productions including music composition. The “battle over representation” took place on two grounds: the newspapers of 1893-1898 and in the historiography based on the English language newspaper stories. Countering racist and sexist representations in those accounts and in U.S. print media—as well as the arguments advanced by the leaders of the Republic of Hawaii to justify the cession of Hawaii to the U.S. government—the Queen traveled to Washington DC to advocate for Hawaiian sovereignty and put forth her own account in Hawaii's Story by Hawaii's Queen.

This book is a superb contribution to the ongoing process of decolonization, recovery, and overcoming the suppression of Kanaka Maoli knowledge. Silva's clearly written account based on her original research is a gift to all Kanaka Maoli, especially those currently engaged in the restoration of Hawaiian sovereignty. This book—the fruition of Silva's meticulous and beautiful intellectual labor—is sure to win awards for its value and contribution to knowledge in the fields of political science, history, American studies, and indigenous studies, just to name a few.

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John Whitehead's Completing the Union weaves together the histories of the 20th century statehood movements in Hawaii and Alaska, connecting them to each other and to the outside world.

The book is part of the Histories of the American Frontier series. It is easy to see why other books belong in the series—they talk about such things as Texas, Tombstone, and Billy the Kid. But with Hawaii and Alaska, the idea of the frontier is stretched, not only for the series, but also for the way that the United States is understood as a coherent entity. It is this issue—the possibility of imagining Hawaii and Alaska as parts of a union—that is the focus of Whitehead's work. Up until the 1940s, the United States was typically understood as a contiguous territory whose frontier had expanded westward until it reached the Pacific Ocean. All of the other places around the world that were controlled by the United States were possessions—they were not part of the United States, they were simply exte the federal government.

Whitehead has accepted a daunting narrati onship between local and national political ev those debates to global events, and do all of that At times, the narrative offers some interest ritories were affected by the Second World War States military, or how the national debates affected by the fears and machinations of races South. At other times, however, the narrative fa The problem is evidenced by the number c onitions that something has already been talked a later.

A chronology of the historical events, confer meetings would have helped the reader organi wise, a series of tables, providing the population on, would have been more meaningful than list The index is generally limited to proper name guide to the key sources but no bibliography. Fi data in the book is sometimes incomplete or pr the author typically gives the ratio of key votes dom provides either the percentage (which w and, more importantly, almost never provides t those tallies to population data. A comprehensi these numbers and helped the reader immense At its best, the book is an interesting story of connected by global events as much as by a s changed, and changed themselves, from territo notes, the history of this change is often very b and party politics. There are a lot of meetings track of, but Whitehead does an admirable j attention.

At its worst, however, the book is a story v "statehooders"—which offers little in the way of tion. For instance, Whitehead claims that Hawaii favor of joining the union in a 1940 plebiscite" can for the conditions under which that plebiscite instance, counted as a citizen? and how when the they mentions later in the book that the vote was opposed. The 2-1 margin translates into 67.5% with a total of 68,602 votes. According to Sc
Hawaii, there were 87,312 registered voters in the 1940 election, which meant that almost 95% of the registered voters cast ballots (see Robert C. Schmidt, *Historical Statistics of Hawaii*, Honolulu: University Press of Hawaii, 1977). However, only 21.8% of the civilian population was registered to vote. According to the Sixteenth U.S. Census, there were 423,330 citizens in Hawaii in 1940, which means in effect that 9.9% of the population voted in favor of statehood and 5.3% voted against it. This should have been discussed. Whitehead, unfortunately, takes the votes as given and rarely considers why the votes turned out like they did.

The author also does not seriously discuss people who opposed statehood. For instance, while statehooders such as Joseph Farrington and Ernest Gruening are described in detail, Kamokila Campbell, who opposed statehood, is only talked about when she is presenting at a hearing held by a subcommittee of the U.S. House Committee on Territories and, years later, when she is toasting, with some ambivalence, the passage of the statehood bill. Minor statehooders are given a greater place in the narrative, and Campbell is one of the few of those who opposed statehood that are discussed at all. The implication of Whitehead's narrative is that there was very little real opposition to statehood, except by racist Southern politicians and greedy capitalists afraid of losing local political control, and that the story of statehood is really the story of legislation, political and economic maturity, and popular votes.

One field of discussion that was missing in the narrative was the way that popular culture became part of the social debate. He notes that only 48% of Americans polled in 1941 supported statehood for Hawaii, but how did Americans understand what Hawaii was? There is no mention, for instance, of the Hawaii Calls radio show, which was broadcast to the United States beginning in the 1930s. Whitehead offers an interesting discussion of the importance of the 1931 Massie-Fortescue murder trial to the desire for statehood, but makes no mention of Shirley Temple arriving in the islands four years later on a promotional tour that brought images of a happy (and safe) Hawaii back to the United States.

The book never directly engages the question of whether statehood for Hawaii and Alaska was inevitable. The title suggests that the process was natural and the conclusion inevitable, as if the union was waiting to be completed and as if the result, the present, is the obvious end of historical developments. The details of his narrative, on the other hand, suggest a more complex and arbitrary history, with personalities, obscure political decisions, and economic motives dominating the process. The union was not completed, but rather the legal status of some areas of the world was changed from being territories to being states, a result that few people envisioned, that not everyone wanted, and that not everyone was allowed to participate in.

The book, reflecting back on the process, seen accounts, but the evident arbitrariness is ultimate given to the current situation and those who b

As Whitehead notes at points throughout this involved in the statehood movements should p than they are. This is true, and *Completing the U* with those people and with the topic in genera many of the political questions that could be hood movements should be raised in better, m

*Kū i: Thirty Years of Land Struggles in Hawaii* captions by Haunani-Kay Trask. Honolulu vi + 170 pp. Illustrated. Photographer's no

Ed Greevy's photographic essay represents a way of the land struggles that occurred just as we sta into the world. The voice of Haunani-Kay Trask those legacies we are a part of: both through descent. Thus, while our relative youth and repre represented therein limit our understandings, I t evaluate the effectiveness of the book to inspir on the works of its forebears into the 21st centu

Greevy got his start in documentary photog with Save Our Surf (SOS), a group of young Kelly, whose fight to protect beaches and stave received national attention. After watching Johr at a 1971 rally at the State Capitol, Greevy decid for social and political action. From that point rallie protests as he could with lenses a

In 1981, Greevy collaborated with Haunani-K rizer, poet, and Hawaiian nationalist, on a cap put on by the Image Foundation at Ala Moana laboration continued in subsequent shows for Trask’s text, the culmination of which is this b by John Dominis Holt after the 1981 exhibit).

The first 64 photographs (as well as the cove