



Introduction

Isn't it always the same pictorial motifs that conjure up associations with the Hawaiian Islands? Palm trees, waves, beaches, rolling surf, subtropical vegetation, flower-circled hula dancing maiden, and perhaps the striking volcano silhouette of the Diamond Head in the background of the famous Waikiki beach? Does it therefore make sense to present so many covers of the so-called "Hawaii sheet music", when they more or less all show the same thing and combine the same few elements over and over again?

Yes, it makes sense! Browse through this book! You'll quickly realize that no two images are exactly alike on the more than 1,500 cover illustrations combined here, and that no two palm trees look alike! You'll notice that no two beaches are identical, and no two girls are alike in presentation and movement. Playing with a few elements that are reassembled, recombined again and again, inspired by different styles and the personal inclinations of the graphic artists, results in an almost infinite variety of images. These are characterized by the fact that they all take the same theme as a starting point, but interpret it in such different ways that it is interesting and extremely entertaining to look at them and compare them with each other.

This is exactly what this book aims to do. It is the first overall view of the cover illustrations that have appeared on the so-called Hawaii sheet music. Even if we can't be sure to find all existing covers united here, it can only be a matter of single illustrations, which might be missing here. This book wants to be a reference work for a very special carrier medium, namely the sheet music

of the so-called Tin Pan Alley era, and it wants to present this on the basis of a very special topic, namely the cover illustrations for Hawaii music, which represents its own subcategory within sheet music.

The illustrations exude a fascination that even today many viewers cannot resist. The cover illustrations are not only colorful, but also rich in contrast. The play with surfaces and lines, the depth effect of foreground and background, as well as the interplay of image and text and their organic, often ornamental design, always produce astonishing and aesthetic results. The reader and viewer will notice that the graphic designers of these covers, the artists, have come up with very creative, original and appealing ideas in order to interpret the subject matter, which is characterized by only a few stereotypical points of reference, time and again in a new way and to wrest slightly altered, different and new, additional aspects from the classic clichéd representations. Yes, it has been a challenge that the graphic designers have had to face, to get something new out of just a few powerful associative elements, again and again, in order to attract the attention of potential buyers. The competition was fierce, and the number of music scores coming onto the market at the same time was so great that it was absolutely necessary for the cover to stand out from the crowd. For potential buyers of these sheet music, they had to be as attractive and inviting as possible. These efforts of the cover art designers to create a product in a tough competition that catches the eye of the viewer and thus the potential buyer can be well observed and weighted here. After all, this was and



is about packaging. The cover of the sheet music was the chance to generate an incentive to buy. The packaging should not simply point out the content, but make the potential buyer curious about it.

The artists’ efforts to create attractive subjects from only a few associative elements in ever new combinations were therefore not only due to artistic self-expression. It was above all economic considerations that were at the center of the fierce competition between numerous sheet music producers. These producers constantly demanded new unique selling points in the illustrations that stood out from the mass of products, which the graphic artists had to produce. The creativity and inventiveness of the artists, which was inevitably demanded again and again, is the reason why we can differentiate such a wealth of variations and such a rich originality when looking at the totality of all cover illustrations today.

We can enjoy it! Because the vast majority of these covers are “beautiful” in a timeless way. This subjective evaluation is based on the fact that these pictures never had the claim to represent a reality. From the beginning, it was always about the depiction of a world of longing. It was about the graphic realization of dreams, expectations, sometimes memories, and an exaggerated confirmation of already existing associations with the subtropical, exotic Polynesian Hawaiian Islands, far from the US mainland. The images were intended to spread a sense of well-being and reinforce pleasant feelings. They were a catalyst for the satisfaction of needs such as happiness, love, relaxation, recreation, escape from everyday life and the like. It is about the search for paradise, and finding paradise was envisioned to the practitioners of house music through these images (as well as the accompanying melodies and song lyrics). So it is about projections of expectations and needs.

Consequently, the cover illustrations tell us little or nothing about the actual conditions on the islands and the lives of their inhabitants. But that was never the purpose of these illustrations. They were intended to allow those who practiced house music at home in mainland USA to digress into a paradisaical world presumed to be beautiful. They were supposed to satisfy expectations and pick up on existing associations in such a way that a recognition value was given. This effect was reinforced by the fact that most print publications at the time were still published in black and white and color printing was used comparatively rarely. The covers of sheet music

were usually very colorful and this fact alone created their own purchase-stimulating attractiveness.

The conclusion from all this is that these images tell us little about the Hawaiian Islands and, at the same time, a great deal about U.S. society in the late 19th and first half of the 20th centuries. This book is a contribution to American popular cultural history in that it takes a very specific mass medium, and presents it as a vehicle for images of longing in its pictorial richness of variety. At the same time, it gives us an idea of contemporary stylistic developments of the epochs over which the images gathered here span. We can still observe here opulent appearing stylistic elements of an outgoing Victorian era of the 19th century, which were then often replaced by elements of Art Deco in the first two decades of the 20th century. These, in turn, were replaced by new stylistic elements of the interwar period, which could be grouped less and less into a specific style, to make way for new stylistic interpretations once again in the 1950s.

It has passed: the era when piano house music was an integral part of American households. Gone are the days when people gathered at home in the parlour to listen to the latest hits intonated on the piano and sing along to them as part of a cosy get-together. It was a time without gramophone, radio or even movies and it was good manners that there was at least one person in every family, often a young lady, who could play the piano. At the latest with the invention of the so-called upright or vertical piano, there were affordable possibilities to call a piano one’s own and thus to cultivate the tradition of home music according to a middle-class ideal. U.S. piano sales – vertical, grand and electric – topped 360,000 in 1909.

The chief advantages of upright pianos lie in their modest price and compactness; they are instruments for the home, not for the concert stage. Thus the upright models became the most popular model for domestic use. The upright pianos were, although invented already in 1826 in London, quite popular in the second half of the 19th and the first half of the 20th century. Along with the upright piano is the piano bench, the seat of which was often hinged and in which the sheet music for playing the piano was stored. It is no coincidence that two books devoted to the attractive design of the covers of such sheet music are entitled “The Gold in Your Piano Bench” and “More Gold in Your Piano Bench” (Short 1997 a, b). It is not the songs themselves that are considered treasures today, but in many cases it is the attractive covers of these sheet music that allow a glimpse into a bygone era and its stylistic forms. The covers of the sheet music give an insight into taste, contemporary preferences and the design elements that were used to create attractive covers that were inviting to purchase at the time.

I deliberately set an end point with the year 1959, even though there were still occasional Hawaiian music scores after that. It was not only the year in which the Hawaiian Islands became a state of the U.S.A., but also marked a time when the media of film, radio and television, as well as portable record players and tape recorders, finally displaced traditional home music. Although the trend had been apparent since the late 1920s, it didn’t really hit home until about ten years after the end of World War

II. Instead of making music themselves, people only consumed the music. A new era had dawned. Only fourteen years later, in 1973, a television recording of a concert by Elvis Presley in Honolulu entitled “Aloha from Hawaii” was to be the first solo concert by an artist broadcast via satellite to several countries with an audience of billions. Times had changed irrevocably!

The starting point I have chosen, in turn, the year 1898, marks the annexation of the Republic of Hawaii by the United States. The Polynesian archipelago in the middle of the Pacific had become too important after the Spanish-American War, which had been successfully won by the USA. As a connecting bridge between the American West Coast and the new colonial acquisitions Guam and the Philippines in the western Pacific, the Hawaiian Islands were of eminent geostrategic importance, which manifested itself in particular in the expansion of the Pearl Harbor naval port and numerous other military facilities on Oahu and other Hawaiian islands. Hawaii’s strategic location to support the Spanish–American War in the Philippines had made it especially important to American interests, as argued by naval strategist Alfred Thayer Mahan. This and fears that the Empire of Japan would seize control of the islands – there was a quite significant Japanese population as workforce in the islands – provided momentum for the proponents of annexation.

The overthrow of the last Hawaiian queen, Queen Lili’uokalani, in 1893 had been against the will of a majority of indigenous Hawaiians and had served only the interests of American businessmen. After 1898, economic as well as military aspects were added, which made the emerging world power USA a decisive player in the Pacific, for which Hawaii was indispensable. Hawaii was made a territory in 1900 which lasted until the year 1959.

