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Hawaiian Music and Musicians (Ka Mele Hawai'i A Me Ka Po'e Mele):

An Encyclopedic History, Second Edition. Edited by Dr. George S. Kanahale, revised and updated by John Berger. Honolulu: Mutual Publishing, 2012. xlix + 926 pp. Illustrated. Appendix. Addendum. Index. \$35.00 paper

‘ŌLELO HŌ‘ULU‘ULU / SUMMARY

Ua puka maila ke pa'i mua 'ana o *Hawaiian Music and Musicians* ma ka MH 1979. 'O ka hua ia o ka noi'i lō'ihī ma nā makahiki he nui na ke Kauka George S. Kanahale, ko The Hawaiian Music Foundation, a me nā kānaka 'ē a'e ho'i he lehulehu. Ma ia puke nō i noelo piha mua 'ia ai ka puolo Hawai'i, me ka mana'o, na ia puke nō e ho'olako mai i ka nele o ka 'ike pa'a e pili ana i ka puolo Hawai'i, kona mo'olelo, kona mohala 'ana a'e, nā mea ho'okani a pu'ukani kaulana, a me nā kānaka kākō'o pa'a ma hope ona. Ua kali lō'ihī 'ia ke pa'i hou 'ana o ua puke lā, a ua puka maila ka mana hou ma ka MH 2012. Na John Berger, he mea kākau 'atikala no nā hana ho'onanea like 'ole, he kū'auhau ho'i ma ka puolo Hawai'i, i ho'olako mai i ka nui o nā loli a me ka 'ike hou. Ma nei 'atikala loilo'i a'u, hō'ulu'ulu 'ia ke 'ano o ke pa'i mua 'ana o *Hawaiian Music and Musicians*, a hō'ulu'ulu 'ia nō ho'i 'elua mana'o paka ma muli o kekahi kuana'ike akeakamai. A laila, helu papa 'ia nā loli a me ka 'ike hou ma loko o ka puke hou, a wehewehe 'ia kekahi mau pilikia hou loa. Ma ka māhele hope loa ho'i, hāpai 'ia kekahi mau mana'o e ho'okā'oi 'ia ai ke kolu o ke pa'i 'ana i ho'olaha 'ē 'ia e Berger mā.

The first edition of *Hawaiian Music and Musicians* was published in 1979. It was the result of years of research by Dr. George S. Kanahale, the Hawaiian Music Foundation, and many other contributors. It represented the first comprehensive examination of Hawaiian music and was intended to address the paucity of reliable and accessible information about Hawaiian music, its history, evolution, and significant performers and contributors. The long-overdue second edition of this text was published in 2012, with music and entertainment journalist John Berger providing the majority of the revision and additions. This review provides an overview of the first edition and summarizes two academic critiques of the text. It then documents the revisions and additions to the

second edition, highlights several significant issues and shortcomings found in the text, and offers suggestions for Berger's promised third edition.

INTRODUCTION

The first edition of *Hawaiian Music and Musicians* (hereafter referred to as “the first edition” or “HMM-1”) was published in 1979. During the three decades since its initial publication, it has arguably been the most popular, widely used, and frequently cited source on Hawaiian music by scholars, students, musicians, and the general public. While this article is a review of the second edition of *Hawaiian Music and Musicians* (hereafter referred to as “the second edition” or “HMM-2”), such a review would be difficult to accomplish without first familiarizing the reader with the circumstances, impetus, and efforts that led to the publication of the first edition, and with how the landscape of knowledge about Hawaiian music has evolved since that time.

HMM-1 is the culmination of several years of research, conferences, and publications by Hawaiian scholar and author Dr. George S. Kanahale, members of the Hawaiian Music Foundation, and other contributors. Kanahale also served as the editor of this ambitious project. Their collective goal was to confirm and address the paucity of reliable and accessible information about Hawaiian music, its history, instruments, evolution, and significant performers and contributors. As Kanahale (1979:ix) notes in the book's preface, Hawaiian music had not been the subject of extensive research and analysis, and much of what was known about the history and development of Hawaiian music in the 1970s was “incomplete, unreliable, or even fallacious.”

Access to accurate knowledge about Hawaiian music was problematic at the time the Hawaiian Music Foundation was formed. This became apparent after the foundation was founded, conducted research, and began to produce its *Ha'ilono Mele* newsletters, whose articles formed the basis for many of the entries that are included in *HMM-1*. Ethnomusicologist Amy K. Stillman (2009:88) later documented her experience of searching for accurate information on hula performance during this era, and her experiences parallel those faced by Kanahale and his colleagues: “It was not only that treasures dropped out of sight but that the vacuum created by their disappearance had already been filled in by narratives, not all of which corresponded to the sources when those sources surfaced.” The most significant documentation of Hawaiian music prior to the publication of *HMM-1* is, as Kanahale cites, Helen Roberts's *Ancient Hawaiian Music*, published by the Bishop Museum in 1926. Kanahale provides an extensive list of subjects that had escaped rigorous examination during the half century that followed, voids that were to be addressed with the publication of *HMM-1*.

