A COLLECTION OF
Favorite Hawaiian Songs

Dorothy Lamour

with
DICK McINTIRE AND HIS HARMONY HAWAIANS

DECCA ALBUM No. A-371 - 23M PERSONALITY SERIES
THE ONE ROSE
(That's Left In My Heart)
(Del Lyon-Lani McIntire)

DOROTHY LAMOUR
With
Dick McIntire
And His Harmony Hawaiians

23323 A
A SONG OF OLD HAWAII
(Gordon Beecher-Johnny Noble)

DOROTHY LAMOUR
With
Dick McIntire
And His Harmony Hawaiians

Vocal with Instrumental Accompaniment

DECCA PERSONALITY SERIES
MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

Album No. A-371
(8 sides-6)

(L 3229)
THE MOON OF MANAKOORA

(Alfred Newman - Frank Loesser)

DOROTHY LAMOUR
With Dick McIntire
And His Harmony Hawaiians

23324 A
DECCA PERSONALITY SERIES

MANUFACTURED BY DECCA RECORDS, INC., NEW YORK, U.S.A.

(L 3242)  Album No. A-371
(8 sides-8)

Vocal with Instrumental Accompaniment

MALIHINI MELE
(R. Alex Anderson)

DOROTHY LAMOUR
With
Dick McIntire
And His Harmony Hawaiians

23324 B
DOROTHY LAMOUR
PARAMOUNT STAR
in a scene from
"RAINBOW ISLAND"

Decca RECORDS
A COLLECTION OF

Favorite Hawaiian Songs

Dorothy Lamour

WITH

DICK McINTIRE AND HIS HARMONY HAWAIIANS
Favorite Hawaiian Songs Sung By

Dorothy Lamour

with

Dick McIntire and His Harmony Hawaiians

DECCA ALBUM No. A-371
COMPLETE ON FOUR TEN-INCH RECORDS

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MALIHINI MELE

DOROTHY LAMOUR

Although Hollywood's foremost interpreter of the languorous and lush spirit of exotic Hawaii and its music, Dorothy Lamour is its exact antithesis as an individual, and that notwithstanding her soaring triumphs. Almost unbelievably simple and forthright in her attitudes about herself and other people, Dorothy typifies all that is natural and unassuming in American women.

A résumé of her life reads like a modern, humanized and completely appealing Horatio Alger, Jr., story.

She was born in mid-December in New Orleans, her home for most of her younger years, and the warm, friendly characteristics of her birthplace are reflected in her personality. Faced rather early in life with the problem of earning a living, she left high school to take a job in a factory. Later, a course in business practice was interrupted by recurring financial difficulties, and back to work it was for Dotty Lamour.

Anyone knowing Dorothy will answer immediately, when asked what her outstanding characteristic is—Loyalty. A case in point is the very firm friendship she made with the late Dorothy Dell when she was about ten years old. They were both beautiful; they both were absorbed completely in dramatics. They even produced and directed neighborhood plays. Through one beauty contest after another, both girls refused to accept any theatrical offers unless both were included.

In 1931, Dorothy Lamour went to Chicago to earn some bread and
Since the Hawaiians had no written language before the advent of the early missionaries, they use only English characters. 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. Consonants are pronounced generally as in English. The vowel sounds are shown in the following table:

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

SOME TYPICAL HAWAIIAN WORDS OFTEN USED IN SONGS

PUA (poo'-ah)—Flower
WARINE (wah-ree'-nay)—Female—hence, girl or woman
KANE (kah'-nay)—Male—hence, man
KEIKI (kah'-kee)—Child
HOOMALIALI (hoo-mal-i-ah-lee)—Flattery, hence "kidding"
AKAI (ak'-hah'-lee)—One
WELAKAHAO (wah-lah-hah'-ah)—Literally, "hot the iron." As an idiom, "hot time" or "whispers."
OKOLEHAO (ah-koh-lay'-ah)—Literally, "iron bullam," referring to iron bound kogs. Also the name of native Hawaiian liquor equivalent to brandy or whiskey
MAIKAI (may-kay)—Good
PAU (paw)—Finished
PEHE (peh'-e)—How are you?
LANI (lah'-nee)—Heaven
LUAU (loo'-ah)—Feast
MAE (may)—Deaf
HOLOKU (ho-lay'-koo)—A dress fashioned after the Mother Hubbard
MOA (moh'-ah)—Chicken
PO' (poh'-oh)—Native food
MALLINI (mah-lay'-nee)—Stranger, Idiom "greenhorn"
NUI (noo'-ee)—Big, much