The annexation of the Hawaiian Islands by the United States in 1898 expanded U.S. territory to the Pacific and was the result of economic integration and the rise of the United States as a Pacific power. Already in 1849, the United States and Hawaii had concluded a treaty of friendship that served as the basis of official relations between the parties. In the following decades the Island archipelago served as a key provisioning spot for American whaling ships, as well as a fertile ground for American protestant missionaries, and a new source of sugar cane and later on pineapple production, The Hawaiian kingdom’s economy became stepwise increasingly integrated with the United States when in 1875 a trade reciprocity treaty further linked the two countries and U.S. sugar plantation owners from the United States came to dominate the economy and politics of the islands. When Queen Lili’uokalani moved to establish a stronger monarchy, a group of Americans Entrepreneurs under the leadership of Samuel Dole deposed her in 1893. The administration of President Benjamin Harrison had encouraged the takeover, and dispatched sailors from the navy ship *USS Boston* to the islands to surround the royal palace. Dole sent a delegation to Washington in 1894 seeking annexation, but the new President, Grover Cleveland, opposed annexation and tried halfheartedly to restore the Queen. Thus Dole declared Hawaii an independent republic. Spurred by the nationalism aroused by the Spanish-American War, the United States annexed Hawaii in 1898 at the urging of President William

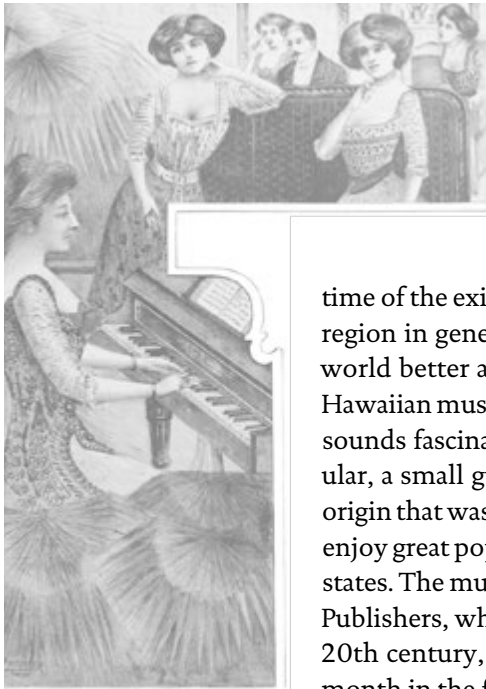
McKinley. In April 1900 Congress approved the Hawaiian Organic Act which organized the territory and Dole became its first governor. During the so-called “territorial era” Hawaii’s history also includes a period from 1941 to 1944, during World War II, when the islands were placed under martial law. In these years the civilian government was dissolved and a military governor was appointed.

Another circumstance can also be linked to the year 1898: from that time on, tourism to the Hawaiian Islands took off. There had been regular ship connections from San Francisco and other West Coast cities to Honolulu before that, but these now experienced their intensification. Tentatively at first, but slowly increasing from the 1920s on, the continuous increase of tourists from the U.S. mainland (from the mid-1930s also by air) was interrupted only by the Pacific War, only to increase thereafter with even greater vehemence. After the war, many GIs knew the Hawaiian Islands as a way station on the way from home to the front. As a stage behind the front, the Hawaiian Islands were largely spared direct combat activities (apart from the Japanese attack on Pearl Harbor on December 7, 1941) and were therefore able to create associations among the soldiers even during the war years, which turned into wistful reminiscences after the war and could be instrumentalized for a form of “veteran tourism” to boost tourism on the islands.

These Hawaii sheet music covers thus also symbolize an aspect of unbridled cultural exploitation or even a reinterpretation of specific cultural elements for the purpose of making money. Yes, the ostensible harmlessness of the music covers virtually obscures these aspects of maximizing profits in an almost obscure way. When the Hawaiian Islands became American, they entered a capitalist world that marginalized and socially declassified the original Polynesian inhabitants. American businessmen shamelessly exploited the beauty and clichés of the island and delivered the islands, including Honolulu in particular, to an unprecedented building boom in the wake of tourism. A comparison of the urban silhouette of Waikiki at the beginning and at the end of the 20th century shows the difference abundantly clear and also let criticism of this circumstance become loud again and again.

The news of the annexation of the Hawaiian Islands triggered a first wave of attention towards the archipelago among the US population around 1900. Many became aware for the first





time of the existence of these islands and of the greater Oceania region in general. Interest grew in getting to know this exotic world better and visiting it. At the same time, a first wave of Hawaiian music swept into the USA and the foreign Polynesian sounds fascinated and aroused curiosity. The ukulele in particular, a small guitar of Spanish and Portuguese (from Madeira) origin that was widespread in the Hawaiian Islands, was soon to enjoy great popularity. Ukulele clubs mushroomed in most U.S. states. The music to go with it was provided by the Sheet Music Publishers, who were reaching their peak of success in the early 20th century, offering thousands of new songs for sale every month in the form of music sheets. The term Tin Pan Alley era is symbolic of this epoch of the heyday of house music and the associated sheet music production.

This is a genre of its own when we talk about Hawaii sheet music. Musically, this is clear, as we will see below. But we have to imagine that the music from and about Hawaii can be embedded in the larger context of South Seas music, because the Hawaiian Islands are, after all, geographically and culturally a part of Polynesia, and this in turn is a part of the world region Oceania, which generally likes to be referred to, clichéd and metaphor-laden, as the “South Seas”. For me it was therefore important not to leave the illustrations of Hawaiian music in a vacuum, but to present covers of music from other regions of the Pacific island world as a supplement and for comparison. The last chapter is therefore dedicated to this aspect. With examples from Tahiti (a part of French Polynesia), from the West Polynesian Samoa Islands as well as the Fiji Islands, and finally also with examples from New Zealand (where the focus is on music of and about the Maori), I have tried to create a basis for a broader consideration.

Scientific criteria of image viewing and a structured analytical approach to image interpretation will be only briefly referred to below. Of course, one can define parameters which can then be applied in an image analysis. You can do this, but you do not have to. Just let the images have an effect on you. Leaf through the book and if you linger longer on certain pages because the sheet-music covers particularly appeal to you, then you can ask yourself why this is so. Which of the illustrations “jump out” at you as a reader and viewer? Obviously, some artists manage to find a more direct path to viewers’ brains and hearts than others. One can also ask whether some of the covers were considered as attractive a hundred years ago as they are today, or whether people favored different ones then than they do now.

Those who made the designs for the music sheet covers, the graphic artists, often remained anonymous. Unfortunately, there is often no signature or naming of the artists on the illustrations, and thus a reconstruction of the creators of these works of art is often difficult or impossible. Others, however, were responsible for a great many cover designs and became legendary over time. Names such as Barbelles, Starmers, Pfeiffer, LaSalle and the Rosenbaum Studios, to name just a few examples,

played a decisive role in ensuring that the cover design of most music sheets was of a high quality and that genuine works of art were created, some of which even attained iconic status. Those who remained unknown were mostly artists who worked on a permanent basis for the sheet music publishers, while others developed themselves into a brand as freelancers and worked for several publishing houses.

No less interesting are the company logos of the individual publishing houses under whose aegis the sheet music was composed, produced and published. The majority of these companies can actually be located in Tin Pan Alley, the eponymous street for this era, 28th Street between Fifth and Sixth Avenues in the Flower District of Manhattan, New York. Various explanations have been advanced to account for the origins of the term “Tin Pan Alley”. The most popular account holds that it was originally a derogatory reference by Monroe H. Rosenfeld – an American songwriter and journalist – in the *New York Herald* to the collective sound made by many “cheap upright pianos” all playing different tunes being reminiscent of the banging of tin pans in an alleyway (Charlton 2011; Hamm 1983). In any case, the name was firmly attached by the fall of 1908, when *The Hampton Magazine* published an article titled “Tin Pan Alley” about 28th Street (Browne 1908:455–462). The start of Tin Pan Alley is usually



Fig. 1: House facades in the so-called Tin Pan Alley. It is easy to see that there were usually several publishers working in one house. If several of them were composing loudly at the same time, it could be a cacophony of different melodies that could be perceived as unpleasant noise by passers-by.

dated to about 1885, when a number of music publishers set up shop in the same street. Often, several such publishers were found in the same building. The density of companies working close to each other and competing with each other certainly fostered competition and creativity in this scene. But there were also studios in Chicago, Philadelphia, Boston and San Francisco that had an above-average output of Hawaii sheet music.

And then, of course, there were those individuals and publishers located on the Hawaiian Islands themselves who published their own compositions or those of other Hawaiians and non-Hawaiians. Honolulu on the island of Oahu was the center of music production for this group of islands and only there were these companies located.

The distinction between Hawaiians and non-Hawaiians as composers and producers of this music is important, because at the end of the 19th century, “Hawaiian music” was still understood to mean those songs which the indigenous Hawaiians of Polynesian descent had composed for themselves and which were sung by them in everyday life and at festivals, with and without instrumental accompaniment, and with and without accompanying hula dance. Traditional Hawaiian music was based upon *mele oli* and *mele hula* as performed in the pre-Western-contact era. *Mele oli* means plain chanting, while *mele hula* signifies chanting accompanied by *hula*, the traditional Hawaiian forms of dance. There are two main categories of hula being *Hula ’Auana* and *Hula Kahiko*. Ancient hula, as performed before Western encounters with Hawai’i, is called *kahiko*, which is accompanied by chant and traditional instruments. Hula, as it evolved under Western influence in the 19th and 20th centuries, is called *’auana* and is accompanied by song and Western-influenced musical instruments such as the guitar and the ukulele.