AN OVERVIEW OF THE FIRST EDITION

Faced with the paucity of published, accurate, and accessible information, as well as other challenges, Kanahale and his collaborators completed *HMM-1*, and the University of Hawai'i Press published it in 1979. The front matter includes a preface, acknowledgements, explanatory notes, a guide to Hawaiian-language pronunciation and spelling, a list of contributors, and an essay entitled “What Is Hawaiian Music?”—a question that continues to fuel passions and (sometimes) contentious debates. The back matter

includes an appendix, selected discography, a discography of Hawaiian music in England, an annotated bibliography, and an index.

HMM-1's 162 entries fill a total of 414 pages. These entries contain significant information and narratives on songs, performers, composers, instruments, shows and plays, radio programs, publications, and countries and geographic regions where Hawaiian music has been performed. Among the notable composers, performers, and significant contributors to Hawaiian music of many different eras who receive their own entries are John Kameaaloha Almeida, Alice Namakelua, Eddie Kamae, Gabby Pahnui, Henri Berger, the Royal Hawaiian Band, the members of Nā Lani 'Ehā (Kalākaua, Lili'uokalani, Likelike, and Leleiōhoku), R. Alex Anderson, Lorenzo Lyons, Kui Lee, and Charles E. King. Songs with separate entries include "Aloha 'Oe," "Ahi Wela," "Adios Ke Aloha," "Makalapua," "On the Beach at Waikiki," "Lovely Hula Hands," "Pearly Shells," "Waikiki"¹ and "Yacka Hula Hickey Dula." Most significant traditional instruments such as ipu, pahu, 'ohe hano ihu, 'ulī'ulī, 'ili'ili, and pū have separate entries, as do performance styles and genres such as hula, chant, hymns, hapa Haole, slack-key guitar, steel guitar, falsetto, and 'ukulele. Broader topics that have separate entries include radio, song contests, the recording industry, television, movies, and orchestra.

Kanahele demonstrates a keen interest in the many places around the world that Hawaiian music has been performed and accepted. Indeed, the extent to which *HMM-1* documents Hawaiian music performers and performances in places such as England, Indonesia, India, Japan, and Scandinavia has been criticized by some. These critics opined that he should have limited the scope of his work to Hawaiians or those who perform Hawaiian music in Hawai'i. Kanahele (2012:xxiii) rejected such thinking and believed that a history of Hawaiian music would not be complete without documenting its influence around the world.

HMM-1 is the subject of two published academic reviews. The first was written by ethnomusicologist Mantle Hood and published in 1983 in the journal *American Music*. Hood had relocated to Hawai'i after retiring from teaching at UCLA in 1973 and served for two years as the first editor of *Ha'ilono Mele*—the newsletter published by the Hawaiian Music Foundation. Many of the articles published in *Ha'ilono Mele* became the basis for entries that later appeared in *HMM-1*.

Hood notes that the volume "is not likely to be kindly regarded by the scholarly community" for a number of valid reasons cited in his review. He also notes a glaring contradiction in how the text is marketed and presented to the reader. In the preface, the editor notes that "this is not a complete work—far from it," yet the book's dust jacket proclaims "the complete story is here, from ancient chants to the flowering of the musical renaissance in Hawaii nei." Hyperbole notwithstanding, Hood urges readers to look beyond the book's limitations and its questionable representation as a history or encyclopedic treatise on Hawaiian music, noting "Hawaii's poetry, music, and dance are challenging, complex, and among the most expressive in the international world of the arts" (Hood 1983:86).

Joseph H. Spurrier, then a faculty member in the Behavioral and Social Sciences Division at Brigham Young University–Hawaii, wrote the second review of *HMM-1*, which was published in BYU–Hawaii's journal *Pacific Studies*. Spurrier first ponders the justification of the work: "A subject of wonder may be how the folk music of a smallish island group in the midst of a large ocean presumes such importance . . . it exceeds in

popularity its historical and geographical significance.” Like Hood, Spurrier (1980:80) questions the book’s representation as an encyclopedia but also notes its value as “a kind of source book for the general reader and the aficionado of Hawaiian music and Hawaiiana.”

The University of Hawai‘i Press ceased publication of *HMM-1* very shortly after its release.² Subsequently, used copies of the first edition became highly sought-after commodities at used bookstores, garage sales, and auctions throughout Hawai‘i. With the development of the Internet and auction websites such as eBay, copies of the text have sometimes been listed for sale. High-quality copies have sold for \$100 or more, though prices have dropped dramatically since the publication of *HMM-2*. Copies of *HMM-1* remain common in public and university libraries throughout Hawai‘i, assuring that it continues to be accessible to Hawaiian music fans, students, and researchers.

