THE MERRIE MONARCH FESTIVAL IN HILO, HAWAI‘I:
SOVEREIGN SPACES RECLAIMED AND CREATED
THROUGH HULA COMPETITION, 1963—2010

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by Teri Leigh Skillman
For the perpetuation of hula
at the Merrie Monarch Festival

In memory of Aunty Dotty and Uncle George

To Nika Kealohapalena’ole
Acknowledgments

This dissertation was supposed to take only six years but Life doubled the length of time. The journey was shared with my daughter, Nika Kealohapalena’ole, who patiently supported and encouraged me along the way and helped to keep my feet rooted in reality and my priorities straight. My family, though not physically present, supported me with numerous phone calls, cards, care packages, and financial support in times of crisis.

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Kau ke keha i ka uluna.

All work is done and there is nothing more to worry about.

(Pukui 1983:1616)
Abstract

The Merrie Monarch Festival in Hilo, Hawai‘i has transformed from a towne fair to a hula festival celebrating native Hawaiian culture through performances of hula. Crucial to the Festival is the involvement of the hula community and the relationships built across local businesses in the Hilo community. Branding the Festival as a celebration of King Kalākaua’s monarchy provided a culturally sovereign framework (Cobb) for the celebration of Hawaiian culture through hula and music with which the community identified. The narrative of the monarchy included immigrant groups whose ancestors were citizens of the Hawaiian nation. Visual representations of hula dancers are still at play in the visual repertoire of the hula community, wrapping and layering themselves into performances (Hall) of repatriated hula repertoire. The development of judging criteria continues to be a dynamic process of consensus building between the judges and kumu hula. Tension between preservation of tradition and innovation is renegotiated on an annual basis through a process-oriented dialogue. Limiting participation to Hawaiian hālau has ensured the Festival’s longevity and permitted the living genre to develop in a dynamic way. A study of the Festival’s competition and choice chants reveals a canon of mele hula kahiko performed at the Merrie Monarch that has remained in cultural memory. Analysis of the most performed hula kahiko, “Kaulilua,” reveals consistencies and variations in text, drum beat, melody, and vocal ornamentation. The place names in the chant have remained consistent through versions expressing the importance of place as a manifestation of native space and cultural sovereignty. Just as Cobb noted a shift to a new paradigm for museology, a shift is also happening in hula performance space. Hula has been a conduit for the reestablishment of culturally sovereign spaces, the expression of group and individual agency, and the reclamation of an oral tradition (Stillman). The hula festival conveys kanaka maoli values and aesthetics, and redefines native authority in a festival performance space. Performing for the tourist gaze still exists but kanaka maoli are actively repossessing how Hawaiian culture is represented to the world. The Merrie Monarch Festival is an on-going, living process of reclamation of cultural sovereignty. It is a means of looking back to dance forward.
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Introduction

As I sat in the general seating section to watch the Merrie Monarch Festival on the hula kahiko (ancient) night in 1984, the pū (conch shell) sounded and a calm took over the tennis stadium; everyone rose to their feet. The kahu (priest) chanted to clear the path for the kahili bearers (standard bearers) who led the entourage of re-enactors of Kalākaua’s royal court across the competition stage. Once the royal court was seated in the stadium, the Merrie Monarch Festival announcer greeted the audience and the hula competition began.

The Merrie Monarch Festival in Hilo, Hawai‘i is a unique, grassroots festival that has grown around a hula competition to become a world-renowned hula festival. The Festival was modeled on the Whaling Spree, a towne fair that celebrated European whaling traditions in Lahaina, Maui in the 1960s. The Whaling Spree “degenerated into a rowdy brawl of a drunken street party and wore out its welcome” in Lahaina (Maui Attractions Newsletter 2007) and was discontinued. The 1970s ushered in festivals and fairs that centered on Hawaiian culture and coincided with the second Hawaiian Renaissance.

Introduction to Resources

Hawaiian culture has been featured in festivals, fairs, and expositions on the mainland and in Hawai‘i since the nineteenth century. Between 1876 and 1964, world’s fairs or international expositions were grandiose events that demonstrated American expansionism, American sovereignty, and white racial superiority (Rydell 1984, 2000). Cultural exhibits at the expositions highlighted, through comparison,
the prevailing anthropological theories of evolution of the races support by “scientific” evidence from the departments at the Smithsonian. Hawai‘i was featured prominently in the Panama-Pacific International Exposition in San Francisco in 1915 (Kanahele 1979:291-292) with contemporary musicians playing the popular Tin Pan Alley style of hapa haole music.

In Hawai‘i, the tradition of festivals has roots in the winter agricultural festival, makahiki, celebrating the god Lono, and the harvest (Kaeppler 1987:167). Kamehameha V established Kamehameha Day as a national holiday in 1871, and it was celebrated annually until the overthrow of the Hawaiian Monarch in 1893. Prince Jonah Kūhiō Kalanianaʻole restored the Day in 1903 under the patronage of the Royal Order of Kamehameha I, Māmalahoa. After 1912 the celebration spread to communities on other islands through chapters of the Royal Order of Kamehameha. In 1985 the celebration was expanded to the week of June 11th and named the Kamehameha Festival (http://www.kamehamehafestival.org/). In 1946 the Jaycees Old-timers of Hawai‘i founded Aloha Week in September to celebrate Hawai‘i’s arts, music, dance and history. In 1991 Aloha Week was renamed Aloha Festival and since then events have been organized on each island (http://www.alohafestivals.com/pages/about/history.html).

The biggest difference between the mainland and Hawai‘i festivals, where Hawaiian culture and performances were on display, was the content or repertoire. The mainland fairs and expositions featured contemporary Hawaiian music and dance of the time that was more accessible to a non-Hawaiian audience. The traditional hula were not accessible and performances of the ancient style declined after Jenny
Wilson’s tour to mainland, England and Germany in 1894. Hawaiian musicians and hula dancers wisely catered to the touristic tastes of non-native audiences by promoting hapa haole genre in English with a sprinkle of Hawaiian vocabulary.

Through the framework of the festival, America’s colonial expansion into the Pacific and obsession with race and nationalism is apparent. The fairs and expositions were sites of spectacle and Othering for Asian and Pacific Island cultures. This trend coincided with the nineteenth century policy and views of native cultures within the American continent. In his book *Playing Indian*, Philip Deloria (1998) described how “play” is a crisscrossing between current time and nostalgic constructions of the Other that blurs the lines of reality by a member of the dominant culture. Points of access and control by the dominant culture of the Other are accomplished through the visual and performing arts, daily dress, literature, mapping, the judicial system, and religion/philosophy.

New technologies played a role in the colonial process in Hawai‘i through defining and controlling knowledge about Hawaiians in print media, geographical mapping, and visual documentation (Davis 2001, Kapp 1998, Kosasa 2001). The earliest documentation of Hawai‘i was visual, included as illustration in the ship captain’s logs beginning with Capt. James Cook and continuing through the introduction of photography. As the face of the landscape changed, place names were given honoring American colonizers, such as Judd Hillside for Ualaka’a or Punchbowl for Pūowaina in Honolulu. With the growth of an urban center, new street names reflected the political tug of war, such as Democrat, Home Rule and Republican Streets or political personages such as Hawaiian monarchs Kalākaua and
Kapiʻolani or the monarchy usurpers Dole and Thurston. Visual documentation of places and people reflected the growing colonial control and challenges to Hawaiian sovereignty. An important thread in this process was the documentation of hula dancers that began with John Webber, illustrator on Capt. James Cook’s ship in 1778 to the posed photographs of hula dancers by contemporary photographer Kim Taylor Reece. Hula has been adversely affected by misrepresentation and stereotyping through the writings and visual depictions of colonizers for two centuries for most of the documentation has been touristic and journalistic. Images by early travel illustrators accumulated meanings through repetition in various contexts and media. This intertextuality (Hall 2011:232) is particularly evident in performances of hula on stage at the Merrie Monarch.

Native Hawaiian scholars Kameʻelehiwa (1992), Osorio (2002), Silva (2004), Stillman (2001, 2002a), and Trask (1991, 2000) have written about the colonization of Hawai‘i and its negative effects on Hawaiian culture, language, and sovereignty in the short span of time since European contact in 1778. Through multi-archival historical research in repositories such as the Bernice Pauahi Bishop Museum (Honolulu, HI) and the National Archives (Washington, D.C.), they uncovered incriminating correspondence that revealed the subversive plot between the American government politicians and missionary descendants to overthrow the Hawaiian Monarchy in 1893. Silva shows how Kanaka Maoli (first people; native Hawaiian) used Hawaiian language, “hula (dance), moʻolelo (history, legend, story) and especially genealogy” to create an inner domain to preserve spiritual and cultural identity (Silva 2004:7). The relation among three elements – “things, concepts and
signs” – and the process that links them are central to the production of meaning in language (Hall 1997:19).

Early published collections of Hawaiian chant by Emerson (1986) and Roberts (1926) provided the foundation for practitioners and scholars as a primary resource for research. Translations of Hawaiian legends, poetry, and sayings from Mary Kawena Pukui of the holdings of Bishop Museum in the late 1940s, led to scholarly work on Hawaiian hula and chant by Kaeppler and Tatar (1993), Kahananui (1962, Kanahele (1979), Stillman (2005), and Takamine (1994).

The indigenous point of view was in print but hidden in Hawaiian language newspapers. Even though some colonizers could read Hawaiian, many missed the subtleties of meaning (kaona and huna). Noenoe Silva (2005), Kuʻualoha Hoʻomanawanui (2007), Puakea Nogelmeier (2010), and Amy Stillman (2002b) revealed that Hawaiian language newspapers were replete with stories, editorials, and mele (songs, poetry). Of the canon of Hawaiian language materials, the newspapers were inaccessible and held “the most dense, most interconnecting portion of that historical cache” (Nogelmeier 2010:xiii). Stillman (1999) found expressions of cultural resistance in mele, such as “Kaulana nā pua,” published in nineteenth century newspapers. Hoʻomanawanui noted that kanaka maoli used the new print technology “to archive their history and cultural traditions and extend their artistic expression” (2005:49). Both Nogelmeier and Hoʻomanawanui studied chants and identified poetic techniques and devices such as repetition, pairing of opposites and rhyme that have continued in practice from traditional chants to contemporary performance art.
Coverage of the Merrie Monarch Festival has been extensive in newspapers and commercial media. Journalists from the Honolulu Advertiser, the Star-Bulletin, and the Hilo Herald Tribune newspapers have covered the competition from a journalistic viewpoint. Native Hawaiian scholar and ethnomusicologist Amy Stillman compiled an index of participants and their performance chants for the King Kamehameha Hula Competition (1982-1995) and the Merrie Monarch Hula Competition (1980-1995). Both Stillman (1996) and Kaeppler (1987) discuss hula competitions in general in their articles, referencing the Merrie Monarch Festival as a major example. With scholarly interest demonstrated since the 1980s, an in-depth study of the Merrie Monarch Festival is warranted as it approaches the fiftieth anniversary in 2013.

Native American scholar Amanda Cobb wrote two articles on the concept of culturally sovereign spaces. Based on her work at the National Museum of the American Indian, interviews with museum director and scholar W. Richard West, the writings of native scholars Robert Warrior and George Hose Capture, and native studies scholars Christina Kreps, Simon Ortiz, Beverly Singer, and Margaret Dubin, Cobb outlines elements characteristic of a native process that defines culturally sovereign spaces. Through this dissertation, I demonstrate that the same process and elements are also reflected in the organic growth of the Merrie Monarch Festival. Both representation and cultural sovereignty are sustained through culturally shared codes that highlight the dialogic nature of the Festival that reclaimed and created sovereign spaces through hula competition.
Broadcasting the competition on the television (since 1984) and streaming on the Internet (since 2001) raised issues of copyright. In 2010 when the broadcast agreement with KITV ended after twenty-five years, the Festival negotiated an agreement with KFVE that permitted the Festival to retain the copyrights, thereby creatively extending cultural sovereignty into the digital domain. The new broadcasting company hired an announcer, Amy Kalili, who is fluent in Hawaiian and an educator in the Hawaiian Charter School, ‘Aha Punana Leo.

2010 marks a major turning point for the Merrie Monarch Festival. Founders Uncle George Naope and Aunty Dotty Thompson passed away on October 26, 2009 and March 19, 2010 respectively. The Merrie Monarch Festival on April 4-10, 2010 honored their contributions and celebrated their lives. With a new era beginning, it is appropriate to focus on the first phase and the contributions of Uncle George and Aunty Dotty to the hula community from 1963-2010.

Dissertation Synopsis

I have intentionally structured the dissertation as a process — process of visual rupture in discourse about hula, the process of transforming a town festival into a culturally sovereign native space, the process of developing competition rules, the process of building community support, the process of enlivening traditional chants in a contemporary competition, the process of engaging traditional poetic forms to create new chants, and the process of expressing individual agency through performance of traditional repertoire. I realize that this is somewhat unconventional
but as a hula practitioner and chanter, slowly unfurling the material to reveal the processes, makes sense.

In chapter one of this dissertation I begin by examining visual representations of hula through the Western lens of ships’ artists in the eighteenth century and follow this thread through technological advancements to the twenty-first century. Issues of representation and appropriation adversely affected the hula tradition, which is the heart of Hawaiian culture.

Chapter two is a chronological history of the development of the Merrie Monarch Festival in Hilo from its inception as a towne festival in 1963 to its transformation as a native festival by 2010. I discuss various components such as the opening ceremonies, the exhibition night, the craft fair, and the hula competition.

A close examination of the content of the Merrie Monarch Festival Souvenir Programs in chapter three reveals the depth and breadth of community support. As the Festival grows and the infrastructure develops, elements of branding become evident such as the artwork, the format or layout of the program and the content. Building involvement and support in the community is characteristic of native process that Amanda Cobb also noted with the establishment of the National Museum of the Native American.

In chapter four, I focus on the development of competition criteria, rules, and judging for the hula competition that is held the last three days of the Merrie Monarch Festival. Criteria and rules are discussed annually by kupuna (elders) and kumu hula (master teachers) to come to a consensus for the rules at the next hula competition.
Again, the process of group discussion and decision-making is characteristic of a native process.

In chapter five, the Kahiko Chants: Competition, Choice and Creativity, and, in chapter six, Musical and Textual Analysis: “Kaulilua,” I examine select hula kahiko (ancient style hula) that have been the most frequently performed over the years and then focus on the analysis of the hula pahu, “Kaulilua.” The close analysis of the text, the melodic line and the drum patterns reveal stylistic differences, individual agency of the kumu hula, and points of continuity in the chant. The recordings related to the transcriptions are on file in the University of Hawai‘i at Mānoa’s Music Department’s Ethnomusicology Archive and on the commercial recordings in the university library.

Chapter 7 is a discussion of the six guiding principles important to the underlying native process of creating a culturally sovereign space. Given the information presented in the preceding chapters, I am also asking the reader to look back in order to move forward with an understanding of the Festival as a culturally sovereign space.

The appendices include the Merrie Monarch Competition Chant texts for each year from 1979-1992, the Souvenir Programs Covers from 1979 - 2010, “Kaulilua” texts for each transcription, the Melodic Line Comparisons of all the transcriptions, the entire “Kaulilua” Transcription for each version discussed in the analysis, and, the Paoakalani Declaration, outlining native rights to self-determination and cultural sovereignty.
The Index indicates the first occurrence of Hawaiian words, names and places. The glossary is alphabetical with the ‘okina (‘) as the first letter. Definitions are from the online dictionary, Wehewehe.com, and the Pukui-Elbert Hawaiian Dictionary (1986).

Research Methodology

Recognizing that native sensibilities guided the development of the Festival from a tourist-oriented towne fair to a festival that defines culturally sovereign space (Cobb 2005), I incorporate discussion of the characteristics into my overall methodological approach. At the center of the Festival is the celebration of mele hula, in which language, music, and dance are inseparable. The Merrie Monarch Festival’s motto, “Hula is the language of the heart, therefore the heartbeat of the Hawaiian People,” subtly indicates a native sensibility and epistemology at the conceptual level of the Merrie Monarch Festival. The Merrie Monarch Festival’s development over the 40-year period resulted in the establishment of a culturally sovereign space similar to the space that the National Museum of the American Indian defines on the Mall in Washington, D.C.

In this dissertation I will focus on the “ancient style” hula performed on the Friday night of the Merrie Monarch Festival. I recognize that the modern style hula also needs to be studied but I had to limit the parameters of the dissertation; the modern study will be undertaken as a follow up to the dissertation.

Since 1971 over two hundred hālau hula have participated in the Merrie Monarch Festival. Given the number of hālau and the diverse lineages represented, one of the greatest challenges was transcription and musical analysis. Part of my
challenge was to determine which chants to select for close examination and how to analyze them, and another how to quantify the chant repertory of the Festival.

Expanding Stillman’s indices of chants was not possible due to the limitations of the earlier technology so I systematically re-entered all the data from the souvenir programs and added the years from 1995 to 2010. After entering the titles of the mele, I expanded the database with information obtained from watching the commercial broadcast recordings (VHS and DVD formats) from 1980 – 2010 that are held in the University of Hawai‘i at Mānoa Library’s Wong Audiovisual Collection. The quality of the older VHS recordings, though they have been transferred to CDs and DVDs, lacks audio clarity of digital recordings of the millennium. I also transcribed the pre-competition broadcasts of KITV’s Backstage at the Merrie Monarch and Hana Hou produced by Paula Akana for KITV4 that are also in the Library’s collection. In addition to the kaʻi, hoʻi, competition chant, and choice chant, I included additional performance chants that were not listed in the souvenir programs such as the oli chanted by the kumu and ʻōlapa prior to the hula kaʻi. This triangulating approach to compiling information provided a more complete picture of the chants in the competition performance context. The total number of chants performed exceeds 2,725 an approximate total that does not include the chants performed from 1971 – 1978 and does not account for duplication of a chant’s performance. The number of hālau that performed is also an estimate since we don’t have the programs listing the hālau prior to 1979. Once live TV coverage began in 1984, kahiko night performances totaled approximately 156 hours of recorded time, and Backstage at the Merrie Monarch and Hana Hou – totaled almost 20 hours of
additional recorded footage. The chant database that I constructed will be accessible through the University of Hawai‘i at Mānoa Library in the near future.

Finally, I conducted interviews with kumu hula and ʻōlapa on their experiences participating and judging at the Merrie Monarch. I worked with hula dancers to document their stories of visual appropriation for a mini-exhibit at the 2003 conference in Waikīkī, *Ka ʻAha Pono*. The first chapter and subsequent visual analysis is informed by that research. I have included observations from personal participation, informed observation, and my training as a hula dancer and chanter over the course of many years in hālau. The transcriptions of nine versions of “Kaulilua” for the musical analysis were informed by my knowledge as a practitioner.

**Hawaiian Language Terminology**

Definitions of Hawaiian words, phrases, and terminology used in the dissertation are taken from the online dictionary, Wehewehe (www.wehewehe.org) and the Pukui-Elbert Hawaiian Dictionary (1986). I use the first line as the chant title¹ and enclose it in quotes, in keeping with the AAA format of the dissertation. Hawaiian words will not be italicized, rather I will provide a translation from the dictionary in parentheses for the first occurrence only. A glossary containing Hawaiian words used in the dissertation is provided at the end of the dissertation.

¹ According to Amy Stillman, “There is a mixture, over the years, of using first lines as titles, using a title from a set over an individual mele within the set, and ascribing a title to a mele that is not derived from any archival source/s in which the mele may appear.” (personal communication, 3/8/12)
Proper names of poʻe hula (hula people) who are considered the kupuna, older masters and teachers, follow the culturally appropriate and respectful titles of Aunty and Uncle as used commonly in hālau, such as Uncle George for George Naope. If I refer to practitioners by their first names, then it is generationally appropriate for me to do so in conversations or interviews with them, and therefore, inappropriate to call him or her “uncle” or “aunty” because of my age. From the local perspective, the Western practice of using the last name is inappropriate and rude.

The Hawaiian text in the transcriptions is written out using Hawaiian fonts and the pronunciation key in the Hawaiian Dictionary (Pukui and Elbert 1985). The diacritics – the kahakō (ō) or macron above a vowel indicates an elongated vowel sound (pu versus pū) and the ‘okina (‘) indicates a glottal stop between vowels (pau versus pā‘ū) – are the most visible in the scores. Including the diacritics is currently the convention as taught in the University of Hawai‘i language classes and in publications. In nineteenth century publications, the diacritics were not included because fluent readers knew from context how the spoken word should be pronounced.

Transcription Methodology

The *Hula Pahu* volumes (Kaeppler 1993, Tatar 1993) provide a foundation on which to base my analysis of the chant, “Kaulilua,” comparing the historic sources to the more contemporary performances in the Merrie Monarch Hula Competition. The “Kaulilua” transcriptions in *Hula Pahu* are not readily accessible because the transcription approach included Hawaiian text with linguistic transcription,
spectrograms and Labanotation. For a hula participant and practitioner, a third transcription is needed to integrate the dance movements with the music. Terminology used in the two *Hula Pahu* volumes needed to be synchronized between the two volumes, and the discussion of chanting, drumming and dancing needed to be integrated.

While viewing and transcribing the “Kaulilua” versions from the Merrie Monarch, I realized that first and foremost, I wanted my discussion of the material to be accessible to the po‘e hula, the hula practitioners. Linguistic notation of the mele (chant text) makes the transcription unintelligible to practitioners as does Labanotation of the hula movements. For this reason, I have chosen to use Western staff notation and Hawaiian text with diacritics. The transcriptions will be more prescriptive, but more accessible. The texts are transcribed using the vocal convention of separating syllables with hyphens.

To establish the text for “Kaulilua,” I compared texts provided by Kaeppler (1993), Tatar (1993), and Emerson (1986) to each performance of “Kaulilua” in the Merrie Monarch. I found that the text provided by Kaeppler (1993:190) is the best fit for most of the texts chanted in performance on the Merrie Monarch stage.

In the transcriptions, I placed the pahu/pūniu staff above the chant staff. The pūniu is indicated above the line and the pahu below the line. In performance, the hoʻopaʻa (drummer/chanter) is the same person. The drum patterns dictate the dancer’s foot patterns and the mele are fitted to the drum pattern as the chanter was taught. There is a rhythmic elasticity in performances that makes it difficult to transcribe them on a Western staff system with a time signature. The rubato effect
may be a result of the chanting practices of the oral tradition, and the internal rhythm and phrasing of the chant. Even though the Western staff system is delimiting, is more easily read.

Using a three-part system for transcribing the mele to compensate for the varying quality of the commercial recordings, I first viewed the recordings of the competition and transcribed the text, notating the footwork line by line. Second, I transcribed the beats for the pahu and pūniu, and third, I added the melody to the text.

The difficulty with working from the Merrie Monarch commercial recordings is that the cameras were focused on the dancers on stage and there were only passing shots of the chanters who are seated at the back of the stage (Figure 4.0 Merrie Monarch competition stage). I was able to cross check the chanter’s rhythmic patterns with the visual shots, and in some instances, I could compare it with the performance in the Backstage interview clips, such as Kaulana Kasparovitch’s performance of “Kaulilua.”

**Transcription Key**

The transcriptions for “Kaulilua” can be viewed in Appendix V. To make analysis consistent and accessible, all performances are transposed to C major. The original pitch is determined by the chanter’s vocal range, and he or she chooses the pitch based on his or her comfortable tonal center for chanting.

Measuring the pitches was an approach used in early ethnomusicological transcription practices primarily to apply scientific method to the study of music. It
may also have represented a limited depth of knowledge of a musical tradition and reflected a Western focus on the importance of pitch.

**Situating Self: Positionality as Researcher**

It is important to disclose my positionality as an ethnomusicologist who is not kanaka maoli (native Hawaiian). My personal and scholarly development has an impact on my research and interpretation of the Merrie Monarch Festival. There are three major events that led me to this project.

The first is my maternal grandmother’s story. I am not Hawaiian. My family heritage is Creek, Cherokee, and Irish. My great grandfather, who was half Cherokee and half Creek, was out-adopted by a white family in Alabama, displacing him from his family and culture. His daughter, my grandmother, was half Irish and half Creek-Cherokee. She was beautiful as a young woman with midnight blue black hair that flowed to her knees. A traveling photographer once asked her to sit for a portrait, promising to give her a copy of the photo. The photographer posed her looking over her left shoulder with her head slightly thrown back, a carefree-open-mouth smile on her face, and her ballet neck blouse pulled down to expose her shoulder. When my great grandfather saw the photo, he whipped my grandmother’s legs with willow switches for indecency and compromising the family honor. Decades later, she bequeathed that photograph to me. I asked if she had the negative but the photographer had kept that too. Her story made me recognize the parallel treatment of hula dancers by photographers in Hawai‘i.
The second event is my own story of being raised in India by missionary parents who were posted in a coastal town south of Calcutta (1964-1965). As the only non-Indian kid in town, I learned the Oriya language fluently and functioned as a translator for my parents. My mother would often find me squatting to be fed from the thāli (the large stainless steel plate) in our neighbor’s kitchen. In 1966 my parents accepted teaching positions at a missionary school in the Himalayan mountains, where I received my education. As a teenager I began studying Kathak from a dance teacher down in the bazaar. Consequently, the conservative Christian missionaries treated me as though I was immoral. Through my study of dance in the bazaar, extensive travels throughout the subcontinent, and studying Hindi in school, a different world opened up to me that few other students experienced.

The third comes from my involvement in hula hālau over the course of thirty years. My hula genealogy began in 1983 with kumu hula Ho’oulu Cambra, then her hula brother, Edward Kalahiki, and finally, Noenoe Zuttermeister. In hālau I heard numerous stories of hula dancers who perform in competitions and festivals only to later find their photograph(s) on postcards, wall calendars, and posters in hotels or in other commercially produced commemoratives selling Hawai‘i. Their photographs were taken at a public venue, and then sold by the photographer for commercial gain. By capturing their images, photographers violated their rights. It was the same kind of photographic violation I saw in India.

This was my introduction to issues of intellectual property rights, representation, appropriation, and commodification. In all three experiences, I have had to negotiate my positionality within a social context, often shifting between
groups much like a sliding scale. I had to learn to be comfortable in diverse cultural contexts.

I attended the Merrie Monarch Festival in 1984, 1986, 1990, 2003 and 2005. On the years in between, I religiously watched the Merrie Monarch broadcast on KITV4 and recorded the competitions on Beta, VHS, and DVD. In hālau, conversations and discussions always center on the three nights of competition and the results. I noticed changes over that twenty-year period that were intriguing and deserved more systematic investigation. This dissertation is one response to that observation.

Therefore, I take responsibility for any errors or mistakes in the dissertation. My shortcomings should not in any way reflect negatively on my kumu hula (hula teachers), my hula brothers and sisters, interviewees, or professors. I trust them to guide me and to help me do what is pono (proper), but the errors are my own.

As an ethnomusicologist, I feel strongly that I should reside in the community in which I conduct research. As a participant, I feel that I gain a fuller understanding through constant contact and interaction. As a multiracial woman and a parent, I choose to live in Hawai‘i because of the culture, the way of life and the sense of community. Most of all, by living in the community I research, I am accountable to that community for my actions. That community will be listening, watching and reading as I present my findings on this important cultural institution, the Merrie Monarch Festival. For this reason, I write with the community foremost in mind.

I ka nānā no a ‘ike | By observing, one learns.
(Pukui 1983:129:1186)
Chapter 1: Visual Representations of Hula

The earliest documentation of hula is visual. Therefore, any consideration of its history relies largely on visual documentation, which has also been used to recapture or re-create early performance practices. Visual representations are part of the concerns of the hula community in the present, as this chapter shows.

In the European Age of Discovery and Enlightenment (late 18th to early nineteenth century), visual representations of Hawaiian hula dancers were first made through the Western traveler’s lens. These representations mark a point of rupture that affected the continuity of hula and Hawaiian culture. Beginning with Captain James Cook’s artist, John Webber followed by Louis Choris (artist on-board the Russian ship *Ruric* under the command of Otto Von Kotzebue in 1816), and Jacques Arago (artist on-board the French ship *Uranie* under the command of Louis de Freycinet in 1817), drawings were supplements to the ship’s logs and published travel journals. The purpose of pictorial representations of newly discovered places was to familiarize Europeans with the Other, to visually enhance travel memoirs, and to contextualize a distant place within the European frame of reference (Kapp 1998:1-2). Through the medium of the travel journals, the author and the artist established their “assumed authority” over the peoples and places they verbally and visually represent. These early representations were both colonizing and touristic. There is continuity with these visual images and the captured images of hula dancers two centuries later.

Early ethnographers who wrote travel journals did so with the intention of publishing them as travel books for a reading public (Obeyesekere 1997:58). Their
perceptions and projections formed the lens through which Hawai‘i was represented to the Western world and a disproportionate relationship was established.

Anthropologist Drew Kapp focused on representations of voyaging artists through the Pacific, artists such as John Webber, Louis Choris, and Jacques Arago.

The impulse to document — an as “objectively” as possible — on the part of the Western voyaging artists may be due, to some extent, to an interest in asserting a presence of self. In re-presenting the Pacific, early explorers were, in effect, leaving their mark on territories visited. By documenting the landscapes and people encountered, the voyagers were taking possession of those sites, possession that was transferred back to the West, usually assuming a political form - the colony. Western artistic conventions, such as the use of perspective in visual representation, served as tools in which to accomplish this….What results is a representation, a series of documents made by and for European men that speaks of European men in relation to Others and their spaces, and even to themselves. (Kapp 1998:8-9)

Illustrators on-board the ships in the late eighteenth and early nineteenth centuries depicted Hawaiian natives in the classical Greek style with cherub influenced features and toga-like clothing. This style of illustration relegated the subject to the mythical past and a simplified, child-like nature.

According to anthropologist Marshall Sahlins, Capt. James Cook arrived in Hawai‘i at the time of the Makahiki festival and was mistaken for the god Lono. Sahlins argued that this was the reason Hawaiian men would “share” their women with “gods” — for the benefit of community and family (Sahlins, 1985:4-5). By describing Hawaiian society as “a political economy of love,” Sahlins interpreted sex as the organizing principle for relationships and power (Sahlins 1985:19-20).

Gannath Obeyesekere, an anthropologist from Sri Lanka, disagreed with Sahlins’ theory of the apotheosis of Capt. James Cook. According to Obeyesekere, Sahlins denied natives the agency of making discriminating perceptions and opinions about
their own beliefs (1992:21-22). Sahlins assumed that native traditions, such as the Makahiki, were unchanging, when in fact, rituals could be postponed for an appropriate time if interrupted (1992:59). Sahlins also neglected to see that ritual sacrifices must have specific qualities for the ritual to be correctly performed, and, for this reason, the death of Cook on the beach can not be interpreted as a sacrifice. Obeyesekere objected with Sahlins’ theory, arguing that native Hawaiians were intelligent and discerning of their own beliefs and rituals. How could Sahlins presume that a culture so accomplished with ocean navigation could be so naïve as to mistake Cook’s ship a floating temple with tower? Sahlins also never questioned how Cook could have understood spoken Hawaiian to recount the conversations in ship’s log. Obeyesekere realized that “he was following an implicit convention in these journals: Cooke translated the man’s actions into words” (1992:69-70). Obeyesekere clearly states that in “Sahlins’ case, new additions to the myth of Cook’s apotheosis have been invented” (1992:59).

John Webber (1751-1793), the ship’s artist for Captain James Cook on his third and final voyage to Hawai‘i, depicted men as the focal point in his drawings and paintings. The single male hula dancer in his drawing (Figure 1.0) was the first hula dancer to be imaged. Webber depicted the male dancer as statuesque, muscular, well-defined features, tattooed, an aquiline nose, short curly hair, and a full beard. Webber was unable to capture the proportions of the Hawaiian body type and substituted the more familiar Greek body type. These plates were reprinted frequently for circulation in Europe. The print below omits Webber’s name as illustrator and the caption provided is in Dutch, not English.
The illustration documents the rattle gourd, ‘ulī‘ulī, and the leg rattle, the kupe’e niho ‘ilio. Both of these implements have made their way back into use in the twentieth century hula performances as implements and accessories, demonstrating the importance of intertextuality of historic sources and contemporary research by hula masters.
Louis Choris (1795-1828) the artist on the Russian ship, Rurik (1815-1818), under the command of Otto von Kotzebue, was the first artist to depict female hula dancers in his engraving entitled *Danse des femmes dans les Îles Sandwich*. In the engraving, the female hula dancers are generic in appearance with slightly elongated torsos and no distinguishing facial features. The female dancers provide the entertainment for the European male audience who are clearly marked as guests in their European clothes and top hats, seated separately on what appears to be a log. In contrast, the scantily clad natives are seated on the ground behind the dancers. The three groups are located in three spaces within the frame of the event. According to anthropologist Drew Kapp, this suggests that the European male was not able to differentiate native women from each other (Kapp 1998:132-133). As a result, the female Other was collapsed visually into a single feminine unit and the lack of individuation made consumption of the female Other visually easier for the European male.

The misconception on the part of the Europeans that the hula performance was entertainment instead of ceremonial had a devastating affect on the hula dancers. Within the context of Euro-American culture, only women of ill repute danced for entertainment. In the accompanying narrative for other engravings that feature women, Choris echoes written accounts of previous male voyagers by describing the women as objects that may be consumed. The hula lole, the dance attire or costume, depicted by Choris has influenced hula attire used in competition at the Merrie Monarch, again demonstrating the intertextuality of the historic image (see Chapter 4 Costumes).
Choris documents the response of the Hawaiian men, stating that though they are extremely jealous of their compatriots, they cede their wives, sisters, and daughters to white men without being troubled. What emerges from these written representations is an aggressive native female sexuality, and perhaps a suggestion these women are vital actors in the Western/Hawaiian encounter, even if simultaneously objectified. (Kapp 1998:139)

Cultural practices and expectations were lost in translation. European men objectified the female body and this objectification is carried even further in Jacques Etienne Victor Arago’s (1790-1855) discussion of Hawaiian women in his travel letters. Arago was the artist on-board the French ship, L’Uranie, commanded by Capt. Louis Claude Desaulses de Freycinet (1779-1842). The engraving entitled, Young Woman
of the Sandwich Islands Dancing, images a woman dancing hula noho (seated hula) with an ipu wai (water gourd) placed on the ground beside her. This image was printed numerous times in varying versions, some of which include the tattoo on her body clearly marking her as an Other (Kapp 1998:170) and other versions flip the image so that her arm is outstretched to the right. In his collected letters, Arago described attributes of the Hawaiian woman’s body in detail but never once made mention of their facial features.

They ornament in preference the most delicate parts, such as the cheeks and the breasts. What guilty profanation! The bust of these females seems in general to rival every thing which the ancients have told us, of that part of the Greek and Georgian beauties. Unconstrained by stays or bands, it attains the size and elasticity, intended by nature. It is neither too large or too small, but firm and separated: the dignified breadth of this part in the young women, and their small feet and hands, are the principal beauties to which they are indebted for the homage voluntarily paid them by strangers. (Arago 1971:Part II:77)

European men observing her performance did not know or understand the significance of her tattoos and her bare chest was misinterpreted through a European lens as “disfigurement” and erotic. Even in Arago’s descriptions, he likens Hawaiian women to the stories of the mermaids and sirens famous in Greek mythology.

In the country young women are sometimes see, who cover their bosoms with at plaintain leaf to protect them from the heat of the sun; which reminds us, though in rather grotesque form, of the Naiads of antiquity, who have been represented to us by the imagination of poets as leaving the waters to toy with mortals. (Arago 1971:Part II:78)

The perceived eroticism of the female dancers was interpreted in a European cultural value system. This depiction of eroticism from the Western male’s gaze has stereotyped female hula dancers and Hawaiian women for two centuries.
It is precisely this gaze that has made contemporary photographers in Hawai‘i, such as Kim Taylor Reece, successful in the global marketing of hula dancers’ images in the guise of ‘nostalgia’ since 1983. With this negative representation of Hawaiian gender and sexuality well established in written and visual documentation by Western travelers, the next step in the colonization process was to transform the visual appearance of native bodies and cultural practices.

Hula as a Political Scapegoat

is very critical of “foreign speakers — explorers, natural scientists, missionaries, musicologists\(^2\)” for their discourses about Hawaiian chant and hula (Buck 1993:161). Buck’s discussion is about transformations in hula and chant (Chapter Five) since contact lacks specific details to demonstrate what were the changes in chant and hula genres. Stillman, through her use of primary sources, demonstrated Hawaiian responses to cultural transformations in chants that would have strengthened Buck’s argument.

Noenoe Silva noted that written sources as early as mid-nineteenth century, negatively portrayed the hula and used it as a scapegoat for plantation owners' interests and as the justification for the importation of immigrant labor. Discussions in newspapers in Hawai‘i blamed the native support of hula as the cause of laziness. Plantation owners could not get the kanaka maoli (first person, native Hawaiian) to work under the adverse conditions of the plantation so they turned to the "lazy native" stereotype to justify importation of immigrant laborers. Hula was cited as an activity that distracted the kanaka maoli and caused laziness in the plantation workers, which was a violation of the Protestant work ethic supported by the missionaries. Missionaries also took issue with the purportedly licentious sexual behavior associated with hula (Silva 2000:32-33). Hawaiians, like many other indigenous peoples at that time, were viewed as children who needed legal protection (Silva

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\(^2\) The only ethnomusicologists that Buck cited in her book, were Amy Ku’uleialoha Stillman and Elizabeth Tatar. Buck mistakenly refers to Kaeppler as an ethnomusicologist which is inaccurate; she is an anthropologist and a dance ethnologist. Stillman is a native Hawaiian ethnomusicologist and Tatar is an ethnomusicologist at the Bishop museum. Their scholarship represents generational differences and emic/etic approaches in ethnomusicological.
This was a common process in the colonial justification for domination of a non-western/non-white people.

Silva’s examination of the Pacific Advertiser newspaper editorials shows the public dialog on the topic of public hula performances. The Polynesian editor's solution was to advocate legal control of hula, which was the cause of the socio-economic problems in Hawai‘i.

[The principal objection to the hula is that it encourages idleness; the spectators who go to see it too often abandon their work .... It creates a furor that leads to a neglect of the more serious concerns of life and consumes the hours that should be devoted to work by those who make the audience. (Silva 2000:39)]

Politically, hula was linked to the ali‘i (chiefs) and to the rise of Hawaiian nationalism. The ali‘i supported performances of hula as public display of cultural heritage and ruling power. Recognizing the centrality of hula to Hawaiian culture and chiefly power with the native people, plantation owners wanted to regulate performances by legislation, making it illegal to support hula. By demeaning hula and hula dancers in the newspapers and in the newly invented photographic process, hula was forced underground and became an activity of ill repute.

In the documentary film, Nation Within, native historians Noenoe Silva and Jon Osorio demonstrated the cultural, social, and political connections between the New England missionaries and their descendents who overthrew the Hawaiian kingdom and the officials in the Federal Government in Washington, D.C. Given this documented fact, it is possible to see that the descendents shared dominant cultural attitudes prevalent on the continent as a continuation of the Age of Discovery and Enlightenment’s romanticized notion of the Pacific Other as noble, who, by virtue of
their naturalness, are pure on the one hand, and, are savage, barbaric, and violent on
the other hand.

“This is, of course, the familiar contradiction we have come to label noble
savagery, a term that both juxtaposes and conflates an urge to idealize and
desire the Indians and a need to despise and dispossess them. A flexible
ideology, noble savagery has a long history….If one emphasizes the noble
aspect, as [Jacques] Rousseau did, pure and natural Indians serve to critique
Western society. Putting more weight on savagery justifies (and perhaps
requires) a campaign to eliminate barbarism. Two interlocked traditions: one
of self-criticism, the other of conquest. They balance perfectly, forming one
of the foundations underpinning the equally intertwined history of European
colonialism and the European Enlightenment. (Deloria 1998:4)

In the book, Playing Indian, Philip Deloria discusses white America's obsession with
the Native Americans as an important part of the construction of American identity.