A new form, *mele hula ku’i* – chant and dance style with western influences – developed in the late 19th and early 20th centuries from *mele hula*. All mentioned three forms – *mele oli*, *mele hula* and *mele hula ku’i* – served as the foundations of authentic Hawaiian music. These were then often adopted and interpreted by non-Hawaiians. In the process, they underwent changes both in terms of instrumentation and in the lyrics that were added to the melodies. Gradually, especially with the gradual growth of tourism to the Hawaiian Islands, the number of “white” or other interpreters of this music increased. A separate category, called “hapa haole” music, emerged. Hapa-haole technically means half-foreign, or half Hawaiian and half something else. Musically the term refers to a type of music found-

ed on traditional Hawaiian *mele* with something added. These non-Hawaiians composed and “invented”, so to speak, their own new songs, sometimes only peripherally related to the original traditional Hawaiian music. Sonny Cunha wrote the first well-known hapa haole song “My Waikiki Mermaid” in 1903. Two years later “My Honolulu Tomboy” was written by him, followed by “My Honolulu Hula Girl” and many others to come. The lyrics evoked everyone’s Hawaiian fantasies. Cunha was one of the first Hawaiian entertainers to tour on the Mainland with his own group. He who was also known as a talented pianist incorporated the piano into a Hawaiian orchestra for the first time. As a composer, pianist and orchestra leader, Sonny Cunha attracted many audiences, residents and visitors alike, with his new type of music.

Until 1912 most Hawaiian songs were written in the Hawaiian language. In 1912 the play “Bird of Paradise” opened on Broadway featuring five Hawaiian entertainers with their specific songs. The play toured extensively in the United States and subsequently in Europe. Ukulele, later also steel guitar and the associated own playing styles and methods stand for the unique selling points of this music genre. Eventually, this development spilled over into the U.S. mainland and inspired the composers and songwriters of the Tin Pan Alley era.

This trend had become a significant boost in 1915, the year in which the *Panama-Pacific International Exposition* was held in San Francisco. The *Panama-Pacific International Exposition* was a world’s fair held in San Francisco, California, United States, from February 20 to December 4, 1915. Its stated purpose was to celebrate the completion of the Panama Canal, but it made what Americans called Hawaiian music nationally popular. A troupe of Hawaiian musicians called the *Royal Hawaiian Quartet* and led by George E. K. Awai performed in the *Territory of Hawaii Pavilion*. This was one of the attractions available to fair-goers which showcased the culture, people and music of Hawaii. The Pavilion, located in the vicinity of the California Building and the Boat Harbor, near the centre of the Fair featured flowers, pineapple samples, a statue of



Fig. 2: If you didn’t store your sheet music under the piano bench, you often had such special cabinets where the sheet music could be well stored.

surfers, indigenous Hawaiian artefacts including canoes of various Hawaiian woods, grass huts, and handicrafts. An estimated 17 million people over the span of nine months visited the exposition where Hawaiian musicians performed there several times a day, including hula dancers, steel guitar players, ukulele performances and invited guest musicians. The Hawaiian songs accompanied by ukulele fascinated the audience and triggered a Hawaiian boom on the mainland. Consequently, with so many people in attendance, the ukulele, the Hula and everything else associated with Hawaii became part of Americas pop culture in those years. By 1916, hundreds of Hapa Haole tunes had already been written. That same year, reportedly more Hawaiian songs were sold on the mainland than any other type of music. One of the most popular songs was “On the Beach at Waikiki” by Charles Kaipo of which he sold more than of any other type of music. The song writers at Tin Pan Alley began immediately churning out as many Hawaiian inspired tunes as they could.

There was a certain decoupling, so to speak, from the original traditional Hawaiian roots, but certain similarities had to remain in the melodies and also in the instrumentation and the way these instruments were played in order to guarantee recognition value and to allow associations with Hawaii and the musical traditions of the indigenous population there. The new style of Hawaiian music symbolizes an important aspect of the transformation of the American pop music scene. From around

1898 to 1915, it was based upon simple ragtime rhythms and sometimes upon waltz-like melodies. The Hawaiian Hapa Haole sound adopted new music styles like jazz and blues from 1916 to the 1930s and then it incorporated the big-band sounds from the 1940s to the 1950s, rock ‘n’ roll in the 1950s and surf-style (which is not part of this book) in the 1960s.

This all had an influence on the cover design of the sheet music of the time in that it was increasingly adapted to the tastes of mainland Americans. There, after all, was the huge market of buyers of these sheet music. There, people tended to know little about the Hawaiian Islands in general, so that a few associative elements were sufficient to trigger ideas and memories of Hawaii. Some of the motifs suggest tropical island atmospheres, but play with associative elements that are only more generically tropical or subtropical connecting points and do not apply exclusively to the Hawaiian Islands: Palm trees, beach, sea, waves. One could have used them to illustrate songs about the Caribbean islands, Florida or California. This in turn means that those motif elements that clearly allow conclusions to Hawaii, or rather Honolulu and its famous beach Waikiki, are very limited. Other than being a tropical locale like Florida and even the Bahamas, Hawaii is not only a tropical place, but also thousands of miles away from the mainland United States, and one way to deal with this fact is to use the distance from Hawaii to give love songs a different, exciting perspective. By including the distance between two



Fig. 3: The respective performers of the songs were advertised in the form of additional portrait pictures, so-called “inserted images” or “cartouche images”, which were subsequently printed or pasted on. Here they are, for example (from top left to bottom right): Ray Hernandez, Tom Nip, Murray Bennett, Ray Samuels, Ann Gold, Nora Kelly, Fox & Young, and Eddie Cantor.



Fig. 4: Different titles, different colors, same musician.

lovers as part of the plot, composers can successfully convey the familiar theme of love to consumers, albeit in a formulaic way that absolves them of responsibility. As the square of the distance between each other grows, so does the longing, but also the possibility of separating vacation experiences more clearly from home and everyday life in mainland USA. This also concerns potential love adventures, which one enjoys locally, but does not necessarily want to take home and link with everyday life.

First and foremost is the striking silhouette of the extinct Diamond Head volcano on the southeastern tip of the island of Oahu, which can’t be missed from Waikiki Beach. Another associative element is the clothing and appearance of the Hawaiian girls: Dressed in raffia skirts and generally revealing, with flower garlands around their necks and heads, and barefoot, they epitomize what was generally thought of as Hawaiian girls in the United States at the time. This did not necessarily match what these people actually looked like. In particular, the fact that the Polynesian Hawaiian girls on the music cover illustrations tended to resemble Caucasian, white American women in their physiognomy shows that this was not a matter of depicting realities, but of producing wishful images that fit the social usages and tastes of the time (incidentally, this also applied to film, in which exotic South Sea beauties were portrayed by Caucasian, white film actresses until the 1960s). To call this racism is not wrong and must be interpreted in the larger context as a mixture of target-group oriented tasteful accommodation due to aesthetic preferences of that era and artistic design guidelines.

In summary, examining the covers of Hawaii sheet music provides insight into the range of stylistic and artistic-creative graphic articulation. Even more so, the illustrations give us a glimpse of the zeitgeisty tastes, tourist desires, and paradisiacal longings of U.S. citizens in an era that spanned from the end of the 19th century, through the time of the two world wars, and into the prosperous 1950s. Along the way, there were changes and there were constants. The cover illustrations were projection screens for all these aspects and thus reflected their time. In any case, they were and are far more than just images illustrating the song contents.

A few notes about the covers ...

The structure of the music sheet covers follows a focus on those elements and themes that are dominant in the illustrations in each case. Be it palm trees, sun, moon and stars, the theme of love, or abstract ornaments – in one way or another, there is at least one striking associative design element in the music sheet covers, which is in the foreground of the respective illustration. But the viewer will also quickly notice that many of these content elements or themes can be found simultaneously on one and the same image. How can one define criteria here? How can one make an outline here, which is understandable and comprehensible for all? The structure I have chosen is not a hierarchy. It is only to put some elements in the center of attention and to open a possibility of comparison by the confrontation of several covers of the same kind on the same or on the preceding or following book pages. That many of the covers would also have had their place in other chapters is beyond question. The selection is mine and is not arbitrary, but subjective. Some of the covers could have found their place in four, five or six other chapters with the same justification. The structure given here attempts to direct the viewer’s attention to individual elements of content, but is not intended to discourage browsing back and forth. Since, for example, palm trees – the iconic symbol for subtropical or tropical regions – have frequently found their way into artistic designs as a design element, the palm tree chapter is consequently the largest in terms of volume. Palm trees, sand, surf, ships, the moon, etc. but also hula maidens are objects; love, farewell and well-being are feelings and states of mind. Both are often mixed in the illustrations.