AN OVERVIEW OF THE SECOND EDITION

In 2000—over two decades after the publication of *HMM-1*—Kanahele and music journalist John Berger agreed to revise *HMM-1* collaboratively. They agreed to this task with the understanding that Berger would be responsible for most of the revision and Kanahele would provide connections to knowledgeable contributors, advising Berger on the selection of new articles to include and verifying the accuracy of these new subjects. Several months later—and after Berger agreed to Kanahele’s condition that the revision be published “no matter what” (Kanahele 2012:xiii)—Kanahele died. After waiting a respectful period of time, Berger approached Kanahele’s family about his discussions and agreement with Kanahele regarding the proposed revision. He learned that they were already aware of the plans made to revise *HMM-1* and Berger’s significant role in the revision. Supported by the Kanahele family and the many individuals who had agreed to provide information and assistance with the revision, Berger began the task of revising *HMM-1*. The revision was completed, and Mutual Publishing of Honolulu published *HMM-2* in 2012.

Because the first edition had been out of print for over three decades, Berger chose to include the complete preface, acknowledgements, and a list of contributors from the first edition in addition to providing a separate preface, acknowledgements, and list of contributors to the second edition. The guide to Hawaiian-language pronunciation and spelling found in the first edition was updated, and a second guide—“Japanese Pronunciation, Spelling, and Cultural Notes”—was added. The essay “What Is Hawaiian Music?” was also revised and expanded for the second edition. In all, there are over forty pages of front matter for the reader to digest.

HMM-2 contains 249 entries that total 883 pages—more than twice as many as the first edition. Like its predecessor, the second edition’s entries contain significant information and narratives on songs, performers, composers, instruments, countries and geographic regions, shows and plays, radio programs, and publications.

HMM-2 contains nearly every subject entry that is found in *HMM-1*, with the exception of a few entry titles that simply referred the reader to another entry. Many of these original entries remain largely unchanged from the first edition, while others were updated to include new information about the subjects. For example, Berger notes the rerelease of older recordings by artists, compilations of recordings that were produced

after the publication of *HMM-1*, new recordings of songs that were listed in the first edition, and other information that was not available at the time the first edition was published.

Revisions to the first edition's entries are most notable and significant in entries for individuals who were active at the time the first edition was published and continued their performing, recording, and other notable musical activities after its publication. A notable example of this approach is the greatly expanded entry about the Beamer family.

A single entry in the first edition includes Helen Desha Beamer, Edwin Mahi'ai Beamer, Winona Kapuailohia Beamer, and Winona's sons, Keola and Kaponu. The second edition adds biographies and documents the musical accomplishments or contributions of Milton Ho'oulu Desha Beamer, Francis Keali'inohopono Beamer, Harriett Beamer Magoon, Peter Carl Desha Beamer, and Helen Elizabeth Kawohikūkapulani Beamer Dahlberg. A new, separate entry was created for brothers Keola and Kaponu Beamer, whose musical accomplishments as a duo and as solo artists since the publication of *HMM-1* clearly merit a separate and detailed entry. The entry for the Farden family of Maui likewise received a significant update with the inclusion of many previously overlooked family members.

In *HMM-1*, Kanahale notes that there were several individuals whose contributions to Hawaiian music were significant enough to warrant separate entries in *HMM-1*; however, there was not enough information about these individuals. Their names appear in the appendix of *HMM-1*. Some of these individuals are now represented in new entries in *HMM-2*, including Nani Alapa'i, Frank Ferera, Kuluwaimaka, Pale K. Lua, David Nape, Irene West, and Sam Kū West. For others whom Kanahale lists as deserving of separate entries in the first edition, such as Julia Walanika, there is still research to be conducted so that they may be included in a future revision. Other individuals who were active in Hawaiian music during the time that the first edition was published and have garnered separate entries include Charles K. L. Davis, Don Ho, Kahauanu Lake, Danny Kaleikini, Genoa Keawe, Bill Ali'iloa Lincoln, Emma Veary, and Benny Nāwahī.

Berger has also added new and important entries for individuals whose careers or most significant contributions began after the publishing of *HMM-1*. These include entries for composers and musicians Keali'i Reichel, Israel Kamakawiwo'ole, Amy Hānaiali'i Gilliom, Frank Kawaikapuokalani Hewett, Kimo Alama Keaulana, Moe Keale, Dennis Kamakahi, Kawai Cockett, Melveen Leed, and many others. New group entries include The Brothers Cazimero, Nā Leo Pilimehana, The Mākaha Sons, Ho'okena, and Kapena. Other significant contributors with new entries include radio personality Harry B. Soria, educator and author Noelani Māhoe, and producers Jack and Jon de Mello. Songs with new entries include "Kaulana Nā Pua," "Honolulu City Lights," "Nemata," and "He Aloha Mele."

