provisions of the Immigration Act of 1965 that did away with nation of origin quota restrictions that had previously severely hindered immigration from Asia. Domestically, the social movements of Asian Americans and other minorities during this era also found inspiration in Third World self-determination and rebellion. Globally, people fought against colonialism and racism since they increasingly saw the link between the two. The U.S.'s most recent "War on Terror", Okihiro argues, also has numerous parallels to the treatment Asian immigrants and others have received for more than a century.

Though designed primarily for classroom use, American History Unbound is theoretically sophisticated and yet a straightforward read with engaging life stories and well-selected excerpts from primary sources. Okihiro’s decades of interdisciplinary teaching and research experience in African history, American history, and American ethnic studies are evident all throughout this remarkable, single-authored textbook.

Because he was born and raised on O‘ahu, it is only fitting that Okihiro’s book starts and finishes with the islands. Its cover features the Hōkūle‘a—perhaps to emphasize Oceanic worlds, the bravery of Hawai‘i’s first wayfinders, and the ongoing legacy of the Hawaiian Cultural Renaissance today. And the book’s last chronology entry notes the 2014 start of the Hōkūle‘a’s “Care for Our Earth” (Mālama Honua) voyage around the world. In the end, Okihiro’s great achievement is contextualizing how the history of Hawai‘i relates to the larger, Oceanic currents that have shaped American and world history. Hawai‘i’s history can no longer be seen as insular or isolated.

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David Davis, an award-winning sports journalist and contributing writer at Los Angeles Magazine, has written a biography of a man about whom he declares, “Until Barack Obama came along, no one born in Hawaii was more famous or revered” (p. 1). Duke Paoa Kahanamoku, surfing ambassador, Olympic swimming champion, and worldwide symbol of “kanaka” achievement is certainly one of the Hawaiian Islands’ most famous exports. In Waterman: The Life and Times of Duke Kahanamoku, Davis takes on the task of examining this iconic
man "in and out of the water." The 300-page text undoubtedly expands our body of knowledge concerning this seminal figure in Hawaiian history, yet it just as clearly falls short of delivering more than a rudimentary gaze inside the personage of this Kanaka Maoli (Native Hawaiian) whom leaders of a burgeoning tourism industry marketed simply as "The Duke."

A strength of Waterman lies in its international scope. Davis keeps a wide, trans-national lens open to the reader, continually providing global context for events that Kahanamoku, and Hawai'i more generally, both affected and were shaped by. Clear and concise descriptions of political events such as the assassination of Archduke Franz Ferdinand—an event that led to the abandoning of the 1916 Olympic games where Duke had been primed to compete—add important perspective. The author also satisfies his claim of covering areas of Kahanamoku's life that were given "short shrift" in previous writings: "his stint in Hollywood making motion pictures in the 1920s and his job as the sheriff of Honolulu" (p. 261). Additionally, Davis makes clear his subject's most apparent characteristics: a passion for the ocean and life in general, and consistent humility in the face of ever-expanding accolades.

It is in the task of accessing and drawing out the deeper, more essential story of this Kanaka Maoli where the roots of the text's problems are found. Davis' biography of a figure who, he notes, was born in Hawai'i when it was an independent nation, and describes as one of the most revered Hawaiians who ever lived, is nearly absent of native voice. In Waterman, the reader comes to know Kahanamoku and the events surrounding him through sources such as the Pacific Commercial Advertiser, an English-language newspaper owned by Lorrin A. Thurston—a central leader of the 1893 coup that ended native rule in the Islands. During Kahanamoku's life, the issue of race and the politics of nationhood continued to infuse daily interactions in Hawai'i and accessing native-language resources would seem essential to the task of producing a biographical account of this man.

A brief online search of available Hawaiian-language newspapers turns up nearly four hundred articles mentioning Kahanamoku, none of which are cited or apparently accessed within a text marketed on its dust jacket as "the first comprehensive biography of Duke Kahanamoku." One of the many significant examples of native voice left behind is a sixty-line, six-stanza mele inoa (honorific name chant) published in Ka Nāpe'a Kū'oko'a on 18 October 1912 and titled "He Mele No Duke Kahanamoku" (A Chant for Duke Kahanamoku). This mele was one of two published in that day's native-language press and was composed by "Leinaala, o ka Makani Aapapaa" (Lei- naala of the 'Āpa'apa'a wind [a poetic reference to the district of Kohala, Hawai'i]). Mele inoa, defined by noted cultural expert Mary Kawena Pukui as "a song of praise of our beloved ali'i [chiefs]," were an ancient form of
poetry that held deep significance for Kanaka Maoli and carried layers of rich narrative about their subjects, the era, and ka lāhui Hawai‘i (the Hawaiian people/nation).