The cover illustrations are the announcement and packaging for – after flipping open – the songs to be found with their melodies and lyrics. Packaging must be as attractive as possible to make the product appear interesting and desirable. The graphic designers, the artists, therefore had to design them in a very similar way to posters, billboards or merchandise packaging. These are the same elements that had to be considered and that we, as

Hymn of Kamehameha I.
M Henry (Heinrich) Berger W King Kalakaua
P M. Gray, San Francisco, Portland, 1874

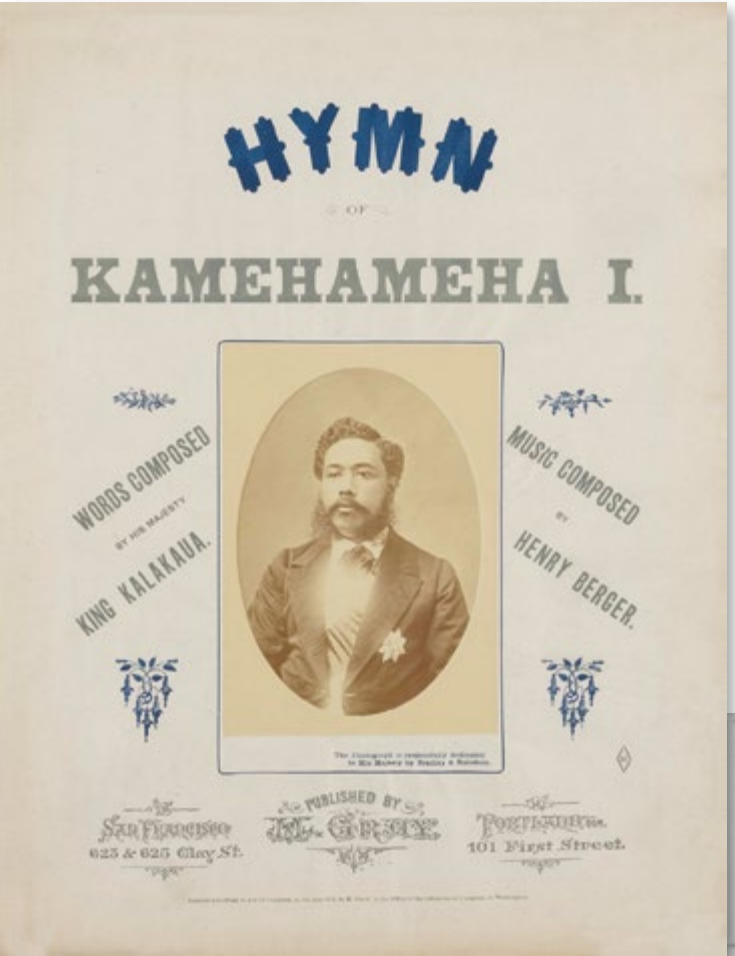
Hymn of Kamehameha I.
M Henry (Heinrich) Berger W King Kalakaua
P M. Gray, San Francisco, Portland, 1874

Mele Hawaii, A Collection of Prof. Henry Berger's
Hawaiian Music
M various W various
P Edward C. Holstein, Honolulu, 1933

Mele Hawaii
M various, Henry (Heinrich) Berger
W various, Henry (Heinrich) Berger
G Schmidt Label & Litho Co.
P H. Berger, Honolulu, 1888 (1884)



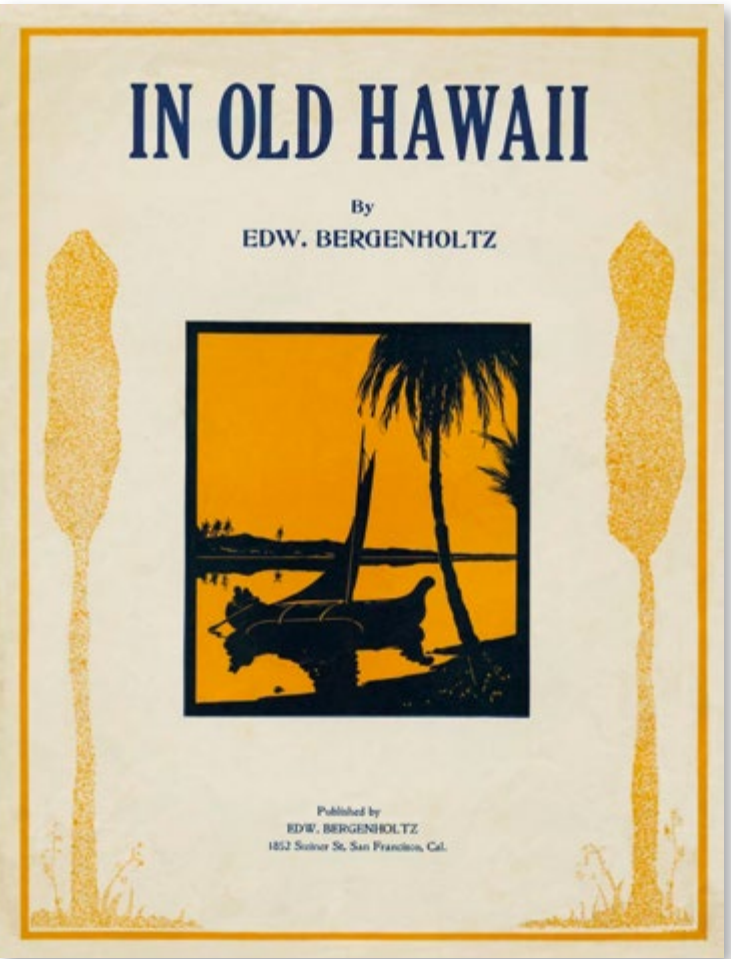
All Hawaiian rulers of the Hawaiian Kingdom were musically active and composed hymns and songs. The founder of the Hawaiian Royal dynasty, King Kamehameha I (1758–1819) was no exception. Each Hawaiian ruler had a new hymn composed for his term of office, or did it himself. The Polynesian word “mele” means song, but is also generally used for music; “Mele Hawaii” consequently means “Hawaiian music”.



Berlin-born Henri (Henry) Berger (originally Heinrich August Wilhelm Berger, 1844–1929) was a German military musician who became the longtime bandmaster of the Royal Hawaiian Band beginning in 1872 until 1915. Berger had been ordered to Hawaii as a 27-year-old young musician and conductor by Prussia’s ruler, Wilhelm I, at the request of the Hawaiian Royal family.

The desire for a German or Austrian bandmaster had been there since 1869, when through the visit of the Austrian frigate “SMS Donau”, the Hawaiians had come into contact with Austrian waltz and German march music. The Austrian navy-ship which had been on a voyage to East Asia, had to have the damage caused by a typhoon repaired in the port of Honolulu. The ship’s military band gave several public square concerts ashore during these weeks. Hawai’i’s Royal court and the local population responded enthusiastically and developed a taste for Austrian and Prussian marching music.



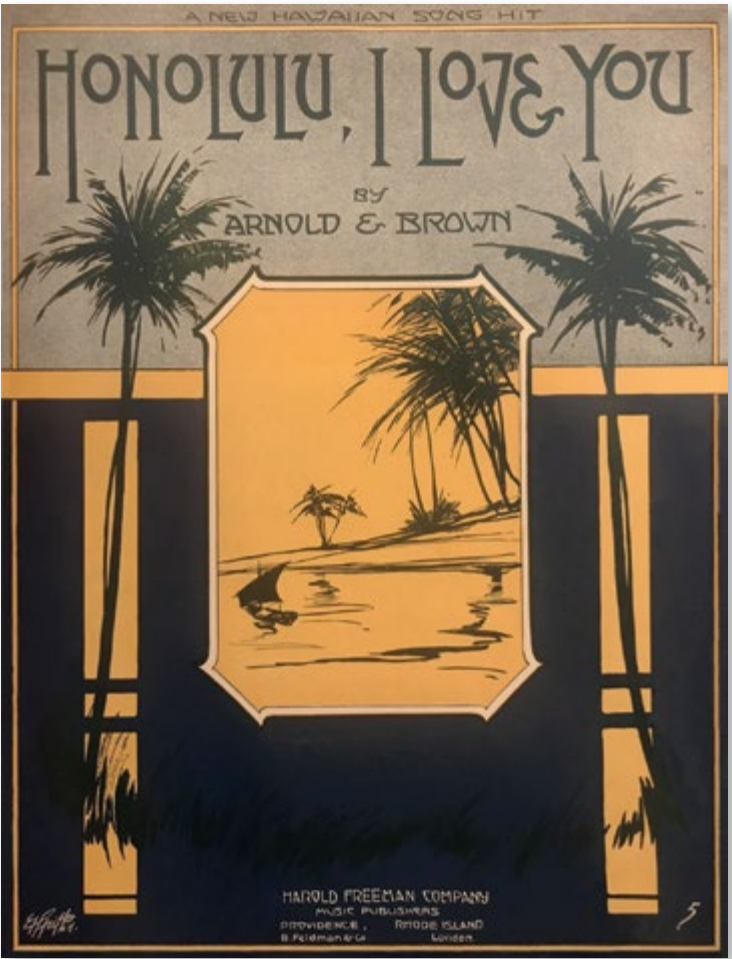


I'm Going to Honolulu Some Day, Don't You Want to Come along!
M Charles W. Kemling W Charles W. Kemling
P Car-Vin Music Co., San Francisco, 1944