Berger dedicates significant space in *HMM-2* to those organizations that support, promote, and honor the cultural, artistic, and commercial aspects of music in Hawai'i. Several music award programs that honor Hawaiian music have risen to prominence since the publication of *HMM-1*. The Hawai'i Academy of Recording Arts' Nā Hōkū Hanohano Awards and The Recording Academy's short-lived category for Best Hawaiian Music Album in the Grammy Awards are both documented with great detail; each

entry fills nearly eighteen pages. The entry for the Hawaiian Music Hall of Fame and Museum weighs in at a more modest two and a half pages. Curiously, the now-defunct Hawai'i Music Awards (created by musician and promoter Johnny Kai in 1996 to address perceived shortcomings of the Nā Hōkū Hanohano Awards) are found as a sub-section in the entry for the Hawai'i Academy of Recording Arts.

Berger also contributes a significant eighteen-page essay on the genre of music that has dominated Hawai'i airwaves and music venues for the past several decades: Jawaiian or "island music." He provides adequate background on the influence of reggae music on the development in Hawai'i of this genre and its sub-genres (using his own definitions and criteria), the controversy that surrounds the term "Jawaiian," and its most recognizable practitioners. Composer and musician Kimo Alama Keaulana assists in the extensive updating of the entry on song composition contests, and former Royal Hawaiian Bandmaster Aaron Mahi contributes to the updating of the history of the Royal Hawaiian Band.

REVIEW OF THE SECOND EDITION

In his preface to the second edition, Berger clearly informs the reader why he completed the revision of *HMM-1*: to fulfill the promise he made to Kanahale in 2000 to complete the revision "no matter what." He also provides insights into the approaches he took in revising the text. When discussing the broader focus of the text, the inclusion of elements and performers who may not fit into a narrower definition of Hawaiian music, and not second-guessing Kanahale's choices for inclusion and exclusion from the revision, Berger has "kept the faith" (Kanahale 2012:xxiii).

Berger should be commended for remaining committed to Kanahale's vision after his untimely death, especially when considering the challenges Berger faced while working as a journalist during a time of unprecedented change in the newspaper industry. However, it is impossible to overlook some of the significant issues and shortcomings cited in Hood's and Spurrier's reviews, and others that these reviewers do not address. Berger's additions and revisions have also introduced new and significant issues that will be discussed below. The reviewer will restrict his concerns regarding Berger's revision of *HMM-2* to four areas:

1. *HMM-2*'s lack of citations, attributions, and a comprehensive list of references
2. Its exclusion of nearly all of the scholarly research that has been conducted on Hawaiian music since the publication of *HMM-1*
3. Its minimal use of Hawaiian-language sources
4. Berger's predilection for editorializing in new and edited entries

LACK OF CITATIONS, ATTRIBUTIONS, AND REFERENCES

While Kanahale was a scholar of unimpeachable credentials, *HMM-1* was clearly not written for an academic audience. Lacking citations and footnotes, the articles do not provide a serious student or researcher with a means for locating the source of information contained within the articles; the book, therefore, is a virtual cul-de-sac of knowledge about Hawaiian music. Kanahale addresses his choice to eschew citations

and footnotes, and instead includes an annotated bibliography in the back matter of the text. For *HMM-2*, Berger (e-mail message to reviewer, July 16, 2014) defends Kanahele's initial decision and his own to "keep the faith" in this regard, pointing out the challenges that come with the excessive use of citations and footnotes.

There are other issues that could have impacted this decision. As many entries were carried forth from *HMM-1* to *HMM-2* with minimal change, and as few document the source of the information contained within them, Berger would have been challenged to track down or reverse engineer the sources for these entries. Including citations and references for the second edition's new entries but not doing so for the older entries would introduce an inconsistency to the text that could certainly confound the reader.

In addition, the annotated bibliography in *HMM-1* is not found in *HMM-2*, an omission that Berger (e-mail message to reviewer, July 16, 2014) attributes to an oversight during the publication process. The lack of citations and a credible bibliography, coupled with the failure to reference such resources as Stillman's (2011) comprehensive bibliographic database of printed sources on Hawaiian music and hula (available on the Internet), further distances the reader from much of the knowledge that would provide a more exhaustive view of the subjects found in the articles. There is no mention of Malcom Rockwell's (2014) outstanding discography of Hawaiian recordings, which is available for purchase on CD. Nor is there mention of *The Island Music Source Book* searchable song index, digital copies of *Ha'ilonno Mele*, many theses, dissertations, and books on Hawaiian music, all of which are accessible on the *Music and Entertainment Learning Experience: Hawaiian Music Archive* (M.E.L.E., an online database) housed on Ulukau Hawaiian Electronic Library (<http://ulukau.org/mele/mele.html>).