“Indians, it is clear, are not simply useful symbols of the love-hate
ambivalence of civilization and savagery. Rather, the contradictions
embedded in noble savagery have themselves been the precondition for the
formation of American identities. To understand the various ways Americans
have contested and constructed national identities, we must constantly return
to the original mysteries of Indianness. (Deloria 1998:4)

This same ideology was carried to Hawai‘i with the missionaries, travelers, and
businessmen. In Hawai‘i, however, this was achieved not only through playing
Hawaiian but also by marrying into Hawaiian families on one hand and by “dis-
playing” Hawaiians in photography. Native Hawaiians, like Native Americans, were
seen as an inferior race. The white man rationalized that the only way for Hawaiians
to progress was to take away their lands, isolate them, and keep them segregated from
white men. The process of Europeanizing Hawaiians led to their status as degraded
primitives encoded by the social ills of modern Americanized society — violence and
Furthermore, westerners imposed on Hawaiians a parallel social structure. The Hawaiian ali‘i mimesis of European royalty afforded missionary descendents the opportunity, through intermarriage, to play royalty within the framework of the island society and politics. It served as a means for them to gain power, status, and wealth in a new territory—something they would not have been able to accomplish in the continental colonies or the newly independent nation of the United States. In effect, the haoles were able to recreate their personal identities, to write anew the genealogies of their descendents and to acquire place for themselves through marriage and redivision of land. But, as Homi Bhabha aptly noted, mimicry always falls short of the dominant model (1/27/12, http://prelectur.stanford.edu/lecturers/bhabha/mimicry.html) and in Hawai‘i the mimicry of the Hawaiian monarchy provided the justification for the missionary descendents to overthrow Lili‘uokalani by rationalizing that the monarchy was corrupt and not capable of governing (Davis 2001:288).

The Visual Mahele

…the visual representation of non-Native photographers in Hawai‘i contributed to the creation and maintenance of a colonial society. Parallel to the material thefts of indigenous land initiated with the 1848 Mahele, non-Native photographers were involved in another kind of larceny – the visual appropriation of indigenous space and culture. With the introduction of the daguerreotype in 1849, haole/foreign photographers assisted in transforming what had been an indigenous place into something else, a colonial settlement. (Kosasa 2001:283)

Photography became popular in Hawai‘i in the 1860s following the Civil War on the continent. By the 1870s the first tourist guide was published which featured a
photograph of H.L. Chases’s engraving entitled, *Hawaiian Dancing Girl.* The Hawaiian government, prior to overthrow, actively promoted the islands through photographic displays at world fair and exhibitions (Davis, ibid).

The new technology provided a means of documentation that gained authority because, as John Urry noted,

> the power of photography thus stems from its ability to pass itself off as a miniaturization of the real, without revealing either its constructed nature or its ideological content. (Urry 1990:139)

The camera and the resulting photographs gained a position of authority and power due to the precision of recording an image. The camera became the primary means of documenting the Other by ethnographers and amateurs, not only in the mainland USA but globally (Deloria 1998:118-119). The photographers were predominantly Westerners who had access to the technology and the subjects of their documentation were the non-western Other. The medium, as a continuation of the visual imaging practice, allowed for mimetic experiments from the dominant gaze; it was a privileged position of reproducing the Other with even greater authority.

Photography also allowed for a rupture in the process of representation. Not only was it possible for foreigners to document the *kanaka maoli,* but some *kanaka maoli* were able to document themselves. Where does Hawaiian agency fit into the construction of the haole’s representations of Hawai‘i? As Noenoe Silva and Amy Stillman have aptly shown in their research of Hawaiian newspapers, resistance was expressed though it was not always audible to the colonizers, nor did the colonizers want to hear it.

“It would be folly to imagine that white Americans blissfully used Indianness to tangle with their ideological dilemmas while native people stood idly by,
exerting no influence over the resulting Indian images. Throughout a long history of Indian play, native people have been present at the margins, insinuating their way into Euro-American discourse, often attempting to nudge notions of Indianness in directions they found useful. As the nineteenth and twentieth centuries unfolded, increasing numbers of Indians participated in white people’s Indian play, assisting, confirming, co-opting, challenging, and legitimating the performative tradition of aboriginal American identity. (Deloria 1998:8)

The Hawaiian monarchy played an important role in legitimating Native Hawaiian identity and represented movement toward modernity. Hawaiians were portrayed as malleable, eager, and willing to learn. Jane Desmond states that Hawai‘i had an “unsettling high rate of literacy, which exceeded that of the mainland” (Desmond 1999:13-14). By the 1890s Hawaiians were the most literate population in the world.

In comparing photographs of hula dancers during King Kalākaua’s reign with touristic photographs, a completely different image of hula emerges, one that contests the Western gaze. The continuity of the hula tradition had been broken by the political ban. Participation in hula became a cultural identity marker.

…the dis-memberment of poetic repertoire from practice and performance preempted the work of intragroup memory, for performers and audiences alike were increasingly cut off from engaging with processes of remembrance. The potential for expanding meaning structures was replaced instead by the continuity of hula as an emblematic system that authored cultural identity, one through which Hawaiians could mark a clear boundary between Hawaiianess and foreignness…(Stillman 2001:190)

The photographs from the coronation as well as portraits such as those of ‘Ioane ‘Ūkeke and the hula dancers, provide counter-discourse as resistance to American domination and challenge the negative portrayal of hula dancers (Kanahele 1979:393 & 66).

A series of photographs of Iaone Ukeke’s hula dancers was made in the Honolulu studio of J. J. Williams. In a modern print from the original wet-
plate collodion negative, the dancers posed in front of the studio backdrop. At the edge of the negative two children were blurred by motion, as they waited impatiently for the photographer to complete the exposure. The trimmed image, sold by Williams, edited these dancers from the context of their families. (Davis 2001:291)

This process of extracting the image from its context has led to appropriation, misrepresentation, and a visual severing of the subject from his/her genealogy, place, and time in history.

In an excellent special issue in the fall 2001 issue of the History of Photography Journal entitled “Photography in Hawai‘i,” guest editor Lynn Ann Davis succinctly summarizes the problem.

Photography has been an essential partner in selling Hawai‘i as an American place, a tourist destination, and in defining Native Hawaiians as an exotic commodity. Native Hawaiians were disenfranchised not only politically, with annexation of Hawai‘i by the United States in 1898, but also culturally. Hawaiians were portrayed in pictorial publications as 'strange people' in their native land and, in the twentieth century, as marketing assets for tourism. (Davis 2001:25:3:217)

In 1903 the Territorial government established the Hawai‘i Promotion Committee that later evolved into the Hawai‘i Tourism Bureau. Iconic representation of Hawai‘i began through tourism and tourist publicity initially focusing on the landscape and the native women. In this manner, Hawai‘i was positioned as a gateway to the orient and as an extension of the USA (Desmond 1999:3), and feminized as a commodity to be taken by the dominant culture.

Hula and Territorial Tourism

The rise of tourism as an industry coincides with the rise of anthropology and ethnology as disciplines. Both represent different dimensions of the ethnographic
gaze that have informed representation of hula dancers in the twentieth century. The development of tourism at the turn of the century was a continuation of the Euro-American fascination with the exotic and the “aestheticization of imperialist expansion” (Desmond 1999:3).

At the heart of this aestheticization was the ethnographic gaze, which constructed modernity by picturing the primitive as its defining other.... A related ethnographic gaze aided by the new technologies of photographic reproduction that could portray ‘specimens’ with precision. Tourism as aestheticized ethnographic travel, brought the discourses of modernity, primitivism, visualism, and anthropology together with the commodification of new colonial possessions, such as Hawai‘i, as pleasure zones. (Desmond 1999:3-4)

Continental America was becoming socially stratified and competitive due to class factionalism, immigration, urbanization, and advancements in technology. Hawai‘i represented the antithesis of the emerging rat race and as a result an ideology of restoration developed (Desmond 1999:3-4).

Mainland Americans had limited contact with traditional Hawaiian culture. Information about Hawai‘i was primarily accessed through visual images (photos, hand painted postcards, travelogues, etc.) that created a primitive stereotype such as in the comic strip entitled ‘Ukulele Square, The Hawaiian Quarter of New York in the New York Sunday Tribune in 1916 (Figure 1.3). Construction of Native Hawaiians as primitive denied the coevalness of Hawaiians with their viewers (Desmond 1999:3). In actuality, urban Hawaiians were more modern than those who viewed their images. There was a disjuncture between the descriptive texts and images as forms of representation; both were in contradiction with each other (Desmond 1999:4-6).
Photographers in Hawai‘i played a role in the colonial project in the Pacific. Their early images contributed to the incremental process of conquest. Each time an image was produced a visual sleight-of-hand took place, framing the referent (person, landscape, business establishment or event) within a Western specular narrative. Photographs were used to document social parties, confirm political rank, assist in the elevation of social standing, establish ownership of a business or land tract, and educate and/or entertain people both in Hawai‘i and abroad with portrayals of island life. Photographic images did not simply record or reflect colonial life, but helped to establish its very existence and confirm its reality. (Kosasa 2001:283)

As visual images became revered as truth, visual representation moved from “the material realization of fantasy” to “commodified cultural tourism,” hegemonic colonialism firmly took hold.

Tourism to Hawai‘i began to develop from 1898 to 1918, taking exotic images of distant places to the continental USA. Picture postcards promoting tourism circulated images of the “ideal native.” Images used on these postcards were recycled for decades because the image was not located in a specific time, geographic location or with a specific group of people. The postcard decontemporized representational practices by situating Hawaiians in the romanticized past. In postcard images of hula dancers, their bodies became sexually commodified.

I see this as continuation of Arago’s engravings of Hawaiian women decades earlier. These images circulated in educational, pornographic and commercial/touristic discourse (Desmond 1999:6-9). Hula dancers were posed by photographers in attire, situations, and positions that were not even possible in the performative past. Hawaiian hula dancers became the visual icon of the “ideal native.” Photos of Hawaiian women resulted in a double discourse — native women could be
“civilized” and still retain eroticism, as for example, portrayals of British educated Princess Victoria Kaʻiulani Cleghorn.

The result of these variable circuits of representation was the creation of a new category - the “ideal” native - native enough to remain primitively alluring and exotic, yet intelligent, warmly welcoming and gracious, that is, feminized and most often female….

The Euramerican image of Hawaiʻi as the Edenic home of “ideal natives,” now the ideological basis of mass-market tourism, continues to thrive in advertisements and on-site entertainments such as luʻau shows. (Desmond 1999:14-15)

The tourist gaze, which is constructed and reinforced through contrastive ideas and images, is contained in tourist and non-tourist practices such as TV, books, travel stories, videos, postcards, and photographic posters (Urry 2002:2-3). The purpose of such activities is to reproduce, recapture, and memorize a place (Urry 2002:3). In the process of doing this, the tourist gaze appropriates a place and people, severing them from their history and identity, denying them the right of self-representation. It is a power relationship in which the gazer controls the gazee.
Figure 1.3  ‘Ukulele Square, the Hawaiian Quarter of New York

(chroniclingamerica.loc.gov/lccn/sn83030214/1916-11-05/ed-1/seq-41/.
12/28/2011)
With the increase in tourism to the islands, both military personnel and laymen, or contact through traveling groups of Hawaiian musicians and dancers who entertained on the mainland Hawaiian circuit, such as Sonny Cunha and the Ellis Brothers (Kanahele 1979:69, 73), Hawaiian popular music at the turn of the twentieth century became the rage. American Studies scholar, Adria Imada focused her research on hapa haole hula circuit from the turn of the twentieth century to statehood.

_Haole_-operated newspapers and journals saw hula and Hawaiian music as potential attractions, and public discourse began to shift in favor of hula. Once packaged properly, Hawaiian culture marked Hawai‘i as unique, and hula dancers provided Hawai‘i with its “destination image.” (Imada 2004:118)

The Panama-Pacific International Exposition in 1915 featured Tin Pan Alley haole songs but not traditional hula now referred to as hula kahiko, ancient hula (Kanahele 1979: 171-172). Hawaiian musicians gained a reputation as nightclub entertainers. Three of the most popular venues for Hawaiian entertainers were New York City, Las Vegas, and Los Angeles.

Photo-illustrated or coffee table books developed as a popular genre through which the USA’s imperial archipelago was depicted. Narrative texts in photo-illustrated books appear to be “scientifically objective” and the camera’s eye was assumed to be truthful in documentation. Coffee table books are part of a popular genre that attempts to present a “factual” record of place and culture for the dominant viewer (Desmond 1999: 9-10). _Women of Polynesia_ by Terrence Barrow (1967), is

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3 My interest here is the mainland gaze directed to the islands that is a continuation of Western imaging hula dancers in Hawai‘i.
an example of a photo-illustrated book that disguises racism and soft pornography as an objective study of Polynesian women.

Second Renaissance Hula — Visual Nostalgia

In January 1971, Hawaiian music scholar, George Kanahele wrote the infamous article in the Honolulu Advertiser, declaring that Hawaiian music was in its death throes. In response to this article, Spark Matsunaga co-sponsored a legislative bill to put ethnic and cultural studies in the public schools. Within two months of the “death throes” article, the community had rallied behind George Kanahele to establish the Hawaiian Music Foundation on March 17, 1971.

1971 proved to be the hallmark year that propelled the second Hawaiian renaissance forward. There was a marked increase in Hawaiian concerts, record sales and advertisements, and performances in local venues. The atmosphere of interest prompted tradition bearers to begin the ho‘ili, a process of passing on the tradition to the next generation. The Merrie Monarch Festival held the first hula competition in Hilo. As a result, there was a dramatic increase in the number of active hālau hula (hula schools) and by 1977 the first men’s hālau entered the Merrie Monarch hula competition.

The popularity of hālau performances drew the attention of photographers such as Boone Morrison, Franco Salmoiraghi, and finally, Kim Taylor Reece. Some photographers had photographed hālau practices with sensitivity, but other photographers have continued the ethnographic gaze of their predecessors.

In an interview conducted by KITV for the program “Portraits of Paradise” (1991), Reece explains the research he conducted prior to taking photographs of hula dancers on the beach and his goal in creating photographs of hula dancers.

I think the originals [photographs] have gotten to a point where the average person on the street can’t really afford one unless they are putting it in a corporation or they are an art collector or something like that. One of the original reasons I got into that though was to show the ancient hula. And I did a lot of research in the Bishop Museum and the Hawai’i Historical State Archives for three years… I did a lot of research on the costumes and on the earlier drawings and photographs of the earlier people who had worked with the hula. One of the things that I found in the Bishop Museum too is that back in the early 1900s, when they first started photographing hula, the film was too slow to catch them dancing so most of the photographs you see out of the Bishop Museum are dancers that are just standing in a line, and they just have their costumes on. [That is] what I tried to do is to recreate with a real grainy kind of film and a lot of times I’ll slow the speed of the film down. I’ll try and create a photograph that almost blurs to make it look like it either came from an earlier period like 50 or 80 years ago. I try and not put a time perspective on it. (KITV4 1991, transcription)

In viewing old photographs, Reece chose to emulate them, referencing the authority he sees in the visual image. In doing so, he perpetuated the colonialist gaze and repositioned it in the current global market as another layer of commodification of the hula dancer’s image. Just as the early photographers severed the dancers from their social, cultural and historical present, Reece is doubly severing the models he uses from their own identities and misuses them to represent icons already at play in the discourse about hula dancers. First of all, the models he chose were not dancers. This is evident in the exaggerated positions they hold. Secondly, the models were chosen because of their body type and appearance, which reflects a Western body aesthetic. Third, the location for the performance of hula – the beach – is incorrect.
Fourth, the materials used in the simulation of hula kahiko leis incorporate non-traditional materials such as Baby’s Breath. Fifth, Reece was never trained as a hula dancer so he never acquired the knowledge and protocols important to the hula hālau. This calls into question his right to visually represent hula dancers and the culture, which he states is his intention.

Originally the market, I think, was basically for Hawai‘i and the people who live here. And if you look at a lot of the earlier stuff and even the stuff that I am doing now, the average person that comes in here from the mainland on vacation does not understand that that’s the hula. And unless you live here, you really wouldn’t understand that. And I think that one of the things that I am doing with this type of photography and with this type of costuming is educating the rest of the United States and the world, that the hula isn’t just a cellophane skirt from World War II. That it does have some basis and some culture to it and a history to it. (KITV4 1991)

Reece lacks the cultural training to speak for the hula tradition. Criticism of his works in the mid-1980s – early 1990s focused on Reece’s lack of hula training and his use of model, Rocky Ching, who was not a trained hula dancer. Reece married Ching but they divorced in the late 1990s, and then he married Kanoe Chun, a 1985 Kamehameha School graduate and a hula dancer.

In 2006 Reece was involved in a court case (2006-2007) with Island Treasures Art Gallery over displaying Leialoha Colucci’s stained glass composition, Nohe, which Reece insisted was a copy of his 1988 photo entitled “Makanani.” Colucci, a hula dancer with Mapuana de Silva’s hālau, Mohala ‘Ilima, created the work, “Nohe,” based on a photo of her niece dancing hula. Both works featured a hula dancer in a kneeling ‘ike (to look) pose but the landscape in which the dance was situated was not the same. Reece felt that it was a copy of “Makanani” that had received global notoriety so he filed a lawsuit. Prominent hula kumu, Vicky Holt Takamine, and
Mapuana de Silva from the ‘Ilioulaokalani Coalition supported Colucci in court
hearings. Though the issue was copyright, Kim insisted that it was ownership of his
photo but the hula community felt that the issue extended beyond that to copyright of
a traditional hula movement. The issue was settled out of court because neither party
wanted to go to a jury trial (Vorshino 2007).

Reece’s sepia tone photographs of hula dancers first became popular as
postcards, cards, prints, and posters in the late-1980s. Earlier photographers, Boone
Morrison (1983) and Francis Haar (1985) documented hula during the second
Renaissance in one-time publications. Reece made commercial reproductions of his
hula photos into a thriving business. His published books, Images of Hawai’i’s ancient hula: hula kahiko (1997) and Wahine (1999), followed as collections of
several years’ work. That transition to commercial business using a traditional art
form has brought conflict between the photographer, who is protected by American
copyright law, and po’e hula (hula people) who follow traditional practices.

In this case, as with other cases involving native cultural traditions, copyright
laws work against native peoples. “A foundational principle of copyright is that a
work can be protected only when it has been translated to a ‘tangible medium’.”
(Brown 2003:59). Kim Taylor Reece did exactly that; by fixing the image of the hula
dancer with photographic film, he felt that he owned the copyright on the traditional
movement. Hula practitioners have begun advocating for intellectual property rights
that will better protect indigenous traditions and knowledge. Fueled by the incident
with Reece and issues of genetic modification of traditional foods (such as kalo or
taro), native scholars developed the Paoakalani Declaration (see Appendix 7).
Reece’s photography, which began as nostalgia and was purchased by the local community, has now moved into the tourist commercial domain and does not receive as much support from local Hawaiian hālau. His photography has become principally a commercialized, tourist art form.

Photographers’ appropriation of hula dancers’ images for commercial purposes is a continuation of the touristic and ethnographic gaze. As Davis said, “In images of Native Hawaiians as exotic souvenirs, individuals were not identified, and their genealogy was thus severed” (Davis 2001:218). This process is still continuing with photographers and the tourist industry. It is an issue that affects the Merrie Monarch Festival and hālau that participate in the competition.

**Locating The Hula Dancer’s Body**

The increase in the number of hālau hula in the 1970s is very important. It was through the hālau that traditional cultural values, language and resistance to Western and local culture were transmitted to the hālau members, Hawaiian and non-Hawaiian alike. Through the hālau, cultural identity is closely linked to cultural memory (Stillman 2001:188-190) that is constructed through shared memories of the poetic texts in the hālau repertoire. These poetic texts, as part of the oral transmission of Hawaiian culture, are specific to the gods, the ali‘i, historical events, and the land.

Hula is inherently a site of cultural memory, not only in the act of performance, but in the entirety of its practices of archiving knowledge of the past. (Stillman 2001:188)

Whether a performance of a mele hula or mele oli is part of the established repertoire or a newly composed text, the process is a dialogical one that links members of the
hālau to the memories of the past through performance in the present. According to Stillman,

The corpus of poetic texts for hula constitutes a storehouse of cultural memories that are collectively celebrated by performers and audiences alike. Through hula dances and songs, memories of people and events endure long after they have passed. Performances are moments in which remembrances are sounded and gestured. (Stillman 2001:188)

The hula kahiko repertoire includes a diversity of categories that reference established relationships of identity with place, people, and cosmology. According to Trask, cultural histories are found in the genealogies, and each type of genealogy expresses the interrelationships between the gods, the family and the environment, representing a hierarchy of dependency and identity (Trask 1991:185). The genealogies are also place specific expressing the cultural value of connection between the macrocosm and the microcosm, sometimes perceived as opposites but in actuality, are points on a continuum.

In a hula performance, the mele oli and mele hula are chosen carefully and performed within the guidelines of cultural protocol.

The relationship between Native Hawaiians and the land is a familial reciprocal one…. That is why in performance of our chants and dance, we follow a certain spiritual protocol: first, we honor our gods, then our ali`i (political leaders who are descendents of the gods); and last the activities of the people. In our cultural protocol, gods precede people. (Kamahele 2000:42)

The chants are presented in order of respect - gods, chiefs, places, current issues and procreation - and in a progression of styles from kahiko (ancient style) to the `auana (wandering/contemporary style).
The mele oli taught in the hālau are important because the texts enculturate
the ʻōlapa in the appropriate manners, etiquette, protocol, and preparations for rituals,
ceremonies and performances.

Protocol precedes our gathering of flowers, ferns, fibers, herbal plants, and
wood. Protocol is comprised of chanted and spoken words…. As a chanter, I
give the gift of my voice to the spiritual guardian of the forest or the sea.
Once my presence is established, I ask permission to take one of the
“children” of Papahānaumoku in the name of hula to adorn another one of her
“children” in performance. I express through the words of my chant my
deepest appreciation for this appropriation of the living resource of the land. I
know that the gift of my voice possesses a mana or powerful spiritual life-
force that offers a replacement for the mana of this other life. It is almost as if
I am giving life for life. The life that comes out of me is the sound of my
voice, my breath, my chanting, my thoughts, and the words that will invoke
the guardians who protect that area. (Kamahele 2000:43)

This connection to the land is a claim that other groups in Hawai‘i cannot make. It is
this very connection perpetuated in the chants and in the protocol that makes land use
rights by the hālau crucial. For this reason, in the hālau identity is constructed
through traditional familial relations.

The sense of place expressed in the poetic texts is bodily incorporated into the
hula movement vocabulary, labeled by Stillman as “geographical motions.”

The dancer’s body serves as a geographical and personal space referent in the
dance. The geographic referent is from the navel, which metaphorically
represents the center of the universe. Hand gestures at the level of the navel
depict things or actions on earth. Gestures placed above the shoulders depict
things or actions in the sky or heavens, while gestures below the navel depict
things or actions on or in the ocean (Stillman 1989:3).

These gestures are a means of embodying the ʻōlapa’s relationship with the land.

In the narrative histories of the hālau in the twentieth century, women who
were the tradition bearers or keepers of the hula are highly regarded. They learned
from “the sources” who were practitioners in the mid- to late nineteenth-century

thereby providing the only link to fragmented but unbroken traditions, especially with the hula kapu and the kuahu (altar). The tradition bearers were, Lokalia Montgomery, Mary Kawena Pukui, Eleanor Hiram, ‘Iolani Luahine, Sally Woods Naluai, Kaui Zuttermeister, and Edith Kanaka’ole.

As a result, the female role model in the hālau is very strong and well respected. The image of the Hawaiian woman in the hālau contests the colonialist construction that is actually a projection of the desires of the white male onto Hawaiian women. The hālau constructs and asserts a female model that resists the assignment of the commodified hula dancer which tourism perpetuates.

Captured Images

Hula dancers have numerous experiences of appropriation, misuse, and misrepresentation of their photographic images, taken at hula festivals and competitions without their consent. In hula, cultural values, aesthetics, protocols and sense of kuleana (responsibility) are an integral part of the training. Two of the most important issues related to personal experiences are hewa (mistake, error) and pono (goodness, equity). In the stories included below, the hula dancers did not want to create hewa with the photographer by mentioning his/her name but wanted to right the hewa in a pono manner. All three stories come from hula dancers who participated in hula festivals.
Kawahine

In 1990 Kawahine danced in Merrie Monarch with Palani Kahala. Their mele hula kahiko was “Pe‘ape‘a Makawalu.” Kahala passed away several years later. Kawahine was in a bookstore and picked up a calendar entitled “Hula of Hawai‘i.” Flipping through the pages she was surprised to find the photo from the Merrie Monarch competition as the photo of the month. Credit was given to Pahala as the kumu hula for the hālau along with the title of the mele but there were no credits for the dancers. Kawahine resented that the photographer did not ask their permission and did not credit the dancers (personal interview, 2004).

U‘i

In 1996 U‘i entered the Miss Aloha Hula competition at the Merrie Monarch as a dancer for Mapuana de Silva’s hālau, Mohala ‘Ilima. Several of U‘i’s calabash aunties asked a photographer, who they thought was a reporter, to take photos of U‘i dancing. Because her photo and name were in the souvenir program, the photographer was able to contact her mother to ask if she wanted to purchase photos of U‘i dancing in the competition. U‘i’s mother thought this was a blessing at the time because she had no photos of the event herself (personal interview, 2004).

Kamanunaniohawai‘i

“Seems queer that someone benefit from an image of you, without permission, without compassion…we live in a weird world where nothing is sacred and everything has a price.” Kamanu found a photograph of herself in a downtown
gallery after two friends prompted her to check it out. The photo was taken when her hālau danced in Moanalua Gardens on the hula mound for the Prince Lot Festival.

Now, framed in koa and with a price tag of $2,000, Kamanu could not afford to purchase her own image nor could she obtain the negative to stop further printing. She had no recourse at all. Evidently her kumu hula had signed a release form giving permission for the images to be taken (personal interview, 2004).

Whose kuleana (authority, responsibility) is it? It is the photographer’s kuleana to seek permission before taking the photograph, to ask for permission before publishing it and to obtain details from the subject to give credit where it is due, to ensure that the connection between person, family history and location are not severed? If the photographer receives remuneration for the sale of the image, should he share the proceeds because the photographic image doesn’t belong to him? For hula dancers, this would be a more pono way.

Summary

The visual representations of hula dancers that began with European artists still exerts an influence on the visual repertoire of the hula community, wrapping, layering, and altering meaning through new performances. Intertextuality can be seen in the use of attire and implements on stage at the Merrie Monarch Festival. The visual appropriation of hula dancers’ images becomes an issue as the Merrie Monarch Festival developed over the years. A tension between hālau members who photographed themselves as part of preserving a hālau memory of the competition is in conflict with photographers who take and sell captured images for personal profit.
without giving credit to the hula hālau or to the individual dancers. This is an issue that the Merrie Monarch Committee has to resolve in the new millennium. The next chapter focuses on the historical development of the Merrie Monarch Festival in Hilo, Hawai‘i.
Chapter 2: The Merrie Monarch Festival – from Towne Festival to Native Competition

That the spoken silence in between that which can be spoken is the only way to reach for the whole history. There is no other history except to take the absences and the silences along with what can be spoken. Everything that can be spoken is on the ground of the enormous voices that have not or cannot yet be heard. (Stuart Hall 1997:48)

1963 – 1968: In The Beginning There Was A Tourist Festival …

Hawaii was admitted as the fiftieth state in 1959. Though the bill was approved in March, statehood day is celebrated annually on the third Friday in August. Other important events in this year included groundbreaking for the Honolulu airport and the first gubernatorial election that William F. Quinn (Republican) won. Kilauea Iki volcano began eruption in November. By January 1960, the lava flow destroyed Koa’e village and in 1961 Halemaʻumaʻu began erupting.

Events in the next few years following statehood had an indelible impact on Hawaii that set the stage for the establishment of the Merrie Monarch Festival. Tsunami waves hit the Big Island on May 23, devastating the downtown area of Hilo and claiming sixty-one lives. A week later, the Arizona Memorial was dedicated on May 30th and Hawai‘i was added as the fiftieth star on the U.S. flag on July 4th.

In 1961 the Pali tunnels opened to two-way between Honolulu and Kailua and in 1962 John A. Burns was elected as Hawai‘i’s second governor. Governor Burns proved to be a support of Hawaiian issues over the next decade. 1963 marked the
Helene Hale was elected first woman chairman of Hawai‘i county in 1963, marking the beginning of government support for economic development of Hilo and support for the Merrie Monarch Festival. In 1966 William Shaw Richardson is appointed the first Hawaiian chief justice of the State Supreme Court, and, the first live television broadcast to and from the mainland featured the Michigan State–Notre Dame football game with scenes of Waikīkī (http://www.hawaiianhistory.org/ref/chron.html#gpm1_8, 1950-1974). Finally, the 1960s saw rapid increase in interisland and mainland travel via airplanes (http://hawaii.gov/hnl/airport-information/hnl-1960-1969). The airports on each island were in the initial stage of major growth and development to replace the dwindling travel by interisland ships and steamers. In 1967, flights to and from the mainland on United Airlines from Hilo airport began. Hilo or ITO had two runways since the 1950s that were used by interisland flights on Hawaiian and Trans-Pacific Airlines.

Hilo, Hawai‘i was devastated by a tsunami on April 1, 1946, followed by a second tsunami on May 22, 1960, that caused major destruction to the downtown and Banyan Drive areas of Hilo Bay (Pacific Tsunami Museum 1/14/2010). Hawai‘i County also suffered closure of plantations due to mechanization, the loss of farm workers, and a population exodus to Honolulu (Akana 1994) around the same time. The economy on the big island of Hawai‘i was shifting from the old plantation economy to a tourist economy. The Merrie Monarch Festival was positioned within this crisis as a plan to rejuvenate the economy. According to Helene Hale, the former Chairman of Hawai‘i County,
'63 and '64 we were really in the doldrums. We were losing population, the plantations had mechanized, a lot of plantation workers were laid off…. [they were] two of the people that were in my administration when I was chairman and executive officer. My administrative aide was Gene Wilhelm and my promoter of activities was George Naope. We had the idea that …. At that time they had the Whaling Spree in Lahaina so we sent them over there and say, you know, what ideas can you get. They seem to be going great guns in Maui already and this Whaling Spree was quite an affair so… They came back with the idea that, well, we needed a festival of that kind. (Akana 1994)

The Merrie Monarch Festival was organized in 1963 by Helene Hale (Chairman and Executive Officer of the County), George Naope (Promoter of Activities), and Gene Wilhelm (Administrative Aid) in an effort to rejuvenate Hilo, Hawai‘i.

Hawai‘i County received a Federal Government economic development grant of 2.5 million to build a sewer system that enabled the construction of hotels along Banyan Drive. Inspired by the Whaling Spree Festival on Maui, Uncle George and Wilhelm suggested starting a festival in Hilo to increase tourism as well as encourage a cultural renaissance (Purdy 1999:3-5). According to Hale,

We were looking at an economic gain … but we were also looking for cultural renaissance…. It’s part of my basic philosophy that excellence in art brings economic development. (Purdy 1999:5)

From the beginning, the justification for organizing the festival has paired cultural renaissance with economic rejuvenation. King Kalākaua revitalized the hula during his monarchy in the nineteenth century, and symbolically, the Merrie Monarch organizers hoped that a festival honoring Kalākaua would help revitalize Hilo in the 1960s. The organizers did not foresee the shift in focus from the downtown celebration to the birth of the hula competition.
Discourse about the purpose of the festival is couched in references to the historical memory of King Kalākaua. The interview with Uncle George reflects the discourse built into the justification for the festival.

The basic idea of the Festival was to hold it in the name of King Kalākaua, the first Hawaiian king who went around the world and got this sugar treaty that was responsible for the beginning of the various ethnic groups coming into Hawai‘i. We were celebrating “him” – he is the Merrie Monarch – and so we had a merry, merry time in Hilo during the Merrie Monarch Festival…. (Purdy 1999:10)

Kalākaua along with his brother, Leleiōhoku, and two sisters, Likelike and Lili‘uokalani — endearingly referred to as Nā Lani ‘Eha or the Royal Four — sponsored hula groups that would engage in friendly competitions. Their prolific contribution to hula, chant, and western style music in the late nineteenth century was crucial for a culture in transition. As Uncle George states,

Kalākaua, being a composer and a lover of Hawaiian folklore, brought back for his people’s enjoyment the Hula for he believed that “the Hula was the language of the heart and therefore the heartbeat of the Hawaiian people.” And from this quote, taken from Kalākaua, the Merrie Monarch Festival was born. Our purpose was to perpetuate as much tradition as we could. (Purdy 1999:31)

In Uncle George’s discourse, he credits King Kalākaua with single-handedly rejuvenating the hula through the royal display of power in court performances of hula that validated the importance of the tradition for the Hawaiian people.

For years before Kalākaua, the Hula was extinct and it was a forbidden art. But before he went around the world, he had summoned all of the teachers… sent couriers out in search of all of these teachers who were teaching Hula in the various small villages of Hawai‘i, and thank goodness they were…. The Hula had been forbidden because the missionaries thought the Hula was vulgar and a dance of evil. But it was a good thing, as I say, that in the rural area, the master teachers kept the chants and kept the Hula going. Kalākaua knew this. So he summoned all these teachers to meet in Honolulu at his
Conceived as a “historic re-enactment” festival, the Merrie Monarch was an effort to recreate the monarchy days of the nineteenth century but with a major shift in the power structure. The model for the narrative was King Kalākaua’s Jubilee celebration at the ‘Iolani Palace and his historic circumnavigation of the globe (1881). As the organizer, Uncle George focused on the Monarchy era because of his interest in Hawaiian history as a Hawaiian (Purdy 1999:17). Initially developing the Festival as a tourist event, the festival organizers constructed authenticity on the re-enactment of “old times and places” and identification with the “Other” (Urry 1989:8), in this case, the Hawaiian Monarchy.

Wilhelm and Uncle George developed the basic concept of the festival, including the “Othering” activities such as sports, pageantry, parade, and window displays, and presented it to the Hilo and Japanese Chambers of Commerce, the visitor’s bureau and local businessmen to solicit their support. The date for the festival was chosen in an effort to attract tourists to Hilo during the off-season, so Wednesday through Sunday following Easter became the annual festival dates (Purdy 1999:15-16). King Kalākaua’s Silver Jubilee actually took place in November 1886 to celebrate his fiftieth birthday.

The Hawai‘i Visitor’s Bureau provided the $5,000 seed money for the festival to the Hilo Chamber of Commerce, which functioned as the non-profit recipient of funds on behalf of the Merrie Monarch Festival. The Chamber of Commerce was not fiscally responsible for the festival but maintained the bookkeeping as agent of record...
for the seed donation (Purdy 1999:16-17). The Festival received in-kind support from the County through use of facilities such as the Civic Auditorium (Purdy 1999:6).

The idea for the festival was presented to a group of men representing the Hawai‘i Island Chamber of Commerce, the Japanese Chamber of Commerce & Industry, the Hawai‘i Visitors Bureau, the Downtown Improvement Association and interested individuals in September 1963.

The group voted to accept the idea of the Festival and set about to plan it for April 1964. Financial assistance was obtained from the Hawai‘i Visitors Bureau and the County of Hawai‘i and the Hawai‘i Island Chamber of Commerce voted to take on the Festival as a special project. The Festival was planned to be an annual event, to be held the first week after Easter. (Merrie Monarch Festival 1979)
Local businesses were enticed to support the festival through the element of pageantry. According to Gene Wilhelm, the focus was on the downtown parade with marching bands, floats with hula dancers, tandem bicycles, horses, and a comic band called the Kahoolawe Leeward Marching Chowder. One spectator told Wilhelm that; “It’s the first time I’ve ever watched a parade and stood on the sidewalk applauding like this before.” People agreed that it was the best parade they had ever seen (Purdy 1999:18)

In 1964, the first year that the festival was held, the Hau‘oli Hula Maidens were invited to perform and the arrived in Hilo on the Matson Navigation ship. According to kumu hula Leina‘ala Heine, who was a dancer at the first Merrie Monarch,

So they came up with this great idea of doing the Merrie Monarch Festival and they did it with the Matson Navigation whereas the ships, the Lurline and the Matsonia, would take tourists… would bring them from the mainland, they would dock here in Honolulu, they would pick up an entertaining group, and they would sail over to Hilo. And then, Merrie Monarch Festival would begin. And they anchored outside and then we would come into the harbor with a great big fanfare from the islanders of Hilo. And they would have a band playing, like a regular greeting at Honolulu Harbor, Aloha Tower. (Akana 1994)

The early model of the festival (1964-1968) combined elements of voyages on the Matson leisure lines between Hawai‘i and California, the military parades of the Kalākaua monarchy, and the old towne festival. The Marine Drum and Bugle Corp and a submarine came to the Festival from Pearl Harbor. Duke Kahanamoku was the Grand Marshall for some time (Purdy 1999:17-18). In addition, other activities were used to recreate the nineteenth century towne fair, such as the Grogge Shoppe, a bar
that would feature well-known Hawaiian musicians (Purdy 1999:9), beard contests (Kalākaua look-a-like), beer drinking contests, crafts, and hula (Purdy 1999:10).

The town of Hilo was dressed for a festival with red and white bunting on the public buildings and posters simulating a royal edit for festival activities displayed in shop and business windows (Purdy 1999:23). Business employees who worked downtown were encouraged to dress in historically appropriate attire. This was one way to support Hilo’s garment industry by wearing muʻumuʻu and the holokū (Purdy 1999:8). During the first five years until 1968, buttons were sold (one dollar) for admission to all the events in the festival and a commemorative medallion was made for the second year.

The Hawai‘i Calls TV program with Webley Edwards came to the Merrie Monarch Festival. For the first year or two they had to be paid to attend but after that the State Legislature passed an edict requiring Hawai‘i Calls to visit the neighbor islands at least once a year (Purdy 1999:19).

For a few years, Matson’s ocean liner, the Lurline, docked in Hilo during the festival. The appointed festival king and queen would go to Kaua‘i to board the Lurline en route to Hilo. This allowed for a restaging of the royal visit with all the pomp and glory of a dockside welcoming including hula dancers and kahili (feather standard) (Purdy 1999:20). The Lurline rides to Hilo ended when the “king” was too drunk one year to conduct himself properly on-board (Purdy 1999:21). This was not the only reason the Lurline ended voyages to Hilo, rather, according to the Matson company website, the company shifted its services to freight service.
In 1958, Matson’s *S.S. Hawaiian Merchant* departed San Francisco Bay carrying 20 containers on deck, inaugurating containerization in the Pacific. When the *Hawaiian Citizen* entered service in April 1960, with a capacity for 436 24-foot containers, it was the first all-container carrier in the Pacific service.

With the focus on containerization growing, Matson divested itself of all non-shipping assets, including its Waikiki hotels, which were sold to the Sheraton Corporation in 1959.

A major ship construction program was undertaken in the late 1960s…. In 1970, in line with the decision to concentrate on its Pacific Coast-Hawai‘i freight service, Matson sold its passenger vessels and suspended its Far East service. (Matson 1/23/2010)

When the Matson passenger vessels ended luxury liner service to the islands, the US Navy was the only entity that could provide ships with tourists (enlisted men on holiday) so they became an important part of the festival. The presence of a US Navy at the Merrie Monarch Festival echoed the historical event in the nineteenth century when the Alaska, an American steamer, visited Honolulu for Kalākaua’s Coronation in 1883. The steamer — along with the Lackawanna that was already in port, and the Wachusett enroute — was sent under the guise of paying proper courtesy to the King, but in actuality, to “protect” American interests in the event of a “rebellion” against the King for his extravagances (Figure 2.0).

The US Navy ships and the enlisted men served an economic purpose as well as a symbolic function. The symbolism of the ships referenced King Kalākaua’s voyages around the islands, his historic circumnavigation of the globe (1881), and, the foreign ships that frequently anchored in Honolulu Harbor. The Merrie Monarch Festival incorporated the atmosphere of “boat days” with the ship’s arrival in Hilo to create a lively start to the Festival and its economic success.
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We had to bring people here. So we brought 600-700 Navy people and that helped, you know. So it was all built around King Kalākaua and his history. There was a pageant about how he went around the world and it was a lot of fun. (Akana 1994)

The Navy, as tourists, were written into the voyaging narrative about King Kalākaua that was constructed as the focus of the Festival. In doing, the Festival Committee
reversed the power structure that was inherent in the nineteenth century Naval “visits.”

The performing arts presented during the festival were slack key, falsetto singing, barbershop quartets, and ‘ukulele (Purdy 1999:32). Originally, the presentation of hula was for the purpose of “sharing and giving from one Hawaiian to another.” The performances were not intended to be a competition but a revival of hula (Purdy 1999:32).