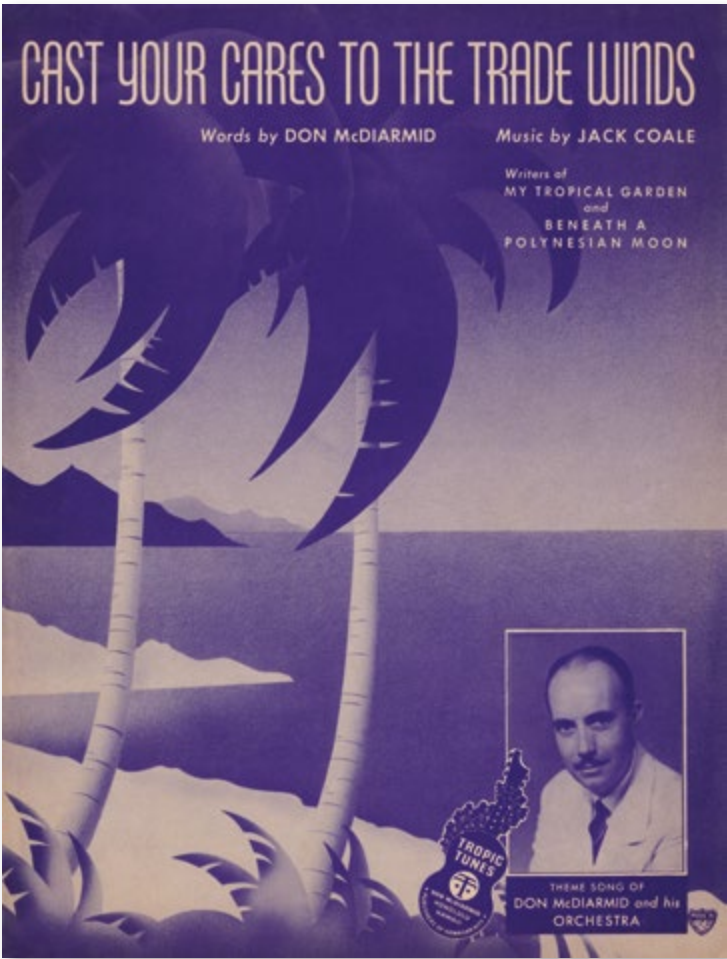
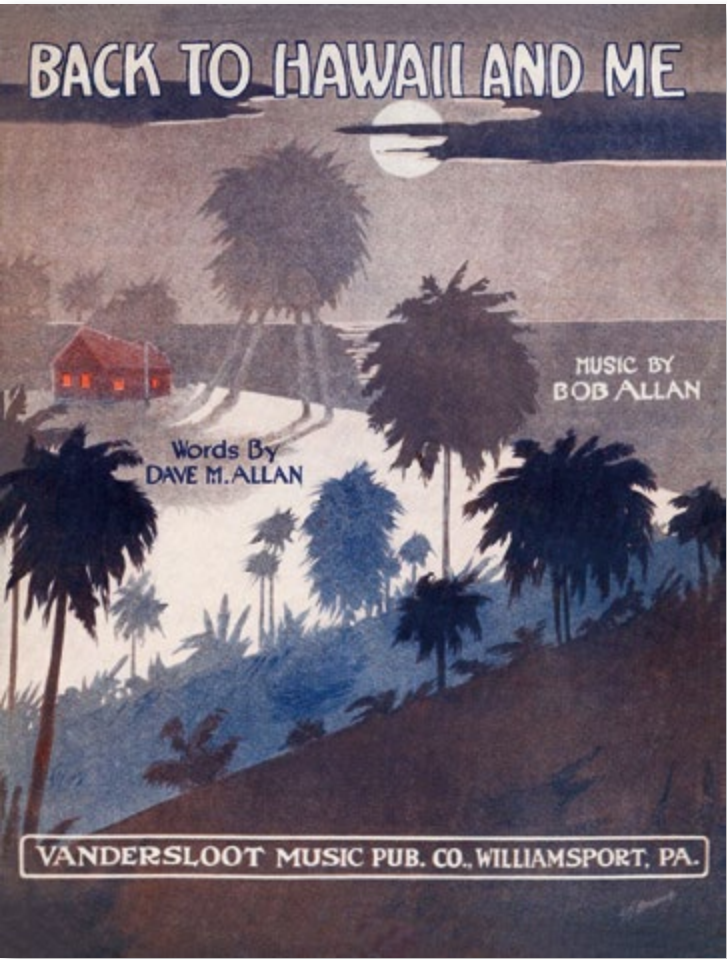
In Old Hawaii
M Edward Bergenholtz W Edward Bergenholtz
P Edward Bergenholtz, San Francisco, 1915

Honolulu, I Love You
M Arnold & Brown W Arnold & Brown
G Edward Henry Pfeiffer
P Harold Freeman Co., Providence, 1928

Farewell to Thee, Aloha Oe
M Queen Lili'uokalani W Queen Lili'uokalani
I Duplex Edition
P Lew Berk Music Co., Rochester, 1916



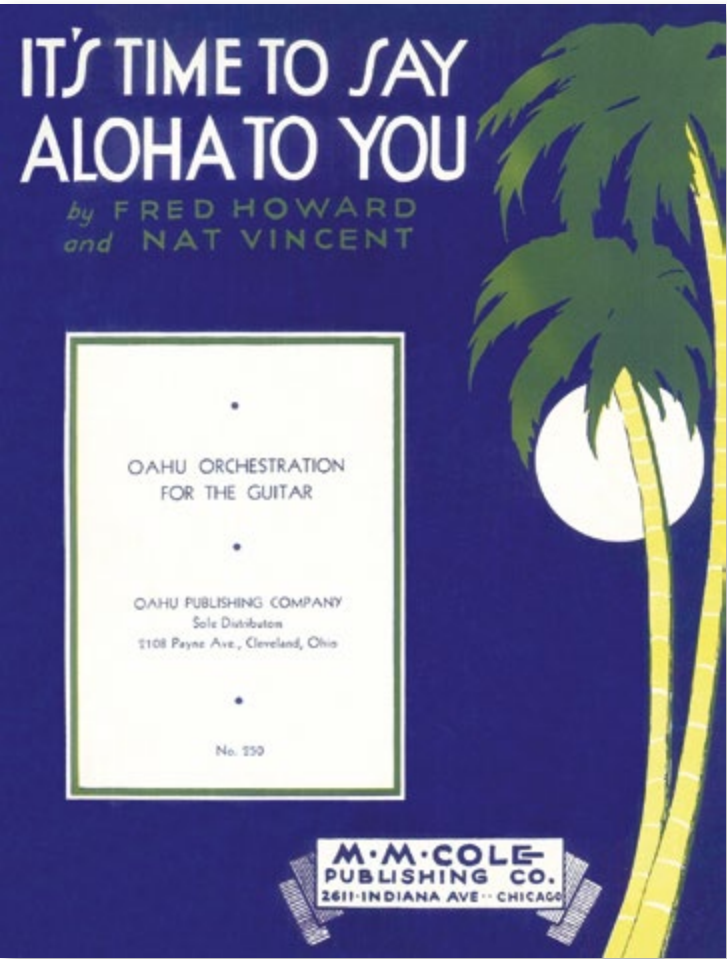
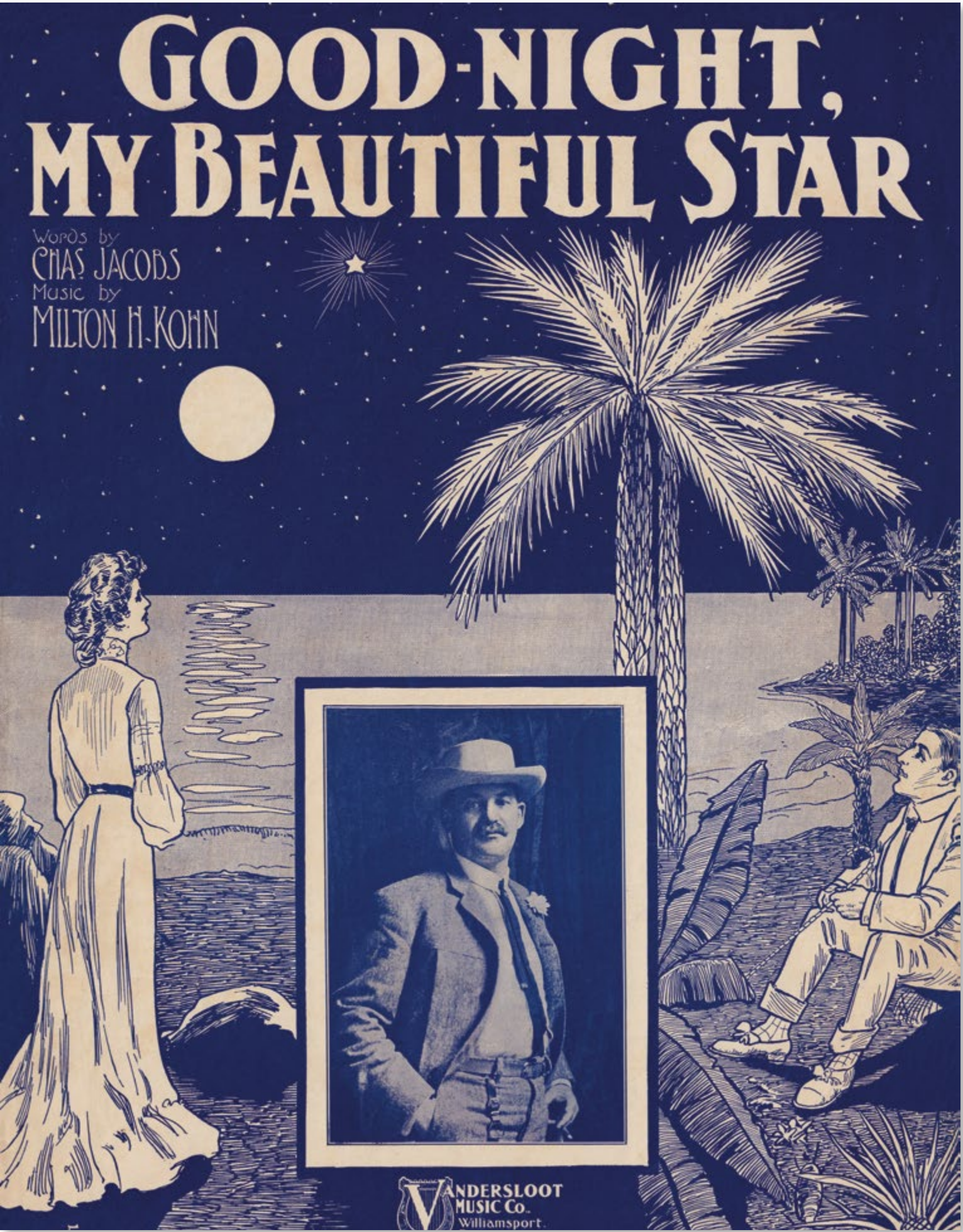
Hawaiian Butterfly
M Billy Baskette, Joseph H. Santly
W George A. Little
I Monte Austin G Rosenbaum Studios
P Leo Feist Inc., New York, 1918