Some information in *HMM-1* on older Hawaiian musical forms and instruments was clearly drawn from Helen Roberts's groundbreaking research in the 1920s and from Elizabeth Tatar's research on Hawaiian chant conducted in the 1970s. Some of Tatar's work found within this text would later be included and expanded upon in her later academic writings and a book that she published. As she had not completed these significant works by the time *HMM-1* was published, they could not be included as references. However, not to include a mention of these important works in *HMM-2* in some manner is a disservice to both the reader and the subject matter itself.

A second issue arises from the choice to minimize citations and not provide a more comprehensive bibliography: the inability of the reader to determine the veracity of much of the information presented. A significant example can be found in the second edition: the newly composed entry on Jawaiiian music that is credited to Berger alone. He notes that it is necessary to provide an overview of both reggae and Rastafarianism so that the reader can "appreciate the cultural issues involved in their adoption by entertainers in Hawai'i" (Kanahale 2012:386). He includes a nearly two-page narrative that discusses Rastafarianism, Haile Selassie, dietary restrictions, the wearing of dreadlocks, the use of ganga (marijuana), and the influence of Bob Marley in the internationalization of reggae music. To the reviewer, this entry appears to be accurate and authoritative, and may indeed be. Where did this information come from, and why were his sources not credited? Readability concerns notwithstanding, this passage needs to reference a credible source for the information that he ostensibly presents as authoritative.

The final issue with the lack of citations and references to be addressed here is that the sources of this knowledge or these ideas are not properly acknowledged. There are less noticeable but certainly significant instances where the ideas of others are presented without attribution. An example is found in Berger's Additional Comments section that closes the entry on Hula:

It has been suggested that the visual element in 20th century hula tended to become more exaggerated—or “gestureful”—when the movements had to “speak” to an audience that didn't understand even the basic meaning of the words of the chant or song—let alone the poetry. (Kanahale 2012: 332)

The reviewer immediately recognized the reference to “gestureful” as one that kumu hula, singer, and composer Keali'i Reichel (quoted in Saidi 2003) has used during presentations and in discussion of the hula, and located a reference to his using this term in 2003. Reichel confirmed his long-standing use of the term (pers. comm., June 16, 2014). Attributing this characterization of contemporary hula to Reichel could have been accomplished easily without the use of a citation or bibliographic entry.

INSUFFICIENT USE OF RECENT ACADEMIC WRITINGS

In his preface to the first edition, Kanahale (1979) implores readers to further expand knowledge about Hawaiian music, “especially academic departments in colleges or universities in Hawai'i, [who] should recognize the opportunities that await them.” Kanahale's call did not go unheeded. Stillman's (2011) bibliography of printed Hawaiian music sources lists over three hundred articles, books, and publications in which Hawaiian music is a significant subject, and a vast majority of these publications did not exist when *HMM-1* was published. Over fifty theses and dissertations, in which Hawaiian music is a significant subject, are also listed in this bibliography. Many topics have been examined in much greater depth than had been done prior to the publication of *HMM-1*, including various hula forms, chant, haku mele, slack-key guitar, 'ukulele, piano, hymns and secular choral singing, hapa Haole music, Hawaiian music on the radio, and the effects of the visitor industry on Hawaiian music.

There is little doubt that, in their pioneering work, Kanahale, the Hawaiian Music Foundation, and other contributors have succeeded in illuminating the opportunities for more research and deeper analysis of Hawaiian music forms. It is disappointing, however, that so little of this research has been examined and included in *HMM-2*.

The entry on Hawaiian chant is one that has been updated in *HMM-2*, with changes and additions mostly located at the end of the entry. This entry was originally composed by ethnomusicologist Elizabeth Tatar and updated by Berger in 2012. Tatar published her PhD dissertation on Hawaiian chant in 1978, followed by further academic articles and a book on hula pahu. Stillman has published extensively on older hula forms, chant, and Western-influenced genres of Hawaiian music, and has greatly expanded our knowledge of these genres, clarifying often-misused terms and their contexts. Ethnomusicologist and professor of Hawaiian language and Hawaiian studies Glenn “Kalena” Silva's (1982) master's thesis, in which he analyzes the vocal performance style of chanter James Ka'upena Wong, provides even greater insight into the

nuances of chanted performance. His PhD dissertation (Silva 1989), which examines differences in the hymnody of two different Protestant denominations, provides great insights into the variations found in Hawaiian hymns. These are but a few of the many writings that would have contributed new knowledge and insights to *HMM-2* had they been utilized and referenced.

Stillman, the most prolific scholar in the area of Hawaiian music over the past three decades, only merits a mention in three areas: the entry on the Grammy Awards and its controversies, the biographical entry for musician and composer Daniel Ho, and the new entry for the song “Kaulana Nā Pua,” to which she contributed new and significant knowledge about the origin of its melody. Her significant contributions to our understanding of Hawaiian music—and to the broader field of ethnomusicology—warrant inclusion in many entries, and perhaps a separate article. Sadly, the index for Stillman does not even refer the reader to the entry for “Kaulana Nā Pua”; it only refers to her mention in the entries on the Grammy Awards and Ho.