KAMAaina (kah-mah-ay'-nah)—Literally "son of the land," hence one born and raised in the islands
IPU (ee-poo)—Sweetheart
ROU (roo'-oo)—My or mine
WAI (wah'-ee)—or (wah)-Water
UKULELE (oo-koo-lay'-lay)—Literally, "jumping flea." The name of a diminutive four stringed guitar
HUHU (hoo'-ho)—Cross or angry
WAIRIKI (wah-ray'-ki)—Literally, "Active water." Name of a beach near Honolulu
MAHALO (mah-hah'-lo)—Thanks
OLUA (oh'-oo)—Dual form. Both of you
OIKOU (oh-ee-ko'-oh)—Plural form. All of you
AE (ay)—Yes
AOLE (ah'-oh-lay)—No (negative)
HAOLE (hah'-oh-lay)—Literally, foreigner
LOW (low)—"White man"
MAKA (mah-kah)—Eye or eyes
LEO (loh'-oh)—Voice
POINA (po-in'-ay)—Forget
MAI (ma)—Do not
ALOHA (ah-loh'-ah)—Welcome, love, greetings
OE (oh'-ay)—You
LEI (lay)—Flower wreath
HALE (hay'-lay)—House, edifice
HELE (hah'-lay)—Go

THE LEI

(Pronounced Loy)

The Lei is more than a 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 they had love, sentiment, and romance in their hearts. The greatest gift they could make to a friend or loved one was a wreath of flowers, a Lei. It represented nature's gift to mankind and the labor of loving hands.

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

The early missionaries at first discouraged the practice of Lei giving, because of its long association with idol worship and sacrifice. But as time passed and the natives more and more abandoned their pagan ways, the old custom was revived. For, as the greatest symbol of love, friendship, and sentiment in the world, it is the expression of the feelings of its maker and giver, in offering thanks, appreciation, congratulations, and love.

A Lei placed upon the neck of a departing voyager, subsequently to
DOROTHY LAMOUR

butter and to keep a weather eye out for "breaks." After working as an elevator operator in Marshall Field's Department Store for about six months, she was "discovered" by the publicity agent for one of Chicago's hotels. A singing appearance was arranged. Her natural, untrained voice captivated band-leader Herbie Kay, who immediately put her under contract to sing with his band and—romantically enough—persuaded her to marry him. There followed many radio engagements with Dorothy featured on her own programs.

Hollywood first came to know her in 1935 at the Paramount Studios where she was filming "Jungle Princess." Then came "Hurricane" for Samuel Goldwyn. The rest is history! Her three latest films are musicals still to be released, with the "Road to Utopia" as the fourth "Road" film in the impressive list to her credit.

But don't think pictures fill all Dotty's time. Not by a wild stretch of imagination! For one thing, Dorothy Lamour personally has sold more War Bonds than any other individual in the country. She scored that peak record during two separate nationwide tours.

She has time to devote to her personal life as well, the major part of which consists in brightening the days of her husband, Captain William Ross Howard, III (to whom she was married in 1943), on frequent visits near his army stations.

A great gal . . . Dotty Lamour . . . and one everybody loves!

DICK McINTIRE

Dick McIntire, son of an Hawaiian mother and an Irish father, has the perfect background to interpret Hawaiian music, which he does—to perfection. He knows Hawaii—having been born there and having spent his childhood absorbing its native music and culture. When young Dick was seventeen, he enlisted in the Navy—where, along with seaman's chores, he started his musical career. After his honorable discharge in 1923, he took several jobs in cabarets, where actual professional experience ironed whatever kinks he may have had, out of his music. Tia Juana, Mexico, played host to McIntire for five years. As a matter of fact, it was there in the tropically romantic atmosphere of the Southern California-Mexico border, that he was married.

Dick started his radio career on Station KFSD in San Diego, a career that he has continued most successfully. Somewhat later on, he went to Los Angeles where he and his brother Lani, and Dan Kuana started the trio that brought so much popularity to both brothers.

Dick is an old hand in the movies too, having played in most of the Hawaiian films. He is one of the best-liked band leaders in hotels and night clubs throughout the country, too. Some of the spots in which he has played are New York's Ambassador Hotel, Biltmore Hotel, and the Seven Seas in Hollywood. At this writing, Dick McIntire is being featured at The Tropics, Reno's most exclusive night club.

Record listeners remember Dick through his recordings with Bing Crosby (Decca Album Nos. A-140, A-193), and Frances Langford (Album No. A-193). Now, with this album, a new and glamorous name is added to his musical roster—that of Dorothy Lamour.
HAWAIIAN MUSIC

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 various chiefs and kings, either living or dead. Others told love stories or fairy stories about the Menehunes, the diminutive people who, in Hawaiian mythology, performed all kinds of helpful services. They did all of their work at night and were therefore never seen by mortal man.

Still another type of chant was known in English as the "wail." When deaths occurred, these were sung to express the mourning of the loving ones left behind. They were chanted either by relatives or by paid performers, and they told about the sterling qualities and kind deeds of the one who had died. The extremely mournful intonations of these death wails, hard to describe in words, made their dirge-like character unmistakable to anyone who heard them. The wailing would be kept up incessantly, hour after hour, for one, two, or even three days, according to the importance of the deceased.