Back to Hawaii and Me
M Bob Allan W Dave M. Allan
G L. A. Brunner
P Vandersloot Music Publ. Co., Williamsport, 1917

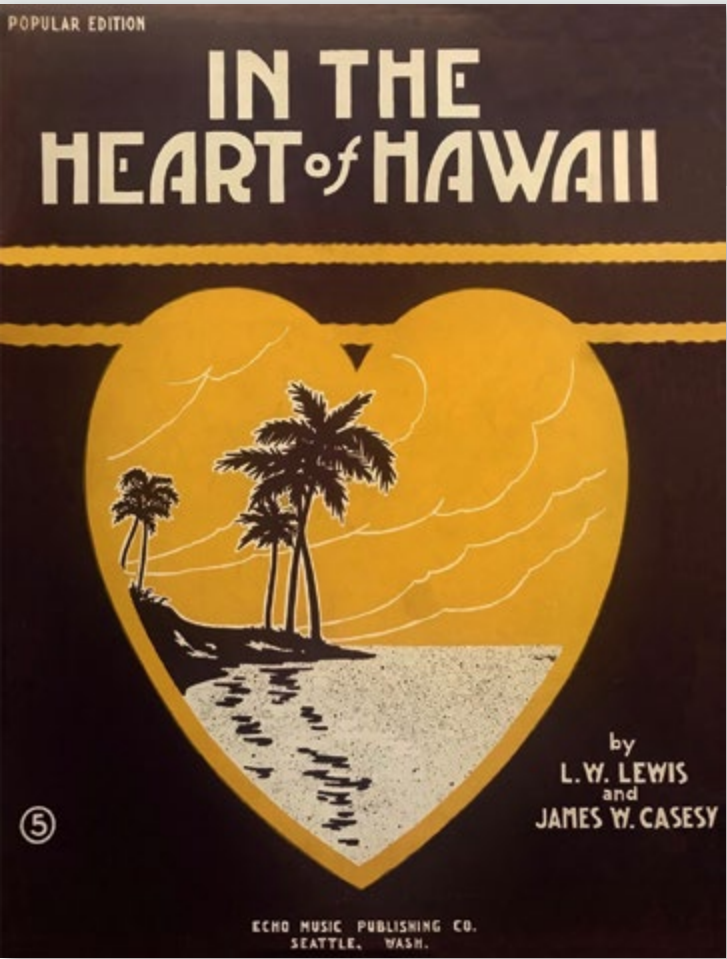
Cast Your Cares to the Trade Winds
M Jack Cole W Don McDiarmid
I Don McDiarmid and His Orchestra
P Tropic Tunes, Honolulu, 1943

Good-Night, My Beautiful Star
M Milton H. Kohn W Charles Jacobs
P Vandersloot Music Co., Williamsport, 1905



It's Time to Say Aloha to You
M Fred Howard, Nat Vincent
W Fred Howard, Nat Vincent
P M. M. Cole Publ. Co., Chicago, 1935

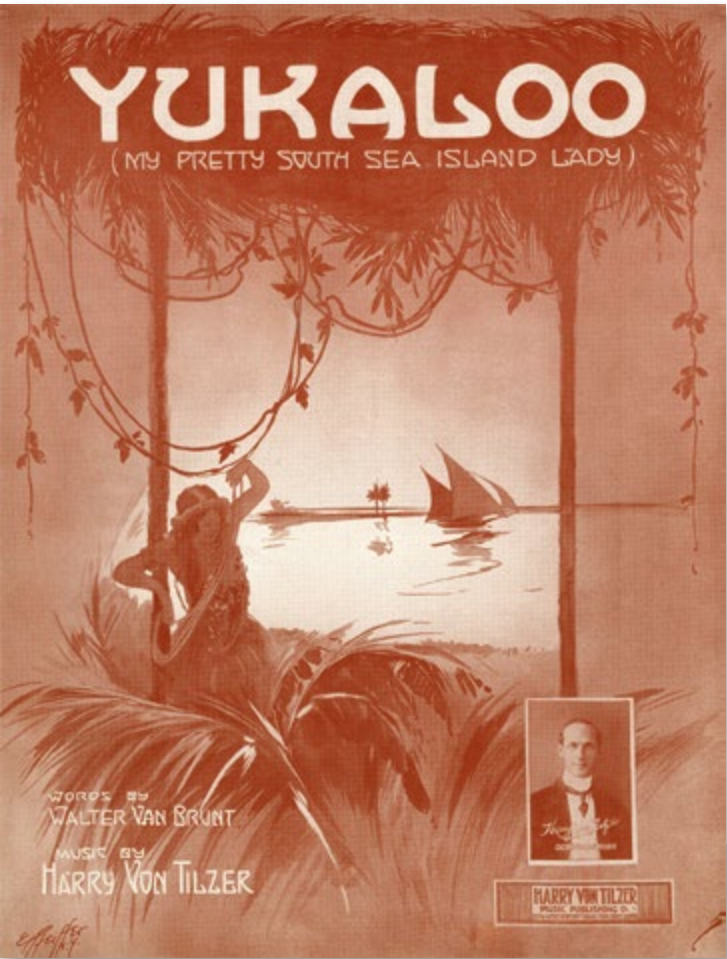
On the Island of Oahu
M Lee Erwin W Mel Howard
I Arthur Godfrey G Nick
P Shapiro, Bernstein & Co. Inc., New York, 1949



In the Heart of Hawaii
M L. W. Lewis, James W. Casey
W L. W. Lewis, James W. Casey
P Echo Music Publ. Co., Seattle, 1917