In order to include the many new writings that scholars have contributed to the field of knowledge about Hawaiian music, a systematic and highly collaborative approach must be taken. Many of these writings, particularly those found in academic journals, are only accessible at university libraries or via often-expensive subscription services. Many are written in an academic jargon that would need to be rewritten or summarized for a general audience. Berger notes the support he received from University of Hawai‘i at Mānoa librarians and scholars on campus—factors that would make these resources accessible to him and facilitate their inclusion in a future revision of the text.

PAUCITY OF HAWAIIAN-LANGUAGE SOURCES

Hawaiian-language and cultural scholar M. Puakea Nogelmeier (2003:vi) has documented the issues caused by an over-reliance on materials translated from Hawaiian to English, and how such translated works recast Hawaiian narratives into a Western framework. Because of the lack of citations and complete bibliography in *HMM-1*, it is difficult to ascertain the source of much of the knowledge presented in each entry, and to know how much, if any, information contained therein was from Hawaiian-language source materials.

The works of Samuel Mānaiakalani Kamakau, John Papa ‘Īī, and David Malo are listed in the annotated bibliography, though it is the English translations—and not the original Hawaiian sources—that are listed. While such translations are sometimes treated as primary sources, they most certainly are not, and they reflect the skill, perspective, and biases of the translator. Berger does note that Nogelmeier assisted in locating and translating a source in a Hawaiian-language newspaper that fulfilled Kanahēle’s desire to have the second edition include a separate entry for the famed nineteenth-century chanter Kuluwaimaka (Kanahēle 2012:xix). Berger acknowledges Nogelmeier’s assistance in locating and translating other Hawaiian-language sources, but does not provide further details of the extent of his use of these sources.

Hawaiian music researchers working in the era that *HMM-1* was being planned, researched, and written faced formidable challenges, among them the fact that some (although certainly not all) elderly Hawaiians preferred that older Hawaiian knowledge not be carried forth into the modern era. Relatively few young researchers at that time

possessed the fluency in Hawaiian to read and interpret the vast archives of Hawaiian-language source materials, and narratives of questionable accuracy were often taken as fact (Stillman 2009:88).

One of the most valuable sources of information for older Hawaiian music forms would have been the many Hawaiian-language newspapers that began publication in 1834, and which continued into the early twentieth century. Copies of these newspapers and other Hawaiian-language source materials are housed at the Bishop Museum, Hawaiian Mission Houses Historic Site and Archives, and other relatively accessible locations. However, accessing this knowledge not only requires physical access to the documents—a potentially intimidating task to the uninitiated or casual researcher—but also a high level of proficiency in Hawaiian and the willingness to read through large amounts of text in order to locate relevant passages.

While conversion of the Hawaiian-language newspapers to microfilm had begun prior to the 1970s, not all of them had been made accessible in this format at the time Kanahale and his collaborators began research for *HMM-1*. It would be decades before researchers could search the texts of these newspapers via the Internet. While most known pages of Hawaiian-language newspapers are now available to anyone in PDF files or other image formats on the Ulukau (<http://nupepa.org>) and Papakilo Database (<http://www.papakilodatabase.com>) websites, a significant portion is still not text-searchable today.

Other Hawaiian-language sources are available. While conducting research for a master's thesis and assisting in the preparation of an anthology release featuring recordings by composer and musician John Kameaaloha Almeida, the reviewer listened to recordings of interviews of Almeida conducted by Hawaiian-language scholar Larry Kimura and others involved in the recording of the *Ka Leo Hawai'i* radio program in the 1970s and 1980s. These interviews contain previously unknown biographical information about Almeida and his family, as well as information regarding songs that he composed and others whose authorship was (and in some cases continues to be) disputed.

Approximately six hundred hours of Hawaiian-language interviews are found on the *Ka Leo Hawai'i* recordings, which are accessible at both the University of Hawai'i at Hilo and UH–Mānoa campuses. Some of these recordings will soon be available on Ulukau (<http://ulukau.org>). Many other composers and performers of Hawaiian music, such as Alice Namakelua, also visited the program, performed songs, and provided valuable information about their compositions and recordings. At the Bishop Museum, a large repository of songs remains largely untouched and difficult to access by the uninitiated or unestablished researcher (Stillman 2009:94).

BERGER'S EDITORIALIZING

Kanahale and Berger both anticipated what would likely (and would indeed) become a common criticism of the volumes: the selection of the people and subjects that were included. Achieving a consensus on who should be included from among the many deserving musicians, scholars, fans, members of the music industry, and others would be an impossible task, and quibbling over the selections (and omissions) would achieve little. As such, their selections of individuals or topics for inclusion or exclusion will not be challenged here. Nevertheless, one would expect that any biases or favoritism

that Kanahale may have harbored toward particular subjects is likely manifested in the selection of subjects and perhaps the amount of space they are given in *HMM-1*. The entries themselves were largely written in a manner that presents both facts and analysis and avoids hyperbole, overt favoritism, or personal feelings about the subjects. Unfortunately, the same cannot be said of the new entries found in *HMM-2* and the revisions to some older entries.

