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- 1 *Malu Burrows (b. )*, personal conversation with Robert Mondoy, December 2010. I was unable to corroborate this detail
  - 2 *Malu Burrows (b. )*, personal conversation with Robert Mondoy, December 2010.
  - 3 *Camara, Marsha*, (1943-2013) **Molokai Song Album, Vol.1**, *sui generis*, 1981.
  - 4 *Malu Burrows (b. )*, personal conversation with Robert Mondoy, December 2010. I personally think that this song, citing the various islands and their "island flower" could have been composed for a local Aloha Week festivity parade, as each represented island often had their own float and set of musicians singing on it.
  - 5 *Alice Johnson (1912?-1982)*, **Alice Angeline Kuuleiokenani Johnson. Personal Compositions 1934-1982.**, *sui generis*. Alice's collection of typewritten manuscripts and notated scores include some 15 songs. I was able, through the generosity of fellow "song collector" Noe Mahoe, to make a pdf copy of this collection of songs. It is a rare insight, indeed, to be able to see "source" materials of a song, especially when there is musical notation.
  - 6 *Harry K. Purdy, Jr. (b. 1951)*, personal conversation with Robert Mondoy, December 2010.
  - 7 (a,b,c) *State Foundation of Culture and the Arts*, **Nā Mele Paniolo, Songs of Hawaiian Cowboys**, (1990, 2004), pg. 20.
  - 8 *Summers, Catherine*, **Molokai: A Site Survey**, pgs. 142-144
  - 9 Liner notes, LP Album "Aloha Moloka'i" featuring the Moloka'i Trio, Hula Records HS-529, ca. 1965. Marsha Camara (*cited above*) indicates that in 1981 or so Aunty Marie Place described to her how Kai Davis took Johnny Watkins sight-seeing around Moloka'i. Both of them talked story about the places they visited. My guess is that that visit occurred sometime in the mid 1950's, just when Johnny Watkins was establishing himself as a kumu and an entertainer (his troupe was formed in 1955.) Kai would have been around 29 yrs. old then, and Johnny two years younger. Both were very good falsetto singers.
  - 10 There appears to be two different approaches to the phrasing of the text of "Ua Nani Moloka'i." 1) That of Genoa Keawe (1965) and Lorna Lim (2009), using "He (*sic*) nani Moloka'i" as the incipit; while implying no aesthetic judgement here, the phrasing promotes conjunctions on long note values on downbeats, sounding awkward when simply spoken (not sung.) 2) The melodic version of "Honaunau Paka" itself (claimed by some to be the original template for "Ua Nani Moloka'i"), where a contrasting and less awkward phrasing arrangement is used. I have chosen in this edition to pursue the "Honaunau Paka" template and its phrasing. If you wish to compare the two versions, you can download the notation of the Genoa Keawe/Lorna Lim versions of "He (*sic*) nani Moloka'i" from [www.mondoymusic.com](http://www.mondoymusic.com) | He Mele Aloha O Molokai.
  - 11 For more information about Haupū and its legends, see *Summers, Catherine*, **Molokai: A Site Survey**, pgs. 182, 208-211.

## TALK STORY

Hanakahi, Ida - Harry stories

Burrows, etc.

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~~Include other individuals descriptions in Harry Hanakahi~~