The opening night of the festival was devoted to the re-enactment of the monarchy court with a “royal” performance by hula dancers as had been done for Kalākaua’s Jubilee and Coronation. The first year the Festival was held in the Hilo Armory, and the second year it was moved to the Civic Auditorium. The second night featured reinactors as the chiefs from Kamehameha I to Lili‘uokalani with performances by various hālau (Purdy 1999:21). Uncle George remembers,

The Hula studios, at the most, at the very most, received $250 which went to help them with their costs – cloth for their costuming, for flowers, or for the musicians, the professional musicians who would do the backup for modern dances. And I don’t think that we had more than one or two groups that got $250. There was no award made for the best dancer or the best Hula Hālau. It was just that they came out to entertain. (Purdy 1999:21)

According to Uncle George, the kahiko and ‘auana hulas performed in the first five years of the Merrie Monarch had to be from Kalākaua’s era, specifically mele composed during his rule. Kumu submitted their proposed hula to the committee who accepted or rejected it based on the period it was composed. Uncle George said that there were only three or four hālau that knew the dances of that time. Eventually an implement category was added to the stand-up hula (Purdy 1999:33).
The concept of Kalākaua as the preserver of the hula tradition was juxtaposed with the image of Kalākaua as the catalyst of change brought on by his immigration policy.

To make the Merrie Monarch Festival a success, we felt that we should not do only Hawaiian things, but should involve all the ethnic groups also. Kalākaua had played a big part in the history of Hawai‘i during his period as King of Hawai‘i. He had signed a reciprocity treaty and had brought in labor such as the Chinese, Japanese, and later on the Filipinos and many other races that make up Hawai‘i today. And he traded with other countries he had visited. At Kalākaua’s coronation at ‘Iolani Palace in Honolulu, they had all of these ambassadors that represented all of the different countries throughout the world – Germany, Portugal, South America, the United States, Japan. So to honor this part of his monarchy, for the first Merrie Monarch Festival we decided to do a pageant, a recreation of King Kalākaua’s coronation, and for this we included over 150 participants in the court itself. And we said, “Oh, this is a good time to include all these people [ambassadors] in a Hawaiian Festival and Pageant.” So that is what we did. (Purdy 1999:31-32)

Unfortunately, the participation and attendance numbers still lagged in 1969, and the Chamber of Commerce decided to withdraw support for the Festival.
In 1969, the Chamber of Commerce was going to drop the festival for a lack of a chairman, and Mrs. Dorothy Thompson of the Dept. of Parks & Recreation volunteered to be the chairman with Mayor Shunichi Kimura and Director Robert Fukuda’s approval. George Naope and the late Albert Nahale-a were approached to be the coordinators. (Merrie Monarch Festival 1979)

Dorothy Thompson (also known as Aunty Dotty), who held the position of Superintendent of the Department of Parks and Recreation at the time, called Helene Hale, the Mayor of Hilo, when she read about the decision to end the festival.

I had read about it in the paper where they were gonna do away with the festival. And I called Helene Hale and I said, “We cannot let it die.” (Akana 1994)

1969 – 1983: Transition from Towne Festival to Hula Competition

In 1969 change came with a new administration and a shift in focus that emphasized hula competition over the towne festival and entertainment performances. Aunty Dotty was appointed General Chairman by the Helene Hale (Purdy 1999:24), and along with Uncle George, they decided to promote hula performances as the attraction.

Their decision to focus on a hula competition resulted from a trip to Honolulu in 1970, and the concept of sharing cultural heritage, rather than promoting tourist entertainment.

So in 1970, George and I went to Honolulu, because we said let’s do what Kalākaua did and bring all the dancers from every island. Well, we went to Honolulu and met with Louise Kaleiki and Pauline Kekahuna. They wanted a competition. So we came back to Hilo and that’s how we got started with nine hālaus. (Akana 1994)
The new emphasis on excellence forced hula to evolve from a kanikapila (backyard tradition) into a stage performance tradition. The shift to the competition format had a major effect on performance aesthetics.

Tension between Hilo and Honolulu began because of interest in moving the festival to O'ahu, where there is a better infrastructure to handle larger audiences (Purdy 1999:25-26). As a result, in 1971 the hula competition was moved to the 2,800 seat Ah Fook-Chinen Auditorium, Hilo (Whitney 2001:79) from the Civic Auditorium. With the increase in audience attendance and hālau participation, the festival needed to develop infrastructure, competition guidelines, and judging criteria. The first judges included ‘Iolani Luahine (also known as Aunty ‘Io) and Lokalia Montgomery (Akana 1994).

Under Thompson’s direction and with assistance from Uncle George, the festival became the State Hula Festival. From this point on, the focus shifted away from the towne festival to the state hula competition. In 1971, the Miss Aloha Hula division of the competition was added, beginning the structure of the competition as it is now. Awards were added to give hālau incentive to enter the competition.

In her interview with Purdy, Mayor Helen Hale said that one Hawaiian gentleman told her that he felt the early festival was better because there were no prizes for hula but an emphasis on sharing one’s ability to dance. To him this was a better way of preserving the culture (Purdy 1999:10).

Criticism of the changes in the festival was directed toward Dotty Thompson as the chairwoman. Had she not taken administrative charge of the festival when she was appointed, the Merrie Monarch Festival would have ended by 1970.
Though some of the public criticized Aunty Dotty for changing the hula performances from passive “sharing” to an active competition, Helene Hale discussed the inherent tension between sharing and competition.

Personally, I feel that Dorothy Thompson, who has taken this over now, and who directs it, has done something very valuable for the Hawaiian culture by emphasizing excellence. And sharing is a good thing, but it can be on many levels … this is a sharing on a level that the Hula is just growing into. I think Hula certainly must have had excellence also in the days of King Kalākaua, but for a long time Hula was just a commercial kind of thing as it is now. Nowadays it is a production; it has an emphasis on the costuming, and obviously now it’s performed more for prizes, for honors and glory, but it still emphasizes excellence. That’s the way the leading troupes are chosen – on their ability to portray this in the finest traditions of the Hula. (Purdy 1999:10)

A turning point in the Festival, according to Uncle George, was the addition of the men [kāne division] in 1976. Robert Cazimero and Wayne Chang brought their hālau, the Men of Na Kamalei, to the competition and won the men’s division.

According to Leinaʻala Heine,

The whole movement and the change over came when Robert took his men and introduced a different style of dancing. He’d set up a lot of rules and set a lot of precedent at that time as to what the male dancer should become or be. And that changed a lot of hālau’s, you know, standard thinking. Because every year it was the same thing – boom, boom, boom, too, too, toom, too, toom. And then Robert walked in with a different….whole different technique and style, and so everyone said, okay now, I like that. So they started swaying over to Robert. (Akana 1994)

Uncle George sees this as the catalyst that boosted the festival (Purdy 1999:33).

Aunty Dotty said,

If we had 100 people in the Civic Auditorium, we were doing real good because we beg, borrow and steal to get the people to come and watch the festival itself. And it was good. … Wednesday night we put on a very good pageant. It was picking up as the years went along but you would say we puka-ed through when the men came. (Akana 1994)
Tickets for the first hula competition in 1970 had to be given away to encourage the audience to attend, but once interest in the hula competition picked up, and the men entered the competition, tickets became hard to obtain, and the hālau and their families were given first choice. Male participation validated the revival of hula, and, at the same time, reclaimed Hawaiian past and lifeways (Trask 1991:188) for Hawaiians.

The addition of awards following the competition, added another level of purpose and validation for the hālau that entered. Charles Armour Robinson, a descendant of King Kahekili (Maui) and his wife Noe‘au, began donating the trophies for the men’s first, second and third place winners, and the overall wahine winner in 1977. The trophies became an annual sponsorship for the Robinsons (Merrie Monarch Festival 1979). Two other trophies presented at the competition are the George Naope Trophy, a perpetual trophy given out each year to the top male hālau (KITV 1980), and, the Lokalia Montgomery Award presented to the highest scoring hālau (Merrie Monarch Festival 2010).


1984 –2001: Hula Olympics

The competition shifted, yet again, to a new venue in 1979 — the Ho‘olulu Tennis Stadium, which is situated adjacent to the Auditorium in Ho‘olulu Park. The open-air stadium seats 5,000 spectators. The construction of the space allows a view
and a feel of the elements, much more in keeping with Hawaiian aesthetics than enclosed auditorium spaces.

With Aunty ‘Io’s passing, a special Merrie Monarch Festival program was produced in her honor, starting an annual tradition of souvenir programs. According to the printed program, the cover featured a photograph of ‘Iolani by Boone Morrison, and the Merrie Monarch Festival still had a townie festival quality that is reflected in the Schedule of Events. The week’s celebration opened on Sunday morning with an invocation and a parade of canoes at Coconut Island, just adjacent to the Naniloa Surf Hotel. Entertainers, such as the Ho’oios, Frank Delima, The Blahlahs, Alberta Kalima, the Kumukaula Ohana and Kahumoku Brothers, were scheduled to perform all day long on Coconut Island. The Brothers Cazimero played at the Naniloa Surf Hotel at 8:00 pm and again at 10:00 pm for a cover charge of four dollars per person!

Monday through Friday featured special Hawaiian arts and crafts exhibits and demonstrations, musicians, and hula hālau at various venues such as the Wailoa Visitors Center, Kulana Na’auao, Hilo Lagoon Hotel, Hilo Hawaiian Hotel, Sheraton Waiakea Village in addition to the Naniloa Surf. The Grogge Shoppe was open on Wednesday from 4:00 pm to midnight at the Seven Seas Luau House. On Wednesday and Thursday nights, Ho‘olulu Tennis Stadium was host to a Kalākaua Dynasty pageant, and a “Polynesian Holiday” by the ‘Ilima Hula Studio, Hula hālau o ‘Iolani, and Rose Lane’s New Zealand revue.

A full page of the 1979 program was dedicated to providing information about David Kalākaua, the Merrie Monarch, with highlights of his reign. Half a page was
dedicated to Kalākaua’s coronation on February 12, 1883, and the remaining half sheet provided a synopsis of how the festival’s history to date.

There was no Miss Aloha Hula contest on Thursday night, but rather the contestants were included in the group kāhiko and ‘auana nights and indicated by asterisks on the program. Twelve out of thirty-three entrants were Ms. Aloha Hula contestants.

On Friday, when the Navy ship, USS Bryce Canyon arrived, the Grogge Shoppe was open until 1:30 am to capitalize on the enlisted men’s propensity to consume alcohol. At 5:30 pm the royal court entered Ho’olulu Stadium followed by ho‘okupu for the kumu hula, the introduction of the contest judges and finally, the beginning of the competition with the hula kāhiko. The contest kāhiko chants — “He aloha no nā pua” and “Aia i kamaile kou lei nani” — were contributed by Kimo Alama. On Saturday, the royal family was seated at 5:30 and the ‘auana competition began at 6:00 pm.

Wayne Chang, kumu hula of The Men of Nā Kamalei with Robert Cazimero, organized a symposium, though the time and place were not indicated in the program. Edith Kanaka’ole (a.k.a. Aunty Edith) was the honorary chairwoman of the symposium, “Future Direction of Hula,” (Kaeppler 1987:168) which was presented by the Merrie Monarch Festival and co-sponsored by The State Council on Hawaiian Heritage, UH Hilo, the Center for Continuing Education, and The State Foundation on Culture and the Arts (State Foundation on Culture and the Art, 1978 grant application).
There were six judges – Adeline Lee, Hoakalei Kamau‘u (‘Iolani Luahine’s niece), Ida Naone, Thomas Kanahele, Goerge Holoka‘i, and John Lake. The souvenir program includes a detailed biography of Henry Pa but does not explain its inclusion. Pa died on April 26, 1979, just eight days after the start of the 16th Annual Merrie Monarch Festival (Kanahele 1979:284). The program was a means of recognizing Pa as a hula kupuna, acknowledging his contributions to hula and inadvertently indicating that he was seriously ill but not articulating it, as that would have been inappropriate.

The souvenir program cover for the 17th Annual Merrie Monarch Festival in 1980 featured a studio photo of hula master ‘Ioane ‘Ūkēkē and his dancers (circa 1883), made famous for participating in Kalākua’s coronation celebration. The contest kāhiko chants — “He mele no Lunalilo and He inoa lei no ka moi wahine Kapiolani” — were contributed by “the late Edith Kanaka‘ole,” who, like the late Henry Pa, passed away in 1979. In the wake of losing two important culture bearers within a year, the Festival committee honored Violet Nahaku Brown Nathaniel for her important work perpetuating Hawaiian culture.

The schedule of events for the week was not as full as the 1979 schedule. The Festival Committee wisely arranged for featured live music in the hotels in Hilo to help keep the visitors busy. The opening concerts featured the Makaha Sons of Ni‘ihau on Sunday and Monday at 8:00 and 10:00 pm at the Naniloa Surf Hotel. The midweek concert at the Ho‘olulu Tennis Stadium included the ‘Ilima Hula Studio and Hālau Waimapuna.
Helene Hale had bleachers installed and dressing rooms were added to the stadium in 1980 (Purdy 1999:6-7). The first commercial videotape of the festival, courtesy of KITV, was a compilation of hālau that placed in the competition. In 1980 the competition format changed to one that is still used: Thursday night was Miss Aloha Hula, Friday night was kāhiko, and Saturday night was ‘auana. The 1980 Highlights of the Merrie Monarch videotape had overdubbed narration by Emmie Tomimbang, a reporter for KITV at that time. The video presents “highlights” of the competition winners. Tomimbang’s narration set a trend by providing information and set blocks of narrative that were recycled through out the 1980s broadcasts. Over the course of the decade, the narration was developed to include factual information on Hawaiian history, traditions, the monarchy, language, and customs in an effort to educate the audience.

A couple of changes are immediately noticeable when comparing the video recordings. In the 1980 video, the Mylar and plywood dance floor was laid in an alternating brick pattern that was visually disconcerting for judging placement while dancing. In the 1981 video, however, the grid system in the floor made it easier to determine placement in formations of the dancers.

Emmie Tomimbang’s narrative in the 1980 KITV video credited Dorothy Thompson as the chairperson and contest founder, and Uncle George as the coordinator and founder, with no mention of the county officials, Mayor Helene Hale and George Wilhelm, who had actually helped establish the festival in 1964.

Hilo’s Merrie Monarch festival began in 1964 as a part of a Hawai‘i County effort to promote the Big Island as an annual tourist attraction during Easter week. George Naope (coordinator & founder) & Dotty Thompson (chairperson & contest founder) have encouraged hālau from all the islands to
compete in the state’s more prestigious showcase of traditional and modern hula. (KITV 1980)

That Aunty Dotty was labeled and thus viewed as the contest founder represents acknowledgement of a change in function and focus in the Merrie Monarch Festival from tourist display to serious hula competition. The opening statement also indicates that hālau participation moved beyond the limits of Hilo and the island of Hawaiʻi to include hālau from the entire state. Tomimbang’s comments further validate the importance of the festival by directly linking it to the cultural renaissance and investing the festival with authenticity by dating repertoire as 400 years old.

The Merrie Monarch Festival has provided a framework for the renaissance of Hawaiian arts and culture. Dancers have been exposed to hula not performed in over 400 years. The Merrie Monarch festival has turned back the pages of history and in doing so has created a legacy for the future. (KITV 1980)

The narration does not explain how the repertoire was dated nor from whom the mele were obtained.

By 1981 the video presentation was altered to include three narrators — Emmie Tomimbang, John Lake and Nāpua Stevens — the latter two being well-respected performers and authorities in the Hawaiian community. The format of the media presentation more closely represents the format of a hula performance with an invocation to Laka (goddess of the hula) and chants important for clearing the path. A loose translation of the mele is provided but without its function would be understood by those who speak Hawaiian and know the traditions.

The dramatized narration addresses three types of audience/viewers: 1) the avid Hawaii-file tourist, 2) the local hula participants, and, 3) the native Hawaiians.

The presentation of information is in keeping with the compositional practices of the
haku mele. The surface level meaning is descriptive for outsiders, the place names and events anchor the mele in place and time, but the kaona is for the initiated.

Uncle George’s narrative focused on the historical significance of King Kalākaua and his monarchy, and justifies the festival. Parallels are drawn between actual historical events and activities constructed for the festivities in Hilo. For example, he describes the Merrie Monarch court as a re-enactment of King Kalākaua’s coronation that was itself based on Napoleon Bonaparte and Josephine’s coronation (Purdy 1999:30-31). This establishes three layers of symbolism in the discourse of the festival court by referencing the Napoleonic coronation, Kalākaua’s coronation and the re-enactment coronation all at once. The re-enactment of the coronation positions events of the past into a manageable present, one that Hawaiians control, essentially becoming an annual reversal of history (Falassi 1987:4). Hawaiian culture becomes dominant in the re-enactment of the monarchy. A positive identity is constructed for Hawaiians through memories that are activities of historical nostalgia (Hall 1997:46).

Uncle George researched the competition chants for performance and taught the kumu so that they in turn could teach their hālau. This meant that the competition chant would vary in choreography and melody by hālau. Tiring of this process, Uncle George asked master kumu if they would contribute a chant from their family repertoire. Aunty ‘Io, Aunty Edith and Lokalia Montgomery, kupuna acknowledged as keepers of the tradition, provided chants with translations but they did not indicate the tempo, the drum to be used or the drum (ipu or pahu) patterns. This was left up to the kumu to determine how they would set the text (Purdy 1999:33-34). Each kumu
had to research the chant and justify the hālau’s presentation in a narrative presented to the judges to read prior to the competition. Uncle George noted that the kumu’s research notebooks resulted in innovation that was not intended by the Merrie Monarch Committee.

Of course maybe we also created a monster. Many of the teachers, the young teachers today, are diverting from the traditional foot movements of the traditional Hula. They’ve added a lot of modern steps and sometimes, you know, this breaks my heart…. This is not the purpose of why the Festival started. It was started to perpetuate as much tradition as we could. (Purdy 1999:34)

In response to such innovation, rules and regulations had to be clearly defined for the kumu in an effort to preserve traditional repertoire and movement vocabulary. Aunty ‘Io assisted Uncle George in establishing the rules for the Merrie Monarch competition (Purdy 1999:37).

Several tensions are evident in the festival by the end of the 1980s. The festival originally started for economic reasons to promote tourism with a secondary goal of cultural revival, but tickets for the hula competition are no longer available for tourist groups.

…when we started the Festival we did want to come up with something to promote Hilo and attract visitors to come to help boost the economy, but nowadays the Merrie Monarch Festival is not tourist oriented, by no means and it never will be. I feel that the Festival was also started to perpetuate as much tradition as we could besides promoting Hilo and I think it’s doing so.

We’ve had United Airlines and some of the biggest tour companies write to us … they send us $3,000 for tickets and things like this for their group. They want to start a Merrie Monarch tour. But we’ve sent back their money. See, number one, we can’t give tickets to any tour group … for this is not a show for tourists. If they’re fortunate to get tickets, then lucky for them. (Purdy 1999:42)
Hālau are given first chance at purchasing tickets. The stadium can only hold 5,000 viewers so the Festival prints only 4,000 tickets. Complimentary support is provided by the airlines that fly the musicians over for free. Hilo businesses donate some support (an unspecified amount) and in-kind support is provided by the county through the use of the venue and covering the facilities expenses. Volunteers assist with setting up the stage and clean up (Purdy 1999:42-44).

Clearly the festival in the 1980s changed from the festival of 1964. As Carl Rohner, a Hilo businessman said in an interview with Doris Purdy in 1987,

…they still, I think, put on the parade, but we’ve lost the neighborhood thing — the town has grown a little bit which I suppose has had some effect on it. We were a lot closer in those days…. You could generate a little more spirit because you didn’t have to talk to that many people, and they were all in the downtown area if we were looking for something. We don’t get community participation now. (Purdy 1999:66)

The change reflects a shift in power from the local town organizers to the Festival Committee and the influx of hula hālau from other islands. It also represents a change in the Festival from a small town festival focused on mainland tourist activities to an in-state, Hawaiian culture-centered festival. The island of Hawaiʻi, the home of Pele, is constructed as the ongoing locus of the Hawaiian cultural renaissance.

Hawaiian Language

The paradigm shift to a native festival can be seen in the establishment of a Hawaiian Language Award at the competition. To encourage the use of Hawaiian language, a kahiko chant must be entirely in the Hawaiian language. The ‘ōlapa are
expected to know the meaning of the mele that they are dancing but initially many of
the dancers did not have language fluency. Hawaiian cultural expert Pat Bacon said,

  I listen to the poetry and wonder sometimes... they’re talking about things
  that belong to the earth and you see the dancers with their hands and their
  faces looking up to the sky so you just wonder (KITV 1990).

In 1983, Punana Leo language immersion preschools were founded in Honolulu and
culture based charter schools began to be established statewide. In 1988 the first
Hawaiian language award at the Merrie Monarch, sponsored by the Office of
Hawaiian Affairs, was given to a hālau and a Ms. Aloha Hula contestant.
Functioning as a patron for hula and Hawaiian culture, OHA’s support of language
validates the shift from tourist festival to native festival and competition. This award
has continued to date and has had an impact on the compositions, the interpretation of
the mele, and the chanting for the Merrie Monarch.

With the rise of language programs in higher education since the 1980s, there
is now a generation of ‘ōlapa and young kumu hula who are fluent in Hawaiian. For
example, Kumu Hula Mapuana de Silva’s daughters, Kapala‘iula and Kahikina,
began accompanying her on stage as children, danced with the hālau, and entered as
Miss Aloha Hula contestants. Both have been through the Hawaiian language
program at the University of Hawai‘i at Mānoa and are fluent in Hawaiian. Younger
kumu hula, such as Kealiʻi Reichel and Snowbird Bento, are also fluent Hawaiian
language speakers who actively compose their own chants for performance.

In 1990 KITV began producing additional half-hour programs on the
backstage preparations for the competition, with titles such as *Backstage at the
Merrie Monarch, Merrie Monarch Festival: the first 30 years*, and *Merrie Monarch*
These programs, created to air on TV, provide the audience with a private look at the philosophy, training and back stage preparations for the Merrie Monarch through interviews with the hālau and the kumu hula.

These videotapes reveal tensions that are present in the competitions. For some kumu, the Merrie Monarch has helped to solidify their hālau and has raised the standards of excellence in performance. For others who are competitive, they feel that the competition has caused ill will between hālau. Robert Cazimero, kumu hula from the Aunty Maiki Aiu Lake tradition, commented that the competition has made enemies of kumu who were once hula brothers and sisters (KITV 1990). Often a kumu would refuse to be a judge because it creates enemies (Purdy 1999:34) between groups who did not know each other well.

Scott Whitney, a journalist for the Honolulu Magazine reported that criticism is often directed towards the organizers of the Merrie Monarch, especially Aunty Dotty, who is of Portuguese and not Hawaiian descent.

There is a behind-the-scenes issue here. Some Native Hawaiian hula people have grumbled that Thompson is not Hawaiian and that someone who is – and who knows the ins and outs of the hula tradition – should take over the festival. (Whitney 2001:79)

Whitney did not specify names of the complainants or provide details aside from using the race card. The hula community is interconnected and the fact that no name was mentioned with the complaint indicates that Whitney was fishing for “dirt” to give himself a journalistic hook for his story. According to Purdy, Uncle George felt that Aunty Dotty was doing a great job; in such a position it is not possible to please everyone (Purdy 1999:42). Aunty Dotty, along with the Merrie Monarch Committee, chooses who the seven judges will be, and invites some kumu from the entertainment
industry and some from traditional hālau in an effort to balance the judging. She also makes sure that the judges come from different hula lineages (Zuttermeister 2010, interview).

There are factions in the community who feel that the Merrie Monarch should not be a hula competition “with judges and scores and a place in the final video for the winners” (Whitney 2001:78). Robert Cazimero describes himself as a contemporary kumu; he is one who pushes the perimeters of tradition with his innovation. Cazimero feels that the decision of the seven judges can have a devastating effect on his creativity (KITV 1990). Chinky Mahoe makes a similar comment. “Since it’s a competition, the kumu want to win, so they’re afraid to go out on a limb and then be marked down” (Whitney 2001:82). There are, of course, some who do not hesitate to push the envelope. Dance ethnologist, Adrienne Kaeppler also wrote in an article on festivals and identity in 1987, that the focus of the competition is on winning to the detriment of friendships between kumu hula (1987:168).

Traditionalists on the other hand, feel that the judges’ role is to keep tradition intact. For example, kahiko mele should be performed as learned and not re-choreographed to suit contemporary innovation. As Aunty Noenoe Zuttermeister has said in hula class discussions, perhaps a category for contemporary hula in a kahiko style that is separate from the traditional repertoire would be a solution. But she acknowledges that if this category were added, there may be very few entrants for the kahiko category. There is a place for innovation but not in a traditional hula competition that the Merrie Monarch has become (Zuttermeister 2010, interview). Kumu who perform in the entertainment industry tend to be innovators. Innovators
can get low marks from the judges if their innovation is too far outside the movement vocabulary and traditional hula practices that the judges feel constitutes hula. These innovations are daring yet they are crowd pleasers that frequently influence hula trends for future competitions (Whitney 2001:82). According to Aunty Vicky Takamine,

> We make little changes each year, but the judges are responsible, not only to the future, so that people will be able to recognize hula 20 or 50 years from now, but also to our ancestors and kūpuna. If you look at a film of how Auntie Pat (Bacon) danced years ago, it looks very different in terms of tempo, style, and choreography. The Merrie Monarch sets the standard. (Whitney 2001:82)

Mainland kumu, such as Mark Keali‘i Ho‘omalu, tend to be more innovative. Kumu hula in Hawai‘i question if they have a kupuna and haku mele to paka their work, in other words, someone to support, validate, and critique their creative process (paka). The traditional system still exists in Hawai‘i and is manifested in the Merrie Monarch judges. According to kumu hula Vicky Takamine, “We’ve got peers and kūpuna around us to validate us or criticize our work” (Whitney 2001:82). Second, the mainland kumu are influenced by mainstream dance traditions creating an acculturated style of hula, such as performances by Patrick Makuakāne’s hālau. Third, the ‘ōlapa have little or no linguistic connections to the repertoire. Fourth, there is no connection to the geography with field trips and the natural surroundings through making adornments to wear.

Since the 1990s the videotapes and DVDs, and now YouTube and Vimeo videos of the Merrie Monarch receive wide circulation. Out-of-state hālau established connections or partnerships with Hawai‘i-based hālau for the purposes of improving the quality of training. Several mainland hālau with Hawaiian kumu as
well as Japanese nationals who join hālau in Hawai‘i are beginning to enter the Merrie Monarch as contestants.

Transmission of hula outside Hawai‘i relies to a great extent on mediated materials (video, tapes, CD-ROM, YouTube, Vimeo), workshops by kumu/instructors from Hawai‘i, and, televised and streaming productions of the competitions in Hawai‘i (Kamehameha competition included). The emphasis on oral transmission is being built into the mediated experience. The involvement of the kumu ensures that the hula is perpetuated more accurately and helps the Hawai‘i economy by providing employment without being forced to leave the islands (Stillman 1999b).

The problem is that even though the video emphasizes oral transmission, the process lacks the dialectical response characteristic of the traditional transmission process. In addition, the spiritual dimension and imparting of philosophy about traditions of the hula becomes one-sided or is omitted altogether.

Many schools of hula teach and pass down hula kapu, sacred chants, and dances that are meant only for the members of that family or for students of a particular lineage of hula. These dances are not taught “outside the school.” Most kumu who have hula kapu in their repertory would never perform them in front of video cameras. (Whitney 2001:83)

This form of oral tradition copyright over the word is still in practice. The only way to obtain the core repertoire is through the traditional process. What is on video is repertoire that will not harm the family or tradition if performed in a public space.

With the development of multi-media videos, copyright issues began to impact filming at the festival. Previously, videotaping was for the purpose of televising the competition statewide but with the commercial production of an edited
competition video, copyright and profit became major issues. According to KITV producer John Wray,

> We used to think of it as what’s called an “emotional buy” – we never had any real numbers to give the advertisers – until 1992, when the festival aired during a ratings week. That’s when we discovered how many people were really tuning in. The festival sells the rights to broadcast and to produce a video to KITV-4. It also sells rights to a Japanese production group to do a Japanese-language video of each year’s festival. (Whitney 2001:81)

Kumu and their hālau members ask who is gaining profit from the sale of their images? Permission to use photographic images has not been obtained and dancers are most often not identified by name or hālau (Whitney 2001:81). Hula dancers want to reclaim their visual images by naming the subject in the image instead of being objectified as the “ideal native” (Desmond 1999:6). This is an extension of co-modified cultural tourism of the dancers’ image (Desmond 1999:6) that began with nineteenth century photography and is part of the long-standing process of feminizing Hawaiian culture (Trask 1991:189-190).

**Global Hula**

In 2000, KITV streamed the competition on the Internet in real time; hula became a global commodity. As a result of the commercially produced videos and the streaming online, the demand for tickets is at a premium. The Merrie Monarch developed out of a tourist festival in the 1960s, and now tourists desperately want tickets to attend the hula competition.

The Merrie Monarch Committee insisted hālau get a set number of tickets allocated in a block and the public obtain tickets by mail order for only two tickets per person. According to the official website,
You will need to mail in your request along with a money order or cashier’s check for tickets to the Merrie Monarch Festival Office no sooner than December 26, 2009. The festival committee will return any request received prior to Christmas. Ticket requests are filled in the order they are received. Should we be unable to honor your original request, please state whether or not an alternate seating section or General Admission would be acceptable. You can only purchase two sets of tickets. A set consists of two or three night’s admission for one person. If your group is larger than two people, please have your members send in their own ticket requests. (Merrie Monarch Festival 2010)

On the website’s Ticket Information page, the dates of the annual festival, the seating chart, the ticket prices, and payment and ordering information are clearly provided. In addition to paying by money order or cashier’s check, the postmark date is crucial.

Requests postmarked on December 26, 2009 and later will be accepted. Requests postmarked prior to December 26, 2009 will NOT be accepted, and will be returned to sender. (Merrie Monarch Festival 2010)

These guidelines were established to manage and determine ticket sales so that the process would be fair to all.

In addition to acquiring tickets, a point of tension between the hālau and the tourist industry is the issue of local hotel accommodation during Merrie Monarch. There are limited hotels in the Hilo area, and those that exist were built for tourists but are booked by off-island hālau a year in advance. Hotel management has tried to obtain tickets for the competition in exchange for room reservations from the hālau (Whitney 2001:81). Hālau have also had to resort to alternate accommodations such as booking a school gym and staying dormitory style or staying at venues that require more than an hour’s drive to Hilo.
Summary

The Merrie Monarch Festival has grown organically with community support. The tensions highlighted here bring out positions and interests that are in constant negotiation as part of the dialogue present in the Merrie Monarch Festival. The positions, interests and identities, like subjectivity, are never completed but are always in the process of formation (Hall 1997:47). Crucial to the Festival is the support of the hula community and the Hilo community that ensures that the Festival is grassroots in nature.

In the next chapter I will examine the Merrie Monarch Festival printed program to demonstrate the shift from towne festival to hula competition. The gaze of the festival shifted from a tourist gaze to a more native gaze.
Chapter 3: The Merrie Monarch Festival Souvenir Programs

In chapter 2, I discussed the development of the Festival from its founding to the current day. In this chapter I will focus on the events within the week long Festival by examining the Festival souvenir programs that have been produced each year since 1979. I consider the programs to be texts that reflect the priorities of the Festival. This raises several questions. What purpose does the print program serve and what information is put into print? What do changes in the program information, the relative space given to certain categories and the re-organization of categories suggest for focus of the festival? How are changes in the structure of the Festival reflected in the programs?

Souvenir Programs

There were no printed programs for the Merrie Monarch prior to 1979. The 1979 program was an important turning point because the Festival received funds from the State Foundation on Culture and the Arts to hold a symposium to commemorating the tenth anniversary of the Merrie Monarch Hula Competition and the sixteenth annual Festival. It was also the first year without Aunty ‘Io, who had been a major driving force behind much of the competition’s infrastructure and judging criteria. The 1979 program was dedicated to her memory with Boone Morrison’s photo of her on the front cover (Morrison 1983). The sixteen-page program was produced in-house and photocopied for distribution.

A survey of the programs from 1979 to 2011 reflects the growth and development of the Festival infrastructure and the shifting focus from tourist to native
festival. To demonstrate the changes, the contents of the 1979 and the 2009 souvenir programs are arranged in order of occurrence in Table 3.0. The order of the sections in the program was not standardized in 1979.

**Table 3.0 Comparison of 1979 and 2009 Souvenir Programs**

<table>
<thead>
<tr>
<th>1979 Souvenir Program</th>
<th>2009 Souvenir Program</th>
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<tbody>
<tr>
<td>Front cover</td>
<td>Front Cover</td>
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<tr>
<td>Letter from Festival Director</td>
<td>Letter from Festival Director</td>
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<tr>
<td>Royal Court</td>
<td>Royal Court</td>
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<tr>
<td>Schedule of the Week’s events</td>
<td>Schedule of Week’s Events</td>
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<tr>
<td>Past Contest Winners</td>
<td>Past Contest Winners</td>
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<tr>
<td>Hula Judges with bios</td>
<td>Hula Judges with photos; no bios</td>
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<tr>
<td>Biography of Henry Pa</td>
<td>Biography of Henry Pa</td>
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<tr>
<td>Kumu Hula</td>
<td>Kumu Hula</td>
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<tr>
<td>Miss Aloha Hula Contestants</td>
<td>Miss Aloha Hula Contestants</td>
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<tr>
<td>Miss Aloha Hula Kahiko Program</td>
<td>Miss Aloha Hula Kahiko Program</td>
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<tr>
<td>Miss Aloha Hula ‘Auana Program</td>
<td>Miss Aloha Hula ‘Auana Program</td>
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<td>Hula Kahiko Program</td>
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<td>Hula ‘Auana Program</td>
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<tr>
<td>Hālau group photos</td>
<td>Hālau group photos</td>
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<tr>
<td>Merrie Monarch Memories</td>
<td>Merrie Monarch Memories</td>
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<tr>
<td>Winner lists and photos</td>
<td>Winner lists and photos</td>
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<tr>
<td>Grand Marshall</td>
<td>Grand Marshall</td>
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<tr>
<td>Hawaiian Arts &amp; Crafts Fair</td>
<td>Hawaiian Arts &amp; Crafts Fair</td>
</tr>
<tr>
<td>Merrie Monarch Committees</td>
<td>Merrie Monarch Committees</td>
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<tr>
<td>Acknowledgment of Sponsors</td>
<td>Acknowledgment of Sponsors</td>
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<td>Back Inside cover advertisement</td>
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<td>Back cover advertisement</td>
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**MINIMIZED SECTIONS**
- Navy ship and her captain
- Grogge Shoppe schedule

**DISCONTINUED SECTIONS**
- Historical facts on King David Kalākaua
- Brief history of Merrie Monarch Festival
- Contest chant texts (1979-1992)
- Parade judges
A survey of the programs brings out several themes that are important to the Merrie Monarch Festival. The primary theme of sovereignty is expressed through the image of and references to King Kalākaua. By recreating the hula competition as the modern day equivalent to Kalākaua’s 1886 Jubilee celebration (Merrie Monarch Festival 2011), participants are able to participate in a sovereign space that is the performance venue in Hilo. The souvenir program reinforces the sovereign framework by referencing Kalākaua with re-enactment of the Royal Court and a printed program with hula kahiko presented by invited kumu hula.

The souvenir programs include components important to the week-long festival such as festival merchandise (souvenir program, posters and t-shirts), Festival Event Schedule and Venues, the Royal Court and Parade, the Craft Fair and the Hula Competition (judges, kumu hula and hālau, contest chants). Using these components to structure the chapter, I will discuss key elements that establish the Merrie Monarch as a sovereign cultural space (Cobb 2005b:485).

**Festival Merchandise**

The key to the Festival branding is the souvenir program with original art work on the front cover [Appendix 2, Souvenir Program Covers]. The branding for the Festival developed over the course of 30 years from 1963 to 1992. Several important elements in the design were the use of an image of King Kalākaua, a motto, and native lei plants.
The image of Kalākaua was featured on the cover in 1981 centered in an oval frame (Appendix 2). Inspired by the historical photo of Kalākaua (Illustration 3.0), beneath the hand-drawn bust was the phrase, “The first King to travel the world, 1881.”

Illustration 3.0  King David Kalākaua (Merrie Monarch 2011)

With this program, the Festival was able to celebrate the centennial anniversary of Kalākaua’s circumnavigation of the globe (the first monarch to ever do so), reassert the sovereignty of the Hawaiian nation, and indirectly, reference the native voyaging tradition on a global stage.

The second element on the cover is Kalākaua’s motto — “Hula is the language of the heart, therefore the heartbeat of the Hawaiian people” — a quote by
King Kalākaua that first appeared on the cover in 1992 and has been on every cover since then. The motto has appeared in several font styles that resemble renaissance calligraphy and old English lettering, reminiscent of the Festival’s towne fair roots.

A third element incorporated in the artwork is the use of native plants for lei. Maile (*Alyxia oliviformis* Gaud.) and ‘ilima (*Sida fallax* walp.), symbols of chiefly status, were the first plants featured as lei on the cover of the 1984 souvenir program. The lei frames portraits of Hawaiian ali‘i, the coat of arms, the Hawaiian flag and ‘Iolani Palace — all-important symbols of Hawaiian sovereignty [see Appendix 2]. The maile lei was used from 1984-1986 and then discontinued until 1991. On the 1992 cover along with the motto was a lei of pink and white flowers with light green leaves that encircled a line drawn image of Kalākaua in uniform and regalia with a visibly darkened complexion and a sash of bright pink. The color choice of baby and bright pink for the program cover was reminiscent of artist Diana Hansen-Young’s nostalgic watercolors that were popular in the 1980s in Hawai‘i (Hansen-Young 2008). From 1992 to 2011, every program cover included a neck-lei (lei ‘ā‘ī), the motto, and an image of King Kalākaua.

The artwork on the program cover was also used as the design on the t-shirts each year (Illustrations 3.1 - 3.4) with the lei ingeniously printed on the shoulders as real lei would be worn. The t-shirts are sold by hālau hula in advance of the competition to help raise funds to travel to Hilo. The Festival t-shirts are also sold at the competition along with the souvenir programs and posters.
Illustration 3.1  2010 Merrie Monarch Festival T-shirt

Illustration 3.2  2010 Merrie Monarch Festival Souvenir Program

(Merrie Monarch Festival 2010)
Illustration 3.3  2011 Merrie Monarch Festival T-shirt

Illustration 3.4  2011 Merrie Monarch Festival Program and Poster

(Merrie Monarch Festival 2011)
Festival Program Schedule and Venues

The competition venue has always been in the Hoʻolulu (to gather together) Complex which is the large park located between Manono, Piʻilani, Kalanikoa, and Kuawa Streets in Hilo.

Map 3.0 Hoʻolulu Park Complex, Hilo, HI

The Department of Parks and Recreation maintains the Afook-Chinen Civic Auditorium, Walter Victor Baseball Complex, Dr. Francis F.C. Wong Stadium, Aunty Sally Kaleohano’s Lu‘au Hale, Edith Kanakaʻole Multi-Purpose Stadium, and Hilo Drag Strip all located within the Park (2011). The early Merrie Monarch competitions were held in the Civic Auditorium until the demand for seats forced the Festival to move to the tennis stadium adjacent to it in the Park Complex.
Illustration 3.5  Edith Kanaka‘ole Multipurpose Stadium, Ho‘olulu Complex (Department of Parks and Recreation 2011)

Hotel Performance Venues

The week’s schedule of the events appears in every program. This is a crucial element that helps ensure that the visitors/audience make it to several events over the course of seven days. Beginning on Easter Sunday with a Ho‘olaule‘a held at Coconut Island that was renamed Mokuola in 1984, using the Hawaiian name. Over the years, entertainers included well-established Hawaiian musicians such as Diane Aki, the Ho‘oios, the Cazimeros, Makaha Sons of Ni‘ihau, The Lim Family, Marlene Sai, Kawai Cockett, Leilani Sharpe Mendez, Dennis Pawao, and Ho‘aikane, as well as comedians such as Frank Delima and The Blahlahs.
During the weekdays hālau have been featured in short performances at the Hilo hotels – the Hilo Hawaiian, the Hukilau, Naniloa Surf, Hilo Lagoon, Sheraton Waiakea Village – and at tourist spots such as Seven Seas Luau House, Wailoa Visitors Center, Kress Dept. Store.

