

ACKNOWLEDGMENTS

Ay, bruddah, no worry how much water below you. Only need worry how much water *above* you.—NAINOA “FRIDAY” FELLEZS

My cousin Nainoa “Friday” Fellezs gave me this advice the first time I visited Hawai‘i as a child, when I was too nervous to enter the tall waves of O‘ahu’s North Shore. He had saved my life a week or so before this, pulling me out of a hole in a pier, as a wave took me in and held me under the water. I’ve never been afraid of the water—my earliest visual memory is of my mother holding me in a swimming pool when I was four—but on that bright beachside morning, the memory of getting sucked into that hole was still a bit too raw. His words, however, somehow comforted me, forming a metaphor I have drawn from ever since. This book, in many ways, has survived countless near-drownings, but as the waters pulled me back to sea, the water below remained a buoyant, nurturing environment, granting me the ability to swim freely, the churning waters of the surf breaking behind me. Writing, similar to diving below the surface into the deep, is both exhilarating and sobering, and I am thankful for having so many other Nainoas pulling me out of trouble as well as nudging me back into the water. Indeed, there have been many along the way who have helped me keep my head above water.

As anyone who has conducted research in multiple sites knows, the project is an expensive undertaking. I received generous funding from the University of California’s Pacific Rim Research Group as well as substantial startup funding from the University of California, which allowed me to conduct fieldwork in Hawai‘i and Japan in 2009 and 2010, along with a return trip to Japan in late 2011. I am grateful to the Columbia Music Department for subsidizing a research trip to Japan in 2012 as well as to Columbia University for two Humanities and Social Sciences Junior Faculty Summer Grants that allowed

a return to Hawai'i and Japan in 2012 and 2013. In 2015, a generous three-year grant from the Center for the Study of Social Difference at Columbia University enabled my partners, Paige West and J. C. Salyer, and me to launch a colloquium series for invited scholars and activists to share their knowledge and expertise regarding global climate change and its effects in the Pacific. I was extremely fortunate to spend a year in Japan as a Tsunoda Senior Fellow at Waseda University in Tokyo during the 2015–16 academic year. I would like to thank Yamamoto Shuhei for guiding me through the intricacies of Japanese bureaucracies—not only at Waseda University but also in several other capacities, including assisting me in opening a bank account—guidance above and beyond his nominal responsibilities.

I want to extend a heartfelt mahalo nui loa (thank you very much) to the many *kī hō'alu* (slack key) artists who shared their time and thoughts about the music and the meanings they attached to their performances. First among equals, Patrick Landeza was a crucial member of this project, which began in California. His performance in our wedding ceremony will always be a highlight of the day for my wife, Laurie, and me—his music allowing my father to attend in spirit. Other guitarists in California with whom I had the pleasure of discussing their thoughts on slack key guitar are Daniel Ho, Steve Sano, and Jim “Kimo” West, each one a thoughtful contributor.

I am deeply indebted to Milton Lau for sharing his *mana'o* (thoughts) as well as his *Kāne'ohe* home, and for introducing me to many of O'ahu's premier slack key practitioners, including George Kuo. I am grateful to all the guitarists I first met at Milton's home who shared their time and thoughts with me: Stephen Inglis, Ku'uipo Kumukahi, Makana (né Matthew Swalin-kavich), LT Smooth, and Paul Togioka. I was blessed with Ozzie Kotani's willingness to open his home to me, sharing his *mo'olelo* (history, story), insights, and concerns in the magnanimous spirit I hope is honored within these pages. It was my great fortune to “talk story” with Peter Medeiros, the long-time *kī hō'alu* instructor at the University of Hawai'i at Mānoa, as well as Bobby Moderow Jr., and Jeff Peterson. Above all, I am eternally grateful to Keola Beamer, the Rev. Dennis Kamakahi, and Cyril Pahinui, all of whom took time out to speak with me and whose aloha will always be deeply treasured. I was privileged to host Cyril at Columbia University for an SRO concert—with one of Sonny Chillingworth's aunties in attendance, no less—and an oversubscribed workshop, which he graciously taught without complaint. I remain deeply appreciative to the Center for Ethnomusicology and its director, Aaron Fox, for all the logistical and financial support for Cyril's visit.

It has truly been an honor to become friends with Yamauchi “Alani” Yuki, Japan’s premier slack key artist. An informative interlocutor, Alani-san has given me recordings and books without ceremony, escorted me to neighborhood *izakaya* (bar-restaurants) and soba noodle shops to discuss Hawaiian music, and familiarized me with the various used record shops in Tokyo and Nagoya that specialize in recordings of Hawaiian music. He opened his workshops, concerts, and home to me on numerous visits to Japan. We share a collector’s obsession with vinyl LPs, and I have him to thank for helping me find many of the out-of-print Hawaiian recordings currently in my collection.

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an evening (he also plays a pretty mean ‘ukulele and guitar) and generously opened his home and luthier workshop to me. Hawaiian music fans such as Hirata Chieko, Morishita Masakazu, Sasaki Junko, Sasaki Toru, and Wakui Chieko gave me a sense of belonging in the Hawaiian music ‘ohana. It was a pleasure meeting Hilo Kume, a skillful visual artist who painted many of Yamauchi’s recording covers. I also want to thank all the participants in the various ho‘ike (recitals) and Hawaiian music concerts I was able to attend.

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