Berger's editorializing is most prominent in the new entry he contributed to the second edition that examines the Hawai'i Academy of Recording Arts (HARA) and Nā Hōkū Hanohano Awards.³ Berger provides an adequate, albeit rambling and disjointed, history of HARA and its ever-evolving mission, leadership, and rules. However, he reserves an inordinate amount of space in the entry for detailed examinations of the many controversies that have occurred over the thirty-plus years that HARA and the Nā Hōkū Hanohano Awards have existed. These include the residency requirements for nominees (Kanahale 2012:252–53), the definition of a solo artist and group or duo (253–55), the length of time that award winners have been allowed to speak during acceptance speeches (255–56), the selection of honorees for the academy's Lifetime Achievement Awards (257–61), and the organization's long-enforced, sometimes inconsistently applied, and recently abandoned requirement that releases eligible for the awards be "primarily distributed in Hawai'i" (250–52).

While Berger does present both sides of these issues, his own opinions on the organization's decisions are clear in his writing: one board decision is described as a "travesty" (Kanahale 2012:250), HARA is said to have paid "lip service" to one of its rules (251), a decision regarding a special industry award is described as "shenanigans" (256), and he claims that "'horse trading' can certainly be part of the process" without giving the source of this information to support his allegation (258).

Berger's documentation of the history of the Grammy Award for Best Hawaiian Music Album is much better organized and shows less bias than the entry for HARA, leading the reader through a largely chronological path from the award's establishment in 2004 to its demise in 2011. For each year of the award, the final entries, winners, and the discourse that followed each award are examined in great deal, as was the "Aia i ka Wai" forums held at the UH–Mānoa campus, where Grammy awardees Daniel Ho, Tia Carrere, and Stillman defended their victories.

Berger's lengthy entry on Jawaiian/"Island Music" is a welcome addition to the new volume, with only a few instances in which his less-than-neutral opinion on some artists and sub-genres of Jawaiian shines through, such as his describing the band Ehukai as "a relatively unskilled neighbor-island group" (Kanahale 2012:397).

AN UNDERLYING CURRENT OF RACE, ETHNICITY, AND INDIGENEITY

Perhaps anticipating concerns or objections to his significant role in revising and updating *HMM-1*, Berger preemptively addresses the issue of race in *HMM-2*. He informs the reader early in his "Preface to the Second Edition" that he is not Native Hawaiian, and that this fact was never brought up by or discussed with Kanahale. This point established, Berger declares that "Dr. Kanahale was not a racist," expounds on Kanahale's inclusive nature, and adds that Berger's race and ethnicity had not been an issue during his 30-year career as a music and entertainment journalist (Kanahale 2012:xii).

As a witness to the drama that played out with the establishment, awarding, and demise of the Grammy Award for Best Hawaiian Music Album, and the roles that race, ethnicity, and indigeneity (or lack thereof) played in the heated discourse that surrounded the awards, Berger should not be so dismissive of these issues here. He is not Native Hawaiian, nor is he a scholar of music, a performer, a recording artist, or a practitioner of any aspect of Hawaiian culture, and nor is he fluent in Hawaiian, as far as this reviewer is aware. This does not mean he was unqualified to revise *Hawaiian Music and Musicians*, nor did it prevent him from doing so. But his declaration does not preclude this topic from being discussed as something that influences his perspective of writing, nor does it mean such discussions would constitute racism.

The issue of indigeneity and race relations in Hawaiian music and other aspects of Hawaiian culture appears in other areas of *HMM-1* and *HMM-2*. Kanahēle includes an entry about the musical play *Bird of Paradise* in *HMM-1*, noting that it depicted the relationship between a Hawaiian woman and a non-Hawaiian man. Berger expands on the nature of the relationship's portrayal in the play, noting that it "makes the show very much a product of its time" (Kanahēle 2012:79). The controversy that embroiled the members of the vocal group Nā Leo Pilimehana with the release of their single and album "Local Boys" with its lyrical proclamation that "blue eyes and blonde hair don't thrill me" is well documented in *HMM-2*. Berger also notes that the racial and sexual overtones heard in Donna Butterworth's song "(I Miss My) Waimanalo Da Kine" did not generate the same amount of controversy (*ibid.*:566).