Illustration 3.6  S.H. Kress Department Store, Kamehameha Ave.  
(Hawai‘i Time Machine 2012)

Over the years, some of these institutions have closed, changed management, or been renamed (such as the Naniloa Surf to Naniloa Volcanoes Resort, Hotel Hukilau now known as the Hilo Seaside Hotel, and the Hilo Hawaiian as Castle Hilo Hawaiian Hotel). The Grogge Shoppe advertisement at the Seven Seas Luau disappeared, and by 1991 the Seven Seas Luau began featuring Hawaiian Arts & Crafts (Merrie Monarch Festival 1991).
Royal Court and Parade

The re-enactment of Kalākaua’s court with living actors is reminiscent of Kamehameha Day, established in 1871 by Kamehameha V and celebrated annually since 1912 (Kamehameha Festival 2012). Aloha Week, established in 1946 and celebrated annually in September, is another festival in which re-enactment of a royal court is a major focus. Unlike the Merrie Monarch royal court, the Aloha Week court represents a generic ali‘i court and the festival lacks key ingredients of place and historic personage.

A historical fact page on King David Kalākaua was included in the program through 1985. Thereafter, historical information was included in the Director’s letter and the notes on the Royal Court page, effectively tying the modern discourse to the Kalākaua era events. For example, Kalākaua’s Jubilee was celebrated at ‘Iolani Palace in 1886 and the centennial anniversary note was included on the Royal Court page for 1986 (Merrie Monarch Festival 1986). In 1987, the program included centennial recognition of the treaty with Samoa and Reciprocity Treaty that gave the United States control of Pearl Harbor as a fueling station on the Royal Court page (Merrie Monarch Festival 1987).

According to the Merrie Monarch Festival webpage entitled, “Kalākaua’s Silver Jubilee,” the celebration in 1886 for Kalākaua’s 50th birthday included a parade that went through downtown Honolulu to the palace (Merrie Monarch Festival 2011). The floats line up at the Wailoa River State Recreation Area near the Kamehameha statue and along Kamehameha Ave. The Merrie Monarch Royal Court leads the parade through downtown Hilo on the Saturday of the Festival beginning on Pauahi
St. via Kilauea Ave., Keawe St., Waiānuenue Ave., Kamehameha Ave., and ends at Pauahi St. The Festival’s royal parade is validation and demonstration of royal sovereignty for the benefit of the people of Hilo.

Illustration 3.6  The Royal Court Float in the Royal Parade, 2011

The Royal Parade components include the Royal Court, the Grand Marshall, Pāʻū Marshall, Pāʻū Queen and the attendants or princesses, floats, community organizations and businesses, and marching bands, all of which are listed in the programs. The Royal Court rides on a float bedecked with lauaʻe and lei, and marked by the kāhili indicating aliʻi status (Tucker 2011).

The parade judges have not been listed in every souvenir program and the parade judging criteria has never been published. From 1979 – 1981 the parade judges’ names were published on the same page of the program as the hula judges,
but from 1982 through 2010 the parade judges were not included, but the float judges and pāʻū judges were listed in the Committees section of the program (2002-2009).

Illustration 3.7  Merrie Monarch 2011 Pāʻū Rider (Merrie Monarch Festival)

The Grand Marshall, the Pāʻū Marshal (1984), and the Pāʻū Queen (1983) had their photos and biographies included, usually towards the back half of the souvenir program. Over the years, there was not a Pāʻū Marshall was not included in the annual parade as consistently as the Pāʻū Queen. The Pāʻū Marshall, featured in 1984, did not appear again until 1997, 2001-2003, and 2005-2009. The Pāʻū Queen, on the other hand, was featured in 1983-85, 1991-1995, 1999, 2001-2004. The Hawaiian Paniolo Pāʻū riders, an important part of the entourage, participate in other major parades such as the Kamehameha Day (June 11) and the Aloha Week Parade (September).
Craft Fair Venues

Hawaiian Arts and Craft Shows with demonstrations have shifted locations around Hilo and have been held concurrently in various venues such as the Afook-Chinen Civic Auditorium, Hilo Shopping Center, Mo‘oheau Park, Kilohana Room at the Naniloa Hotel, and the Seven Seas Luau.

Illustration 3.8 Hawaiian Craft Fair at Afook-Chinen Auditorium (Macario 2009)

The craft fair is an important event for local vendors who specialize in things Hawaiian (nā mea Hawai‘i), such as hula instruments like ipu heke (gourd idiophone) made from Hawaiian bottle gourds (*Lagenaria siceraria*) instead of the Mexican gourds, and pū‘ili (bamboo idiophone) made from slow growing Hawaiian bamboo (*‘ohe, Schizostachyum glaucifolium*) instead of the fast growing Japanese bamboo.
Hula accessories such as skirts (pā‘ū), feather, shell, ribbon, seed lei, and, handmade hair ornaments can be purchased. Visual artists sell giclée and original prints, carvings, bark cloth (kapa) and leather embossed products such as paniolo belts. Current fashions such as mu‘umu‘u, casual attire, and sundresses with tropical and Hawaiian prints are also readily available.

Hula Competition

Aunty ‘Iolani and Uncle George instituted the contest chant for each year of the competition to help kumu hula build their repertoire and to continue the practice of sharing that was begun in Aunty ‘Io’s 1969 cultural workshops in Nānākuli, O‘ahu. The text and translation of the contest chant was provided for the audience to follow in the program. The inclusion of the contest chant served as an enculturating practice at three levels – for young kumu hula, their haumana (students), and the audience. Most of the program guides from 1979 through 1993 also mention who contributed the contest chant so that ownership and family tradition was clear. The practice of requiring hālau to choreograph the contest chant ended with the 1993 Merrie Monarch competition.

The program order for the hula kahiko and the hula ‘auana competition was included in every souvenir program but the order of performances – individual, group ancient and group modern hula – changed significantly reflecting the hula participants. Initially, the Miss Aloha Hula contestant performances were embedded in the kahiko or ‘auana nights. As participation in the competition increased with more groups and individual contestants, the Miss Aloha Hula competition warranted a
separate night. Since Friday was already designated as kahiko competition and Saturday night was the ‘auana competition, the Miss Aloha Hula competition was set for Thursday nights. Miss Aloha Hula contestants performed kahiko the first half and ‘auana in the second half of the competition.

Contest Chants

The hula kahiko contest chants, given to the participating kumu hula in the orientation meetings held the fall before the competition week, were an important tool used by the Merrie Monarch Festival to assist kumu hula with building a kahiko repertoire. Contributors selected chants from their personal and family collections. From 1979 – 1993 chants were given by Kimo Alama, the Kanaka‘ole Family (Aunty Edith, Pua and Nalani), Edith McKinzie and Kawena Johnson, Agnes Cope, Theodore Kelsey, Kalani Meinecke, John Kaʻimikaua, and Kalena Silva (from the Kuluwaimaka Collection) (see Appendix I Competition Chants 1979-1993). The Contest Chants will be discussed in Chapter 5.

Judges

Hula judges played a key role in the Merrie Monarch Hula competition. From 1979-1988 souvenir programs included short biographical qualifications of each judge. This established their expertise in hula as well as built their reputation in the broader hula community. For example, Adeline Nani Maunupau Lee was the head judge with a tie-breaking vote in 1979. She was the Hawaiiana Specialist with the Division of Parks and Recreation for the City and County Honolulu as was George
Kananiokekua Holokai. He was also a Hawaiian instructor and had his own hula studio. Hoakalei Kamau‘u was a kumu hula trained by Aunty ‘Io who formerly worked for the State Foundation on Culture and the Arts as a Hawaiian Heritage specialist. Sally Wood Naluai had her won hula studio and worked as the Hawaiian show kumu hula at the Polynesian Cultural Center. She was also on the State Council on Hawaiian heritage and was the Royal Court Chanter for Aloha Week. Kau i Zuttermeister had her own hula studio, served as a chanter for the Department of Parks and Recreation for the City and County of Honolulu, and was a judge for three other hula contests (Hula Kahiko Amateur Contest, Queen Lili‘uokalani Children’s Center, and the King Kamehameha Celebration Commission Traditional Hula and Chant Competition) (18th Annual Merrie Monarch Festival 1981). In the 1981 program, none of the judges’ bios mention their hula lineage; rather, emphasis is placed on the length of time accumulated in teaching hula as the qualification and validation of their expertise.

In 1987, the next time that the judges’ bios were included in the program, the validation of each judge’s expertise was positioned in their family lineage. For example, of the 1981 judges, both Kau i Zuttermeister and George Holokai returned as Merrie Monarch judges. The biographic qualifications of the judges reference family lineage, traditional graduation ceremonies, and length of time teaching. Hula lineage is an important issue that validates the knowledge acquired by an ‘ōlapa (student), the ho’opa’a (chanter), and the kumu hula (teacher). Deference is paid to family tradition or lineages as having preserved more of the “authentic” hulas from pre-contact time such as Eleanor Hiram, ‘Iolani Luahine, Keahi Luahine, Edith McKinzie, Lokalia
Montgomery, Mary Kawena Pukui, and Kaui Zuttermeister. The souvenir program was a means of establishing the credentials of the kumu hula as experts who were capable of judging the competition to a public with limited knowledge of the hula world and traditions.

Figure 3.0  The Judges of the 24th Annual Merrie Monarch Festival

THE JUDGES OF THE 24th ANNUAL MERRIE MONARCH FESTIVAL

EMILY KA'I ZUTTERMIESTER: Chantier, dancer, teacher, composer. Trained under her uncle, hula master, Pua Ha'aheo. She underwent three traditional ceremonies. The first was an informal one called ho'ike, the second graduation exercise was called a hu'elelo, a more private and serious ceremony; the third was called the 'unlilo and his ceremony was complete with all the rituals and traditions of the hula. She has been teaching over fifty years.

MAE ULALIA LOEBENSTEIN: Her first Kumu Hula was her mother Ida Pakulani Kaalhe Long of Kahului, Maui. The most precious gift her mother gave her through the hula was discipline. After moving to Honolulu, she joined Daddy and Mama Bray who were performing at the Royal Hawaiian Hotel. She went to hula master Henry Moikeha Pa, the last two years of his life.

EDITH KAUWELOHEA MCKINZIE: Her first formal training was with Joseph Tla'a ole. The discipline under which this training occurred went beyond the dance: it included personal carriage, attitude, presentation of gestures and the necessary respect involved in the tradition of the dance. Later she trained under Eleanor Hiram Hole and after a longer period, went to Hoakalei Kanaue. She spent a great deal of time with Aunty Edith Kanakaole, a master of many Hawaiian skills including hula and chant.

PAIY NAMARA BACON: Pai was born in Waimea, Kauai and was adopted at birth in the hanai tradition of the Hawaiians by Mary Kawena Pukui. Her formal training started at the age of thirteen with Keahi Luhina. At the age of fifteen, she trained under Joseph Tla'a ole and went through two traditional graduations with him.

GEORGE KANANIOKEAU ROLOKAI: At the age of twelve, he became interested in the hula. His relatives were hula teachers, chanters, musicians and composers. At nine years of age, he began with Tom Hiona as his first Kumu Hula. He graduated in a traditional ceremony when he turned twenty-two and became Hiona's Alaka'i.

KEVIN MICHAEL KAPIHIALOA MAHOE: "Chubby" as he is affectionately called was taught the hula for over thirteen years. He is a student of the ancient and honorable art of the hula but is not a Kumu Hula because he feels that only a few can be acknowledged as such. He is currently affiliated with the St. Andrews Cathedral of Honolulu and the Christian Hula Academy.

NALANI KANAKAOLE: She started hula at age four and taught at the age of fourteen. First as a kiao for her mother then gradually going full time at sixteen. Took an extensive workshop from George Nane that lasted for six weeks and for a time learned court etiquette from Iolani Luhina. Her formal training started with Mary Kelekwa Ahiena Kanalei Fuji who, at the time, was alaka'i for Akoni Mike; however, her hula kapu was from a man called Hula who lived in Kona. Secondly learned with Mary Kailelaloa Kaulihlau, she inherited the teaching right from her grandmother Kelekwa and taught throughout the 40's and early 50's, and through the years, Edith Kekuhihihiupuaheaolochana Kanakaole. Each of these kumu gave me basically the same background in Hula Kahiko and chant although the teaching methods differ.

(24th Annual Merrie Monarch Festival 1987)

It also educated the viewers about hula traditions and important resources within the community. The biographical credits for each judge changed in 1989 to indicate their island affiliation, reflecting the need for diversity of lineages among the judges that would better represent the hālau from each island.
Kumu Hula

Beginning in 1989, photos of the kumu hula were included in the program, in addition to the group photos of their hālau. 1996 marked the inclusion of the hula judges’ photos in the program. The division between hula judge and kumu hula began to blur in the 1980s, following the passing of the kupuna who had spearheaded the second Hawaiian Renaissance. Though Maiki Aiu Lake is credited with the hula renaissance by many in Hawai‘i, she did not play a prominent part in the Merrie Monarch Hula Festival.

The tribute page or the memorial page was adjusted as needed. Some years several hula po‘e passed away, and they were commemorated with a photo and short biography. As Robert Kekaula expressed in the 1992 Backstage program,

At this year’s MMC there will be some feelings of emptiness. Since last year in Hilo, three prominent festival family-like members have passed on. The entertainer who usually closes every show, Kekua Fernandes, kumu hula ‘Ehulani Lum. Every year she would cross the Pacific and bring her hālau, Kaulana nā pua o Hawai‘i, from Hayward, CA. She will be missed. Also leaving us is kumu hula and songwriter, Palani Kahala. Kahala was kumu hula to the Gentlemen of Maluikeau and the Ladies of Kahanakealoha (KITV 1992).

Rae Fonseca (Hula Hālau ‘o Kahikilaulanii), Aunty Dotty Thompson, and Uncle Uncle George all passed away before the 2010 Merrie Monarch Festival. This program memorializes important hula figures and their contribution to the perpetuation of hula and Hawaiian culture.

The souvenir programs document the chants selected by the kumu hula (also known as choice chants) that were performed for Miss Aloha Hula, Kahiko and ‘Auana nights since 1979, as did the Kalākaua’s Jubilee program. Amy Stillman
indexed these chants though 1996, and I added to the database through 2010. When the contest chant was dropped in 1993, the program did not mention it. During the period when the contest chant was required, the hālau performed 4 items on stage—the kaʻi (entrance chant), contest chant, choice chant, and hoʻi (exit chant). The kaʻi and the hoʻi were not included in the printed program indicating that the main chants were most important (see Chapter 5 for discussion of chants). When television coverage of the competition increased, more details about the performers and the chants were provided to the viewing public in on-screen subtitles, commentary, and cut-aways.

Community Support

The Committees and Acknowledgement section of the program records community members, volunteers, businesses, and sponsors who support the festival each year. For example, Uncle George worked for the festival from 1963 to his passing in 2010, and Dotty Thompson was director from 1968 to her passing in 2010 too. Her daughter, Luana, joined to assist in organizing the Grogge Shop in 1979, became facilities coordinator in 1985-87, ticket sales coordinator 1988-2009, and Assistant Director from 1996 to 2009. In 2010 her title changed from Assistant to President and Luana became the Festival Director under her mother’s guidance.

The programs show long-term commitments to the festival by individuals such as George DeMello, who worked with ticket sales, seating assignments, the parade, and the office from 1979 to 2009. The KOA Puna motorbike gang has handled security and parking since 1996. Glenn Yafuso has been the soundman and Dennis Holt has been the stage manager since 1985. Such long-term loyalty of
volunteers is virtually unheard of. Because of support from the local community, the Merrie Monarch Festival has grown in size and became a sustainable festival that has brought economic growth for Hilo.

Organizations have also been long-term supporters, such as the Lehua Jaycees (who have managed the parade lineup on site since 1988). The Professional Secretaries International assisted with timing each hālau’s performance from 1985 to 2001. They were succeeded by IAAP retirees in 2002, who are currently the timekeepers. The East Hawai‘i Kiwanis Club has collected the tickets at the entrance gates since 1983.

Aunty Dotty Thompson, executive director of the Festival, took a struggling townie fair and built a strong non-profit that is based on community support. The committees for the festival fluctuated somewhat over the years with some title changes for the jobs, but a survey of the volunteers who headed up the committees shows careful planning by the festival administration. For example, key jobs, such as organizing the Hawaiian arts and craft demonstrations and the Noonday Shows, often had several people working together on the committee and when an individual dropped out, someone else was already trained and ready to step up.

Community volunteers provide the manpower for the set up of the stage and chairs in the stadium. KITV’s Paula Akana mentioned this in a Backstage at the Merrie Monarch program she produced in 1999.

Getting the Edith Kanaka‘ole Stadium ready for the crowds is no easy task. Once the massive stage is built, its time for the seats. The boys from Keaukaha have volunteered their time to unload and setup thousands of chairs needed for the festival watchers. (KITV 1999)
The program also reflects the level of support from the hula community in Hilo. The Kanakaʻole family has been the backbone of the Wednesday night exhibition or Hoʻike. They began in 1986 with a Hawaiian fashion show coordinated by Sig Zane, Nalani Kanakaʻole’s husband, who is a recognized designer of Hawaiian prints and apparel. In 1987, Hālau o Kekuhi was the featured dance group.

Hālau o Kekuhi presents "The Monarch’s Jubilee" a tribute to Kalākaua and his Queen Kapiʻolani. In praise of chants and dances written for the king at his fiftieth birthday celebration, with special lei chants written for the queen. (24th Annual Merrie Monarch Festival 1987).

In 1997, the Keaukaha-based hālau began regular appearances at the Hoʻike, which continues to date. The Hoʻike provided a free night for the community to attend, which was a good measure since tickets were becoming increasingly hard to obtain. The Hoʻike night served as a mahalo performance for Hilo.

Other Hilo based hālau have stepped in to help with the festival, too. Hula Hālau o Kahikilaulani, under the direction of Ray Fonseca, provided the decorations for the stadium until his passing in 2010. Hula dancers have also returned to volunteer at the Merrie Monarch, such as Buzzy Histoh, Darrell Lupenui’s student, who manages dancers’ backstage passes (KITV 2005). Several individuals, who volunteered for the Merrie Monarch, have since moved on to notable positions, such as Keoni Fujitani (former Emcee for the Hoʻolauleʻa), Sig Zane (Hilo local artist and business owner), Manu Meyers (Hawaiian educator at UH Hilo), and David Farmer (former Director, State Foundation on Culture and the Arts).

The list of the business sponsors has fluctuated over the years. Hawaiian Airlines and the Naniloa Surf Hotel have been the longest co-sponsors. First Hawaiian Bank supported the festival as a co-sponsor but dropped out in 1997.
Currently, the official co-sponsors are the County of Hawai‘i and Hawaiian Airlines, with other major organizations such as the Office of Hawaiian Affairs, Mauna Loa Macadamia Nut Corp, Island Heritage, Big Island Candies, and the Hawai‘i Tribune-Herald, to name a few.

**Voyaging Vessels**

The Merrie Monarch program documents the change in visiting voyaging vessels to Hilo for the Festival. When tourism via the Matson Navigation ended, the Navy ships were invited to be part of the festival, as their presence in Hilo guaranteed a military tourist audience before the era for affordable commercial flight. This is reflected in the full page spread in the souvenir program. By 2009, the full-page coverage of the Navy ship and her commander was drastically reduced in size to a quarter page or less, which usually appeared toward the end of the booklet (see Table 3.1). By 2009, only the photo of the commanding officer was included, with a short biography and no photographs or statistics of the Navy ship. The shift away from including the military presence in the Festival reflects the shift to a native-focused festival and a more sovereignty-conscious community.

The souvenir program became a written document comparable to the Jubilee program in 1886. The program not only preserves the list of participants, the chants and the kumu hula but also reinforces in current memory centennial events for audience members. The primary theme of sovereignty focused on King Kalākaua is more than nostalgic re-enactment; the presence of the ancestors, ali‘i, and deities included, is still felt at the Festival. The branding elements — King Kalākaua’s
image, the lei, and native plants – are culturally important elements for Hawaiian culture that reinforce a native sense of place.

Summary

As the Merrie Monarch Festival grew, the Festival committee built important relationships with the community through volunteer and paid positions. Community support spanned across all businesses in Hilo and has been long term. The validation of the judges and the kumu hula early on in the Festival served to establish culture bearers and practitioners as authority for the Festival. Branding the Festival as a celebration of King Kalākaua’s vision provided an organic, shared framework for the celebration of Hawaiian culture through hula and music with which the community identified. The support grew in the island-wide hula community as the Festival grew. The souvenir printed program became focused completely on the Festival and less on ancillary community events and visitors (the ships). The success of the Festival week was important economically and helped focus the Hilo community on Hawaiian culture and values. The branding of the festival with King Kalākaua’s iconic history ensured success through shared cultural memory and visual images. Importantly, the narrative of the Monarchy was woven to include immigrant groups who have resided in Hawai‘i since the plantation days of the nineteenth century. They, too, were citizens of the Hawaiian nation just as their descendents are residents of Hawai‘i now. This narrative also accommodates everyone who has multiple ethnic heritages by including them in the reconstruction of the sovereign past and the culturally sovereign space at the Merrie Monarch. The festival has become a kind of pilgrimage with the
subjectivity for the local and Native Hawaiian rather than the tourist (personal communication, Geoffrey White).

The next chapter will focus on competition and judging criteria for the performances as an important level of detail that is not documented in the souvenir programs.
Chapter 4: Competition Criteria: Judging Tradition or Performance?

In this chapter, I will look at the development of the Merrie Monarch judging process and consider the judges, the criteria, and the rules for presentation (ka‘i, mele and ho‘i). These criteria are the foundation for judging at the Merrie Monarch Hula Competition. I hope to demonstrate that the development of and use of the criteria in judging was actually a process of building consensus and guidelines for a community competition. Amanda Cobb wrote about consensus building in the process of developing an exhibit with a community for the National Museum of the American Indian (Cobb 2005a:375). A similar process occurs with the rules for judging at each annual meeting between the Festival Committee, the judges, and the kumu hula of the Merrie Monarch Festival.

The Judges

According to the souvenir programs, the Festival has had sixty different judges from 1979-2010. ‘Iolani Luahine, Lokalia Montgomery and Puanani Alama officiated at the first competition in 1971. Without souvenir programs for 1971–1978, it is difficult to identify the judges for these years. As the Merrie Monarch grew and the infrastructure developed, the number of judges began to solidify. Usually seven judges officiate each year but some years, such as 1979 and 1980, there were six judges and in 1982, 1984 and 1990, only five judges. In 1989 and 1997 there were eight judges instead of the usual seven. Uncle George’s vote was used to break a tied score.
Judges are chosen each year to balance tradition and the entertainment industry, the diversity of island contestants, and different hula lineages. Many judges come from O‘ahu since a majority of the hālau come from O‘ahu to Hilo for the competition. At least one or two judges represent the islands of Hawai‘i, Mau‘i, Kaua‘i, and Moloka‘i (Dotty Thompson, 2003 personal communication), adding geographic diversity on the judges’ panel. The Merrie Monarch Festival Committee has made an effort to ensure that judges represent traditions from other islands in addition to O‘ahu.

Several judges have been active for more than a decade such as Pat Bacon, Cy Bridges, Vicky Takamine, Nalani Kanaka‘ole, and Noenoe Zuttermeister (see Table 4.1 List of Judges). George Holokai and Emily (Aunty Kaui) Zuttermeister were both active for 9 years before retiring.

<table>
<thead>
<tr>
<th>Judge’s Name</th>
<th># of Years</th>
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<tbody>
<tr>
<td>1. Ahakuelo, Ruby</td>
<td>1</td>
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<tr>
<td>2. Alama, Kimo Keaulana</td>
<td>5</td>
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<tr>
<td>3. Alama, Leilani</td>
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<td>4. Alama, Puanani</td>
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<td>5. Amina, Donna Leialoha</td>
<td>5</td>
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<tr>
<td>6. Apana, Lovey</td>
<td>1</td>
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<tr>
<td>7. Bacon, Patience Namaka W.</td>
<td>12</td>
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<tr>
<td>8. Beamer, Winona</td>
<td>1</td>
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<tr>
<td>9. Bridges, Cy M.</td>
<td>14</td>
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<td>10. Cazimero, Robert Uluwehi</td>
<td>1</td>
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<tr>
<td>11. Chang, Wayne</td>
<td>7</td>
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<tr>
<td>12. Ching, Sonny</td>
<td>1</td>
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<tr>
<td>13. Collier, Ed</td>
<td>6</td>
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<td>14. Eselu, O’Brien</td>
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<td>15. Heine, Leina‘ala Kalama</td>
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<td>16. Hewitt, Frank</td>
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<td>17. Ho, Johnny Lum</td>
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<td>18</td>
<td>Ho, Leimomi</td>
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<td>19</td>
<td>Holokai, George Kananiokekua</td>
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<td>20</td>
<td>Holt Takamine, Victoria</td>
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<td>21</td>
<td>Kahauleliio, Joe</td>
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<td>Ka‘imikaua, John</td>
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<td>Kalama, Kealoha</td>
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<td>24</td>
<td>Kalama-Panui, Namahana</td>
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<td>25</td>
<td>Kalani, Robert</td>
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<td>26</td>
<td>Kamau‘u, Hoakalei</td>
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<td>27</td>
<td>Pualani Kanaka‘ole</td>
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<td>28</td>
<td>Kanahele, Thomas Kamaki</td>
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<td>29</td>
<td>Kanaka‘ole, Nalani</td>
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<td>30</td>
<td>Kaopuiki, Elaine</td>
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<td>31</td>
<td>Keanaaina, Hilda</td>
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<td>Kepelino, Momi Aaron</td>
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<td>33</td>
<td>Kunewa, Blossom</td>
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<td>34</td>
<td>Lake, John</td>
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<td>35</td>
<td>Lee, Adeline Nani Maunupau</td>
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<td>36</td>
<td>Lindsey, Joan S.</td>
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<td>37</td>
<td>Loebenstein, Mae Ulalia</td>
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<td>38</td>
<td>Lonoaia, Peter</td>
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<td>39</td>
<td>Mahoe, Kevin M. Kapilialoha</td>
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<td>40</td>
<td>Maile, George</td>
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<td>41</td>
<td>McKinzie, Edith Kawelohea</td>
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<td>42</td>
<td>Mendez, Leilani</td>
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<td>43</td>
<td>Montgomery, Lokalia</td>
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<td>44</td>
<td>Naluai, Sally Wood</td>
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<td>45</td>
<td>Napoka, Nathan</td>
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<td>46</td>
<td>Noane, Ida</td>
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<td>47</td>
<td>Norton, Josephine</td>
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<td>48</td>
<td>Padilla, Hokulani Holt</td>
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<td>49</td>
<td>Reyes, Kauila</td>
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<td>50</td>
<td>Silva, Kalena</td>
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<td>51</td>
<td>Smith, Alicia</td>
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<td>52</td>
<td>Watkins, John Pi‘ilani</td>
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<td>53</td>
<td>Wilson, Thaddius</td>
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<td>54</td>
<td>Wong, Kaupena</td>
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<td>55</td>
<td>Woodside, Leiana</td>
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<td>56</td>
<td>Zuttermeister, Emily Kaui</td>
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<td>57</td>
<td>Zuttermeister, Noenoe</td>
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</tbody>
</table>

Judges are also kumu hula who may bring their hālau to Merrie Monarch for competition when they are not serving as an official (KITV, *Backstage* 1990). In the
year that a kumu hula is asked to judge the competition, he or she cannot enter a hālau in the competition. Some kumu hula choose to sit out a year if they have placed in consecutive competitions, such as Sonny Ching in 2007. Other kumu, such as Robert Cazimero, only enter every couple of years (Merrie Monarch Festival Winners, Appendix IV).

Preparation for Judging

To help kumu hula prepare for the role of a judge at the Merrie Monarch, the organizing committee holds training sessions. Judge Wayne Chang expressed the responsibility well in the following quote.

I think that the most important thing about Merrie Monarch, is that the Merrie Monarch Festival asks us to judge individually, a hālau. In other words, they don’t ask us to say given 30 hālau, where would you rank from 1 to 30. So given the rules, given that time, that moment, that performance, and we apply all the categories, we are to then just judge. And after we are finished judging that group, they’re finished. The paper is collected. And it is time for us to move on to another group. So the next one comes on and we approach them freshly with the same criteria, with the same everything rules (MMF Hana Hou, 1994).

This process was developed to evaluate a group’s performance and how they maintain the consistency of their style. Noenoe Zuttermeister communicated the same requirement, that a judge cannot compare a group to the judge’s own style of dancing or to other hālau (Zuttermeister, 2010 interview). The score sheet for each group is collected immediately after the group leaves the stage so that groups cannot be compared when scoring.

Judges come from different hula lineages. For example, Noenoe Zuttermeister received her training from her mother, Kaui Zuttermeister, who in turn
received her training from her maternal uncle, Sam Pua Ha‘aheo. Nalani Kanaka‘ole, daughter of Edith Kanaka‘ole, hula master and tradition bearer from Ka‘u on the island of Hawai‘i (http://www.edithkanakaolefoundation.org/hālau/hālau_index.htm), was taught only by her mother. Vicky Takamine completed her ‘ūniki (graduation) with Maiki Aiu Lake in Honolulu and Cy Bridges with Sally Moanikeala Wood Naluai (http://www.polynesia.com/Hawai‘i_festival/aloha.htm), who was affiliated with the Polynesian Cultural Center in Laie, O‘ahu.

With their diversity of lineages, styles and training, the judges have to focus on the continuity of style within the group performing on stage, a point that Ed Collier stressed in his 1992 interview with Paula Akana.

A lot of times I see things that I don’t teach but seeing the whole entire group do a certain step, then I know that it is the styling of the hālau and I think that’s the thing that makes hula little bit more interesting is the different stylings that we all have …. if a ‘uehe is off to the side, then that’s fine. I consider that’s the style of the hālau (Ed Collier, Backstage at Merrie Monarch, 1992).

The group cannot be judged in comparison to a judge’s hula style. As Pat Bacon explained, “we can all tell the same story, but we won’t use the same words telling it so it is the same with the hula” (Backstage at MMF 1990). This same sentiment is expressed in the traditional saying, “‘A‘ohe pau ka ‘ike i ka hālau ho‘okahi” (All knowledge is not taught in the same school) (Pukui 1983:24, ‘Olelo Noe‘au 203) meaning that one can learn from multiple sources.

A theme heard in broadcast interviews with kumu hula is that Merrie Monarch provides a venue to share one’s hula tradition. The competition is structured more as a friendly exchange that replicates the competition of the nineteenth century ali‘i, Nā
Lani ‘Ehā. The judging focuses on critiquing the performance of the group and
dissuades comparison based on a judge’s personal preferences or another group’s
performance.

The judges are positioned between the stage and the VIP seats (Figure 4.0
Merrie Monarch Hula stage) so that the dancers’ feet are at eye level. Wayne Chang
says that he begins with observing the feet of the group and then moves his gaze
upward to take in the whole dancer.

… the first thing that I look for is their feet. And that’s why when you see the
judges.... we’re right in line with the feet actually. And people have asked,
“Is that too low as a judge?” And I’ll say no. It’s because that is the basic
thing of all hula … that is, what [are] the feet doing, what are the steps? If
that is fine, then I start glancing upward and I start looking at, ok, the hands,
the costume. I start looking at their interpretation of that particular song
(Backstage at Merrie Monarch, 1992).

Other judges, such as Uncle George and Aunty Noe, have also said that their
evaluation begins with the feet which are the foundation of the movement and then
their gaze moves up the body to include the hand gestures and facial expressions
which help tell the story of the chant (Backstage at Merrie Monarch Festival 1990).

One shortcoming of the scoring system, according to Wayne Chang, is that there is no
place on the score sheet to indicate the impact of the emotional expression, for
example, if a performance gave you “chicken skin” (goose bumps) (Merrie Monarch
Festival Hana Hou, 1994). These comments would be subjective and relative to an
individual judge. The judging is structured to focus on measurable criteria such as
consistency of technique and style within the performing group.
Hui: Building Consensus

In September and December the Merrie Monarch Committee holds informational meetings for kumu hula who will participate in the next competition. These sessions are important for the discussion of rules and regulations for contestants, changes in the rules, and explanation of judging procedures. When the
competition chant was a requirement, the meeting provided an occasion for the
competition chant to be given to the kumu hula along with the context, translation and
the kaona implicit in the chant. According to Paula Akana, KITV4’s reporter, who
attended and filmed a preliminary meeting in 1991,

… during these meetings they [kumu] are given a competition chant which is
required to be performed and they discuss possible rule changes. It’s a time
for kumu hula and judges to talk hula with each hālau sharing their style of
dancing…. The meeting this last year turned to hula movements; how they
differ, how they are interpreted and how they are judged (Backstage at Merrie
Monarch, 1992).

In the discussions, different issues emerge such as maintaining tradition and
consistency of style. The tension between tradition and innovation is an ongoing
concern with the judges. Those kumu hula who come from a generational lineage are
in a better position to see the changes in hula and the loss of traditional elements. As
kumu hula Pua Kanahele noted, loss of traditional material is a serious issue for
Hawaiian hula.

Because we lose something at each generation, we have to think about that
loss, and don’t allow it to be lost at your generation. And even if you don’t
have the true movements from five generations ago, whatever movements you
were taught, it’s up to you to maintain the integrity of that movement
(Backstage at Merrie Monarch, 1992).

This tension has also led to discussion of the two styles of hula in the competition –
kahiko and ‘auana. The issue of mele that are newly composed in a kahiko style
resonated in articles that appeared in The Hawaiian Music Foundation’s 1980
newsletter, Haʻilono Mele (VI: 6,9).

Some of the kumu hula who are conversant in Hawaiian language actively
compose chants in the kahiko style such as Johnny Lum Ho, Frank Palani Kahala,
Robert Cazimero, Chinky Mahoe, Sonny Ching, Keali‘i Reichel, Snowbird Bento, and Kaleo Trinidad, to name a few. Their creativity has contributed modern compositions to the hula kahiko category. The hula community has struggled with how to label new compositions composed in the old style. According to traditional kumu hula, composing in a kahiko style is not the same as a kahiko chant. Kumu hula and Judge Noenoelani Zuttermeister, expressed her view linking tradition to maintaining a sense of cultural history.

Everyone has said … we should have contemporary kahiko, and my feeling on that is there is a place for it but I think if all of us really love hula the way I feel we all do, then it is important that we teach the younger people that are learning, how to do these dances as traditional … with traditional steps as much as possible (Backstage at Merrie Monarch, 1992).

It is important to perpetuate the traditional steps, movements and chants as the link to the cultural past. Without the kahiko tradition intact, no foundation would exist on which to create new material. New material created in dialog with tradition has more depth of meaning and relevance to contemporary culture. This was articulated by Snowbird Bento in a recent dialog series, … aia i ka wai …, organized by Amy Stillman at the University of Hawai‘i’s School of Hawaiian Knowledge (2011, video footage).

Judging Criteria

The hula competition in the Merrie Monarch Festival began in 1971 at the request of kumu hula Louise Kaleiki and Pauline Kekahuna (KITV 1994). ‘Iolani Luahine and Lokalia Montgomery helped develop the initial criteria for judging, and both were the judges for the first competition (Merrie Monarch: the first 30 years,
In the years between 1971 and 1978, kumu hula began to innovate with hula so rules and regulations had to be further defined as “an effort to preserve traditional repertoire and movement vocabulary.” Aunty ‘Iolani Luahine and Uncle George worked together to revise the rules for hula competition (Purdy 1999:37).

The first mention of judging in the documentary footage was a comment by narrator John Lake for the 1981 KITV broadcast. He referred to the ka‘i (entrance dance) and ho‘i (exit dance) as integral parts of the performance that were evaluated as part of the judging for the hālau’s performance on stage (1981 Merrie Monarch Hula Competition). There is no record of the criteria for the first seventeen years of the competition. In a short section of a television special called “Hawai‘i Highlights,” the narrator provides the viewer with the following information.

An award will be given for both women and men…….. while strength, precision, timing, and the complexity of the dance are all factors that will affect the scores, the hālau are being judged on much more. Before the competition, each hālau must present a written account of their understanding of the meaning of their chant (Hawai‘i Highlights Videotape 2569 VHS).

This is the first time that the judging process is mentioned, but no details of the scoring system are provided. Of importance is the first mention of the kumu’s notebook, the “written account,” that provides the kumu’s explanation of the choreography, the interpretation of the chant, the choice of the lole (performance attire) and the lei that are worn for the performances.

The 1987 program provided the public the judging criteria on the same page as the judges’ biographies. The score sheet had three categories for consideration – Presentation, Costumes and Personal Appearance (Table 4.1). The point system was broken down into four ranges – fair, average, above average, and outstanding.
Table 4.1 The Score Sheet

<table>
<thead>
<tr>
<th>PRESENTATION</th>
<th>FAIR (1-2)</th>
<th>AVERAGE (3-4-5)</th>
<th>ABOVE AVERAGE (6-7-8)</th>
<th>OUTSTANDING (9-10)</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXPRESSION</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
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</tr>
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<td>POSTURE</td>
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<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
<tr>
<td>PRECISION</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
<tr>
<td>HAND GESTURES</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
<tr>
<td>FOOT MOVEMENTS</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
<tr>
<td>INTERPRETATION</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>COSTUMES</th>
<th></th>
<th></th>
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<tr>
<td>AUTHENTICITY</td>
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<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
<tr>
<td>CO-ORDINATION</td>
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<td>3-4-5</td>
<td>6-7-8</td>
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</tr>
<tr>
<td>LEIS</td>
<td>1-2</td>
<td>3-4-5</td>
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</table>

<table>
<thead>
<tr>
<th>PERSONAL APPEARANCE</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>OVERALL APPEARANCE</td>
<td>1-2</td>
<td>3-4-5</td>
<td>6-7-8</td>
<td>9-10</td>
<td></td>
</tr>
</tbody>
</table>

GRAND TOTAL

(24th Annual Merrie Monarch Festival 1987)

In 1988, the twentieth anniversary of the Merrie Monarch Festival and the seventeenth anniversary of the hula competition, the souvenir program gave a brief description of judging. Under the list of the judges for the competition, the following description specified the judging categories and criteria:

**JUDGING** based on —
PRESENTATION — Expression, Posture, Precision, Hand Gestures, Foot Movements, Interpretation
COSTUMES — Authenticity, Co-ordination, Leis
PERSONAL APPEARANCE — Overall appearance
Neither the parameters for each criterion nor the score sheet from the previous year were included.

Criteria after the Competition Chant

In the 1992 “Backstage at the Merrie Monarch Festival” spent an entire segment of the broadcast on judging the competition. For the first time the viewing public saw the scoring system. The criteria used to judge the performances can be seen in the table below.

Table 4.2 Judging Criteria 1992

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>CRITERIA</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation</td>
<td>Ka’i (entrance)</td>
<td>1-10</td>
</tr>
<tr>
<td>Competition/Choice</td>
<td>Expression</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Posture</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Precision</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Hand gesture</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Foot movement</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Interpretation</td>
<td>1-10</td>
</tr>
<tr>
<td>Competition/Choice</td>
<td>Expression</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Posture</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Precision</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Hand gesture</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Foot movement</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Interpretation</td>
<td>1-10</td>
</tr>
<tr>
<td>Ho’i (exit)</td>
<td></td>
<td>1-10</td>
</tr>
<tr>
<td>Costumes</td>
<td>Authenticity</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Adornments</td>
<td>1-10</td>
</tr>
<tr>
<td>Personal Appearance</td>
<td>Grooming</td>
<td>1-10</td>
</tr>
<tr>
<td></td>
<td>Overall (including chanter)</td>
<td>1-10</td>
</tr>
</tbody>
</table>
Using the three categories of criteria – presentation, costumes, and personal appearance, I will discuss changes from 1992 to the present.

**Presentation**

The presentation category was subdivided by the competition chant and choice chant (Backstage at Merrie Monarch, 1992). The ka‘i (entrance dance) is included with the first chant and the ho‘i (exit dance) is included with the second chant.

The 1992 kahiko rules stipulated that a chant had to be composed not later than 1893 (the year of the overthrow of the Hawaiian Monarchy). Newly composed chants would be accepted only if they reflected the time period and were composed in the kahiko chant style. The ka‘i and the ho‘i chants were also supposed to complement the choice chant. Duplication of choice chants would not be permitted, and kumu hula were required to submit their choice chants (on a first-come-first-served basis) to the Merrie Monarch Committee to “reserve” them for competition (Dotty Thompson, 2003 personal communication).