Davis describes the indirect financial support received by Kahanamoku while competing as an amateur athlete, highlighting a post-1912 Olympics project that sought to reward this “waterman without job prospects or a high-school diploma” (p. 72) by raising money to purchase him a home. The author notes a vow made by Bill Rawlins of Hui Nalu Canoe Club and a later March 1913 meeting of “prominent civic leaders that included Honolulu mayor Joseph J. Fern. . . .” (pp. 71, 77). The reader is left once again to wonder what role, if any, the Kanaka Maoli community had in this very significant event in Kahanamoku’s life. In a 12 July 1912 editorial titled “I Hale Me Ka Aina No Duke Kahanamoku” (A Home and Land for Duke Kahanamoku) Ka Nupepa Kū‘oko‘a writes: “Mai Hana, Maui mai, i hoea mai ai kekahi manao maikai loa, no ka haawi manawalea ana o na mea apau ma Hawaii nei i kekahi mau koku na Kahanamoku, ma o ke kuai ana i hale ame kekahi aina nona” (From Hāna, Maui, a particularly excellent idea arrived to have everyone in Hawai‘i donate to assist Kahanamoku by buying a home and piece of land for him). The newspaper explained that the people of Hāna, a nearly all Kanaka Maoli cultural kipuka (oasis) on the east coast of Maui, had already sent in fifteen dollars and had come up with the idea because they wanted something to be “. . . mea hoomanao mau nana” (an everlasting memorial to him).

In Waterman: The Life and Times of Duke Kahanamoku, readers are presented the “uniquely American journey” (p. 3) of “A dark-skinned man who represents the hopes and dreams of a predominately white nation” (p. 2). What is missing is any sense or analysis of Duke Paoa Kahanu Mokoe Hulikohola Kahanamoku as the vital Kanaka Maoli man and champion that he was to the native people of his own one hānau (birth sands/place of birth). Davis notes his lack of access to native-language materials and community in an author’s note where he states: “Hawaii prefers to keep its stories to itself, especially where outsiders are concerned” (p. 261). This oft-repeated charge of insularity shifts responsibility to the sources—of which thousands have offered their mana‘o (thoughts) within the aforementioned archive—and belies the fact that many in the field welcome well-researched yet partial contributions to ongoing historical discussions concerning Kanaka Maoli.

In her 2004 text, Aloha Betrayed, Native scholar Noenoe Silva highlights the historiographical problems created by the normalization of writers conducting research on Hawaiian subjects in English. She asks, “Why does it matter that we read what Kanaka Maoli wrote in their own language a hundred or more years ago? We might as well ask: How do a people come to know who they are?” (p. 3) I would add to the rhetorical inquiry: How do any of
us come to know? In the case of one of Hawai‘i’s most famous figures, we can begin by deferring to the words of Leinaala of the ‘Āpa‘apa‘a wind, written over a century ago:

_Hainaia mai ana ka puana,_  
_E ola lohi o Duke Kahanamoku._

_Let the story be told,_  
_Long live Duke Kahanamoku._

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**NOTE**


The Filipino Community Center (FilCom Center) in Waipahu, Hawai‘i is the largest community project brought to fruition by Filipinos in the United States. It is surprising that a community center of this size was constructed in Hawai‘i, a society with a long history and background of plantation labor and working-class demographics. The largest Filipino center in America was constructed in Hawai‘i, instead of the “Mainland,” where the socio-economic resources of Filipinos in the San Francisco Bay area, Los Angeles-Long Beach metropolitan area, San Diego area, Seattle and King County, Chicago, and New York/New Jersey area are at a much higher income level.

At first glance, Labrador’s *Building Filipino Hawai‘i* is about the FilCom Center and its central role as an “overlapping architecture” in the redefining of the identity of the Filipinos in Hawai‘i. The Center symbolizes the transition of Filipinos from being immigrant *sakadas* (plantation workers) to legitimized and insider “Locals” in Hawai‘i.