The issue of race comes to the forefront in Berger's entry on Nogelmeier's composition "Nematoda," which won the adjudicated Haku Mele award at the 2008 Nā Hōkū Hanohano Awards. Nogelmeier—fluent in Hawaiian but not of Hawaiian ancestry—is a long-time professor of Hawaiian language at the University of Hawai'i at Mānoa and a prolific haku mele. He composed "Nematoda" as a retort to those individuals who had criticized him and his work, ostensibly because he was not Hawaiian. While many in the Hawaiian-speaking and Hawaiian music communities were aware of the circumstance behind Nogelmeier's composing this mele and the criticism he has experienced, *HMM-2* places the issue squarely in a wider public domain.

Unlike most other songs selected for inclusion in both editions, "Nematoda" could hardly be considered a standard of the Hawaiian music repertoire, in spite of Nogelmeier being honored with the Haku Mele award. The reader is left to wonder if the undercurrent of race and ethnicity had as much to do with Berger's including "Nematoda" in *HMM-2* as did the song's undeniable and acknowledged (through the adjudication process for the award) compositional excellence. It should also be noted that in the entry for "Nematoda," as in many other entries, Berger (or the publisher) inconsistently presents the 'okina and kahakō, besides printing other blatant typographical errors (*a\kea* for *ākea*, *ma\la* for *māla*, *auhe* for *'auhea*, and *ku\pa^a* for *kūpa'a*, to name just a few examples). This is unacceptable.

CONCLUSION

It is impossible to revisit *HMM-1* and examine *HMM-2* without feeling an overwhelming appreciation and gratitude for the amount of work and passion that went into both. A significant amount of the knowledge contained in these volumes represents origi-

nal research. Had Kanahale, Berger, and their contributors not completed these works, we would know far less about the many significant individuals, organizations, songs, instruments, and various subjects found within these volumes. Spurrier's criticism of the book, intimating that the music of Hawai'i is not significant enough to warrant such an extensive work, was misguided; both the first and second volumes demonstrate how much more work remains to be done to create an even more accurate and comprehensive telling of the origins and development of Hawaiian music.

Berger's task in revising *HMM-1* was an unenviable one. His obligation to Kanahale to complete the revision and "keep the faith" was honored. Berger (e-mail message to reviewer, July 16, 2014) has indicated that he intends to revise *Hawaiian Music and Musicians* again and address errors and shortcomings in the text that are communicated to him. Correcting the many issues that are documented in this review and other concerns regarding the veracity, formatting, and presentation of information about Hawaiian music that is available to us today is likely more than Berger can handle alone.

The issues surrounding the lack of citations, references, annotated bibliography, or any other information on how to locate these sources in *HMM-2* are complicated but correctable. Given the history of the text and the knowledge contained within, the editor's and revisor's concerns regarding readability, and the need for consistent presentation of information, these are issues with no easy solutions. However, these issues clearly need to be addressed in future editions.

Regarding the strongly opinionated passages found in *HMM-2*'s entries, while such language may have a place in Berger's newspaper columns and his writings for a broader, general audience, they are inappropriate in a text of this purported significance. Future revisions of the book would benefit from these kinds of statements being omitted.

Berger will clearly need input and guidance from additional academics in the fields of Hawaiian language, music, and culture, and others to identify and navigate through the many books and articles that have been written about Hawaiian music over the past three decades and the Hawaiian-language source materials from previous centuries. Guidance will also be needed in choosing what to include and how to present this knowledge in a way that serves both a general audience and an academic one. Additional input from non-academic sources, including performers, composers, arrangers, producers, and family members of deceased individuals, would also prove valuable.

This is not to say that a third edition alone of *Hawaiian Music and Musicians* can address the need for greater access to accurate information about Hawaiian music. It is the hope of this reviewer that Berger not only receives the guidance and assistance he will need to complete this task, but that other researchers and writers recognize the need for more specialized and detailed texts into the many genres and areas of Hawaiian music that remain beyond the reach of the many individuals who would benefit from them. The recent publication of two books featuring Hawaiian music subjects, *Hawaiian Music in Motion* (Carr 2014) and *Kikā Kila: How the Hawaiian Steel Guitar Changed the Sound of Modern Music* (Troutman 2016), is an encouraging indication that such work has already begun and will hopefully continue.

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NOTES

1. The use of the diacritics that are widely (though not universally) used to represent Hawaiian in print today is inconsistent in *HMM-2*. Many song titles and people, place, and group names appear without these orthographic devices. As the use of these diacritics was not formalized at the time many of these songs were written, and often not used by these individuals and groups themselves, they are presented in this review as Kanahēle and Berger display them in *HMM-2*.

2. Berger (e-mail message to reviewer, July 16, 2014) related that Kanahēle never mentioned to him the reason for the lack of a reprint. Due to the amount of time that has passed since the first edition was published, UH Press is unable to provide to this reviewer the reasons that *HMM-1* was not reprinted.

3. It should be noted that the reviewer has been a voting member of HARA since the mid-1990s, served on the Board of Governors from 2007 through 2013, and rejoined the board in December 2015. Berger has communicated regularly with the board regarding his concerns over these issues, as he has with the reviewer.

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