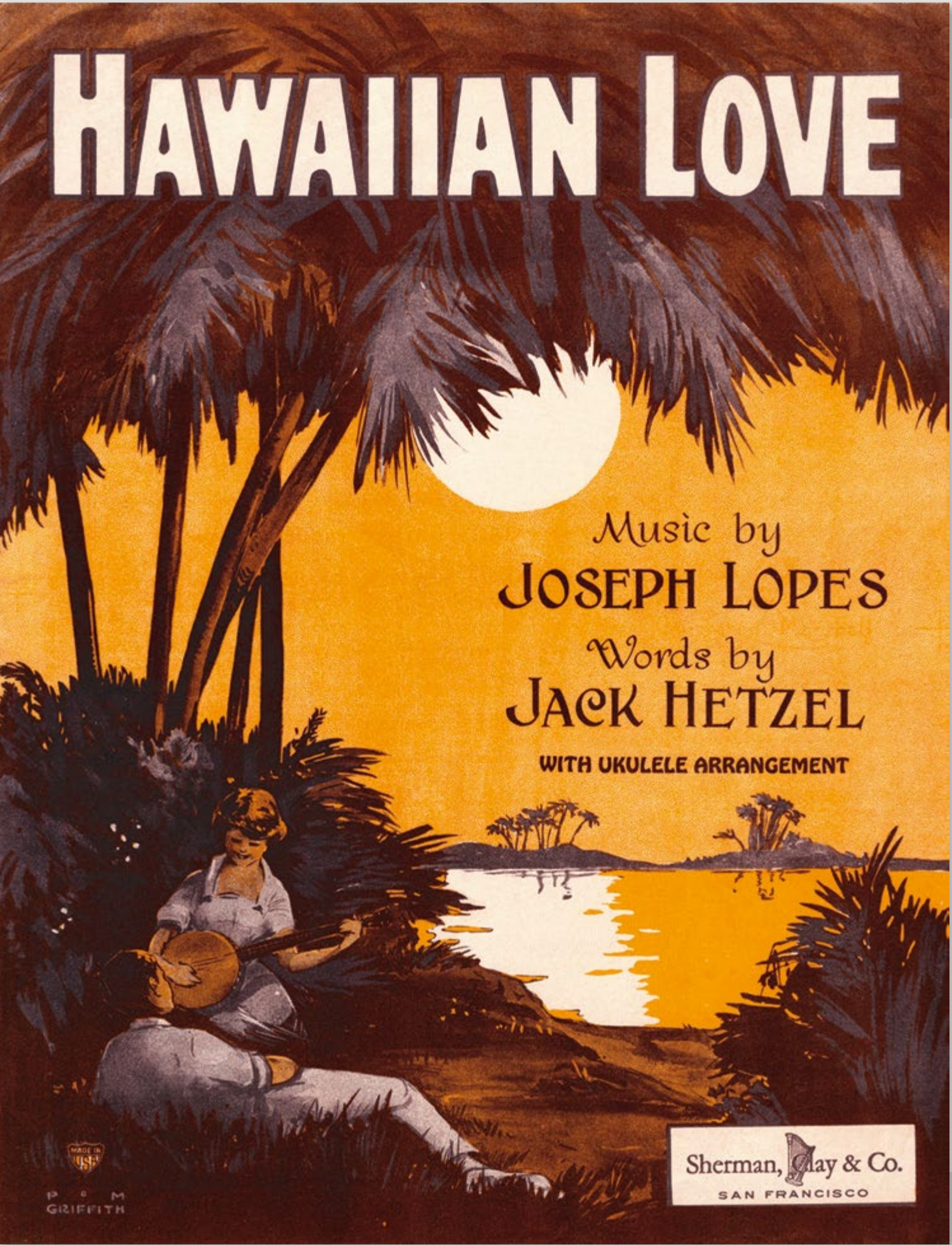
Fair Hawaii
M James Fulton Kutz W James Fulton Kutz
G Leland Stanford Morgan
P Sherman, Clay & Co., San Francisco, 1913



Yukaloo (My Pretty South Sea Island Lady)
M Harry von Tilzer W Walter Van Brunt
I Harry von Tilzer
G Edward Henry Pfeiffer
P Harry von Tilzer Music Publ. Co., New York, Chicago, 1917



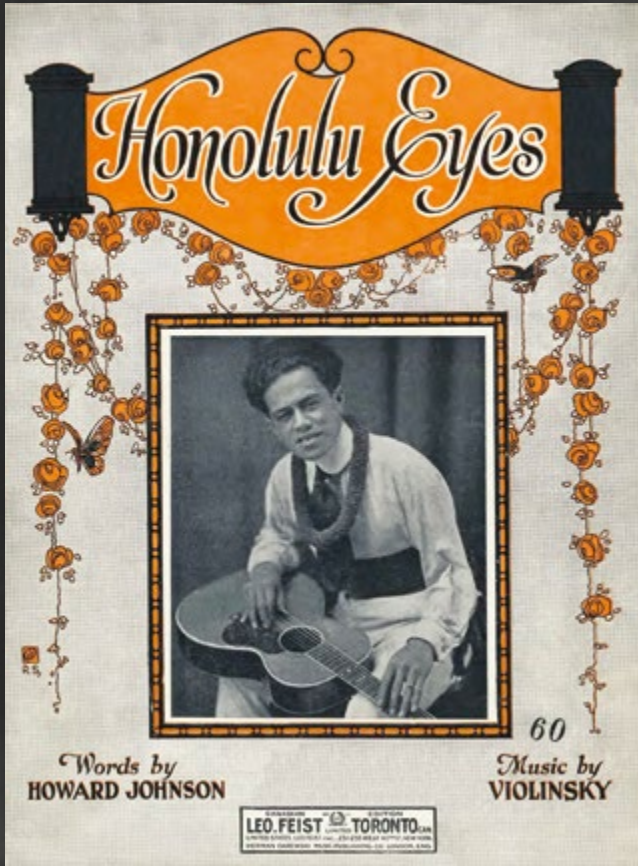
Over the Deep Blue Sea
M Daisy Raymond W Rose Morris
I Mae Desmond
P The Hawaiian Novelty Co., San Francisco, 1918



Hawaiian Love
M Joseph Lopes W Jack Hetzel
G Porter M. Griffith
P Sherman, Clay & Co., San Francisco, 1925

Honolulu Eyes

M Violinsky W Howard Johnson
G Rosenbaum Studios
P Leo Feist, Toronto, 1920



Lei I Ka Mokihana

M Joseph M. Kamakau, Henry W. Waiau, Eddie Harmon
W Joseph M. Kamakau, Henry W. Waiau, Eddie Harmon
I Joseph M. Kamakau
P Henry W. Waiau, Kauai, 1925

Lei Ilima (Native Flower)

M Charles Edward King W Charles Edward King
I Oahu Serenaders
P Oahu Publ. Co., Cleveland, 1934



Moanalua A Hawaiian Hula

M Traditional Hawaiian W Traditional Hawaiian
P Wall, Nichols Co. Ltd., Honolulu, 1895

A Song to Hawaii (The Winds from over the Sea)

M J. D. Redding W J. D. Redding
I Oahu Serenaders
P Oahu Publ. Co., Cleveland, 1933



Honolulu Song-Bird

M Edgar Leslie, Billy Stone W Edgar Leslie, Billy Stone
I Reg Batten, The Savoy Havana Band
P Lawrence Wright, London, 1927

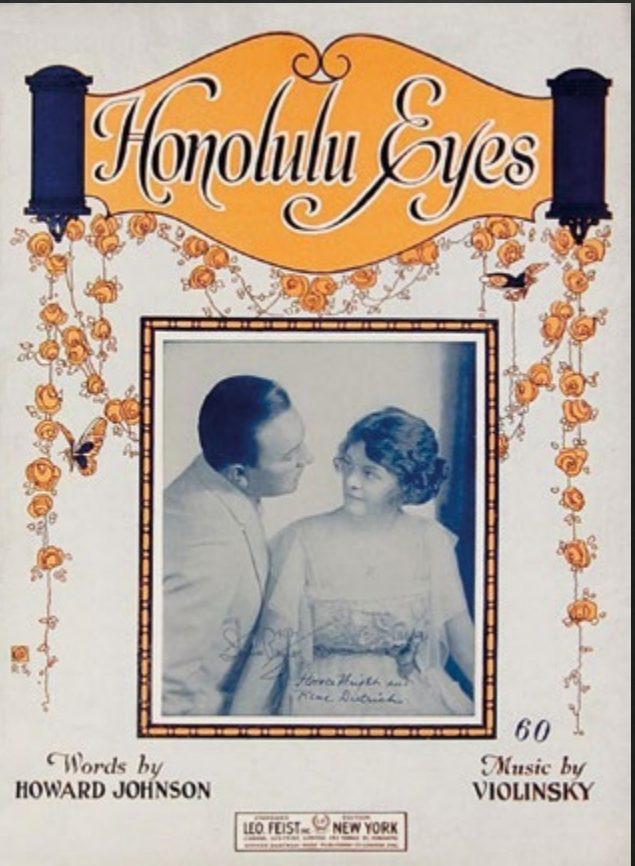
Aloha Means "Farewell to You"

M Rex Taylor, Eric Valentine W Rex Taylor, Eric Valentine
I Pierce and Roslyn
P B. Feldman & Co., London, 1928