The Hawaiians quickly adopted the playing of guitars, brought in by the early sailors from Spain and Portugal. Almost immediately their chants were converted into simple melodies, and these, as time went on, were developed to become the foundation of the beautiful Hawaiian music which we hear today.

HAWAIIAN DANCING

The hula or dance was an important activity in the lives of the ancient Hawaiians. They had almost no other form of entertainment. Since they had no written language, it was their practice to preserve stories of their history, handed down from generation to generation, by symbolic representation in their dancing. And their hulas formed a part of all their religious ceremonies.

Hulas of the old type were danced by the men as well as the women. Even now each hula tells a story of some kind, which the singer sings while the dancer portrays it in pantomime, by her facial expressions and the movements of her hands and body.

THE HAWAIIAN LANGUAGE

The Hawaiian language, because of its different pronunciation and its entirely different grammar and constructions, is somewhat difficult for foreigners to learn. Nevertheless it is complete and usable. And to those who know it well, it is perhaps more beautiful, in its poetic charm, than any other language.
be flung upon the sea, is to insure the traveler's return to the Islands' hospitable shores.

The Lei is the symbol of Aloha.

**ALOHA**

The Hawaiian word *Aloha* is perhaps the most beautiful word in any language. No English word can convey the full richness of its meaning, and for this reason it might well be "naturalized" by adoption and made a part of our English language.

*Aloha* means love, friendship, good will, good wishes, welcome, God-speed, and all good things. Someone once wrote that an entire volume would be needed to describe its comprehensive meaning. No other word in any language is so expressive or so nobly sentimental.

If there were *Aloha* in the hearts of all mankind, there would be no more selfishness—no more thefts, no more murders, no more wars. Learn to say, to feel, and to live *Aloha* toward all mankind. Your reward will be Hauoli (happiness).

One of the meanings of the lovely word must be "memory." Hawaii does not permit forgetfulness. Even when you leave their shores, Hawaii's people make certain that memory will not leave, too. As your ship moves out with the tide, with the melody of their softly chanted *Aloha* lacing in the distance, you follow the old Hawaiian custom and cast your Lei wreath upon the shimmering waters.

Legend says that if it drifts back you will return. You know the friendly tide will sweep it back to Oahu's waiting shore. It must drift back, because you will return... return to the melodies and the flower-scents, the joyous happenings and the hospitable people. ALOHA, HAWAII.

**COMPLETE LIST OF DECCA HAWAIIAN ALBUMS**

A-10. MUSIC OF HAWAI'I, With Bing Crosby, Harry Owens, Ted Pio Bito, Ray Kinney. 10 sides. $2.25

A-40. SONGS OF HAWAI'I, Featuring Ray Kinney and His Hawaiians. 16 sides. $2.25

A-140. FAVORITE HAWAIIAN SONGS, Sung by BING CROSBY, With Dick McIntire and His Harmony Hawaiians, Lani McIntire and His Hawaiians and Harry Owens and His Royal Hawaiian Hotel Orchestra. 12 sides. $2.00

A-150. HULA ALBUM. Eight selected Hawaiian hula with authentic descriptive scores by Augie Aual, Hawaii's foremost exponent of the hula. Music by Al Kealoha Perry and His Singing Surferettes. 8 sides. $1.50

A-191. FAVORITE HAWAIIAN SONGS, Sung by Hawaii's most popular and best known native singer, Ray Kinney and His Hawaiians. Kinney's second album (see also Album No. 40), 10 sides. $2.25

A-192. HAWAIIAN CHANTS. A group of 11 Hawaiian native chants, the authentic traditional music of the Islands, played by Al Kealoha Perry and His Singing Surferettes. 8 sides. $1.50

A-163. HAWAII CALLS. A companion volume to Album 10, including Hawaiian records by Bing Crosby, Harry Owens, Frances Langford and Dick McIntire. 10 sides. $2.25

A-184. HILO HATTIE. Presenting Clara Inger in a collection of her famous songs. Six Hawaiian songs by the most popular native singer in the Islands. 6 sides. $1.40

A-371. DOROTHY LAMOUR-Favorite Hawaiian songs. With Dick McIntire and His Harmony Hawaiians. 8 sides. $3.50

**TAHITIAN ALBUMS**

A-34. AUTHENTIC TAHITIAN RHYTHMS. Augie Goupil and His Royal Tahitians. 10 sides. $2.25

A-222. JUNGLE DRUMS. Native jungle rhythms, including a Central African song, Tahitian songs, East African tamba and African samba, and featuring the Conga drum solo. Played by Thurston Knudson, Augie Goupil and their Jungle Rhythmists. 8 sides. $2.00

Prices do not include Federal, State or Local Taxes.