Until 1992 the kahiko performance was limited to eight minutes, and a hālau was penalized if its set went overtime (Paula Akana, Backstage at Merrie Monarch, 1992). The following year, when the competition chant was discontinued, the time limit on stage was reduced to a seven minutes per group. This permitted the Festival to add two more hālau as contestants and still meet the six hour broadcast limit (6 pm – midnight) on KITV.
In 1992 changes in general rules applied to both nights of group competition – kahiko and ‘auana. There was a change in the maximum number of dancers permitted on stage to fifty-five but the minimum remained at five. The change in maximum number was in response to Mapuana de Silva putting over 100 dancers on stage for a hula noho (seated hula). Dancers’ ages were limited to 13 – 55 years. Some of the chants were not appropriate for young teenagers, especially if the chant was a hula ma‘i (procreation chant).

The scoring for the kahiko performance also changed. The point range shifted from 1-10 points to 3-10 points for all criteria except for Interpretation – where the point range increased to a total possible 15 points. The last change on the score card eliminated the Competition Chant, evidence that creativity and diversity of repertoire had made it an unnecessary requirement.

Over the years kumu hula had increased the number of ho‘opa‘a (chanters-drummers) on stage. For example, Ray Fonseca had ten chanters with ten pahu on stage for the kane kahiko performance of “Ka Nalu Ke‘e o Maka‘iwa” honoring the journey taken by the chief Mo‘i Keha, the first navigator from Tahiti to reach Hawai‘i. As of 1993, the ho‘opa‘a were limited to five.

The Merrie Monarch committee also required all the kumu hula to be American citizens and residents, with the hālau’s primary facilities in the USA, and a hālau was allowed only one kāne and one wahine division entry (Merrie Monarch Hula Competition, KITV, 2009). Several kumu had hālau in Hawai‘i as well as on the mainland and in Japan. This latter rule prevented the kumu from entering two different groups under one hālau name in the competition. It also prevented
foreigners (e.g., Japanese nationals) from entering the Merrie Monarch competition (Japanese hālau are permitted to enter the King Kamehameha Competition as contestants). Aunty Dotty reiterated that the purpose of the competition is for Hawaiian hālau to compete and to share their culture (KITV Merrie Monarch Broadcast). Though this policy may seem exclusionary or discriminatory, it reflects the mission statement of the Merrie Monarch Festival.

**Hand Gesture And Foot Movement**

Some kumu hula are known for adhering strictly to tradition that has been transmitted from generation to generation, such as the Zuttermeisters and the Kanakaʻoles, others come from the tourist industry or are creative innovators such as kumu from Aunty Maiki Aiu Lake’s lineage, Robert Cazimero and Leinaʻala Heine. Maintaining tradition gives innovation points of departure and continues the dialogue with traditional repertoire. According to Judge Pat Bacon, keeping innovation within the traditional framework is acceptable (Backstage at Merrie Monarch, 1992).

Pua Kanakaʻole Kanahele expressed the challenges of judging the hālau of younger kumu hulas who push the boundaries of tradition in the kahiko section. Innovations that are introduced such as a new foot movement or a slight change in execution of a traditional movement, can make the movement “almost unrecognizable” to a traditionalist (KITV Backstage 1992). In 1994 O’Brien Eselu created a new step which he called apopoi. He felt none of the traditional footwork could be used to represent the breaking of large waves in a storm in the mele “He kau no Hiʻiaka.” Because his innovation was within the traditional framework, it was
accepted by the judges (1994 Hana Hou). The tension between tradition and innovation is a trope that recurs in performances at the Merrie Monarch.

Kumu hula Johnny Lum Ho choreographed a mele kahiko with an innovative new movement to depict ti-leaf sliding down by sliding down the stage ramps on ti-leaf bunches (1989 Merrie Monarch Hula Kahiko; Stillman 1996:373). This move was well received by the audience but it did not make points with the judges. Following the performance, several of the dancers noted that they had posterior friction burn.

Costumes

As with the performance, the judging criteria for lole (costume), accoutrements and make-up developed over time. In the earliest videotape coverage from 1981, the narrator describes a general process of making lole using natural dyes and organic materials such as oil and ashes from the regional area where the dancers live (Hawai‘i Highlights Videotape 2569 VHS).

According to kumu hula and judge Leina‘ala Heine, there were more regulations for costume now than there were in the early years of the Merrie Monarch when the kumu could do what they wanted (Viotti, 2001). This was apparent in photographs of dancers, for example, in 1971 Aloha Dalire’s dress featured polka dots and flouncy quarter sleeves that reflected current fashion. It was not until the late 1970s that rules for the costumes changed in attempt to reflect the Monarchy Period.
As narrator for the first TV program covering the Merrie Monarch, Emmie Tomimbang included some general information about the rules for the competition and mentioned that costumes followed traditional designs (KITV4, 1980 Highlights of Merrie Monarch Festival). Using visual documentation of the coronation and jubilee of King Kalākaua as the model to emulate, kumu hula were encouraged to research the style of clothing used in performance as well as the lei materials. The archival photographs of the event became the visual guide for emulating the traditional kahiko lole.

Recreating the visual image of the native dancer from Kalākaua’s court events helped frame the guidelines for performance attire at the Merrie Monarch competition. Using the more natural fabrics such as muslin, cotton calico, and kapa (bark cloth) were required. Workshops offered by kupuna (elders) in the 1970s for making kapa and hula implements helped give kumu hula the knowledge and resources to make and use traditional style clothing. This became an important part of training in the hālau and preparation for the Merrie Monarch Festival. For example, pelon was replaced with handmade kapa, raffia skirts were sometimes replaced with hau skirts, and instruments such as the ‘ulīlī (double gourd rattle) and the papa hehi (treadle board) were reintroduced as hula implements.

The Backstage at the Merrie Monarch series by Paula Akana featured hālau that take field trips to learn about the places, people and events mentioned in the chant that they perform. Akana covered several segments on the hālau making their own lole and adornments for use in competition. The process of learning to make traditional lole, adornment and instruments is still important to each dancer in
developing their skills, linking them to cultural traditions and supporting traditional arts experts in the community.


In 1992 new rules for costumes and adornment stipulated that both must be authentic to the monarchy era, including the costume of the ho‘opa‘a. Most importantly, wahine dancers could not perform topless. This rule change was a result of the kahiko performance by Mae Haunani Balino, a 1992 Ms. Aloha hula contestant from James Dela Cruz’s Nā ‘Opio o Ko‘olau Hula Hālau (Merrie Monarch Hana Hou, 1993) during which she performed topless, covered only by the maile lei. The strands of lei were not adequately secured to her torso and when she turned around,
her chest was clearly visible. Despite the fact her lole was “authentic” for the contact period of Hawaiian history and referenced historic images of native dancers that Balino found in Bishop Museum by Arago and Weber, the judges at the competition felt this was inappropriate to Kalākaua’s era.

The festival emphasizes recreating traditional attire, using the traditional materials and processes such as bamboo stamping designs. Kapa was not readily available for pā‘ū so unbleached muslin was the acceptable substitute. Natural dyes were made from indigenous plants and ink was made from the kukui nut, pa’akai ‘ula‘ula (red salt), and ‘alaea (ocherous earth). Value was, and still is, placed on the process of making one’s own costume, instruments and adornment. Each kumu hula had to justify his/her choice of materials and link it to the chant that they would perform in their fact notebooks.

In 1996 Hawai‘i Island kumu, Johnny Lum Ho, dreamed the chant, “Aia Lā o Pele I Maukele Puna,” that he composed for his hālau to perform in the kahiko competition (Backstage 1996). Along with the chant, he visualized the costume, which led him to take his dancers to Hakuma to gather lauhala (screwpine) to make their pā‘ū. One of the dancers in the hālau, Pi’ilani Ka‘awaloa, grew up in Hakuma and was a lauhala weaver. She was able to use her expertise to train the other dancers and guide them in making their first skirts. In addition to making the pā‘ū, the haumana (students) were able to find the ‘ili‘ili (stone castanets) that they needed as implements from the black sand beach of Kalapana.

In 1997 Loretta Lim and Nani Lim Yap, kumu for Hula Hālau Na Lei ‘O Ka Holoku from Waimea, Hawai‘i, honored Kauikeouli (Kamehameha III) with their
kahiko mele, “Me He Mau ‘Opua Kai Honi La.” The hālau went on a trip to Kauikeaouli’s birth site in Keauhou, Kona, to help the ‘ōlapa visualize the places referred to in the chant. According to Yap,

…these places of have a lot of mana and the essence of the people who once lived there. And they’re still there and we always feel that their stories want to be told… through the chants and things like this where we can bring the girls and actually show them these places…. [with] the story and their thoughts behind the words, they can make the full picture and that’s important to convey the message. (KITV Backstage 1997)

The hālau performed the chant at the birthing stone, which connected the hālau visually, experientially, and spiritually to the site. Then they collected materials from the site to make their performance lole. In small caves along the nearby hillside, there is ‘alaea that the hālau gathered to make their own natural dye for the pā‘ū. To obtain a darker red, they found that it was necessary to mix kukui (candlenut) and pa’akai (ocean salt) with the ‘alaea and massage it into the muslin. The final step entailed printing the pā‘ū with ‘ohe kapala (bamboo stamps) made from bamboo found at Keauhou. The stamp designs were chosen to match the name chant for Kauikeaouli.

The process of making the lole from start to finish using natural material from the site that their chant honored, linked the hālau to their history, cultural practices, place and nature. Essentially, the mana from the place transfers into the lole through the process of using the materials found at the birth site. According to Ka’ea Lyons, a dancer for Na Lei o Ka Holoku, the experience of making her lole with materials from the place that the chant described, connected her to her na‘au, a gut level feeling.
When I see my prints, it’s not just my prints. When I start the mele, it’s like seeing and touching and smelling, and just feeling everything. The whole mele—you can smell it. You can taste it, you can feel it. It’s all in your na‘au. So while you’re going though this whole thing, it makes it so much easier to get up and express everything so it’s not just the song. You gotta think of the person who wrote it and what they’re trying to express. So that all comes into play too. You know why you’re printing. Because all your mana [energy, power] is gonna be right here. And as soon as you put it on and it’s wrapped around you, and that mele is coming out, and you just wanna express everything. It not just coming from something that I memorized, but it’s coming from something that I touched, I smelled, I tasted, I felt it, I kissed it. And that’s what you want, you want the expression. (Backstage at MMF 1997)

Through this process of huaka‘i (site visits), the dancers acquire place-specific mana that translates into tangible experience that they tap for inspiration while performing. The interconnectedness of each element to the chant and the process of creating memories through experiences are important in hula. The time spent instills one’s mana into the object and enhances the performance for the dancers. The emotional connection is then conveyed in performance to the audience and the judges.

**Makeup**

The use of makeup in kahiko is linked to discussions of period appropriateness. In the preliminary meeting in the fall of 1988, the Merrie Monarch Committee and the judges decided that makeup was only permitted for ‘auana night. Judge Kimo Alama Keaulana said in the meeting (KITV Backstage 1990) that there was to be no make up worn. Dotty Thompson stipulated that “eyebrow pencil, makeup base (foundation), and your clear lipstick is all you’re allowed” (KITV Backstage 1990). Judge Pat Bacon explained that “when one is overly painted as they say or made up, it detracts from the simplicity of the old dances” (KITV Backstage 1990). By 1992, Paula
Illustration 4.1  Hawaiian Academy of Arts, kumu hula Mark Kealiʻi Hoʻomalu’s kahiko kāne dressed in malo that reference Choris’ drawing in 1819.

Illustration 4.2  Hawaiian Academy of Arts, kumu hula Mark Kealiʻi Hoʻomalu’s kahiko wahine dancers dressed in malo that referenced Choris’ drawing in 1819, “Piʻi ana aʻama” (ipu heke and ʻulīʻulī)
Akana reported that the permitted makeup included eyeliner, base, and blush (Backstage at Merrie Monarch, 1992). Since the focus of the competition was to revive the traditional dances and manner of performance, Western make-up was not permitted but traditional adornment such as wearing flowers, shell lei and tātau (tattoo) was permitted. For example, in Keone Nunes’ hālau the men had traditional Hawaiian tātau patterns applied to their legs in advance of the Merrie Monarch competition. Depicted below is Hālau ‘Ike o Pu‘ulao (Leeward CC Hawaiian Club), "The Art of Kakau," by Keone Nunes (http://www.hawaii.edu/site/calendar/uploads/11092.jpg).

Illustration 4.3 Tātau (Tattoo)
Adornment

The same process of making one’s own lole applied to making one’s own adornments whether it be flowers, feathers or other materials such as bone or seeds. In 1996 Chinky Mahoe’s men carved their own makau (fish hook) out of bone to wear for kahiko. Through the process of making the makau, each dancer’s personal power or mana was invested in the adornment and links the dancer to the power inherent in the cultural symbol. A sense of pride emanated from a dancer who wore his own handmade ornaments and this was conveyed through expression in body language.

The kahiko lei were made from indigenous plant materials and flowers, such as the lehua, liko, palapalai, laua‘e, and maile that were used on the kuahu (hula altar) (Purdy, 1999:36) or materials relevant to the mele. This set up a tension in use of traditional materials over introduced plants that arrived with the missionaries and immigrants.

With environmental concerns over the depletion of native forest plants for lei during Merrie Monarch, the 2005 broadcast of the competition featured a cut-away segment on lei making protocols by recording artist Kaumaka‘iwa Kanaka‘ole (KITV 2005, MMHC). The KITV camera crew followed Kaumaka‘iwa while he gathered lehua in the native forest. As he picked, Kaumaka‘iwa narrated the protocols that were taught in the hula hālau – always go in groups of two to three with someone who knows the area and recognizes the plant; pick foliage early in the morning before the sun gets hot; do not over pick (leave the plant in healthy condition for the next time); do not trample new growth; and, pick only what is needed as you envision the
pattern of the lei. Haumana were taught to manage the forest resources to ensure that the supply would be available for the next person.

The plants in the forest are living manifestations of the gods (kinolau) and several of the plants are special to the hula kuahu (altar). Using the plants as adornment for hula transfers the mana of the kinolau to the dancers, connecting them to the land, the deities, and cultural traditions. The process of making the lei – from picking in the forest to completing the lei to wear for competition – is a process that is reflected in the result.

The following year, 2006, Kaumaka’s grandmother, Pua Kanahele, was featured in cut-away segment discussing monarchy chanter Kuluwaimaka’s description of the kuahu and the kinolau plants (KITV 2006). The deities important to the traditional hula hālau were Laka (deity/kinolau of certain forest plants), Hi‘iaka (causes thing to grow), and Kāne/Kanaloa (deity of water and the greater forest area). Kanahele pointed out that hierarchy is reflected in the deities, the kinolau/plants, and in the structure of the hālau (KITV 2006). The symbolism of the plant material, the color of the clothing, and the kaona of the chant are related.

Staying the Criteria

In 1997 there were fewer changes to the general rules. The Merrie Monarch Committee required kumu to submit the title and the first line of the mele to determine if two groups had chosen the same mele for competition. The maximum number of dancers was downsized from fifty-five to thirty-five, and the hālau was required to enter all the dancers in both kahiko and ‘auana competitions.
In the 2005 broadcast of the Merrie Monarch hula competition, Aunty Pua Kanahele described the judging criteria (hula elements for judging) giving more detail to each category. The foot movement category was expanded to include body movement. This is the first time a description of the criteria has been provided for the viewers by a kumu hula of Aunty Pua’s stature. Aunty Pua Kanahele and Aunty Nalani Kanakaʻole are the daughters of National Heritage Award Winner (1979) Aunty Edith Kanakaʻole, and award winners themselves (1993) (NEA 11/2/11, http://www.nea.gov/honors/heritage/index.html). The Kanakaʻole family has been involved with the Merrie Monarch hula competition since the 1970s.

Table 4.3  Comparison of Criteria 2005 and 2006

<table>
<thead>
<tr>
<th>2005 Criteria</th>
<th>Description</th>
<th>2006 Criteria</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaʻi</td>
<td>chant to come on is “Hoʻopuka e ka la ma kahikina”; represents newness, new dawn</td>
<td>Kaʻi</td>
<td>entrance of hālau onto stage; represents rise of the sun</td>
</tr>
<tr>
<td>Hoʻi</td>
<td>chant to leave is “Hoʻi, hoʻi i ka ohu” [Go back into the mist]</td>
<td>Hoʻi</td>
<td>End of dance where the group returns</td>
</tr>
<tr>
<td>Expression</td>
<td>dancers understand the mele; registers in facial expression</td>
<td>Expression</td>
<td>of dancers within the group; indicates understanding and feeling inside</td>
</tr>
<tr>
<td>Posture</td>
<td>correct posture between shoulders and hips</td>
<td>Posture</td>
<td>aesthetics of the dancer</td>
</tr>
<tr>
<td>Precision</td>
<td>same movements, directions</td>
<td>Precision</td>
<td>of the whole group; unified movement as a group; aesthetics</td>
</tr>
<tr>
<td>Hand gestures</td>
<td>same movements, directions</td>
<td>Hand gestures</td>
<td>telling the story; language of hula</td>
</tr>
<tr>
<td>Foot/body</td>
<td>group has same movements, directions; maintain tempo</td>
<td>Body/foot</td>
<td></td>
</tr>
<tr>
<td>movements</td>
<td></td>
<td>movements</td>
<td></td>
</tr>
<tr>
<td>Interpretation</td>
<td>how kumu choreographs the mele</td>
<td>Interpretation</td>
<td>the kumu’s interpretation; their</td>
</tr>
</tbody>
</table>
The description of the criteria – the Expression, Posture, Body and Foot Movements, Authenticity and Apparel – changed significantly between 2005 and 2006. Authenticity was dropped all together and Apparel replaced it, possibly signaling the widespread re-acquisition of traditional skills and arts related making to hula lole, lei, and implements.

At the 2009 Merrie Monarch Competition, the criteria were grouped into three categories: general rules, hula kahiko rules and ‘auana rules. The revisions to the hula kahiko rules reflect the judges’ efforts to address issues of innovation by the kumu hula who have pushed the boundaries of the term kahiko, and the growing interest of groups outside of the USA, particularly from Japan, to enter the Merrie Monarch Hula Competition. As Aunty Dotty always remarked, the competition is for the people of Hawai‘i and the perpetuation of Hawaiian culture.

Summary

The development of judging criteria continues to be a dynamic process. Changes in criteria and rules often respond to innovation and to interpretation of
archival research that becomes available to the hula community. The meetings for judges and kumu in advance of the annual competitions ensure a process of consensus building by participation. The tension between preservation of tradition and innovation is renegotiated on an annual basis through a process-oriented dialogue. Maintaining the competition for Hawaiian hālau, one of the original rules, has also been a measure of protection that has ensured the Festivals’ longevity and permitted the living genre to develop in a dynamic way. The next chapter focuses on the hula kahiko chants in the Merrie Monarch hula competition.
Chapter 5: The Kahiko Chants — Competition, Choice and Creativity

This chapter will focus on the hula kahiko chants performed at the Merrie Monarch Festival to determine the frequency of use of the mele. Is there a canon of mele hula kahiko? The past forty years have been marked by rapid changes in technology that had an impact on the availability of recorded material. As noted in Chapter 2, the first media recordings of the competition began in 1980. Only the footage of the winners by division and category were kept by the TV station until full coverage began in 1984. For this reason, it was not possible to obtain sound bytes of the chants from 1971 – 1983 unless the hālau placed in the top three for their categories.

Classifications

The terminology used in classifying hula has varied partly to due the initial lack of understanding the native system at contact, and then, loss of knowledge during the nineteenth century when the function and performance context of chants changed rapidly. Nathaniel Emerson’s *Unwritten Literature of Hawai‘i* (1909) is a collection of miscellaneous essays on hula practices, traditions, and hula that accompany chant texts, which are organized by instrument or implement used, subject, and place or proper name. Though the work is a valuable documentation of hula, it does not reflect an understanding of indigenous taxonomy.

In the Merrie Monarch hula competition, the term “hula kahiko” denotes indigenous genres up to and through the monarchy era in the nineteenth century, and
the term “hula ‘auana” denotes Westernized genres that are accompanied by chordal
stringed instruments — guitar, ‘ukulele, bass and piano. To an extent, the use of the
binary terms ancient/modern glosses over pre-existing indigenous terminology that
organized chant and hula. “Hula kahiko” is a recently introduced term that coincides
with the second Hawaiian Renaissance. The term does not appear in the index of
George Kanahele’s Hawaiian Music and Musicians in the index nor in the articles on
chant and instruments by Elizabeth Tatar or the article on hula by kumu hula Kaha‘i
Topolinski. The English term “ancient Hawaiian Music” was the title of Helen
Robert’s 1926 book (Bishop Museum Bulletin 29). Possibly a literal translation into
Hawaiian, the phrase “hula kahiko” was first used in a photo credit in the Hawaiian
Music Foundation’s newsletter, Ha‘ilono Mele in September of 1978 (IV:9:11) which
is historically significant. The term was widely used in colloquial expression in the
1980s. In 1993 Adrienne Kaeppler wrote in her note on terminology that “hula
kahiko” is a new term indicating a new categorization. “Hula kahiko are now
performed primarily as an art form or as evidences of ethnic identity” (Kaeppler
1993:4). The social contexts for the chants have changed drastically but, Kaeppler
maintains, that “the structural differences of the various kinds of hula kahiko are still
apparent” (1993:4). In her 2002 article in the AmerAsia Journal, ethnomusicologist
Amy Stillman defined hula kahiko as ancient hula

performed to chants which are held to be distinct from song by virtue of
separate vocal production techniques, and the rhythmic instrumental
accompaniment is provided by indigenous percussive instruments, among
them the double-gourd ipu played by a chanter/accompanist, and an array of
other implements manipulated by the dancers. (Stillman 2002:28:3:88)
The term hula kahiko has now been completely integrated into scholarly and
vernacular use.
Two systems of organizing Hawaiian music, chant, and hula worth noting are the taxonomy (Table 5.0 Taxonomy) used by Ricardo D. Trimillos in the Hawaiian music class at the University of Hawai‘i and the categories of genres (5.1 Genres of Hawaiian Song) discussed by Amy Stillman in the special issue of *American Music* (23:1).

**Table 5.0  Hula Kahiko Taxonomy (Trimillos, Music 478 class handout)**

<table>
<thead>
<tr>
<th>MELE*</th>
<th>HUMAN VOICE</th>
<th>NO VOICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>OLI</td>
<td>Ha'a</td>
<td>'ole hano hula</td>
</tr>
<tr>
<td></td>
<td>Ho'ouluwe</td>
<td>ni'au kani</td>
</tr>
<tr>
<td></td>
<td>Keke'e</td>
<td>'ukeke</td>
</tr>
<tr>
<td></td>
<td>Kawele</td>
<td>'ukeke</td>
</tr>
<tr>
<td></td>
<td>Pahu</td>
<td>Pahu</td>
</tr>
<tr>
<td></td>
<td>Pahu e punu</td>
<td>Pahu e punu</td>
</tr>
<tr>
<td></td>
<td>[ala'apupu]</td>
<td>[ala'apupu]</td>
</tr>
</tbody>
</table>

*This taxonomy wraps into a cylinder so that the “no voice” sections meet end to end.*
<table>
<thead>
<tr>
<th>Ancient or Modern</th>
<th>Category</th>
<th>Genre</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANcient</td>
<td>OL1</td>
<td>Kepakepa</td>
<td>Rapid conversational patter, pitches not sustained</td>
</tr>
<tr>
<td>indigenous,</td>
<td>unmetered,</td>
<td>Kāwele</td>
<td>More sustained declamation then kepakepa, but pitches still not sustained</td>
</tr>
<tr>
<td>pre-</td>
<td></td>
<td>Olioli</td>
<td>Recitation on sustained-pitch monotone, with embellishment using upper and</td>
</tr>
<tr>
<td>Christian</td>
<td></td>
<td></td>
<td>lower neighbor tones</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ho‘āeaie</td>
<td>Patterned and contoured use of sustained pitches</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ho‘owuēuwē</td>
<td>Funerary wailing</td>
</tr>
<tr>
<td>HULA</td>
<td>metered, used with dance</td>
<td>hula pahu</td>
<td>Hula accompanied by sharkskin-covered pahu drum; texts and melodic setting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>are through-composed.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hula ‘āla‘apapa</td>
<td>Hula accompanied by indigenous ipu gourd idiophone; although texts can be</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>through-composed, there are rhythmic patterns that are consistently used</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>among pieces of repertoire.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hula ‘ōlapa</td>
<td>Strophic hula songs that share same poetic characteristics as hula ku‘i songs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>but melodies are chanted using vocal techniques from oli, and are accompanied</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>by indigenous percussive instruments instead of western chordal stringed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>instruments.</td>
</tr>
<tr>
<td>MODERN</td>
<td></td>
<td>hula ku‘i</td>
<td>Strophic hula songs, melodies are sung, and are accompanied by chordal</td>
</tr>
<tr>
<td>westernized</td>
<td></td>
<td></td>
<td>stringed instruments such as guitar and ‘ukulele.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>hapa haole song</td>
<td>Songs with English-language lyrics, and in the 32-bar AABA popular song</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>format. Frequently used to accompany hula.</td>
</tr>
<tr>
<td>[SONG]</td>
<td>i.e., not used with dance</td>
<td>Hīmeni</td>
<td>Christian hymns, initially introduced by American Calvinist missionaries.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Two styles will be illustrated: a) strophic hymns published in the early</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>decades of the mission (1820s-1840s), and b)</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th>gospel hymns in verse-chorus alteration popular after the 1840s.</th>
</tr>
</thead>
<tbody>
<tr>
<td>mele Hawai‘i</td>
<td>Secular songs whose tunes are based on the structural/formal patterns of hymns and Euro-American parlor songs, included waltzes and marches.</td>
</tr>
<tr>
<td>local song</td>
<td>Songs that eschew the popular song format (AA`BA``) format, and express sentiments and concerns of island residents, in contrasting to the exoticizing tendencies of hapa haole songs. Infrequently used to accompany hula.</td>
</tr>
</tbody>
</table>

Trimillos’ taxonomy is organized by dualities of 1) instrument/human voice, 2) unmetered/metered vocal chants, 3) sacred/non-sacred chants, 4) chants performed with/without instruments, and, 5) chants performed with instruments in seated/standing position.

Stillman’s taxonomy divides genres into “ancient” or “modern,” English terms that reflect the Hawaiian “kahiko” and “‘auana.” Each type is further organized by levels according to specific criteria. The category level is focused on the organization of the beat from unmetered, logo centric to rhythmic, poetic meter. The genre level is organized according to form and function of the poetic text. The description level provides information on vocal techniques and instrumentation. The hula pahu description should perhaps include the added statement that “there are rhythmic patterns that are consistently used among pieces of repertoire” that are specific to the pahu.

Both taxonomies reflect each scholar’s orientation in relation to Hawaiian music; Trimillos is an etic approach and Stillman is the emic approach. The two
approaches actually overlap referencing important characteristics of Hawaiian music. Trimillos’ taxomony preferences the voice as the primary level of organization and Stillman’s taxonomy preferences poetic genres based on historical chronology.

In addition to Trimillos and Stillman, Nogelmeier mentions that classification terminology is “unevenly organized and overlapping.” He identifies genre groupings of genealogy and origin chants, name and personal chants, place and loyalty chants, chiefly or honorific chant, love chants, prayer or eulogy chants, criticizing and challenging chants, entry and procession chants, and mourning chants (Nogelmeier, 2001:3). Vocal techniques of delivery are associated with various genres that help convey the feeling and content of the text and the situation. Classifying a chant, then, is really a process of applying overlapping labels. The traditional classifications are disrupted when chants fall out of performance.

Hula Kahiko Chants

Two types of hula kahiko chant are used in performance: 1) the utilitarian chants (ka‘i and ho‘i) to clear the path, move the dancers on stage, and move dancers off stage, and, 2) the main chant compositions which were the competition chant and the kumu’s choice chant. The competition chant, as mentioned in Chapter 2, was given to the kumu annually from 1979 – 1992 by the Merrie Monarch Committee to set to music and to choreograph. The choice chant was one that the kumu chose to perform which could be from the hālau’s repertoire, given to the hālau, obtained from published or archival sources, or a new composition in the kahiko style.
The Competition Chant (1979-1992)

By 1978 the Merrie Monarch Festival Committee determined that hālau needed to expand their hula kahiko repertoire. Uncle George would approach a person or family known to have a collection of chants and ask if they would be willing to provide a chant for the kāne and wahine that the kumu hula could choreograph and set to music. According to Uncle George,

There was a lot of research back to look for chants that have never been done like for four hundred years…. So what we have been doing is we set the basic “Pa” … the basic beat to a chant for both the men and women and from there give them the opportunity to create. Because the Hawaiian people are very creative people and are people of nature; they love the elements. They love anything beautiful so they are able to create their own dancing whether it be an ‘āla‘apapa or pahu dance. They could take this number and do as they see fit to fit their own style of teaching. (KITV 1980)

Uncle George clearly acknowledges two of the genres — ‘āla‘apapa and pahu — within the general category hula kahiko. Both genres are also recognized by Aunty Vicky (Victoria Takamine) in her 1994 masters thesis, which compares hula ‘āla‘apapa and hula pahu.

Stillman identifies a third indigenous genre, “hula ‘ōlapa.” She analyzes poetic and musical characteristics that differentiate the hula ‘āla‘apapa and hula ‘ōlapa genres in what is now generically referred to as hula kahiko (1998:2-3). Merrie Monarch hula kahiko competition chants fit into one of these three genres.

Between 1979 and 1992, competition chants were contributed by many practitioners who are listed with the mele in Table 5.2 below. Of the mele contributed, one of Kuluwaimaka’s chants was obtained from Theodore Kelsey’s personal collection. Kuluwaimaka, a personal friend of Kelsey, was a chanter in King
Kalākaua’s court, and his voice is preserved on tape at the Bishop Museum in Honolulu (Kanahele 1979:67).

Table 5.2 Competition Chants 1979-1992

<table>
<thead>
<tr>
<th>Year</th>
<th>Contributor</th>
<th>Division</th>
<th>Title</th>
<th>Synopsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1979</td>
<td>Kimo Alama</td>
<td>Kāne</td>
<td>He aloha no na pua</td>
<td>A lei chant for Kalākaua with kaona of lovemaking</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>A lei chant for Kapi‘olani in honor of her visit to Kamaile</td>
</tr>
<tr>
<td>1980</td>
<td>Kanaka‘ole family</td>
<td>Kāne</td>
<td>He mele no Lunalilo</td>
<td>A mele inoa for Lunalilo with kaona of lovemaking</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>A lei chant for Kapi‘olani in honor of her visit to Haili</td>
</tr>
<tr>
<td>1981</td>
<td>Unknown</td>
<td>Kāne</td>
<td>Kakūhihewa (Aia i Honolulu ku’u pōhaku)</td>
<td>A name chant for Chief Kakūhihewa in Honolulu on O‘ahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>A name/lei chant for Puaka‘ōhelo in Honolulu</td>
</tr>
<tr>
<td>1982</td>
<td>Edith McKinzie &amp; Kawena Johnson</td>
<td>Kāne</td>
<td>Ka nalu ke’e o Makaiwa (E ho’iopo i ka Malanai)</td>
<td>Chiefly name chant honoring the family of Kaililauokekoa</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>A lovemaking chant honoring Hainakolo with kaona supporting hula</td>
</tr>
<tr>
<td>1983</td>
<td>Agnes Cope from Lokalia Montgomery</td>
<td>Kāne</td>
<td>Lei ‘o Kalapana (O Kalapana ho‘i ‘oe)</td>
<td>Chiefly name chant for Kalapana, son of Kanipahu</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>Place name chant in honor of Hilionalu, Anahola, Kaua‘i</td>
</tr>
<tr>
<td>1984</td>
<td>Theodore Kelsey</td>
<td>Kāne</td>
<td>He mele hula no ka mō‘i Kalākaua (Ke ‘owē mai nei e ka ua Lihau)</td>
<td>A name chant for Kalākaua with kaona for lovemaking.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wahine</td>
<td>A chant honoring Kalākaua with kaona of lovemaking</td>
</tr>
<tr>
<td>1985</td>
<td>Edith</td>
<td>Kāne</td>
<td>Nā nalu o Hawai‘i (Eia)</td>
<td>A place name chant</td>
</tr>
<tr>
<td>Year</td>
<td>Author</td>
<td>Title</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>1986</td>
<td>John Ka'imikaua</td>
<td>Kahne</td>
<td>Moloka'i koa upu'upe'i</td>
<td>A chant honoring the warriors of Moloka'i</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>Kupene loloa a Hina i Kalua'aha</td>
<td>A place chant for the three winds of Hina on Moloka'i</td>
</tr>
<tr>
<td>1987</td>
<td>Nalani Kanaka'ole</td>
<td>Kahne</td>
<td>Holo mai Pele mai ka hikina</td>
<td>A place chant from the Hi'iaka and Pele stories</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>He kau no Hi'iaka i ka poli o Pele</td>
<td>A praise chant for Hi'iaka from the Pele stories</td>
</tr>
<tr>
<td>1988</td>
<td>unknown</td>
<td>Kahne</td>
<td>no chant listed</td>
<td>no chant listed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>no chant listed</td>
<td>no chant listed</td>
</tr>
<tr>
<td>1989</td>
<td>unknown</td>
<td>Kahne</td>
<td>No'eno'e maika'i ke aloha i ka 'ohu hau o Ha'upu</td>
<td>A name chant for Kalakaua referencing his birth status</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>No'eno'e maika'i ke aloha i ka ulu lehua o Ho'okau</td>
<td>A name chant for Kalakaua referencing his birth status</td>
</tr>
<tr>
<td>1990</td>
<td>Larry Kimura</td>
<td>Kahne</td>
<td>Maika'i ka manu lū wai lehua Lihau</td>
<td>A name chant for Prince Albert by K. Kapa'akea</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>'O Hilo 'aina ua hālau lani</td>
<td>A name chant for Prince Albert by A. Liholiho</td>
</tr>
<tr>
<td>1991</td>
<td>Kalena Silva from Kuluwaimaka</td>
<td>Kahne</td>
<td>Auamo Ka'ena i ke ehu a ke kai</td>
<td>A love chant rededicated to Kalakaua</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>Maika'i ka 'oiwi o Ka'al</td>
<td>A love chant rededicated to Kalakaua</td>
</tr>
<tr>
<td>1992</td>
<td>Puanani Kanahele</td>
<td>Kahne</td>
<td>Mele no Kalākaua (He mele he inoa no keonaona)</td>
<td>A name song for Kalakaua</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wahine</td>
<td>Aloha 'ia Hawai'i'i e ke ali'i nui 'Auhea wale e Hawai'i'i)</td>
<td>A name song for Kapi'olani</td>
</tr>
</tbody>
</table>
The process for obtaining competition chants was explained in the 1984 souvenir program.

Every year the Merrie Monarch Festival Committee selects chants for the Hula Kahiko in the Kāne and Wahine Divisions, therefore, we must seek out persons or a person who are willing to share their knowledge with us.

Our resource this year is Mr. Theodore Kelsey who is truly a living treasure. His knowledge of the culture, language and history of our Hawaiian people is only superseded by his aloha and willingness to share his many chants with our people.

He gained most of his knowledge from masters and personal friends, Henry E. P. Kekahuna and James K.P. Kuluwaimaka. He was also fortunate in getting help from many of Hawai‘i’s greats such as Mr. Abraham Kaleihoa of Hilo; Mrs. Wiggins of Kau, mother of Kawena Puku‘i; Mr. Phillip Luahiwa, hula expert from Kaua‘i; Mr. David Malo Kupihea; Mrs. Jeannie Wilson, dancer in Kalākaua’s and Liliu‘okalani’s court; Rev. Wm. Kama‘u, pastor of Kawaiha‘o Church, and, Kahapula, or Fred Beckly, former language expert at the University of Hawai‘i.

This year’s chants are the works of Kuluwaimaka. We, of the Merrie Monarch Festival wish to say Mahalo a-nui-loa to Mr. Kelsey for his most generous contribution. (Merrie Monarch 1984)

The competition chants with translations were printed in the souvenir programs (see Appendix I, Merrie Monarch Competition Chant Texts and Translations). The melody for the chant was not prescribed nor was the tempo, choreography, instrumentation, and rhythmic patterns. The setting of the chant was left up to the kumu to determine (Purdy 1999:33-34).

Stillman has discussed the difficulties that young contemporary composers had with Hawaiian language. She identified three groups of Hawaiian language competency – native speakers, mid-life non-speakers, and foreign language acquisition speakers (Stillman 1978:IV:7:6). These categories of language competency applied to kumu hula involved in performing and choreographing hula in the late 1970s. As Stillman noted,
Writing Hawaiian poetry is based on three main premises, the proper use of the language, the use of poetic devices, i.e., terseness, veiled meanings, linked assonance, etc. and a traditional understanding of certain words and phrases that were not used because of connotation or implication. (Stillman 1978:IV:7:6)

The process of repatriating chants — part of cultural patrimony — into performance in the hula community would inevitably lead to innovation if only the poetic text were available. The scholars (foreigners and native scholars) that raised awareness of archival collections (Stillman 2002b:131), and, by extension, personal collectors who contributed chants for the Merrie Monarch competitions, became brokers of traditional culture. The missing element in the process of repatriation of chant resources for the Merrie Monarch competition was instruction on how to perform them (Stillman 2002b:136), i.e., what were the chant melody, the drumbeats, the footsteps, and the hand motions that were used in performance? And, what were the poetic meaning, the double entendre, and the occasion for the composition of the chant? What happened if performance of a chant broke protocol?

In 1986 John Ka‘imikaua contributed competition chants from the island of Moloka‘i that honored their island warriors and the three destructive winds of Hina. In the middle of the competition, the electricity went out. Kimo Kahoano, commentator for the Festival recalled,

… that was a crazy year. I mean magical things happen, you know. It was as if a giant was walking right from the ocean up into the mountains. I mean the lightening and the thunder came specifically from one area right over Edith Kanaka‘ole Stadium. Bolt by bolt, thunder! (KITV 1994)

It was a chicken-skin (goose bump) moment for the audience as those who knew that the island of Hawai‘i is Pele’s domain and performing such a confrontational chant for Hina was inappropriate. The incident echoed of past tellings of the Hi‘iaka and
Pele’s stories, reconfirming cultural traditions in a contemporary context. Even though this was an instance in which sharing such a powerful chant on a public stage had a negative manifestation, it was also affirmation of an indigenous worldview and the power of the chanted word.

Of the competition chants contributed to the Festival (Table 5.2), only those obtained from Kuluwaimaka’s collection had written texts and sound recordings on wax cylinders at the Bishop Museum. However, gaining access to the sound recordings was an institutional challenge for kumu hula (Stillman 2002b:137-138).

Over the thirteen years of competition chants from 1979 -1992, there were seventy-three hālau that participated in the Merrie Monarch. Hālau names changed or were written inconsistently over the years, which makes tracking their entries challenging. For example, Al Barcarse’s hālau is entered as Ka Ua Kilihune Ke Ola ‘O Makahinu in 1984 and in 1988 they are listed as Hula Hālau ‘O Kilihune. Edith Kaopuiki passed away suddenly, so in 1992, her alaka‘i, Lehua Matsuoka and Lika Moon, changed the hālau name from Nā Hula ‘O La‘i Kealoha to Hālau Hula ‘O Lana‘i Hale. Hālau that have participated during the competition chant festivals are listed in Table 5.3 below. An “X” indicates that a hālau participated in the competition.

In the repertory from 1993-2010, it became apparent that the competition chants did not return as a hālau’s choice chant in later years (Table 5.3 Hālau that Choreographed Competition Chants). The competition chants remained in hālau repertoire however, and were performed for other events at other venues (personal communication, Aunty Vicky). The repertoire from the Monarchy Period that
remained in performance at the Merrie Monarch were mostly hula ʻōlapa, hula ku‘i and hula pahu chants (Stillman 2002a:101). There were varying levels of “hula” competency among the hālau.

Lei Chants for Kapiʻolani

According to Stillman, hula that did not require the kuahu, or the altar, became known as hula ʻauana (wandering) during the Monarchy Period. Two new hula genres or poetic streams of that time were hula ʻōlapa and hula kuʻi (Stillman 2002a:89-90). Both genres shared similar structural features such as: 1) the formulaic opening kāhea (aia i, kaulana, auhea wale); 2) poetic text in stanzas, couplets or quatrains; and, 3) the closing formulaic kāhea (ha‘ina). Hula ʻōlapa are chanted songs accompanied by native percussive instruments. Hula kuʻi have Hawaiian and Western elements (such as poetry, melody, choreography, and instruments) woven together (Stillman 2002a:89).