Honolulu Eyes

M Violinsky W Howard Johnson
I Horace Knight, Rene Dietrich G Rosenbaum Studios
P Leo Feist Inc., New York, 1920





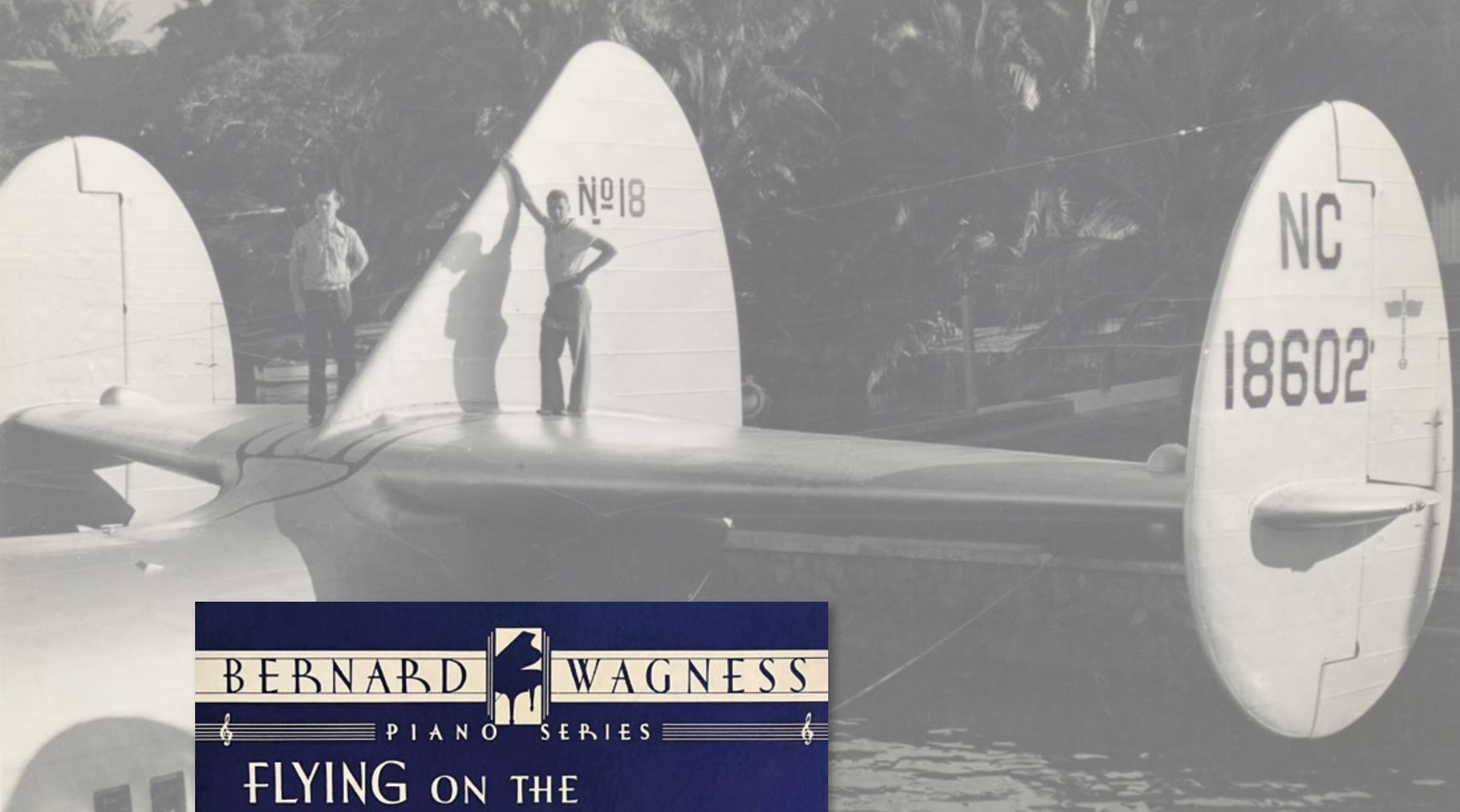
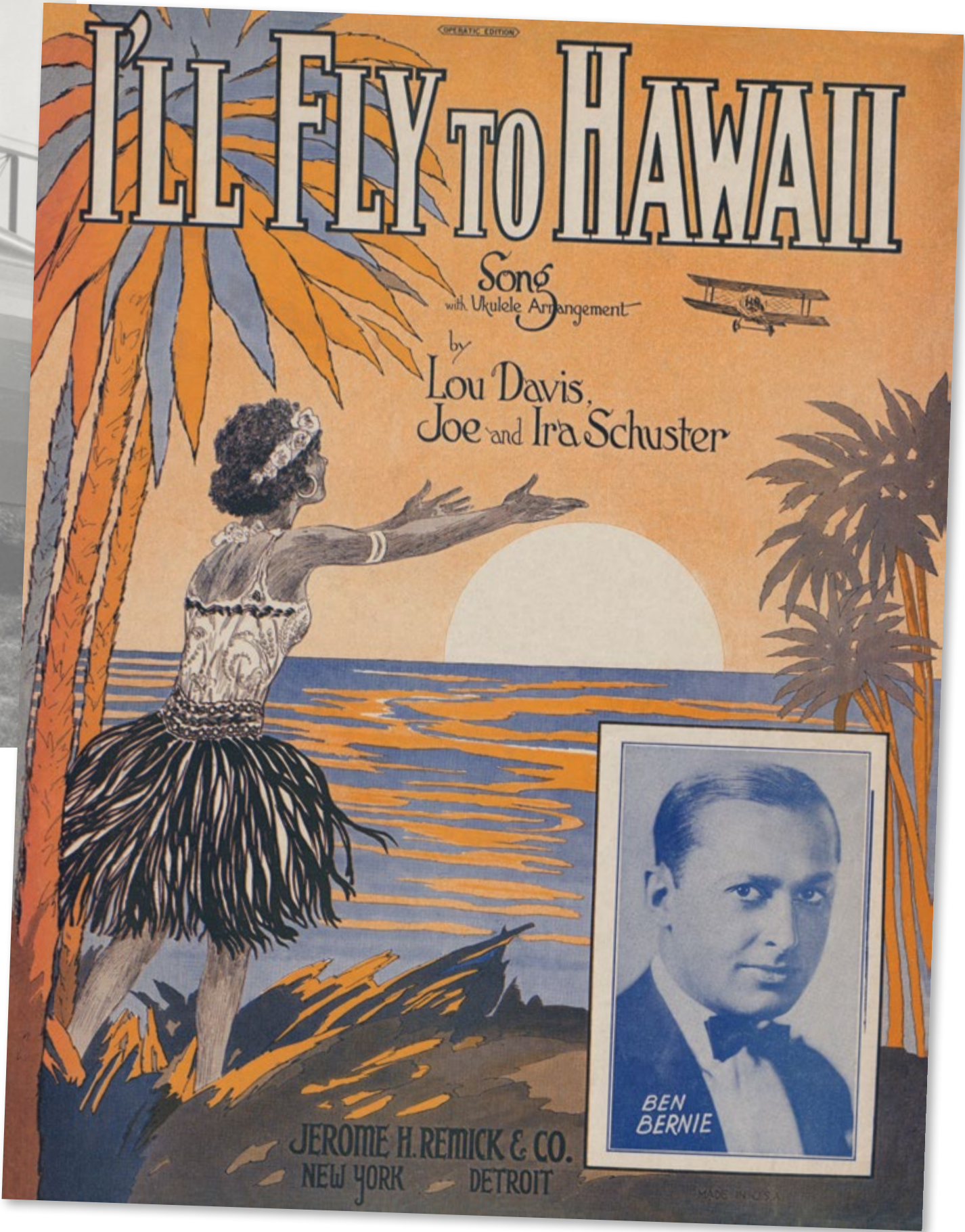
The music sheet covers reflect the technical achievements of their time. Obviously, this also included the airplane, which nevertheless could not replace the ship as a means of travel for some time.

I'll Fly to Hawaii

M Lou Davis, Joe Schuster, Ira Schuster
W Lou Davis, Joe Schuster, Ira Schuster
I Ben Bernie
P Jerome H. Remick & Co., New York, Detroit, 1926

Flying on the Clipper Ship

M Martha Hastings W Martha Hastings
P Oliver Ditson Co., Philadelphia, 1941



The attempt to reach the Hawaiian Islands from the mainland was first made by a U.S. Navy aircraft in 1927. 1936 marked the beginning of regular civilian air service from the mainland to Hawaii. Using the luxurious Martin M-130 clippers, Pan Am carried passengers who could afford the exorbitantly high ticket price. Since the flight left only once a week and only eight to nine passengers were on board (the rest was reserved for mail and cargo), the total number of people reaching the Hawaiian Islands by air in the 1930s was only a few thousand. Nevertheless, this new transportation achievement was sung about.

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