI, and performs exclusively on John Pearse Strings 1-800-235-3302.

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Liner notes edited by Su Gatch, with research assistance by Heather Zimmerman.

Hawai`I Loa, the Polynesian voyaging canoe pictured on the front cover, was built as a project to help recover the canoe building tradition in Hawai`i, and to recreate early settlement voyages believed to have come from the Marquesas Islands over 1500 years ago.

The new 57-foot canoe, launched on July 24, 1993, was named for Hawaiiloa, who according to one tradition, was the first discoverer of Hawai`i. He is said to have found the islands on one of his long fishing expeditions from the south or west, from *Ka-`aina-kai-melemele-a-Kane* (the land of the yellow sea of Kane). He returned home and came back to Hawai`i with his wife and followers, including eight navigators. Because only Hawaiiloa brought his wife with him, all Hawaiians are said to be descended from him. The island of Hawai`i is named for him, while Maui, O`ahu and Kaua`i were named after his children.

The Hawai`i Loa is built as much as possible from native materials. Due to many years of forestry and cattle grazing, the forests of Hawai`i no longer contain koa logs large enough for the *kuamo`o* (hulls), so they were carved from two Sitka spruce logs, donated by the Tlingit and Haida tribes of Alaska. Native Hawaiian koa was used for the *manu*, the gracefully curved bow and stern pieces, as well as the *mo`o*, or side pieces. The *iaiko* (cross pieces) and *kia* (masts) are made from `ohia logs. The railings are made from hau logs, and coconut fiber sennit was used for some of the lashing. The sails are hand-woven from Tahitian lauhala.

In 1995, members of the Polynesian Voyaging Society plan to sail Hawai`i Loa from Nuku Hiva in the Marquesas to Hawai`i, a 2,100 mile voyage. The Hawai`i Loa voyaging canoe is a project of the Bishop Museum Native Hawaiian Culture and Arts Program in Honolulu, in cooperation with the Polynesian Voyaging Society and the National Park Service.