Worthy of mention are a set of lei chants for Kapiʻolani that are well documented in archival materials and have remained in cultural memory through performance since the nineteenth century. The lei chant texts that were competition chants printed in the souvenir programs are included in Appendix 2, arranged chronologically by year. Two of these were were “Aia Haili ko lei nani” (1980) and
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<td>Nā Lei of Kaholoku</td>
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<td>X</td>
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<tr>
<td>Na 'Ōhana 'Ō Ke Aloha</td>
<td>X</td>
<td>X</td>
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<td>Na Opio 'O Ko'olau</td>
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<td>Na Pua Lei 'O Likolehua</td>
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<tr>
<td>Na Pua Me Kealoha</td>
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<td>Nā Wahine Kaiāulu</td>
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<tr>
<td>Pā'ū O Hi'aaka</td>
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<td>Poli o ke Ānuenue A Me</td>
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<tr>
<td>Kauhōʻānōʻāno</td>
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<td>X</td>
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<tr>
<td>Pua Ali'i 'Ilima</td>
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<td>X</td>
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<tr>
<td>Pukai Ka Pua O Kalani</td>
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<tr>
<td>Pukalani Hula Hale</td>
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<tr>
<td>Ulalia School of Hawaiian Dance</td>
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<td>X</td>
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<tr>
<td>Waimapuna</td>
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</tr>
</tbody>
</table>
“Aia i ka ‘ōpua ko lei nani” (1985). In the 1980 and 1985 Merrie Monarch souvenir programs both chants are listed with the ending kāhea (call) as the mele title, “He inoa lei nō ka mō‘ī wahine Kapi‘olani,” instead of the first line of the mele, as is standard practice. Knowing the first line of the chant differentiates one lei chant from another. The ending line reminds the audience to whom the chant is dedicated and that dedication may be repeated for many chants.

A third lei chant, which Stillman notes was not originally part of the six mele set of chants, “Aia i kamaile kou lei nani,” was actually the first given as a competition chant in the 1979 Merrie Monarch (Stillman 1996:30:121). In the Bishop Museum archives, the chant was added to the original six mele probably based on the topic of the chant (mele inoa for Kapi‘olani) by Mary Kawena Pukui (Stillman 1996:30:129-130) and the association has continued in practice.

Of the six original (and the seventh added) lei chants, there have been several performances of the four mentioned in Merrie Monarch (Table 5.4). Following Stillman’s 1996 article entitled “Queen Kapi‘olani’s Lei Chants” in The Hawaiian Journal of History, Vol. 30, a third lei chant, “Aia i Nu‘uanu i ko lei nani,” appeared in Merrie Monarch as a choice chant several times.

In this instance scholarship and research have had an impact on the expansion of the repertoire in performance. Repatriation of the lei chants into performance practice at the Merrie Monarch has reconnected the hula community to the Monarchy period and past performance practices — “the act of performance is an act of remembrance” (Stillman 2002a:102). Kumu hula continue to rediscover mele and enliven them through performance as accessibility to primary resources, such as
Table 5.4  Queen Kapiʻolani’s Lei Chants In Merrie Monarch Hula Competition

<table>
<thead>
<tr>
<th>Lei Chant</th>
<th>Competition Chant</th>
<th>Choice Chant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aia i Haili ko lei nani</td>
<td>1980</td>
<td>1989</td>
</tr>
<tr>
<td>Aia i Lihau ko lei nani</td>
<td></td>
<td>1995, 2003</td>
</tr>
<tr>
<td>Aia i Mana ko lei nani</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aia i Europa ko lei nani</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aia i kaʻōpua ko lei nani</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Ma Italia ko lei nani</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aia i Kamaile ko lei nani</td>
<td>1979</td>
<td>1989, 1996</td>
</tr>
</tbody>
</table>

archival materials and digitized Hawaiian language newspapers opens the door to a wealth of nineteenth century printed materials

(http://libweb.Hawaii.edu/digicoll/newspapers.htm).

The Choice Chants (1979-1992)

According to competition guidelines distributed to the kumu and the judges in the preliminary meetings for Merrie Monarch in September and December prior to each competition, the choice chant can be part of the hālau repertoire, newly composed in a kahiko style or obtained from a collection. Many of the kahiko chants that in circulation as choice chants are part of the hālau’s repertoire or are available in published works by Emerson, Kaeppler, Mader, Pukui, and Roberts. Of the chants that are not in published collections, some have been obtained by kumu from archival
collections, Hawaiian language newspapers (Stillman, 1996:30:119), or private
collections, while others are newly composed in a kahiko style.

The Kumu Hula’s Fact Sheets

The Merrie Monarch Committee requires each kumu hula to turn in narratives on
their research to justify the style of the lole (clothing), colors, lei materials, and
choreography for the competition and choice chants. The narratives are referred to
as the kumu’s fact sheets. As Kīhei de Silva, Hawaiian language expert wrote,

"Fact Sheets," for those unfamiliar with Merrie Monarch protocol, are
required of all competing hālau and range in length and scope from "fill in the
blanks" to book-length dissertations. (de Silva 2010)

Some kumu, such as Mapuana de Silva, have kept the fact sheets they prepared as
prized research resources. Others know that the binder is on the shelf or in the hula
trunk (Takamine 2010, Bridges 2010) and some have lost track of the fact sheets with
the passage of time.

Merrie Monarch judges review the fact sheets prior to the competition and
consult the fact sheets if there is a question at the time of judging a performance.
Judges have to return the fact sheets to Merrie Monarch Festival Office at the end of
the competition. This requirement protects the intellectual property of the kumu hula.

The kumus’ fact sheets document their research and personal choices but also
resulted in unintended innovation. Uncle George noted this in his interview with
Purdy.
Of course maybe we also created a monster. Many of the teachers, the young teachers today, are diverting from the traditional foot movements of the traditional Hula. They’ve added a lot of modern steps and sometimes, you know, this breaks my heart…. This is not the purpose of why the Festival started. It was started to perpetuate as much tradition as we could. (Purdy 1999:34)

Assigning a competition chant that required additional research had two important results. First, kumu hula had to learn more about the chant in order to choreograph it and enliven it through background knowledge. This required conducting research in archives and libraries such as the Bishop Museum, the Hawaiian Historical Society, and the University of Hawai‘i at Mānoa’s Hawaiian Collection. Second, the process of choreographing and musically setting a chant text led to innovation and creativity that the Merrie Monarch Committee did not anticipate. Because many of the kumu hula were not fluent in Hawaiian language and did not know the poetic techniques used in hula kahiko genres, their choices unwittingly contributed to innovation.

In 2005 kumu hula Mapuana de Silva presented “‘Alekoki” as her choice chant for kahiko and ‘auana in the Ms. Aloha Hula division. Her fact sheet for the chant was edited by her husband, Kīhei de Silva, and posted as a resource essay entitled “‘Alekoki Revisited” (de Silva 2011) in the Kamehameha School Literary Archive. The essay provides a sample of the research that Mapuana and Kīhei compiled as background for the chant (de Silva 2011). Many of the choice chants that Hālau Mohala ‘Ilīma presented at the Merrie Monarch hula competition have been deposited with the electronic Literary Archive. Wisely, Kamehameha Schools protects the materials by copyright. The essays are posted with the permission of the authors.
The kumu’s fact sheets demonstrate a kumu’s interest in researching the background of the chant to contextualize it for their haumana, thereby extending the experience of place into performance of the chant. The descriptions of the kumu’s choices for accessories, implements and colors for the lole help to build symbolism into the performative experience for the dancers, and provide justification to the judges for the overall appearance of the hālau.

And the Winner is?


“He aloha no na pua” and “Holo mai Pele” were learned by the kumu as a competition chant and then revisited years later as choice chants by a few kumu hula. “He aloha no na pua,” originally given as the competition chant in 1979, reappeared as a choice chant four different times over a 30 year period. “Holo Mai Pele” was actually performed in 1980 by the Kanakaʻole’s Hālau o Kekuhi on stage as a choice chant prior to its becoming a competition chant. The chant has since been featured in a film of the same title by Hālau o Kekuhi and aired on PBS nationwide in 2008 (PBS 2008).
The third most performed kahiko chant is “Aia i Nu‘uanu kou lei nani” from the lei chants for Queen Kapi‘olani, celebrating her visit to the valley of Nu‘uanu on O‘ahu. The second most performed kahiko chant (nine times) is “Hole Waimea,” a hula ‘āla‘apapa (Stillman 1998:6) that honors Kamehameha’s Kīpu‘upu‘u warriors from Waimea, Hawai‘i. Mary Kawena Pukui’s liner notes for the long playing record, Nā Leo o Hawai‘i Kahiko, indicate that “Hole Waimea” was first chanted as an oli and later set as a hula. “Hole Waimea” was performed as a choice chant in the Merrie Monarch by kāne in 1980, 1983, 1986, 1998, and 2001, and by wahine in 1980, 2000, 2004, and 2005.

Summary

There is an uneven use of native terminology for the classification of mele and mele hula, and the taxonomies reflect each scholar’s orientation in relation to Hawaiian music and dance. Hula kahiko, a recent term describing hula genres (hula pahu, ‘āla‘apapa, ‘ōlapa, and hula ku‘i) from the nineteenth century, has become the accepted term in scholarly and journalistic writing, as well as in vernacular language. Is there a canon of mele hula kahiko performed at the Merrie Monarch Festival? A survey of hula kahiko performed in competition revealed that there is a canon of hula kahiko which are the most performed traditional hula that have remained in cultural memory. The competition chants rarely returned as choice chants.

The database compiled for the present study reveals an unanticipated result — that most performed hula kahiko chant in Merrie Monarch is the traditional hula pahu,
“Kaulilua.” The next chapter transcribes and analyzes nine complete performances of “Kaulilua” by eight different hālau at the Merrie Monarch Festival.
Chapter 6 : Musical and Textual Analysis of “Kaulilua”

Of the fourteen performances of “Kaulilua” between 1979 and 2010 (Table 6.0 “Kaulilua” Performances as Choice Chant at the Merrie Monarch), nine versions by eight different kumu hula are transcribed and analyzed here. For each of the versions I asked the following questions: What is the relationship between text and musical accompaniment? Where does variation occur in melodic and rhythmic patterns? What characteristics are indicators of a kumu’s style? What elements must remain the same for continuity and integrity of the chant?

Table 6.0 “Kaulilua” Performances as Choice Chant at the Merrie Monarch

<table>
<thead>
<tr>
<th>Year</th>
<th>Division</th>
<th>Kumu Hula</th>
<th>Hālau</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td>W</td>
<td>Aloha Dalire</td>
<td>Keolalaulani Hālau ‘olapa ‘o Laka</td>
</tr>
<tr>
<td>1983</td>
<td>W</td>
<td>Glenn Vasconcellos</td>
<td>Hālau o ke ‘Anuenue</td>
</tr>
<tr>
<td>1984</td>
<td>W</td>
<td>Victoria Holt Takamine</td>
<td>Pua Aliʻi ‘Ilima</td>
</tr>
<tr>
<td>1985</td>
<td>W</td>
<td>Kaulana Kasparovitch</td>
<td>Lehua Dance Company</td>
</tr>
<tr>
<td>1988</td>
<td>W</td>
<td>Paleka Mattos</td>
<td>Hula Hālau o Kamuela</td>
</tr>
<tr>
<td>1992</td>
<td>W</td>
<td>Kaulana Kasparovitch</td>
<td>Lehua Dance Company</td>
</tr>
<tr>
<td>1993</td>
<td>W</td>
<td>James &amp; Michael Dela Cruz</td>
<td>Na Keonimana o Koʻolau</td>
</tr>
<tr>
<td>1994</td>
<td>W</td>
<td>Aloha Dalire</td>
<td>Keolalaulani Hālau ‘olapa ‘o Laka</td>
</tr>
<tr>
<td>1997</td>
<td>W</td>
<td>Ellen Castillo</td>
<td>Pukaikapuaokalani Hula Studio</td>
</tr>
<tr>
<td>1998</td>
<td>W</td>
<td>Leimomi Ho</td>
<td>Kealiʻi kaʻapunihonua Keʻena aʻo Hula</td>
</tr>
<tr>
<td>1999</td>
<td>W</td>
<td>Lilinoe Lindsey</td>
<td>Ka Pa Nani ʻo Lilinoe</td>
</tr>
<tr>
<td>2004</td>
<td>W</td>
<td>Jay Ahulau Akiona</td>
<td>Kukui Malamalama o Kona</td>
</tr>
<tr>
<td>2009</td>
<td>W</td>
<td>Kapua Dalire-Moe</td>
<td>Hālau ka Liko Pua o Kalaniakea</td>
</tr>
<tr>
<td>2010</td>
<td>W</td>
<td>Sissy Kaio</td>
<td>Hula Hālau o Lilinoe</td>
</tr>
</tbody>
</table>
Perpetuating Tradition

To date the most detailed discussion of the “Kaulilua” was by Adrienne Kaeppler and Elizabeth Tatar in *Hula Pahu: Hawaiian Drum Dances*, Volume I, *Ha’a and Hula Pahu – Sacred Movements*, and Volume II, *The Pahu – Sounds of Power* (1993). Both volumes present a wealth of information gleaned from sources in the Bishop Museum Archives and Library, and in interviews with kumu hula about the hula pahu tradition. There is little coordination of content and terminology between the two volumes, leaving the reader to make the connections between the pahu dance and drumming traditions. Elizabeth Buck cited Kaeppler and Tatar in her chapter entitled “Transformations in Ideological Representations: Chant and Hula,” but omitted details that would have helped validate her argument. For example, Buck referenced the hula pahu chant “Kaulilua” but never informed the reader of the chant title (1993:111), which in and of itself, severs the community from its repertoire.

As anthropologist and a dance ethnologist, Kaeppler identified several traditions of hula pahu repertoire which she believes have roots in heiau (temple) rituals. Kaeppler’s analysis focuses on movement vocabulary and text for grouping the chants into traditions and categories. In her opinion, “Kaulilua” was a mele based on “remnants of movement rituals that derive from heiau texts that were performed in conjunction with sacred ha’a movements” which were used in services/ceremonies honoring the god Lono (Kaeppler 1993:186). Kaeppler organized the hula pahu lineages into four traditions, labeling them classical, generative, composite, and other. She located “Kaulilua” in the repertoire of the classical and generative traditions (Kaeppler 1993:134) and focused on the 1936 translation of “Kaulilua,” which
consists of 20 lines translated and punctuated by Mary Kawena Pukui (Kaeppler 1993:190) (Table 6.1 “Kaulilua” text).

**Table 6.01 “Kaulilua” (Kaeppler 1993:190)**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
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<tbody>
<tr>
<td>1</td>
<td>Kaulilua i ke anu Waialeale</td>
</tr>
<tr>
<td>2</td>
<td>He maka halalo ka lehua makanoe,</td>
</tr>
<tr>
<td>3</td>
<td>He lihilihi kuku ia no Aipo,</td>
</tr>
<tr>
<td>4</td>
<td>A he hulu aa ia no Hauailiki, Like feathers they wave to taunt Hauailiki,</td>
</tr>
<tr>
<td>5</td>
<td>Pehia e ka ua a eha ka nahele, Their leaves are crushed, pelted by the rain,</td>
</tr>
<tr>
<td>6</td>
<td>Maui e ka pua, uwe eha i ke anu, Their petals are bruised and moan with cold,</td>
</tr>
<tr>
<td>7</td>
<td>I ke kukuna la, wai o Mokihana, The sun’s rays at Mokihana are dimmed by the mist.</td>
</tr>
<tr>
<td>8</td>
<td>Ua hana ia a pono a ua pololei, I have done my duty and ’tis well done.</td>
</tr>
<tr>
<td>9</td>
<td>Ua haina ia aku no ia oe, I have told you ere this</td>
</tr>
<tr>
<td>10</td>
<td>O ke ola no ia o kiai loko. That this duty is life itself to the guardian of the pond.</td>
</tr>
<tr>
<td>11</td>
<td>Kiai Kaula, nana i ka makani, Kaula is the guardian that watches the wind,</td>
</tr>
<tr>
<td>12</td>
<td>Hoolono ka leo, ka halulu o ka Maluakele, That listens for the roaring of the Maluakele,</td>
</tr>
<tr>
<td>13</td>
<td>Kiei, halo i Maka-ike-ole, She peeps and peers at Maka-ike-ole,</td>
</tr>
<tr>
<td>14</td>
<td>Kamau ke ea i Ka-halau-a-Ola, Ka-halau-a-Ola is beginning to breathe anew,</td>
</tr>
<tr>
<td>15</td>
<td>He kula ilima ia no Wawae-noho, An ilima covered plain belonging to Wawaenohi,</td>
</tr>
<tr>
<td>16</td>
<td>Me he pukoa hakahaha la i Waahila, Is fissured and broken like the corals of Waahila,</td>
</tr>
<tr>
<td>17</td>
<td>Ka momoku a ka unu lehua o Lehua. There the ragged clumps of lehua are found.</td>
</tr>
<tr>
<td>18</td>
<td>A lehulehu ka hale pono ka noho ana, Comfort is found in a house well peopled,</td>
</tr>
<tr>
<td>19</td>
<td>Loaa kou haawina, o ke aloha, There you are given the gift of love,</td>
</tr>
<tr>
<td>20</td>
<td>Ke ala mai nei ka puka o ka hale, The door of the house is fragrant with humanity.</td>
</tr>
<tr>
<td>[21]</td>
<td>Ea! Yes, indeed!</td>
</tr>
</tbody>
</table>

Elizabeth Tatar, an ethnomusicologist, provides terminology related to the pahu, a history of the pahu in Hawai‘i and Polynesia, and musical analyses of selected
mele hula pahu repertoire. One of the mele on which she focused is the 1934
Kanahele version of “Kaulilua” (Table 6.2) from the Huapala Mader Collection at
Bishop Museum. This was initially translated by Mary Kawena Pukui and
retranslated by her in 1952 (Tatar 1993:110-111). Tatar considers the Kanahele
version as the prototype of the mele (Tatar 1993:109). She includes four
transcriptions of “Kaulilua” her volume of sound recordings performed by Keaka
Kanahele and Katherine Nakauala (1993:114-117), Kawena Pukui’s 1935 (1993:118-
121) and 1952 versions (1993:122-125), and Ka‘upena Wong’s 1958 recording

Table 6.02 Pukui’s 1935 and [1952] translations of “Kaulilua” (Tatar
1993:110-113)

<table>
<thead>
<tr>
<th>Number</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kaulilua i ke anu Waialeale</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>O ka maka halalo ka lehua makanoe</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>O ka lihilihi kuku ia no Aipo</td>
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<td></td>
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</tr>
<tr>
<td>4</td>
<td>O ka hulu aa ia o Hauailiki</td>
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<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>A i pehia e ua eha ka nahele</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>O Mau e ka pua uwe eha i ke anu</td>
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<tr>
<td>7</td>
<td>O ke kukuna wai lehua ao Mokihana</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Ua hana ia e ka pono a ua pololei</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Ua hana ia aku no ia oe</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>O ke ola no ia o kiai loko</td>
</tr>
</tbody>
</table>
pond made his livelihood.
[The guardian of the pond depends on it for his livelihood.]

11 Kiei Kaula nana i ka makani  
Best watch within and toward Kaula
[Kaula watches, it looks for the wind]

12 Hoolono ka halulu o ka Malua Kele  
Question each breeze, note each rumor,
[Even the whisper of Malua Kele]

13 Kiei halo Makaikiole  
Search high, search low unobserved
[It peers and peeps at Maka'i'iki'ole]

14 Kamau ka ea i ka Hālauaola  
Here is life, it is breath from the body
[There it finds that Hālauaola still lives]

15 He kula lima ia no Wawaenoho  
A fond caress by a hand most constant
[and fondly caresses Wawaenoho]

16 Ma he pukoa hakahaka la i Waahila  
Like fissured groves of coral
[Like fissured clump of coral at Wa'ahila]

17 Ka momoku a ka unu Unulau o Lehua  
Stand the ragged clumps of lehua
[Stands the ragged lehua tree torn by Unulau of Lehua]

18 A lehulehu ke ka pono lea ka haawina  
Many are the houses, easy the life, you have you share of love
[When there is prosperity at home, giving is a pleasure]

19 Ke ala [Ka hauna] mai nei o ka puka o ka hale.  
Humanity stands at your door, yes, indeed.
[The odors of a home life linger about the door.]

In my experience as a dancer in hula hālau, po‘e hula often use Nathaniel Emerson’s book, *Unwritten Literature of Hawai‘i*, as the major written source for traditional hula (Table 6.3). This was particularly the case when I danced with kumu hula Ho‘oulu Cambra and Edward Kalahiki, kumu who graduated (‘uniki) from Maiki Aiu Lake’s hālau. Emerson’s version of “Kaulilua” varies the most in comparison to the versions discussed by Kaeppler and Tatar.
Table 6.03  “Kaulilua” (Emerson 1986:105-106)

<table>
<thead>
<tr>
<th>Hawaiian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kau lilua i ke anu Wai-aleale;</td>
<td>Wai-aleale stand haughty and cold,</td>
</tr>
<tr>
<td>He maka halalo ka lehua makanoe;</td>
<td>Her lehua blossom, fog-soaked, droops pensive;</td>
</tr>
<tr>
<td>He lihilih kuku ia no Aipo.</td>
<td>The thorn fringe set about swampy Ai-po is</td>
</tr>
<tr>
<td>O ka hulu a‘a ia o Hau-a-iliki;</td>
<td>A feather that flaunts in spite of the pinching frost.</td>
</tr>
<tr>
<td>Ua pehi‘a e ka ua a éha ka nahele,</td>
<td>Her herbage is pelted, stung by the rain;</td>
</tr>
<tr>
<td>Maui ka pua, uwe éha i ke anu,</td>
<td>Bruised all her petals, and moaning in cold</td>
</tr>
<tr>
<td>I ke kukuna la-wai o Mokihana.</td>
<td>Mokihana’s sun, his wat’ry beams.</td>
</tr>
<tr>
<td>Ua hana ia aku ka pono a ua pololei;</td>
<td>I have acted in good faith and honor,</td>
</tr>
<tr>
<td>Ua ha‘ina ia aku no ia oe;</td>
<td>My complaint is only to you —</td>
</tr>
<tr>
<td>O ke ola no ia.</td>
<td>A matter that touches my life.</td>
</tr>
<tr>
<td>O kia‘i loko, kia‘i Kaula,</td>
<td>Best watch within and toward Ka-ula;</td>
</tr>
<tr>
<td>Nana i ka makani, hoolono ka leo,</td>
<td>Question each breeze, note every rumor.</td>
</tr>
<tr>
<td>Ka halulu o ka Malua-kele;</td>
<td>Even the whisper of Malua-kele.</td>
</tr>
<tr>
<td>Kiei, halo i Maka-ike-ole.</td>
<td>Search high and search low, unobservant.</td>
</tr>
<tr>
<td>Kamau ke ea i ka halau a ola;</td>
<td>There is life in the breath from her body,</td>
</tr>
<tr>
<td>He kula lima ia no Wawae-noho,</td>
<td>Fond caress by a hand not inconstant.</td>
</tr>
<tr>
<td>Me he puko‘a hakahaka la i Waahila</td>
<td>Like fissured groves of coral</td>
</tr>
<tr>
<td>Ka momoku a ka unu-lehua o Lehua,</td>
<td>Stand the ragged clumps of lehua.</td>
</tr>
<tr>
<td>A lehulehu ka hale pono ka noho ana,</td>
<td>Many the houses, easy the life.</td>
</tr>
<tr>
<td>Loaa kou haawina – o ke aloha,</td>
<td>You may have your portion — of love;</td>
</tr>
<tr>
<td>Ke hauna mai ka puka o ka hale.</td>
<td>Humanity smells at the door.</td>
</tr>
<tr>
<td>Ea!</td>
<td>Aye, indeed.</td>
</tr>
</tbody>
</table>

**General characteristics**

Analyses of “Kaulilua” (Kaepler 1993, Takamine 1994, Tatar 1993) have focused on studio recordings made specifically for research and documentation that are held in the Bishop Museum. No studio recordings were made with a group of dancers performing “Kaulilua” while the chanter was chanting in performance. This analysis focuses, instead, on the Merrie Monarch performances of the chant and drum
patterns as performed on stage.

“Kaulilua” is divided into two major paukū (sections). Tatar noted that Kuluwaimaka performed the chant as an oli (unaccompanied chant), a hula pa‘iumauma (body percussion), and as a mele hula pahu (Tatar 1993:109). However, in practice today, “Kaulilua” is usually heard as a mele hula pahu (tethered coconut tree drum with sharkskin membrane) with specific pahu patterns.

Visual chant map
Prior to discussing significant points of division in “Kaulilua,” I include a visual map indicating the number of patterns used between sections (Figure 6.0 Visual map of a performance of “Kaulilua”). Then I compare the actual patterns at the important demarcation points indicated. The visual map (Figure 6.0) shows the pattern of the chant with the two paukū and all the possible kāhea (calls). The chant texts in Appendix 6 show where the calls occur in each performance. The first row of the map represents the ka‘i (entrance). The second row is the first paukū, the third row is the second paukū, and the last two rows the ending or the ho‘i (exit) that move the dancers off stage. The sections in the last row of the map can be reduced or expanded. The kāhea e ue or e uwe for the second paukū of “Kaulilua” on line four of the map can be followed by a kāhea for the ho‘i if an oli is to be chanted over the pahu wāwae “Kaulilua” or, the kāhea can be skipped, going directly to the pahu wāwae “Kaulilua” without an oli. The final kāhea inoa for “Kaulilua” reminds the
Figure 6.0  Visual map of a “Kaulilua” performance
viewer in whose honor the chant was performed. The dedication of the chant depends on the performance context and the purpose. The examples provided by Kaeppler and Tatar did not include the final kāhea.

Pahu Wāwae “Kaulilua”

The main pahu pattern, “pahu wāwae,” used in “Kaulilua” is represented in the transcription by seven eighth notes followed by an eighth note rest:

\[
\begin{align*}
\frac{7}{8} \quad \frac{7}{8} \quad \frac{7}{8} \quad \frac{7}{8} \quad \frac{7}{8} \quad \frac{7}{8} \quad 1 \quad 1
\end{align*}
\]

The footwork underlying the pahu wāwae pattern specific to “Kaulilua” is referred to as pahu wāwae “Kaulilua” (Kaeppler 1993:75) or just “Kaulilua” (Tatar 1993:113). This pattern varies slightly by hālau depending on the allocation of drumbeats between the pahu and the pūniu (small coconut drum). The pahu wāwae “Kaulilua” can be used as the kaʻi that moves the dancers onto the stage and as the hoʻi that takes the dancers off stage. The patterns, below, are presented alphabetically by surname of the kumu. The eight beat pattern divided into two measures of four beats corresponds to the footwork. The first measure is the right foot and the second measure is the left foot.

Figure 6.1 Pahu Wāwae “Kaulilua” Patterns

Castillo
A majority of the kumu hula who performed “Kaulilua” at Merrie Monarch use the same pahu wāwae “Kaulilua” pattern that Tatar documented in Henry Pa’s studio performance. Pa’s pattern alternates the pahu and the pūniu in an interlocking pattern.
rather than separating the two by sounding the pūniu for the first four eighth notes and the pahu for the last three eighth notes. The pattern by Uncle George, included in Tatar’s examples, is reflected in Lindsey’s pattern with both of the drummer’s hands executing the first four eighth notes of the “Kaulilua” pattern (Tatar 1993:114).

Kāhea

The “Kaulilua” paukū are marked by the kāhea announcing the upcoming line of text. The first kāhea, “‘Kaulilua’ i ke anu Wai‘ale‘ale,” is at the beginning of the chant, and the second paukū, “Ki’ai ka ula nānā i ka makani,” is marked by the kāhea ki’ai ka ula (Figure 6.1 Visual Map of “Kaulilua” Performance, above). The following are the drumming patterns that are used with the kāhea “Kaulilua.”

Figure 6.2 Kāhea “Kaulilua”
Castillo ms. 5-6

Dalire ms. 29-30

Dalire-Moe ms.3-4
Dela Cruz ms. 1-4

Kāheka: Ae, Kauihau i ke anu o Waiʻaleʻale

Ho, ms. 1-2

Kāheka: Ae, Kauihau i ke anu o Waiʻaleʻale

Kasparovitch 1985, ms.1-2

Kāheka: Kauihau

Kasparovitch 1992, ms.1-2

Kāheka: Kauihau

Lindsey ms. 3-4

[Kāheka: Ae, Kauihau i ke anu o Waiʻaleʻale]

Mattos ms.1-2

[Kea: Kauihau]

Dela Cruz’s pattern is elongated over four measures instead of two measures, perhaps indicating an uncertainty of tempo or intentional elongation in relation to text.

Following the chanted kaʻi by her dancers, Dalire’s drum pattern is foreshortened by two beats, rushing into the beginning of the choice chant performance.
Kāhea Pā

The transition sections are marked by the kāhea “pā.” These are vocal calls followed by a change in pahu beat that functions as a “dividing motif” organizing the chant into sections (Kaepler 1993:189). The kāhea pā is usually called on the fourth beat of the pahu wāwae “Kaulilua” pattern that correlates with the dancer’s left foot. The following chanters use the kāhea pā to indicate the drum pattern. Since the pattern recurs several times, only the initial occurrence is shown (see Table 6.4 for measures in which the kāhea occurs).

Table 6.04  Kāhea Pā Occurrences

<table>
<thead>
<tr>
<th>Chanter</th>
<th>kāhea pā</th>
<th>Pahu Wawae Pā</th>
<th>Different kāhea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castillo</td>
<td>ms. 13-14, ms 31-32</td>
<td>ms. 15-16, 33-34</td>
<td></td>
</tr>
<tr>
<td>Dalire</td>
<td>ms. 37-38; ms. 49-50; ms. 55-56; ms. 69-70; ms. 83-84; ms. 95-96</td>
<td>ms. 39-40; 51-52; 57-58; 71-72; 85-86; 97-98</td>
<td></td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>ms. 11-12; ms. 23-24; ms. 57-58; ms. 69-70; ms. 89-90</td>
<td>ms. 13-14; 25-26; 59-60; 71-72; 91-92</td>
<td></td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>ms. 12-14; ms. 23-24; ms. 29-30</td>
<td>ms. 15-16; 25-26; 31-32</td>
<td></td>
</tr>
<tr>
<td>Ho</td>
<td>ms 9-10; ms 21-22; ms. 27-28; ms. 41-42</td>
<td>ms. 11-12; 23-24; 29-30; 43-44</td>
<td></td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>ms 9-10; 21-22; 27-28; 41-42</td>
<td>ms. 11-12; 23-24; 29-30; 43-44</td>
<td></td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>ms. 9-10; 21-22; (27-28 missing); 41-42</td>
<td>Ms. 11-12; 23-24; 29-30; 43-44</td>
<td></td>
</tr>
<tr>
<td>Lindsey</td>
<td></td>
<td>Ms 13-14; 25-26; 31-32; 45-46</td>
<td>ms. 13-14; 31-32</td>
</tr>
<tr>
<td>Mattos</td>
<td>ms. 10-12; ms. 23-24; ms. 28-30; ms. 43-44 (no kāhea)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
As can be seen from the above table, Lindsey’s performance of “Kaulilua” varies from all other kumu’s versions. Lindsey does not use the kāhea pā but she does perform the pahu wāwae pā with a kāhea anticipating the next line of text.

Figure 6.3  Kāhea Pā
Castillo, ms. 13-14

Dalire, ms. 37-38

Dalire-Moe, ms. 11-12

Dela Cruz, ms. 13-14
The kāhea for each performance occurs on the fourth beat of the second measure on the left foot of the pahu wāwae “Kaulilua” pattern.

Pahu Wāwae Pā

The pahu wāwae pā, the drum pattern that follows the kāhea pā, is consistently used by most kumu:
Several instances of variation, which occur at the beginning of the second paukū on the “kāhea kiai/kiei” lines of the chant, are discussed next.4

Kāhea: Ki‘ai ka ula and Ki‘ei halo

The second paukū of “Kaulilua,”“Ki‘ai ka ula nānā i ka makani,” is announced by the kāhea ki‘ai. The two words, ki‘ai (to guard, watch, overlook as a bluff) and ki‘ei (to peer, peek through, protrude), are examples of linked assonance used in Hawaiian poetry.

Ki‘ai kaula, nānā i ka makani,  
Ho‘olono ka leo, ka halulu o ka Maluakele,  
Kiei halo i Maka-ike-ole,  
Kamau ke ea i Ka-hālau-a-Ola

The difference in pronunciation for the two words, ki‘ai and kiei, is not audible in the chanting for some of the kumu. This may reflect auditory learning or secondary language acquisition.

If the kāhea pā is followed by the kāhea ki‘ai, the pahu wāwae pā is the beat used during the kāhea ki‘ai. The pahu patterns that accompany the end of the first paukū and the beginning of the second paukū are as follows:

<table>
<thead>
<tr>
<th>Table 6.05 Paukū Pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of first paukū</td>
</tr>
<tr>
<td>Kāhea pā</td>
</tr>
<tr>
<td>Kāhea kiai</td>
</tr>
<tr>
<td>Kāhea pā</td>
</tr>
</tbody>
</table>

4 This pattern is referred to as ‘aui by Takamine (1994:74) and Tatar refers to the pattern as pā (1993:130). For the sake of consistency of terminology, I will use “kāhea pā” for the call and “pahu wāwae pā” for the drum pattern.
The examples below show that Dalire and Dalire-Moe consistently use a different pattern for the pahu wāwae pā. All of the kumu fill in the vocal space by extending the final vowel sound or inserting vocalizations.

Figure 6.4   Pahu wāwae pā with Kāhea Kiʻai

Castillo ms. 27-28

Dalire, ms. 39-40, 51-52

Dalire-Moe, ms. 13-14, 25-26

ms. 71-72
Dela Cruz ms.25-26

Ho, ms.23-24

Kasparovitch 1985 ms. 23-24

Kasparovitch 1992 ms. 23-24

Lindsey, ms. 25-26

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Following the next kāhea pā, there are several changes in the pattern used for the pahu wāwae pā during the “ki‘ei halo” line of the chant. Dalire and Dalire-Moe are consistent in maintaining their own pahu wāwae pā patterns. Dela Cruz uses the pahu wāwae “Kaulilua” pattern instead, and Kasparovitch (1985, ms. 29-30 and 43-44; 1992, ms. 29-30) uses a pattern reminiscent of the ‘ai holo wāwae pattern in the pahu hula chant “Au‘a ‘ia” (Tatar 1993:148).

Given the substantive differences in the pahu wāwae pā pattern, the difference may be characteristic of the hula lineage, or a choice made by the kumu. There is also the possibility of a musical trigger similar to the linked assonance in which a musical
motif is substituted.

Aloha Dalire was the most innovative in her approach to performing “Kaulilua.” She used “Kaulilua” as the ka‘i, the choice chant, and the pahu wāwae “Kaulilua” as the ho‘i. To make the choice chant long enough (the seven minute limit for the kahiko performance), Dalire’s haumana chanted the first paukū of “Kaulilua” as the ka‘i. She then chanted “Kaulilua” at a moderate tempo (mm 104) and slowed it dramatically (mm 88) while modulating down a minor third for the repetition. In Nānā I Na Loea Hula (1984:42), Dalire traces her hula lineage back to Uncle George Naope, her mother Mary Wong, chanting records of Aunty ‘Iolani Luahine, and Elke Ross-Lane. Dalire stated that most of her training was ‘auana and she felt that she was never able to learn “the real ancient hula” (Silva 1984:42) of which “Kaulilua” was possibly one.

Kapua Dalire-Moe, Aloha Dalire’s daughter, repeated “Kaulilua” as her mother did, with some significant changes. Kapua did not use the first paukū of “Kaulilua” as the ka‘i. She changed the pā beat from her mother’s pā pattern and modulated up for the repetition instead of down. These changes indicate the conscious decisions and personal agency of the young kumu hula.

James and Michael Dela Cruz were returning kumu at the Merrie Monarch in 1993. They learned hula from family members, Sam Naeole, Ihilani Miller, and Aloha Dalire. Most of their training was in ‘auana and hapa haole songs (Berger 2002). In an interview with John Berger in 2001, James Dela Cruz said,

. . . Aloha Dalire became our first kumu hula. We told her that years later, and she wondered how we could say that, and what she didn’t realize was that we would go early (for drumming lessons) and watch her teach her girls, and
Mike and I could go home and do exactly what she was trying to get the girls to do who were our age. We were each other’s teachers. (Berger 2002) The Dela Cruz’s mode of acquisition has an impact on their rendition of “Kaulilua.” The variations in the kāhea and pā patterns significantly change the structure of the chant. Their chanting also shifted tonal center, ending a half step up from the starting pitch (A up to B♭).

Kasparovitch acknowledges several different teachers, crediting Pauline Kekahuna and the Hau‘oli group with having the most influence on his style. The overall structure of Kasparovitch’s two performances in 1985 and 1992 is consistent. The most variation in the pahu wāwae pā pattern occurs in the “kiʻei” halo line (ms. 29-30) when he substitutes a drumming pattern that is similar to the ‘ai holo wāwae pattern in “ʻAuʻa ʻia” (Tatar 1993:148). This appears to be an indication of Kasparovitch’s creative license, perhaps a result of his diverse hula lineages, and because he was performing the same pattern in the competition seven years apart.

In an oral tradition, linked assonance or consonance can inadvertently trigger an error in recitation. This seems to be the case with Castillo’s performance of “Kaulilua.” The transcription reveals the trigger words – mokihana and makanoe – that led to the omission of chant lines 3-5 and insertion of lines 8-9 with the beginning of line ten. The haumana dancing caught the slip and used the kāhea (ms. 15) for line six (Maui) to bring the hoʻopaʻa back on track. It was an unfortunate slip for the hālau’s performance but an excellent example of how well the group worked together to support each other’s musical roles in a performance context.
The visual map of “Kaulilua” (Figure 6.0) groups the material visually with geometric shapes to convey the overall divisions and similarities of the sections in the chant. On the fourth row of the map, the ending pattern or cadence, referred to “e uwe” or “e ue,”⁵ is the following pattern:

The following chancers used the kāhea e ue to indicate a change to the pahu wāwae e ue drumming pattern. As with the kāhea pā pattern, the kāhea is given on the fourth beat before the pattern begins. The kāhea e ue can occur twice in performance; first, at the end of the ka‘i before the first paukū of “Kaulilua,” and second, at the end of “Kaulilua” just before then final kāhea inoa (salutary dedication).

<table>
<thead>
<tr>
<th>Chanter</th>
<th>Kāhea e ue/ e uwe</th>
<th>Pahu wāwae e ue</th>
<th>Kāhea inoa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castillo</td>
<td>Ms 4; 52</td>
<td>Ms 5-6; Ms 53-54</td>
<td>Ms 54</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ms 28; 122</td>
<td>Ms 29-30; 123-124</td>
<td>Ms 124</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ms 2; 96</td>
<td>Ms 3-4; 97-98</td>
<td>Ms 98</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ms 50</td>
<td>Ms 1-4; 51-52</td>
<td>Ms 52-53</td>
</tr>
<tr>
<td>Ho</td>
<td>Ms 46</td>
<td>Ms 1-2; 47-48</td>
<td>Ms 48</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ms 50</td>
<td>Ms 1-2; 53-54</td>
<td>Ms 54</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ms 51</td>
<td>Ms 1-2; 53-55</td>
<td>Ms 55</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ms 2; 51</td>
<td>Ms 3-4; Ms 52-53</td>
<td>Ms 53</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ms 48</td>
<td>Ms 1-2; 49-50</td>
<td>Ms 50</td>
</tr>
</tbody>
</table>

⁵ I will use both spellings e uwe and e ue in the dissertation since previous sources reference the former and, currently, the latter is in common use.
Two measures before the kāhea e uwe, Aloha Dalire’s drumming pattern signals to the dancers that the kāhea should be called on the fourth beat of the second measure in the eight beat pattern. This aural signal fills in the eighth notes rests in both measures altering the pahu wāwae “Kaulilua”:

Dalire, ms. 25-26, 27-28 and 75-76, variation

Below are the pahu wāwae e ue patterns and the final kāhea for each of the kumu. Dela Cruz’s pattern is distinctive as the dotted eighth note motif seems to reference a Western drum cadence. Kasparovitch’s 1985 and 1992 endings are different. The 1985 pattern ends with a sixteenth note and an eighth note with the hand remaining on the drum head. In the 1992 ending, Kasparovitch calls the kāhea e ue on the fourth beat of ms. 51, which is in the middle of the pahu wāwae “Kaulilua” pattern. This throws the dancers off, and he has to extend the first four beats of the pahu wāwae e ue for eight beats and conclude the pattern in ms. 53.

Figure 6.6  Pahu wāwae e ue/e uwe
Castillo, ms. 53-54

Dalire, ms. 123-124
Several variations of the final kāhea inoa are used — “He inoa no Hi‘iakaikapoli-opele” (Mattos), “He inoa no Kalani Kalākaua” (Dalire, Dalire-Moe, Dela Cruz and Ho), “He inoa no Kalākaua” (Castillo and Lindsey), “He inoa no ke aliʻi Kalākaua” (Kasparovitch 1992), and “He inoa no Kaulilua” (Kasparovitch 1985). When the chanting, the drumming and dancing have all ended, the kāhea reminds the audience to whom the performance of the chant is dedicated.
“Kaulilua” as Poetic Text

The text varies significantly between the Merrie Monarch performances. Some variations may be due to error and some may be due to lineage variation. Tatar and Kaeppler focus their text analysis on the differences between the texts of the various archival-recorded versions. Kaeppler provides an analysis of the dance movement as text and proposes a theory that “Kaulilua” was part of a heiau ritual performed with haʻa (a dance with bent knees) movements.

The text can be read as implementing the ritual, and the movements as embodying the work of the kāhuna during the ritual and during the aftermath of the ‘amama, lifting of the kapu at the end of the rituals. (Kaeppler 1993:203)

While acknowledging Kaeppler’s suggestion that “Kaulilua” may have been part of a heiau ritual, I would also like to suggest that, given the Hawaiian aesthetic for kaona, aloha ʻaina, and rededication of chants for a new context, one of the levels of reading may be specific to geographical clues woven into the text. According to Stillman,

The corpus of poetic texts for hula constitutes a storehouse of cultural memories that are collectively celebrated by performers and audiences alike. Through hula dances and songs, memories of people and events endure long after they have passed. Performances are moments in which remembrances are sounded and gestured. (Stillman 2001:188)

Kaeppler aptly points out that “Kaulilua” was rededicated to King Kalākaua and new kaona assigned to place names in the chant as a commentary on the nineteenth century political situation. Further explanations about the text from Emerson and Pukui conformed to twentieth century romanticized and Christian morality on the love story conveyed by literal translation of the text (Kaeppler 1993:202). My discussion of the text (following) is based, therefore, upon my position that chants are
encoded with multiple levels of information as an important means of identifying and relating to native spaces that are inextricably linked together.

**Allusions to Place**

Neither Tatar nor Kaeppler discuss in detail geographic places referenced in the text nor provide an analysis of poetic devices used in the chant. The translation notes for “Kaulilua” by Kuluwaimaka, Pat Bacon, and Mary Kawena Pukui (1934, 1936 and 1952) clarify place specific names on the island of Kaua‘i (Tatar 1993:106-108, 110-113; Kaeppler 1993:190). I think this information is crucial to understanding a layer of kaona built into “Kaulilua.”

Hawaiian scholar Ku‘ualoha Ho‘omanawanui included the chant “Kunihi ka mauna” at the beginning of her dissertation, (Ho‘omanawanui 2007:xii-xiii). According to Ho‘omanawanui, the Hi‘iaka chanted “Kunihi ka mauna” as a protocol chant paying respects to the chiefs of Wailua and as a request to come to the island. The geographical references in the text provide a verbal map from Mt. Wai‘ale‘ale via Kawaikini and Nounou to the Kapa‘a plain (Map 1.0 Kaua‘i East). The critical key in the map is traversing the narrow ridge or the land bridge at Kawaikini.

Using Ho‘omanawanui’s geographical approach, I looked at place names mentioned in “Kaulilua.” The importance of place specific names should not be underestimated. Geographical names function as anchors to convey stories in place specific locations. They also function as poetic memory aides for the chanter. “Kaulilua” has eleven place specific names in twenty lines of text. Below is a chart
for the geographical terms that are tagged on the Kaua‘i West map (Map 2.0 Kaua‘i West) which follows.

Table 6.07  Place Names in “Kaulilua”

<table>
<thead>
<tr>
<th>Hawaiian text</th>
<th>English translation</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Kau lī lua i ke anu</td>
<td>Wai‘ale‘ale is cold, bitterly cold,</td>
<td>Highest mountain on Kaua‘i (5,080 ft); “rippling water”</td>
</tr>
<tr>
<td>Wai‘ale‘ale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 He maka halalo ka lehua makanoe,</td>
<td>Chilled and stunted are her lehua,</td>
<td>Lehua makanoe are the small lehua shrubs in the bogs of the Alaka‘i Swamp</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 He lihilihi kuku ia no ‘Aipō,</td>
<td>Brittle with cold, they stand near ‘Aipō</td>
<td>‘Aipo swamp and trail in Alaka‘i Swamp, Kaua‘i#</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 A he hulu a’a ia no Haua‘iliki,</td>
<td>Like feathers they wave to taunt Haua‘iliki,</td>
<td>Place name on Kaua‘i; lit. “bitter cold”; a surfer from Kaua‘i who pursued Lā‘ieikawai</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Pehia e ka ua a ‘eha ka nahele,</td>
<td>Their leaves are crushed, pelted by the rain,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Maui e ka pua, uwe ‘eha i ke anu,</td>
<td>Their petals are bruised and moan with cold,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 I ke kukuna la, wai o Mokihana,</td>
<td>The sun’s rays at Mokihana are dimmed by the mist.</td>
<td>Valley with stream on Kaua‘i that begins in Alaka‘i and runs southwest into Waimea River; flower found only on Kaua‘i</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Ua hana ia ka pono a ua pololei,</td>
<td>I have done my duty and ‘tis well done.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Ua haina ia aku no ia ‘oe,</td>
<td>I have told you ere this</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 O ke ola no ia o ki’ai loko,</td>
<td>That this duty is life itself to the guardian of the pond.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Ki’ai Kaula, nānā i ka makani,</td>
<td>Kaula is the guardian that watches the wind,</td>
<td>rocky islet southwest of Ni‘ihau; Pōhakupio heiau is on the western side of the islet; domain of Kūhaimoana, Pele’s brother and shark god</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Ho‘olono ka leo, ka halulu o ka Maluakele,</td>
<td>That listens for the roaring of the Maluakele,</td>
<td>Trade wind on the north of Kaua‘i (Pele chanted of</td>
</tr>
<tr>
<td>13</td>
<td>Kiʻei, hālō I Maka-ike-ole.</td>
<td>She peeps and peers at Maka-ike-ole,</td>
</tr>
</tbody>
</table>
| 14 | Kamau ke ea i Ka-hālau-a-Ola, | Ka-hālau-a-Ola is beginning to breathe anew. | Lit., “school of life”; name of Lohiau’s house for Pele.+
| 15 | He kula ‘ilima ia no Wāwae-noho, | An ‘ilima covered plain belonging to Wāwaenoho, | Lit. “chair leg” or plain for sitting; possibly Kekaha Plain, Kauaʻi |
| 16 | Me he pukoa hakahaka la i Waʻahila, | Is fissured and broken like the corals of Waʻahila, | Place name on Kauaʻi or Kaula∆ |
| 17 | Ka momoku a ka unu lehua [Unulau] o Lehua. | There the ragged clumps of lehua are found. | Lehua island is on north side of Niʻihau; a landing on northeast Niʻihau; a wind of Lehua |
| 18 | A lehulehu ka hale pono ka noho ana, | Comfort is found in a house well peopled, | |
| 19 | Loaʻa kou haʻawina o ke aloha, | There you are given the gift of love, | |
| 20 | Ke ala mai nei ka puka o ka hale. | The door of the house is fragrant with humanity. | |
| [21] | Ea! | Yes, indeed! | |

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Map 6.1  Kaua‘i West

Lehua, Ni‘ihau and Ka‘ula Islands

Wāwenoho on Kekaha Plain

Mokihana valley and

‘Aipo swamp
Puakea Nogelmeier, Hawaiian language scholar at UH Mānoa, noted in the introduction to his book, *He Lei no ʻEmalani*, that poetic devices are used in chants to create links between the lines of text such as,

repetition of sound, similarity or opposition of meaning, or a sequence of thought that can be anticipated…. These kinds of connective mechanisms can be appreciated for their cleverness, but they also act as mnemonic devices to facilitate the recall of the reciter, providing clues in the sequence of lines. (Nogelmeier 2001:4)

End line rhyming and poetic meter that are characteristic of European poetic traditions are “universally avoided” in Hawaiian poetic compositions.

“Kaulilua” is a through-composed chant (no repetition of poetic text) and has poetic devices as connective mechanisms. As can be seen in Table 6.8 “Kaulilua”:

Poetic Devices, links by sound (rhyme), reduplication of word, reduplication of phrase structure, consonance, and links by meaning are employed. To make the links more visible, a graphic analysis diagram follows the table showing the links between lines and devices.

### Table 6.08  “Kaulilua”: Key to Poetic Devices

<table>
<thead>
<tr>
<th>Hawaiian text</th>
<th>English translation</th>
<th>Literary technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Kaulilua i ke anu Waiʻaleʻale</td>
<td>Waiʻaleʻale is cold, bitterly cold,</td>
<td>Waiʻaleʻale linked to maka (sight/presence) by meaning</td>
</tr>
<tr>
<td>2 He maka halalo ka lehua makanoe</td>
<td>Chilled and stunted are her lehua,</td>
<td>Maka linked to makanoe by sound/rhyme</td>
</tr>
<tr>
<td>3 He līhīlīhi kukū ia no ʻAipō</td>
<td>Brittle with cold, they stand near ʻAipō</td>
<td>Reduplication of līhi and kā</td>
</tr>
<tr>
<td>4 A he hulu aʻa ia no Hauaʻiliki</td>
<td>Like feathers they wave to taunt Hauaʻiliki</td>
<td>Linked to previous line by ia no structure; alliteration of “a” and “h”</td>
</tr>
<tr>
<td>5 Pehia e ka ua a ʻeha ka</td>
<td>Their leaves are crushed,</td>
<td>Feathers and leaves linked</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>nahele,</td>
<td>pelted by the rain,</td>
<td>by shape and waving image; Linked by e ka ___ 'eha structure/sound</td>
</tr>
<tr>
<td>6</td>
<td>Maui e ka pua, uwe 'eha i ke anu,</td>
<td>Their petals are bruised and moan with cold, Linked by e ka ___ 'eha structure/sound; linked assonance on u-a sound</td>
</tr>
<tr>
<td>7</td>
<td>I ke kukuna lā, wai o Mokihana,</td>
<td>The sun’s rays at Mokihana are dimmed by the mist. Mokihana linked by sound to hana</td>
</tr>
<tr>
<td>8</td>
<td>Ua hana ia ka pono a ua pololei,</td>
<td>I have done my duty and ‘tis well done. Ua hana linked by repetition of ‘ua’</td>
</tr>
<tr>
<td>9</td>
<td>Ua haina ia aku no ia ‘oe,</td>
<td>I have told you ere this Ua haina linked by sound</td>
</tr>
<tr>
<td>10</td>
<td>O ke ola no ia o ki’ai loko.</td>
<td>That this duty is life itself to the guardian of the pond. Repetition of phrase no ia ‘oe to no ia o; Linked by sound; ki’ai links to ki’ei by sound/assonance</td>
</tr>
<tr>
<td>11</td>
<td>Ki’ai Kaula, nānā i ka makani,</td>
<td>Kaula is the guardian that watches the wind, Consonance of ‘k’ sound; makani linked to Maluakele by meaning</td>
</tr>
<tr>
<td>12</td>
<td>Ho’olono ka leo, ka halulu o ka Maluakele,</td>
<td>That listens for the roaring of the Maluakele, Consonance of ‘l’ sound</td>
</tr>
<tr>
<td>13</td>
<td>Ki’ei, hālō i Maka-ike-ole,</td>
<td>She peeps and peers at Maka-ike-ole, ki’ei links to ki’ei by sound/assonance; Makaike’ole linked to Ola by sound</td>
</tr>
<tr>
<td>14</td>
<td>Ka mau ke ea i Kahālau-a-Ola,</td>
<td>Ka-hālau-a-Ola is beginning to breathe anew, Ka mau linked by sound to ka hālau</td>
</tr>
<tr>
<td>15</td>
<td>He kula ‘ilima ia no Wāwae-noho,</td>
<td>An ‘ilima covered plain belonging to Wāwaenoho,</td>
</tr>
<tr>
<td>16</td>
<td>Me he pukoa hakahaka la i Wa’ahila,</td>
<td>Is fissured and broken like the corals of Wa’ahila, Reduplication of haka</td>
</tr>
<tr>
<td>17</td>
<td>Ka momoku a ka unu lehua [Unulau] o Lehua.</td>
<td>There the ragged clumps of lehua are found. Reduplication of moku; Lehua linked by sound to lehulehu</td>
</tr>
<tr>
<td>18</td>
<td>A lehulehu ka hale pono ka noho ana,</td>
<td>Comfort is found in a house well peopled, Reduplication of lehu</td>
</tr>
<tr>
<td>19</td>
<td>Loa’a kou ha’awina o ke aloha,</td>
<td>There you are given the gift of love, O ke aloha linked by sound to ke ala</td>
</tr>
<tr>
<td>20</td>
<td>Ke ala mai nei ka puka o ka hale.</td>
<td>The door of the house is fragrant with humanity.</td>
</tr>
<tr>
<td>[21]</td>
<td>Ea!</td>
<td>Yes, indeed!</td>
</tr>
</tbody>
</table>
Diagram 6.0  “Kaulilua” Poetic Device Diagram

1  Kau lī lua i ke anu Wai‘ale‘ale

2  He maka halalo ka lehua maka noe,

3  He lihilihi kuka ‘ia no Aipō,

4  A he hulu ‘a‘a ‘ia no Haua‘iliki,

5  Pehia ka ua a ‘eha ka nahele,

6  Maui e ka pua, uwē ‘eha 1ke anu,

7  I ke kukuna la, wai o Mokihana,

8  Ua hana ia ka pono a ua pololei,

9  Ua haina ia aku no ia ooe,

10 O ke ola no ia o ki‘ai loko.

11 Ki‘ai Kaula, nānā ka mākani,

12 Hoʻolono ka leo, ka halulu o ka Maluakele,

13 Kiʻei, hālō i Makaʻikeʻohe,

14 Kamau ke ea i Kahālua Ola,

15 He kula ʻilima ia no Wāwac-noho,

16 Me he pukoa hakahaka la i Waʻahila,

17 Ka momoku a ka unu lehua o Lehua,

18 A lehulehu ka hale pono ka noho ana,

19 Loaʻa kou haʻawina o ke aloha,

20 Ke ala mai nei ka puka o ka hale.

[21] Ea!
“Kaulilua” Text variations at Merrie Monarch

Variations in text become clear in a line by line comparison of the versions of the chant. In Line 1, the k/t switch attributed to the Kaua‘i dialect of Hawaiian is performed by Dela Cruz and Kasparovitch in his 1992 entry. The variation in the use of definite/indefinite articles at the beginning of Line 2 also includes the k/t switch on the definite article “ka.” The preposition “o” (of) is used in Line 1 and 2 by Dalire and Dalire-Moe with “Wai‘ale‘ale” and “makanoe.”

Table 6.09  Line 1 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>“Kaulilua” i ke anu Wai-aleale</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Castillo</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Dalire</td>
<td>“Kaulilua” i ke anu o Wai‘ale‘ale</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>“Kaulilua” i ke anu o Wai‘ale‘ale</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>“Kaulilua” i te anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Ho</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>“Kaulilua” i te anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Lindsey</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
<tr>
<td>Mattos</td>
<td>“Kaulilua” i ke anu Wai‘ale‘ale</td>
</tr>
</tbody>
</table>

Table 6.10  Line 2 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>He maka halalo ka lehua makanoe</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>He maka halalo ka lehua makanoe,</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ta maka halalo ta lehua mokihana</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ta maka halalo ka lehua o makanoe</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ka maka halalo ka lehua o makanoe</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ta maka halalo lehua ia makano(e)</td>
</tr>
<tr>
<td>Ho</td>
<td>Ta maka halalo ka lehua makanoe</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>He maka halalo ta lehua makanoe</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>He maka halalo ka lehua makanoe</td>
</tr>
<tr>
<td>Lindsey</td>
<td>He maka halalo ka lehua makanoe</td>
</tr>
</tbody>
</table>
Variations occur with indefinite article “he,” the definite article “ka,” and the prepositional phrase “o ka.” In Line 3 all kumu include the reduplication of “lihilihi” but only Lindsey’s includes the reduplication of “kū.” Dela Cruz and Kasparovitch replaced “hulu” or “ulu” in Line four with “pu” or “po.”

| Table 6.11  Line 3 “Kaulilua” text comparison |
|------------|---------------------------------------------|
| **Kumu**   | **Line 3**                                  |
| Emerson    | He lihilihi kukū ia no ‘Aipo e              |
| Kaeppler   | He lihilihi kukū ‘ia no ‘Aipo              |
| Castillo   | //                                          |
| Dalire     | O ka lihilihi kū ‘ia no ‘Aipo              |
| Dalire-Moe | Lihilihi kū ‘ia no ‘Aipo                   |
| Dela Cruz  | Lihilihi kū ‘ia no ‘Aipo                   |
| Ho         | He lihilihi kū ‘ia no ‘Aipo                |
| Kasparovitch 1985 | Ka lihilihi kū ‘ia o ‘Aipo          |
| Kasparovitch 1992 | O ka lihilihi kū ‘ia o ‘Aipo            |
| Lindsey    | He lihilihi kukū ‘ia no ‘Aipo              |
| Mattos     | Ka lihilihi kū ‘ia o ‘Aipo                |

| Table 6.12  Line 4 “Kaulilua” text comparison |
|------------|---------------------------------------------|
| **Kumu**   | **Line 4**                                  |
| Emerson    | O ka hulu ‘a’a ‘ia o Haua’iliki             |
| Kaeppler   | A he hulu ‘a’a ‘ia no Haua’iliki            |
| Castillo   | //                                          |
| Dalire     | Ta (h)ulu ‘a’a ‘ia a’o Haua’iliki           |
| Dalire-Moe | Ka (h)ulu ‘a’a ‘ia a’o Haua’iliki           |
| Dela Cruz  | O ta pu ‘a’a ‘ia a’o Haua’iliki             |
| Ho         | O ka hulu ‘a’a ‘ia no Haua’iliki            |
| Kasparovitch 1985 | O ka po ‘a’a ‘ia a’o Haua’iliki     |
| Kasparovitch 1992 | O ta (h)ulu ‘a’a ‘ia a’o Haua’iliki   |
| Lindsey    | O ka hulu ‘a’a ‘ia no Haua’iliki            |
| Mattos     | Ka (h)ulu ‘a’a ‘ia a’o Haua’iliki           |
Variations in text in Line five occur between the words “pehia” and “‘eha” including the insertion of “ka/ta,” the omission of “e,” the addition of “a” following “ua,” or the reduplication of “ua.”

The anchor words for Line six are “Maui,” “uwe” and “anu.” In between “Maui” and “uwe” are variations “e k/ta pua/po, and with Mattos, the omission of the aspirate “p,” eliding the “ua/uwe” to “‘uwa’u.”

Table 6.13  Line 5 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ua pehia e ka ua a ‘‘eha ka nahele</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>pehia e ka ua a ‘‘eha ka nahele</td>
</tr>
<tr>
<td>Castillo</td>
<td>//</td>
</tr>
<tr>
<td>Dalire</td>
<td>A i pehia e ua ‘‘eha i ka nahele</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>A i pehia e ua ‘‘eha i ka nahele</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ua pehia e ua ‘‘eha i ka nahele</td>
</tr>
<tr>
<td>Ho</td>
<td>Ua pehia e ka ua ua ‘‘eha i ka nahele</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ua pehia ta ua ‘‘eha i ta nahele</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ua pehia ta ua ‘‘eha i ka nahele</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ua pehia e ka ua ‘‘eha ka nahele</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ua pehia e ua ‘‘eha i ka nahele</td>
</tr>
</tbody>
</table>

Table 6.14  Line 6 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Maui ka pua, uwe ‘’eha i ke anu</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Maui e ka pua uwe ‘’eha i ke anu</td>
</tr>
<tr>
<td>Castillo</td>
<td>Maui e ta pua uwe i ke anu</td>
</tr>
<tr>
<td>Dalire</td>
<td>O Maui e ka pua uwe i ke anu</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>O Maui e ka pua uwe i ke anu</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Maui e ta ua uwe i ke anu</td>
</tr>
<tr>
<td>Ho</td>
<td>Maui e ka pua uwe a i ke anu</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Maui e ka po uwe i ke anu</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Maui e ta po uwe i ke anu</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Maui e ka pua uwe i ke anu</td>
</tr>
<tr>
<td>Mattos</td>
<td>Maui e ta ‘’uwa’u i ke anu</td>
</tr>
</tbody>
</table>
Table 6.15  Line 7 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>I ke kukuna la-wai o Mokihana</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>I ke kukuna la, wai o Mokihana</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ke ku tuna wai lehua mokihana</td>
</tr>
<tr>
<td>Dalire</td>
<td>O ke kukuna wai lehua o Mokihana</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>O ke kukuna wai lehua o Mokihana</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>E kukuna la wai o Mokihana</td>
</tr>
<tr>
<td>Ho</td>
<td>I ke kukuna wai lehua Mokihana</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>E kuna la wai o Mokihana</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>O kuna la (w)ai no Mokihana</td>
</tr>
<tr>
<td>Lindsey</td>
<td>I ke kukuna wai lehua o Mokihana</td>
</tr>
<tr>
<td>Mattos</td>
<td>E tu tuna la wai o Mokihana</td>
</tr>
</tbody>
</table>

The most significant variation for Line seven is the addition of the word “lehua” (blossom of the ‘ōhi’a tree). Mokihana is a stream and valley on northwest Kaua‘i (see Map 6.1 Kaua‘i West, p. 178) and an anise tree (*Pelea anisata*) that grows only on Kaua‘i.

Table 6.16  Line 8 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ua hana ia aku ka pono a ua pololei</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ua hana ‘ia ka pono a ua pololei</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ua hana ‘ia a polo a pololei</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ua hana ‘ia e ka pono a ua pololeoe</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ua hana ‘ia e ka pono a ua pololei</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ua hana ‘ia pono pololei</td>
</tr>
<tr>
<td>Ho</td>
<td>Ua hana ‘ia a pono a pololei</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ua hana ‘ia ka pono a pololei</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ua hana ‘ia polo a pololei</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ua hana ‘ia a pono a pololei</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ua hana ‘ia ka pono a pololei</td>
</tr>
</tbody>
</table>

In line seven the kumu are divided between “lehua o mokihana” or just “o mokihana.” In comparing the line to Emerson and Kaeppler, the inclusion of lehua
may be a similar phrase substitution. Line eight is fairly uniform with most kumu omitting the “ua” before “pololei.”

**Table 6.17** Line 9 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ua ha’ina ‘ia aku no ‘ia oe,</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ua ha’ina ‘ia aku no ‘ia oe</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ua hana ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ua hana ‘ia no ‘ia ‘oe</td>
</tr>
<tr>
<td>Ho</td>
<td>Ua ha’ina ‘ia no ‘ia ‘oe</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ua ha’ina ‘ia aku no ‘ia ‘oe</td>
</tr>
</tbody>
</table>

**Table 6.18** Line 10 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>O ke ola no ia O ki‘ai loko,</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>O ke ola no ia o ki‘ai loko</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ke ola no ia ‘o ki‘ai * loko</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ke ola no i ‘o ki‘ai loko</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ke ola no i ‘o ki‘ai loko</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Te ola no ia a ki‘ai loko</td>
</tr>
<tr>
<td>Ho</td>
<td>O ke ola no ia o ki‘ai loko</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ke ola no ia ‘o ki‘ai loko</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ke ola no ia a ki‘ai loko</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ke ola no ia a o ki‘ai loko</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ke ola no ia ‘o ki‘ai loko</td>
</tr>
</tbody>
</table>

**Table 6.19** Line 11 “Kaulilua” text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ki‘ai Ka-ula Nana i ka makani</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ki‘ai Kaula, nānā i ka makani</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ki‘ai a Kaula nānā i ka makani</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ki‘ai kaula nānā i ka makani</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ki‘ai kaula nānā i ka makani</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ki‘ai taula nānā i ka makani</td>
</tr>
<tr>
<td>Ho</td>
<td>Ki‘ai Kaula nānā i ka makani</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ki‘ai Kaula nānā i ka makani</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ki‘ai Taula nānā i ka makani</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ki‘ai Taula nānā i ka makani</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ki‘ai Kaula nānā i ka makani</td>
</tr>
</tbody>
</table>

**Table 6.20** Line 12  
*Kaulilua* text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ho‘olono ka leo ka halulu o ka Māluakele</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ho‘olono ka leo, ka halulu o ka Māluakele</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ho‘olono i ka halulu o ka Māluakele</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ho‘olono ka halulu o ka mau ua kele</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ho‘olono ka halulu o ka mau ua kele</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ho‘olono i ta la halulu i Māluakele</td>
</tr>
<tr>
<td>Ho</td>
<td>Ho‘olono ka halulu o ka Māluakele</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ho‘olono ka halulu o ta Māluakele</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ho‘olono ta halulu o ta Māluatele</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ho‘olono ka halulu o ka Māluakele</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ho‘olono ka halulu o Māluakele</td>
</tr>
</tbody>
</table>

**Table 6.21** Line 13  
*Kaulilua* text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ki‘ei, halo i Maka-ike-ole</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ki‘ei halo i Maka-ike-ole</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ki‘ei halo Makahiki o… //</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ki‘ei halo Makahiki‘ole</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ki‘ei halo Makahiki‘ole</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ki‘ei halo ma kahiki o lea</td>
</tr>
<tr>
<td>Ho</td>
<td>Ki‘ei halo Maka‘ikeolea</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Ki‘ei halo Makaikeolena</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Ki‘ei halo Makaikeolena</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Ki‘ei halo Maka‘ike‘ole o</td>
</tr>
<tr>
<td>Mattos</td>
<td>Ki‘ei halo maka i ke kolea</td>
</tr>
</tbody>
</table>

**Table 6.22** Line 14  
*Kaulilua* text comparison

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Kamau ke ea i ka hālau a ola</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ka mau ke ea i Ka hālau-a-Ola</td>
</tr>
<tr>
<td>Castillo</td>
<td>Kamau a kea ta hālau a… //</td>
</tr>
<tr>
<td>Dalire</td>
<td>Kamau ka ea ka hālau a ola</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Kamau ka ea ka hālau a ola</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Ta mau ta ea hālau a puka</td>
</tr>
<tr>
<td>Ho</td>
<td>Kamau a ea ka hālau a ola</td>
</tr>
</tbody>
</table>

198
<table>
<thead>
<tr>
<th>Kasparovitch 1985</th>
<th>Kamau ka ea ka hālau a ola</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kasparovitch 1992</td>
<td>Kamau ka kea ta hālau a ola</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Tamau ke ea i ka hālau a ola</td>
</tr>
<tr>
<td>Mattos</td>
<td>Kamau ka ea ka hālau a ola</td>
</tr>
</tbody>
</table>

**Table 6.23  Line 15  “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>He kula lima no Wāwae-noho</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>He kula ʻilima ia no Wāwae-noho</td>
</tr>
<tr>
<td>Castillo</td>
<td>me puna me ka ia no wāwae lo( ko)</td>
</tr>
<tr>
<td>Dalire</td>
<td>Lehu ka lima ia no wāwae noho</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Lehu ka lima ia no wāwae noho</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>E Puna ta mahina o wāwae loko</td>
</tr>
<tr>
<td>Ho</td>
<td>Me kula lima ia no Wāwae-noho</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>me ko [ka] lima ia a ho Wāwae loko</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>me (ha) to lima ia no Wāwae noho</td>
</tr>
<tr>
<td>Lindsey</td>
<td>He kula ʻilima ia no Wāwae-noho</td>
</tr>
<tr>
<td>Mattos</td>
<td>me ko lima ia a no Wāwae loko</td>
</tr>
</tbody>
</table>

**Table 6.24  Line 16  “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Me he pukoʻa hakahaka la i Waʻahila</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Me he pukoa hakahaka la i Waʻahila</td>
</tr>
<tr>
<td>Castillo</td>
<td>Me pu ko hakahaka lani Waʻahila</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ta pu ko hakahaka lau Waʻahila</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ma pu ko hakahaka la Waʻahila</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Me pu pu haka [ka la pa] Waʻahila</td>
</tr>
<tr>
<td>Ho</td>
<td>he pukoa hakahaka la i Waʻahila</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>Me he pukoa hakahaka la i Waʻahila</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>Me ka pukoa ka hakahaka laʻi Waʻahila</td>
</tr>
<tr>
<td>Lindsey</td>
<td>Me pukoa hakahaka la i Waʻahila</td>
</tr>
<tr>
<td>Mattos</td>
<td>Me pū a haka lani Waʻahila</td>
</tr>
</tbody>
</table>

**Table 6.25  Line 17  “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ka momoku a ka unu-lehua o Lehua</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ka momoku a ka unu lehua o Lehua.</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ka momotu a ta ʻUnulau (o Lehua)</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ka momotu a ka u ʻUlau o Lehua</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>Ka momotu a ka u ʻUlau o Lehua</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Momoku ka ʻUnulau o Lehua</td>
</tr>
</tbody>
</table>
A major change in text occurs in line eighteen; all of the kumu use the phrase “pono le’a ka ha’awina” instead of the phrase “pono ka noho ana” as in the Emerson and Kaeppler versions.

**Table 6.26 Line 18 “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>A lehulehu ka hale pono ka noho ana</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>A lehulehu ka hale pono ka noho ana</td>
</tr>
<tr>
<td>Castillo</td>
<td>A lehulehu te pono le’a ka ha’awina</td>
</tr>
<tr>
<td>Dalire</td>
<td>A lehulehu ke ka pono le’a ka ha’awina</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>A lehulehu ke ka pono le’a ka ha’awina</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>Lehulehu hale [no’u no’u ha’a] i po ha’awina</td>
</tr>
<tr>
<td>Ho</td>
<td>A lehulehu te pono le’a ha’awina</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>A lehulehu ka pono le’a ka ha’awina</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>A lehulehu ka pono le’a ta ha’awina</td>
</tr>
<tr>
<td>Lindsey</td>
<td>A lehulehu te pono le’a ha’awina</td>
</tr>
<tr>
<td>Mattos</td>
<td>A lehulehu ka pono le’a ha’awina</td>
</tr>
</tbody>
</table>

Line nineteen did not occur in any performance version of “Kaulilua” at the Merrie Monarch and has been deleted in the rows from the table below.

**Table 6.27 Line 19 “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 19</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Lono kou haawina – o ke aloha</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Loa’a kou ha’awina, o ke aloha</td>
</tr>
</tbody>
</table>

**Table 6.28 Line 20 “Kaulilua” text comparison**

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td>Ke hauna mai nei ka puka o ka hale</td>
</tr>
<tr>
<td>Kaeppler</td>
<td>Ke ‘ala mai nei ka puka o ka hale</td>
</tr>
<tr>
<td>Castillo</td>
<td>Ke ‘ala mai nei ka puka o ka hale</td>
</tr>
<tr>
<td>Dalire</td>
<td>Ke ‘ala mai nei o ka puka o ka hale</td>
</tr>
</tbody>
</table>
Dalire-Moe  Ke ‘ala mai nei o ka puka o ka hale
Dela Cruz Ke ‘ala mai nei o ta puta o ta hale
Ho Ke ‘ala mai nei o ta puta o ta hale
Kasparovitch 1985 Ke ‘ala mai nei ka puka o ka hale
Kasparovitch 1992 He ‘ala mai nei o ka puka o ka hale
Lindsey Ke ‘ala mai nei ka puka o ka hale
Mattos Ke ‘ala mai nei ka puka o ka hale

<table>
<thead>
<tr>
<th>Kumu</th>
<th>Line 21 Kāhea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emerson</td>
<td></td>
</tr>
<tr>
<td>Kaepller</td>
<td></td>
</tr>
<tr>
<td>Castillo</td>
<td>He inoa no Kalākaua</td>
</tr>
<tr>
<td>Dalire</td>
<td>He inoa nō kalani Kauikeauoli</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>He inoa nō kalani Kauikeauoli</td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>He inoa nō kalani o Kalākaua</td>
</tr>
<tr>
<td>Ho</td>
<td>He inoa no kalani Kalākaua</td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>He inoa nō kalani Kalākaua</td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>He inoa nō ke aliʻi Kalākaua</td>
</tr>
<tr>
<td>Lindsey</td>
<td>He inoa no Kalākaua</td>
</tr>
<tr>
<td>Mattos</td>
<td>He inoa nō Hiʻiakaikapoliopele</td>
</tr>
</tbody>
</table>

A pattern emerges in the comparison of texts; the nouns important to each line for the most part, remain intact but the articles, conjunctions, and prepositions are most often points of change. Linked assonance, consonance, or similar sounding phrases seem to account for changes in nouns such as “makaʻikeʻole” to “makahikiolea” “unu lehua o Lehua” to “Unulau o Lehua” or “lehua makanoe” to “lehua mokihana.”

Melodic Characteristics of “Kaulilua”

All of the performances of “Kaulilua” have a main pitch and a lower neighboring pitch that constitute the chant’s melody (see Table 6.30 Tonal Center and Neighboring pitches). The intervallic distance between the main pitch and the lower
neighboring pitch is a minor third (m3) and in one instance, Castillo, a major third (M3). Three of the performances sounded unstable due to shifts in tonal center throughout the performance. Aloha Dalire modulated her tonal center in the repetition by shifting down a m3 so that the lower neighboring pitch became the main pitch. Dalire-Moe, Aloha’s daughter, repeated the entire chant but modulated up a half step. Michael Dela Cruz, a first time entrant at the time, audibly struggled to anchor his pitch from the beginning of the chant, shifting between A/ B - A#/Bb. Leimomi Ho’s performance was delivered by a group of chanters, masking an individual who was tonally challenged. Kasparovitch’s second performance varied from his 1985 performance with the addition of D♭ as the secondary pitch, a half step up from the main pitch. His performance may have been an instance of unintentionally shifting the tonal center.

Table 6.30  Tonal Center and Neighboring pitches

<table>
<thead>
<tr>
<th>Chanter</th>
<th>Main pitch</th>
<th>Lower neighbor</th>
<th>Upper neighbor</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castillo</td>
<td>C#</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dalire</td>
<td>C/A</td>
<td>A/F#</td>
<td>d</td>
<td>B/A#</td>
</tr>
<tr>
<td>Dalire-Moe</td>
<td>C/d♭</td>
<td>A/B♭</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dela Cruz</td>
<td>A/B</td>
<td>G</td>
<td>A♭/ B♭</td>
<td></td>
</tr>
<tr>
<td>Ho</td>
<td>D♭/E♭</td>
<td>B♭/C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kasparovitch 1985</td>
<td>C</td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kasparovitch 1992</td>
<td>C</td>
<td>A</td>
<td>D♭</td>
<td></td>
</tr>
<tr>
<td>Lindsey</td>
<td>D</td>
<td>B♭</td>
<td></td>
<td>A</td>
</tr>
<tr>
<td>Mattos</td>
<td>G♭</td>
<td>E♭</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Figure 6.7  Chant Melodic Ranges
Vocal Ornaments

I have tried to systematize the symbols that I use for vocal ornaments in the transcriptions. The following is a table with brief descriptions for each symbol.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
<th>Example from Tatar</th>
</tr>
</thead>
<tbody>
<tr>
<td>A descending slide to pitch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A descending drop to indefinite pitch</td>
<td>pg. 127</td>
<td></td>
</tr>
<tr>
<td>‘I‘i down or up to a definite pitch</td>
<td>pg. 166</td>
<td></td>
</tr>
<tr>
<td>Ascending to indefinite pitch and descending to pitch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pushing the pitch</td>
<td>Tatar uses an accent over the note ^</td>
<td></td>
</tr>
<tr>
<td>Raised pitch</td>
<td>pg. 115</td>
<td></td>
</tr>
</tbody>
</table>

There is an assumption by non-native musicologists that vocal ornaments are omitted when chanting for hula. I have found this to be untrue and the transcriptions verify that vocal ornamentation is used.

Melodic Contour, Phrasing, and Ornamentation

Each performance reflects a chanter’s training and vocal techniques. The melodic contour and phrasing reflect the lineage from which “Kaulilua” was learned but the ornamentation reflects the chanter’s individual vocal expression and knowledge of ornamentation. For example, the first line of “Kaulilua” has a strong iconic sound that most kumu emulate (Appendix 6 Line Comparisons). For each
kumu, the text in the first line aligns on the first and fourth beats. Kasparovitch, Lindsey, and Mattos begin on the lower neighboring tone and then move up to the main tone. All the kumu sustain the main tone throughout the opening phrase. Castillo inserts the lower neighboring tone in the second measure on the word “Wai‘ale‘ale.”

Most of the phrases in “Kaulilua” begin on the fourth beat of the prior measure. Each line of text has its own inherent rhythm that dictates the possible spacing over the pahu wāwae “Kaulilua” beat. Mattos’ second line omits the article “he” or “ka/ta,” beginning the second line, “Maka,” on the downbeat of the next measure thereby preserving the rhythmic phrasing. There is variation on the pitch movement from lower neighboring tone to main tone in the eighth-quarter pattern at the beginning of line two on the syllables “ma-ka ha-la-.” Dela Cruz and Lindsey are the only two chanters who do not sustain the main tone to the end of the phrase. Castillo’s vocal ornamentation is the most audible in line two with ‘i‘i ornamenting the syllables “ha-” and “ta-” (“ka” for Ho) in the first measure and the descending drop at the end of the phrase. The similarity on phrases “lehua makanoe” and “lehua mokihana” throws Castillo off and she does recover until line six.

“Lihilihi” at the beginning of line three should be on the downbeat because of the syllabic emphasis. Contrary to the belief that all rhythms in kahiko are duple, the word “lihilihi” lends itself to a triplet for syllables 2-4. Dela Cruz uses the first syllable “li-” as the pickup note which forces the stress to shift to the second syllable “hi-” for the downbeat. Dalire-Moe places the “li-” on the down beat with the lower neighboring tone and shifts to the main tone for the triplets.
Line four exhibits variation in chant text. Kasparovitch may have made an error in 1985 and substituted “hulu/ulu” with “po.” Dela Cruz performs the same text in 1993. Kasparovitch’s 1992 performance includes the phrase “o ta (h)ulu” which is in common with the other kumu.

Leimomi Ho’s group of chanters has three additional syllables – “ta u-a”— to fit into the first half of line five. Lindsey has two fewer syllables. Both groups chose to front end the rhythm to ensure that the word “‘eha” coincides with beat one of the second measure. Kasparovitch uses the triplet which fits rhythmically to his text “pe-hi-‘a ta u-a.” Had his version included “pe-hi-‘a e ta u-a,” the “e” would have forced a shift of emphasis to the third beat of the measure.

The text rhythm in line six highlights the short-long groupings (Mau-i/u-a/u-we) and the repetition of the u-we or u-e sounds. The vowels lend themselves to ornamentation, which Dalire-Moe adds, thereby differentiating her vocal style from her mother’s. The elision of three vowel sounds in “Ma-u-i” is also conducive to a shift in pitch from the lower neighboring tone to the main tone by the chanter.

Line seven exhibits variation between the anchor words “kukuna” and “mokihana.” The first word first syllable, “ku-,” is chanted on the on the down beat for a dotted quarter note on the main chant tone by all kumu with the exception of Kasparovitch 1985 (the variance seems to be a memory error). All of the kumu utter the second anchor word “mokihana” on the second half of the second beat in the second measure of the phrase. All the kumu have a rest at the beginning of the first measure, fourth beat which breaks the line into 2 phrases.
The text rhythm in line eight – short long short short long – is visible in all but two versions. Dalire-Moe’s version is in sharp contrast to her mother’s chant with changes in text, rhythm, and pitch. Dela Cruz’s version has a foreshortened text that changes the short-long rhythm of the chant in the first measure. Mattos’ phrase is enhanced by the first and third short-long motif beginning on the lower neighboring tone and shifting up to the main tone. The second and the fourth motifs remain on the main tone entirely. Castillo performs the motifs alternating pitches and Lindsey alternates pitches only on the third motif. Dalire’s text and rhythm is most similar to Dela Cruz. Line nine is structurally similar to line eight except for the change in words from “hana” to “ha’ina.” The most notable change is Dalire-Moe’s phrasing which parallel’s her mother’s version.

All kumu except Ho begin the last phrase of the first paukū, line ten, on the lower neighboring tone. How the text is spread out over the next three beats is determined by the number of syllables in the text and all kumu arrive on the first beat of the second measure on the syllable “ki-.” The final syllable “-ko” occurs on or close to the fourth beat for the second measure on the main tone and is sustained through the next four to eight beats.

As the second iconic phrase for the “Kaulilua” chant, line eleven, “Kiʻai ka ‘ula” has the least variation between the versions. Kasparovitch breaks the phrase on the fourth beat of the first measure as he commonly does in other lines. Mattos and Lindsey are the only two to begin on the lower neighboring tone. All versions except Lindsey perform “i ka-ma-” in the second measure as a triplet. Lindsey’s entire phrase began an eighth note early on the pickup shifting the rhythm.
The short-long motif of line eight is repeated in line twelve by Ho, Kasparovitch, Lindsey, and Mattos. Castillo use the triplet on the syllables “i ka ha-” that have appeared in earlier phrases; Dela Cruz shift the triplet to the syllables “ta la ha” which is unconventional, suggesting an error in text.

Both Ho and Lindsey articulate the first syllable of line thirteen, “ki-,” as a pick up note on beat four of the previous measure; all other versions begin on the down beat. In juxtaposition to the fluidity of sound in line eleven, “ki‘ei halo” is abrupt and followed by a rest. “Maka-” on the up beat varies by kumu as “makahiki‘ole,” “makahikiolea,” or “maka‘ikeole” all chanted on the main tone with several ending on the lower neighboring tone or on an indefinite pitch.

Line fourteen has the most typical chant pattern. The first two syllables, “ka-ma-” of the start on the lower neighboring tone and move up to the main chanting tone on the stressed syllable “-u.”

In Castillo’s performance of line fifteen, there is an example of a shift in emphasis on a syllable. The word wāwae has an elongated vowel sound on the “a” in the first syllable. In performance, Castillo stresses the second syllable by holding it on the off beat. This is an example of a chanter now using the text rhythm to its advantage. Given the errors she has made in this performance, I think this also demonstrates her confidence being rattled because she ends the phrase by allowing the last syllable to taper off inaudibly. The text variations in line fifteen significantly change the meaning and the phrasing for the line. By dropping the glottal vowel in front of ‘ilima to lima changes the visual image of the line from a plain of ‘ilima to five plains.
At the beginning of line sixteen, Dalire places the article “ka” on the downbeat instead of pūko‘a, which displaces the stress built into the chant line. Six out of nine kumu interrupt the reduplication of the word “hakahaka” in line sixteen by pausing for an eighth note rest. The three syllables “i Wa‘a-” lend themselves to triplet sixteenths if “la” is sustained for a dotted quarter on the first beat of the second measure.

Castillo, Dela Cruz, Lindsey, and Mattos shorten the stress on the second syllable of the reduplication “mo-mo-tu,” shifting emphasis to the third aspirated syllable in line seventeen. The other kumu retain the stress on the “mo-” syllable and triplets naturally follow on the shorter syllables “-tu a ta.” The same issue stress applies to the first beat of line eighteen with the reduplication of the word “lehulehu.” By line seventeen, Dela Cruz’s main tone is lowered to a Bb, which is a major shift toward the end of the chant. Dela Cruz’s text is so dramatically different in the next line that it raises the question of how and from whom he acquired “Kaulilua.”

The last line of “Kaulilua” is the third iconic line in which there is less variation. Some kumu chant “ke ola mai nei” and some chant “ke ‘ala mai nei”; all are in agreement that the last part of the phrase is “ka puka o ka hale.” The final phrase of “Kaulilua” is chanted mostly on the lower neighboring tone and ascends to the main tone on the final syllable “–le” and is sustained for several beats.

Summary

An analysis of performances of “Kaulilua” from the Merrie Monarch Competition reveals some interesting patterns. Variations in the “Kaulilua” text
depend on a number of factors: 1) the source, 2) mode of transmission or acquisition, and, 3) knowledge of Hawaiian language.

The chant is logogenic and the syllabic stresses built into the text affect melodic rhythm. The overall form of “Kaulilua” is two paukū punctuated by kāhea. The kāhea are followed by a change in drum beat, usually for the duration of eight beats. Most of the “Kaulilua” lines begin with a pickup beat that correlates to the stresses of the chant text. When the text is the same, there is little variation in the execution of the chant lines, for example, lines 1 and 11. A line of the chant is performed over the eight beat drum pattern corresponding to a four-beat pattern that alternates on the dancer’s right and left feet. A comparison of each of the versions line by line reveals a hidden caesura; most chanters begin the first beat of the second measure of a phrase with the same syllable of a word in the text. The caesura effect is particularly noticeable if the chanter takes a breath following the third beat of the phrase’s first measure, thereby breaking up the poetic phrase. The pause is not built into the text in all of the lines and may be a result of breath control, the chanter’s training, and language fluency.

The use of vocal ornamentation seems to be more an indication of a kumu’s training as a hoʻopaʻa. Vocal ornaments occur on the consonants h, k, and t, and on vowels. Indefinite pitch ornaments are of two types – an ornament preceding a consonant or vowel, and at the end of phrases. A vocal glissando is performed on a descent between main and lower neighboring tones.

Some of a kumu’s idiosyncrasies become evident by comparing each phrase. Interviews from television and newspapers, the personal narratives in the Nānā I Loea
Hula volumes (1984 and 1997), the analysis of the transcriptions, and a kumu’s hula lineage shed light on their performance. Changes in text, melody and style of chanting between Aloha Dalire and her daughter, Kapua Dalire-Moe, are intentional and demonstrate innovation within a family style. Differences in Kaulana Kasparovitch’s performance of “Kaulilua” – in 1985 and 1992 – indicate possible points of minor error and points of acceptable variation. Paleka Mattos usually shifts from the neighboring tone to the main chanting tone on the second or third beat of first measure of a chant line. Michael Dela Cruz’s rendition exhibits the most variation in text due to the mode of acquisition.

Many of the kumu acknowledge several teachers and schools through which they learned and acquired repertoire. This has had an impact on creating their style and has led to innovation that was unintentional and, at times, intentional. The mode of transmission and acquisition of hula pahu repertoire has had an affect on the text, rhythm, and melodic line. Most notably, performances of “Kaulilua” in the Merrie Monarch Hula Competition are, for the most part, by hālau that have a stronger ʻauana tradition and have a limited hula pahu repertoire. Perhaps performance of this and other hula pahu are a public declaration that the hālau has acquired repertoire that includes the some of coveted ancient tradition that was safely guarded by a few of the recognized hula lineages.

There are several consistencies worth noting in the transcriptions. Though some kumu shift tonal centers, the chant melody remains intact with a main chanting tone and a lower neighboring tone. This indicates that perfect pitch is not important, rather, the relative distance between the tones is more important and the focus is still
logogenic. The drum beats – the pahu wāwae “Kaulilua” and pā – are still the same patterns that have been documented in previous research. Finally, the place names in the chant have remained consistent through versions expressing the importance of place as a manifestation of native space and sovereignty.

In the final chapter I will examine how hula has been a conduit for the reestablishment of culturally sovereign spaces, the expression of group and individual agency, and the reclamation of an oral tradition.
Chapter 7 : Looking Back, Dancing Forward

The act of dancing modern hula is an act of remembering. What is remembered is those topics of importance to poets at the time of their composition, which are inscriptions of eyewitness accounts of a transformative historical era—the end of the monarchy and the loss of sovereignty. Those memorabilia were of sufficient importance to subsequent generations of performers whose concerns have remained in view in hula performance as shared images. Thus despite the fall of the monarchy, Hawaiians still celebrate the land and cherish each other. Remembrance of these memorabilia requires not only inscribed poetic texts but singing voices and dancing bodies to animate and enact those topics in performance. (Stillman 2002a:104)

Why has the Merrie Monarch Festival had such a high level of success?

Native American scholar Amanda Cobb, articulated characteristics of a collaborative, native process for the National Museum of the American Indian (NMAI) in the 1990s. With a slight substitution of the word “festival” in the place of “museum,” and a fractal shift from the geographical frame of “International” to “Hawai‘i,” the process reflects how the Merrie Monarch organically developed over a period of 40 years. The six guiding principles are: 1) the festival would be Hawai‘i-specific rather than US-specific, recognizing that current political boundaries are not cultural boundaries; 2) the festival would serve as a “forum” in which living Hawaiian culture could be shared with one another as well as with non-Native groups; 3) the festival would recognize the immense time span, or “time depth,” of Hawaiian people in this hemisphere/islands, of which the period since European contact is only a small part; 4) the festival would recognize the authentic and authoritative voices of Hawaiian peoples by bringing to bear their “views, voices, and sets of eyes” through collaborative consultation and curation; 5) the festival would have a unique
responsibility to protect and support the continuance of Hawaiian cultures and communities; and 6) the festival would develop methods by which to bring the resources of the Festival to all Hawaiian Islands (Cobb 2005a:365-366).

The key to the similarity in development of the festival and NMAI, is a collaborative process that included the community – the festival managers, the kumu hula, the hālau, families, and the Hilo community as the host venue. When interest in the Hilo Towne Fair supported by the Hawai‘i Island Chamber of Commerce ended in 1969, Dotty Thompson in the Parks and Recreation Department in consultation with kumu hula Uncle George, kumu hula Louise Kaleiki, and Pauline Kekahuna, asked the key question – “who the festival is for?” The answer – the Hawaiian people, the kumu hula, and their haumana (students). They embraced Kalākaua’s Silver Jubilee as the significant moment in time for re-membering hula (Stillman 2001:187) in a sovereign space, and the Hoʻolulu (“to gather together”) Park Complex became the gathering place. The cultural traditions embodied in hula provided a map for “making the ‘old ways’ part of contemporary life” (Cobb 2005b:489). The key to success of the Merrie Monarch Festival has been the focus on sharing traditional cultural practices connected to hula and developing a culturally sovereign space for that exchange.

As a community organization, the Merrie Monarch Festival developed a mission statement focused on “the legacy left by King David Kalākaua, who inspired the perpetuation of our traditions, native language and the arts” (www.merriemonarch.com, 1/26/2012). In choosing to honor HRH Kalākaua and his Monarchy, the community focused on remembrance of a sovereign time, the time of
the First Renaissance when the last Hawaiian king was the epitome of a Renaissance man. His Silver Jubilee in 1886, held to commemorate his fiftieth birthday, was well documented with photos and a printed program to corroborate the events of those two weeks. The Jubilee provided a cultural model for the 20th century Merrie Monarch Festival (http://www.merriemonarch.com/kalkauas-silver-jubilee).

Kalākaua was respected for standing up to missionary pressures to conform to Western culture, American values and Christianity. In doing so he also asserted himself as the sovereign leader and his residence, 'Iolani Palace, as the sovereign space. Ignoring nineteenth century legislation banning Hawaiian language and hula, the celebration for the Silver Jubilee was a royal act of defiance. According to the Festival website, “the 1886 festivities featured hoʻopaʻa (chanters) and ‘ōlapa (dancers) performing in public after years of suppression by Christian missionaries and previous rulers” (http://www.merriemonarch.com/kalkauas-silver-jubilee). The significance of re-membering (Stillman 2001:187) Kalākaua’s Silver Jubilee in a contemporary context not only establishes a community’s connection to a historical moment but enables a dialog to continue and a new layer of meaning to be imbued in the process. The Festival’s act of defiance in openly celebrating Hawaiian culture results in the establishment of a culturally sovereign space (Cobb 2005:57:2:485).

The meaning created in this new dialog can only be understood through knowing historical events and cultural values as important anchors for dialogue.

The capacity of peoples to live in history, and to creatively interpret and expressively engage historical circumstances using their cultural traditions to do so, is now recognized as the very life and being of culture, rather than evidence of its death or decline. (Coombs 1997:85)
For example, the annual opening day for the Merrie Monarch Festival on Easter Sunday, one of the most sacred holy days on the Christian calendar, does not coincide with Kalākaua’s birthday on November 16, 1836 (Spoehr 1989:2). Uncle George’s explanation for opening the Festival on Easter was to attract tourists at the town fair, but with the shift in focus to the Silver Jubilee, the significance is an expression of subtle defiance in the face of colonial power.

The venue for the Festival shifted from downtown store fronts and the Hilo Armory Gym to the Civic Auditorium, and then, to the Tennis Stadium as the competition grew. The stadium, renamed to honor kumu hula Edith Kanaka‘ole, proved to be the best location and most conducive architecture for the competition. Built with a wide spanning arch, the stadium has bleachers on three sides and an open view of Mauna Loa to the west. The open-air nature of the structure allows the elements to affect the performance atmosphere with wind, rain, sunsets, and trade winds. The cultural value of aloha ‘aina (love of the land) expressed in chants, is supported by the venue’s architecture. The audience has the view of the setting sun as the hula competition begins. This visual imagery is balanced by the most commonly used ka‘i and ho‘i, “Ho’opuka e ka lā ma kahikina.”

Since Hilo does not have a palace, the stadium and hula stage have become culturally sovereign spaces equivalent to the sovereign space that was ‘Iolani Palace and grounds during the monarchy. Though newspaper journalists have discussed the possibility of moving the Festival to Honolulu, it has never been an option. If, hypothetically, the Festival were to move to Honolulu, there is only one possible venue — ‘Iolani Palace – but the Palace is no longer a sovereign space. It is a symbol
of sovereignty and the Monarchy, but it is under the colonial government’s control.

Hilo is the only place for the Festival given the town’s proximity to the volcanoes, the home of Pele, and the centrality of the Pele stories to the hula repertoire. Hilo’s distance from the government center in Honolulu has afforded the native community greater latitude of cultural sovereignty. The distance from the fast-paced life of the commercial and financial center in Honolulu has enabled the Festival to grow more organically guided by native epistemologies (Meyer 13:1:129).

Several components of the Festival, such as the parade and the souvenir program (discussed in Chapter 3), reflect community involvement. The souvenir books are printed annually for the Festival and parallel the printed program with the list of kumu hula and their chants for the 1883 Coronation (see Barrere 1980:133-139), and the book of 48 chants, Nā Mele ‘Aimoku, that was given to Kalākaua at his Silver Jubilee. As noted on the Merrie Monarch website, “these mele provide a rich source of traditional chants and insights into the poetic expressions of the Hawaiian language” (http://www.merriemonarch.com/ kalkauas-silver-jubilee). The contemporary revival of traditional chants, such as the competition chants, is a continuation of Kalākaua’s initiative to perpetuate traditional hula by keeping the chants in circulation. Just as kumu hula were invited to the Jubilee to perform, the Festival Committee invites new kumu and judges to participate in the competition each year in Hilo.

The celebration of Hawaiian culture at the Silver Jubilee was an act of defiance against the missionary descendants positioning themselves to overthrow the Monarchy, it was a sovereign display of power, an expression of support from the
native subjects, an effort to assert Hawaiian nationalism and nationhood, and, it was an expression of cultural sovereignty at the royal residence.

Sharing of Hula

Performances in the hula competition are described by kumu hula as sharing a hālau’s repertoire with the hula community. As Aloha Dalire, kumu hula of Keolalaulani Hālau ‘Olapa ‘o Laka, stated in the thirtieth anniversary retrospective,

For us, being a part of Merrie Monarch is giving us a chance to share what we learn in our hālau and what I try to instill in our dancers. Giving them the opportunity to go on stage, show Hawai‘i what we can do…. (KITV 1993)

There are two major spaces at the Merrie Monarch where sharing occurs: 1) the craft fair in the Afook Chinen Auditorium, and 2) the Festival stage for the exhibition night and the three nights of competition.

The craft fair is intended for native and local artists and was a venue for the sale of items need by hula hālau as mentioned in Chapter 3, but it is also becoming a venue of subtle conflict. Vendors who are not native or local are renting booths to sell their hula-wares. Especially notable are Japanese nationals catering to Japanese tourists and the growing Japanese community seeking to learn hula by residing in Hawai‘i. The craft fair may be the next space to be regulated.

Those who purchase items from the vendors reflect their own cultural tastes and aesthetics, in effect, stereotyping oneself by one’s choice. It is in a way, a twist on Homi Bhabha’s concept of mimicry that “emerges as the representation of a difference that is itself a process of disavowal” (1/27/12, http://prelectur.stanford.edu/lecturers/bhabha/mimicry.html). Hula po‘e have a
shared sense of aesthetics acquired by living in Hawai‘i and being active within the hula hālau. The combination of clothing and accessories clearly marks a person at the Festival as part of the hula community. For example, a Sig Zane shirt or dress with open toe sandals or slippers, a hair stick or real flowers with a “messy” bun, shell earrings and a gold Hawaiian bracelet, visually encode a female as “from Hawai‘i.” A Japanese tourist who wore a tea-length mu‘umu‘u with commercial clay plumeria earrings, multiple bracelets, a hair stick with feathered hair combs, back strap sandals with white mid-calf socks, was not able to mimic the hula dancer image. A tourist may notice which items are signifiers of Hawai‘i but would not have the aesthetic sense to choose items that signify hula identity and combine the accessories as hula people do. In this way, a native copyright ensures that identity markers cannot be controlled because they constantly shift from within the inside group.

The Festival stage is the most closely guarded space for cultural sharing. To accommodate external pressures for inclusion in the Merrie Monarch, an exhibition night (the Wednesday before the competition) features hālau from Hawai‘i not entered in the competition, hālau from other geographical regions (e.g., Japan), Polynesian dance groups, and other cultural performances (e.g., Mexican dance troupe). The exhibition night furthers sharing on an international level while preserving the competition of the Festival for Hawaiian culture.

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6 The Japanese magazine, Hulale‘a, publishes interviews with kumu hula, sheet music/transcriptions of Hawaiian songs, photos of competitions, how-to-do articles on hula in Japanese, and more. Noenoe Zuttermeister was interviewed by their journalist, and she told Japanese readers to stop taking Hawaiian hula choreography because they didn’t ask permission to learn or perform it (personal communication). Her comments were not included in the published interview (see Hulale‘a 2003:13:15-24).
The sharing during the competition is closely guarded as part of the cultural sovereignty of the stage. Historically, the competition also references the creative exchanges of Nā Lani ʻEhā, the four royal composers – Leleiōhoku, Likelike, Kalākaua and Liliʻuokalani – in their friendly composing competitions. This space is invariably challenged by technology through the mediums of photography, videography, television simulcast, sound recordings, and commercial DVDs.

Cultural Sovereignty and Issues of Copyright

In the second renaissance, there was a shift away from notation – musical or written – toward a preference of oral and aural teaching and learning which still continues in some traditional hālau. Built into the oral tradition’s process of transmission is a way to safeguard chants that are important in a hālau’s repertoire, such as “Kaulilua.” As can be seen from the analysis of performances in Chapter 6, hālau that have hula pahu lineages do not often perform their hula pahu repertoire on stage. Even in hālau, the pahu repertoire is only taught once the ʻōlapa (dancers) have attained a certain level of accomplishment and knowledge determined by the kumu hula. Some chants, as with some knowledge, are not meant to be shared until the recipient is ready to be responsible for the knowledge. The only way to obtain the repertoire is through the traditional learning process in the hālau. The repertoire that is performed in public will be the cadre of chants that the hālau is willing to share in a public space.

The cultural sovereignty of the stadium and the stage as performance space is constantly challenged by a variety of external forces. Visual representations of hula
dancers have persisted since the early artists Choris, Arago, and Webster captured their images two hundred years ago (Chapter 1). Cameras — both still and moving — are a double edged sword. Photographs and videos taken by friends and family at the Merrie Monarch document the competition experience but sometimes find their way on to the internet, which can be detrimental to the hālau. Many kumu, such as Snowbird Bento, forbid hālau members from uploading videos. This kapu (prohibition) has helped control performance material owned by the hālau. Other kumu hula do not permit video taping at all and make every effort not to be videotaped themselves.

Indigenous traditions, especially oral/aural cultures are completely left out of Western copyright law. Lawyer and anthropologist Rosemary J. Coombe explains,

> Copyright laws enable individual authors not only to claim possession of their original works as discrete objects, but to claim possession and control over any reproductions of those works (or any substantial part thereof) in any medium. Cultural property rights, however, enable proprietary claims to be made only to original objects or authentic artifacts. The Western extension of “Culture” to cultural Others was limited to objects of property, not to forms of expression. The full authority of authorship was thereby confined to the Western world. (Coombe 1997:85)

Intellectual property laws reward individual artists with royalties for their creations (such as Kim Taylor Reese) and cultural property laws enable collectives to control an object that is imbued with a culture’s identity (Coombe 1997:86). Western copyright becomes author-centered censorship that stops the dialogic process that is at the center of oral/aural cultures.

By representing cultures in the image of possessive individuals, we obscure people’s histories, their interpretive differences, their ongoing transformations, and the cultural dimensions of the political struggles. (Coombe 1997:86)
Western copyright issues are impacting hula at the Festival. Commercially produced videos benefited KITV more than the Festival, prompting kumu hula and their hālau members ask, who is gaining profit from the sale of their images? There were many instances where permission to use photographic images was not obtained and dancers were not identified by name, hālau, or the kumu hula (Whitney 2001:81). According to Vicky Takamine,

> I’ve had this long-standing dialogue,” she says, “with a photographer friend about what is and is not fair in terms of photography of the hālau.” Every kumu of any note, she says, has come across a photo of his or her hālau in a magazine or in some art gallery. “Often you see your own image, or the photo of one of your dancers, and there’s no acknowledgement at all. I don’t expect the photographers to get all the dancers’ names, but they should at least have the year and the name of the hālau. (Whitney 2001:81)

Anonymous photographs of dancers make money for the photographer but not for the individual in the photo or the hālau of which they are members. Hula dancers want to reclaim their visual images by naming the subject in an image instead of being objectified as the “ideal native” (Desmond 1999: 6), defined by others.

The experience of everywhere being seen, but never being heard, of constantly being represented, but never listened to, of being treated like artifacts rather than as peoples, is central to the issue of cultural appropriation. (Coombe 1997:88)

In 2008, the Merrie Monarch Festival took a stand on the issue of photography at the competition. A notice to photographers was included below the letter of welcome from the Festival Directors, Aunty Dotty and her daughter, Luana (see Illustration 7.0 below).
Cultural Identity within Hālau

In hālau, members assert their identity through the perpetuation of oral history and orally transmitted repertoire. The orally asserted history de-centers the dominantly assigned written history (Stillman 1994:2), and re-constructs the group identity through the framework of the hālau with its focus on language, indigenous rights, aloha ʻāina a me kanaka, the ʻohana, and generations of cultural experiences embodied in poetic texts to which settler groups have no claim.

In the hālau, cultural identity is closely linked to cultural memory (Stillman 2001:188-190) that is constructed through shared memories of the poetic texts in hālau repertoire. Hula pahu as poetic texts, such as “Kaulilua,” are part of the oral transmission of Hawaiian culture and are specific to the gods, the ali`i, historical events, and the land.

Hula is inherently a site of cultural memory, not only in the act of performance, but in the entirety of its practices of archiving knowledge of the past. (Stillman 2001:188)

Whether a performance of a mele hula is part of the hālau repertoire or a newly composed text, the process is a dialogical one that links members of the hālau to the memories of the past through performance in the present. The hula kahiko repertoire references established relationships of identity with place, event, and cosmology.

There is a hierarchy of protocol followed in the order for performing chants.

The relationship between Native Hawaiians and the land is a familial reciprocal one. Papahānaumoku [Papa who gives birth to islands] is our ancestor, our elder to whom we turn for sustenance, strength, and spiritual grounding. We demonstrate our service in familial ways. We show her respect and revere all her varied aspects from the mountains to the sea and all life in between. That is why in performance of our chants and dance, we follow a certain spiritual protocol: first, we honor our gods, then our ali`i (political leaders who are descendents of the gods); and last the activities of
the people. In our cultural protocol, gods precede people. (Kamahele 2000:42)

Illustration 7.0 Notice to All Photographers (Merrie Monarch 2008)

Welina,

On behalf of the Merrie Monarch Festival, we would like to say mahalo a nui loa to each and every one of the kumu and haumana, past and present, who have helped make this festival a tremendous success. We want to acknowledge the hours of hard work spent preparing for this festival – the endless hours of practice, fundraising, research, etc.

We also would like to send a special mahalo to the musicians, entertainers, parade participants, crafters, and loyal supporters for helping make the festival a nationally and internationally recognized one. The success of the festival has only been made possible because of the support of the kumu hula and the people who treasure our heritage. Mahalo a nui loa to all of you.

Aloha pumehana,
Aunty Dotty and Luana

NOTICE TO ALL PHOTOGRAPHERS:
The Merrie Monarch Festival warns photographers to obtain the proper professional releases before using the images of any and all performers, dancers, judges and participants in the Merrie Monarch Festival. The Merrie Monarch Festival disclaims any and all liability arising from the unauthorized use of any person’s image. Please note that in 2008, no commercial photographers will be allowed to take pictures during the Festival without the permission of the Merrie Monarch Festival.

The sense of place expressed in the poetic texts is also incorporated into the hula movement vocabulary, labeled by Stillman as “geographical motions.”

The dancer’s body serves as a geographical and personal space referent in the dance. The geographic referent is from the navel, which metaphorically represents the center of the universe. (Stillman 1989:3).

For example, the piko (navel level) gestures include kai/moana (water/ocean), ‘āina (land), nalu (surf), ala (path), kakahai (oceanside), ma‘i (genitalia) and one hānau (sand of birth/homeland). The po‘ohiwi level (shoulder) includes aloha (love), hā‘awi (giving), lei (garland), pili (caress), pua (flower), au/‘oe (me/you), manu (bird), lā‘au (tree), ka makani (wind), wailele (waterfall), and la/mahina (sun/moon).

These gestures are a means of embodying the ‘ōlapa relationship with the land.
Added to this system of geographical motions is the reference in the mele to specific attributes of a place, such as the lei chants for Kapiʻolani (Chapter 5) or the place names that anchor the hula pahu chant, “Kaulilua.” A place may be known for its flowers, the wind which has a name, the steepness of the terrain, the flowing stream, the rainbows, or the type of rain in a valley. The chants are historical road maps, oral time capsules, and looking mirrors that connect the past to the viewer of the present. The chants are one of the native ways of knowing (Meyer 201:127) and one of the crucial modes for transmitting that knowledge (Stillman 2001:189).

Memories of the historical past are tied to the land and that relationship is expressed through the poetic texts in the hula repertoire. Claims of native rights to the land and the relationship with it are substantiated through and reinforced by the mele hula and mele oli. This is clear in “Kaulilua” where specific place names were associated with important environmental features or events. If the chants are lost, the place names are lost and the community’s identity is severed from the past. As Hawaiian Studies professor Carlos Andrade described,

… [like] many places in the Hawaiian Islands, [are] adorned with place names that hold stories about historical events and legendary feats. Modern geographers talk about place names as "humanizing" the landscape—transforming the physical environment into a cultural world meaningful to human society. Hawaiians … went further and embedded important information into the landscape. Stories about places and place names contain lessons about pono (proper, correct, or moral) behavior: "They provide lessons, examples, through the words and through the eyes of the stories and of our ancestors. Place names themselves are messages from the ancestors that contain warnings, or urgings to look at something important there. They're stories about how to live."

(http://www.pacificworlds.com/haena/stories/stories.cfm, 12/20/11)
With the acquisition of language fluency among the younger generation, stock phrases that were acceptable markers of Hawaiian identity no longer suffice. Those Hawaiian phrases may still be used by settlers but what they have not perceived is that the use of those markers now indicates their foreignness to Hawaiian culture, the hula hālau, and Hawaiian issues.

Identity markers within the hula hālau have changed over the decades. Fluency in the Hawaiian language, knowledge of the ancient hula repertoire including the newly accessed materials, training in protocol, aloha ʻāina and aloha kanaka, and knowledge of one’s genealogies, both ʻohana and hālau, have become very important. The acquisition of this knowledge is process-oriented and can only be obtained by membership within the community. A hālau’s proximity to a lineage source has an impact on the depth of knowledge perpetuated within the hālau. This is demonstrated by transcriptions of “Kaulilua” in Chapter 6.

Conclusion

The Merrie Monarch Festival developed as a culturally sovereign space, a concept that operates on multiple levels of the Festival from the associated events to the hula competition that helped to perpetuate traditional repertoire and encouraged re-membering nineteenth century chants. The competition chants that were required from 1979 – 1992 helped expand hālau repertoire and stimulated the creation of new compositions in kahiko styles.
With the passing of founders Uncle George and Aunty Dotty by 2010, a new era of the Festival is beginning. The Festival infrastructure is firmly established and the leadership torch has passed to Luana Kawelo, Aunty Dotty’s daughter, who has been involved with the Festival for years. A new contract with television network KFVE and the sale of annual DVDs produced by Kamehameha Publishing, is more beneficial to the Festival. Hawaiian language is spoken in the cut-away interviews and in the narration by the emcees. The branding of the Festival in celebration of King Kalākaua is enriched each year by further research and re-membering through chants as the ultimate expression of cultural sovereignty.

Hula practitioners are extending the concept of cultural sovereignty that they experience at the Merrie Monarch Festival into other performance spaces in Hawai‘i. Performances now convey kanaka maoli values and aesthetics in an effort to communicate them to non-natives and to redefine authority in a performance space. The extension of the cultural sovereignty paradigm can be see in the Paoakalani Declaration (Appendix 7) that was developed in a series of conferences organized by kumu hula Vicky Takamine. The concept of cultural sovereignty is articulated as cultural self determination. Performing for the tourist gaze still exists but kanaka maoli-centric performances are on the rise. This has ensured that the local community will return to tourist venues as patrons and kanaka maoli are actively repossessing how Hawaiian culture is represented to the world.

Just as Cobb noted a shift to a new paradigm for museology, there is also a shift in hula performance spaces in Hawai‘i. The Merrie Monarch Festival has played a major role in that shift by establishing a culturally sovereign space in Hilo that has
become a model to transfer to other performance sites in the state. This is an on-going, living process of reclamation of cultural sovereignty. It is a means of looking back to dance forward.
Appendix 1: Merrie Monarch Competition Chants
<table>
<thead>
<tr>
<th>Year</th>
<th>Division</th>
<th>Title</th>
<th>Synopsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1979</td>
<td>Kāne</td>
<td>He aloha no nā pua</td>
<td>A mele lei dedicated to Kalākaua with kaona of lovemaking</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Aia i Kamaile kou lei nani</td>
<td>A leʻi chant for Kapiʻolani in honor of her visit to Kamaile</td>
</tr>
<tr>
<td>1980</td>
<td>Kāne</td>
<td>He mele no Lunalilo</td>
<td>A mele inoa for Lunalilo with kaona of lovemaking</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>He inoa lei no ka mōʻī wahine Kapiʻolani (Aia i Haili kou lei nani)</td>
<td>A leʻi chant for Kapiʻolani in honor of her visit to Haili</td>
</tr>
<tr>
<td>1981</td>
<td>Kāne</td>
<td>Kakūhihewa (Aia i Honolulu kuʻu pōhaku)</td>
<td>A name chant for Chief Kakūhihewa in Honolulu on ʻOʻahu</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Puakaʻōhelo (Aia i Honolulu ke aloha)</td>
<td>A name/lei chant for Puakaʻōhelo in Honolulu</td>
</tr>
<tr>
<td>1982</td>
<td>Kāne</td>
<td>Ka nalu keʻe o Makaiwa (E hoʻoipo i ka Malanai)</td>
<td>Chiefly name chant honoring the family of Kaililauokekoa</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Hainakolo (O ʻoe ia e kuu ipo pehi pua hinano)</td>
<td>A love making chant honoring Hainakolo with kaona supporting hula</td>
</tr>
<tr>
<td>1983</td>
<td>Kāne</td>
<td>Lei ʻo Kalapana (O Kalapana hoʻi ʻoe)</td>
<td>Chiefly name chant for Kalapana, son of Kanipahu</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Ka momi hili o nalu (Hoʻomalamaʻama ke alalai)</td>
<td>Place name chant in honor of Hilionalu, Anahola, Kauaʻi</td>
</tr>
<tr>
<td>1984</td>
<td>Kāne</td>
<td>He mele hula no ka mōʻī Kalākaua (Ke ʻowē mai nei e ka ua Lihau)</td>
<td>A name chant for Kalākaua with kaona for lovemaking.</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Auhea wale ʻoe e Kaliko</td>
<td>A chant honoring Kalākaua with kaona of lovemaking</td>
</tr>
<tr>
<td>1985</td>
<td>Kāne</td>
<td>Nā nalu ʻo Hawaiʻi (Eia mai ka nalu mai Hawaiʻi Kuauli mai)</td>
<td>A place name chant honoring the surfing spots on Hawaiʻi</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>He inoa lei nō ka mōʻī wahine Kapiʻolani (Aia i ka ʻōpua kō lei nani)</td>
<td>A leʻi chant for Kapiʻolani</td>
</tr>
<tr>
<td>1986</td>
<td>Kāne</td>
<td>Molokaʻi koa upuʻupeʻi</td>
<td>A chant honoring the warriors of Molokaʻi</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Kupene loloa a Hina i Kaluaʻaha</td>
<td>A place chant for the three winds of Hina on Molokaʻi</td>
</tr>
<tr>
<td>1987</td>
<td>Kāne</td>
<td>Holo mai Pele mai ka hikina</td>
<td>A place chant from the Hiʻiaka and Pele stories</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>He kau no Hiʻiaka i ka poli o</td>
<td>A praise chant for Hiʻiaka</td>
</tr>
<tr>
<td>Year</td>
<td>Gender</td>
<td>Chant</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>1988</td>
<td>Kāne</td>
<td>no chant listed</td>
<td>from the Pele stories</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>no chant listed</td>
<td></td>
</tr>
<tr>
<td>1989</td>
<td>Kāne</td>
<td>No'eno'e maika'i ke aloha i ka ʻohu hau o Haʻupu</td>
<td>A name chant for Kalākaua referencing his birth status</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>No'eno'e maika'i ke aloha i ka ulu lehua o Hoʻokau</td>
<td>A name chant for Kalākaua referencing his birth status</td>
</tr>
<tr>
<td>1990</td>
<td>Kāne</td>
<td>Maika'i ka manu lū wai lehua Līhau</td>
<td>A name chant for KahakuoHawai'i by Kapa'akea</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>ʻO Hilo ʻaina ua hālau lani</td>
<td>A name chant for KahakuoHawai'i by A. Liholiho</td>
</tr>
<tr>
<td>1991</td>
<td>Kāne</td>
<td>Auamo Ka'ena i ke ehu a ke kai</td>
<td>A love chant (hoʻoipoipo) rededicated to Kalākaua</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Maika'i ka ʻoiwi o Kaʻala</td>
<td>A love chant (hoʻoipoipo) rededicated to Kalākaua</td>
</tr>
<tr>
<td>1992</td>
<td>Kāne</td>
<td>Mele no Kalākaua (He mele he inoa no keonaona)</td>
<td>A name song for Kalākaua</td>
</tr>
<tr>
<td></td>
<td>Wahine</td>
<td>Aloha ʻia Hawaiʻi e ke aliʻi nui (ʻAuhea wale e Hawaiʻi)</td>
<td>A name song for Kapiʻolani</td>
</tr>
</tbody>
</table>
HE ALOHA NO NA PUA
(KANE)

1. He aloha no na pua
   Na pua 'ohelohelo
   'Ohelo 'ai a ka manu
   Ka lehua 'ula o ka uka.
   Beloved are the blossoms,
   Flowers with rosy cheeks,
   'Ohelo berries pecked by birds,
   Also the red lehua of the upland.

2. Nani wale ho'i ka 'ikena
   I ka ua nui a'o Hilo
   A nui mai ke aloha
   Ua like me ka waipuna.
   Beautiful indeed was the sight
   Of the heavy rains of Hilo.
   Love reaps deeply
   Like a bubbling spring.

3. He ihona no a he alu
   Hakalai i ka 'i'ina
   Ka 'i'ina a'o poulua
   'Elua o'ou makemake.
   Going down a steep
   And over a rise.
   The climb to Poulua
   Where there's two desires.

4. Ka wali a'o ko kino
   Ki ka nohea a'o ko maka
   Ha'ina mai ka puana
   No ka-lani no he inoa.
   The tenderness of your body —
   The charm in your eyes
   Tell the story
   Of the Chief we praise.

Kahea: He inoa no Kalakaua.

This is a 'imau ka'i,' in olden times when leis were presented to royalty, a male accompanied the giving. A lei of flowers, leaves or fruits would eventually die, but a lei of poetry would live forever. The lei was given to an attendant and, in turn, the attendant would place the lei upon the ali'i's being careful not to allow the hands to go over the ali'i's head. Then, the chant would follow.

AIA I KAMAILE KOU LEI NANI
(WAHINE)

1. Aia i kamaile kou lei nani
   Ke ahi papa'ala wclo i makua.
   There at Kamaile is your beautiful lei
   (Like) The papapa firebrands (that) streams at Makua.

2. Ke ahi ha'aheo mai na pali
   E kukuni i ka 'ili o ka malihini.
   The majestic fire from the cliffs
   Brands the skin of visitors.

3. I aloha i ka la'i o honopu
   I puia i ke kai ko'a (a) mano.
   How fond is the quiet of Honopu
   Together with the sea of Ko'amanu.

4. Noho mai kilioe-wahine i uka
   Na'ka'o-o-a-ola kai i ka pali.
   Dwelling in the upland is kilioe-wahine
   (There at) Na-kalo-o-a-ola lying in the cliffs.

5. Ha'ina ka wahine nona ka lei
   'O Kap'O'olani i ka 'ulu o ka moku.
   Tell of the woman, the lei is hers
   Kap'O'olani is the highest in the land.

Kahea: He inoa no Kapi'olani.

NOTES FOR KAPI'OLANI CHANT
Kamaile — Place on Kaua'i where firebrands of papapa were thrown from Na'ilioloko cliff at night.

'Ekukuni i ka 'ili o ka malihini — The firebrands would be caught by the wind and its course would be difficult to determine. Visitors would try and catch the burning papapa then he and his arm to prove this. Also, lovers would prove their affection by holding their arm with the firebrands.

Kilo-e-wahine — A war godess who has a stone named for her below Ke'e cliff at Haena. Umbilical cords of infants were placed in the holes of this rock.

Ko'amanu — A stone at Haena that represents a predatory shark.

Na'kalo-o-a-ola — An area in the Hanalei mountains named for a cliff, 'Ola,' of Hanalei.
**Hula Contest [Kane]**

**He Mele No Lunaililo**

"Ae nou e Lunaililo Kau i ka hano."
Kahi'o lena ʻOpulepule i ka wai
Ke aka o ka laumai'a i Wailua e
i launa moe me ka pua o ke hau
Me ka pua kukui lana i Maluaka
Ke ho'ao nei me ka mokihana
(Ala)
He ipo anei au me ke ko'olau
O ku'u hoa aloha i ke kula o Mailehuna
E huna ko'ou makemake i ka manawa
Mai noho oe a ha'i iaia
Oia owau ka hoahele i ka uka
I ka uka nahele anu o Hoakalei
Haina ko wehi e ke hoa e *
Hoe pilikai ka me ke aumoe
Hanu mai ko'ou a ua ike a
No e Lunaililo a he inoa e
He inoa no Lunaililo

For you oh Lunaililo the glory and the honor
Yellow-spotted striped taro plant in the stream
The shadow of the banana leaf at Wailua
That meets and lies with the hau blossom
With the kukui blossom floating at Maluaka
Marries the mokihana
On the pathway I went and was greeted there
Am I not a sweetheart with the Ko'olau (wind)
My companion on the plain of Mailehuna
Hidden my wish at the heart
Don't stay to tell her
I am the one, the companion of the upland
In the upland cold forest of Hoakalei
Repeat your song of adornment oh companion
Close friends are we two in the midnight
Your fragrance breathes and is known
For you oh Lunaililo a name song
A name song for Lunaililo

**Hula Contest [ Wahine]**

**He Inoa Lei No Ka Moiwahine Kapiolani**

Ae - aia i Halii kou lei nani
Aia i Halii kou lei nani
O ka nu-a lehua i Mokaulele
O ka papahi lei o ka aina
Ke kula mai la e Ka Puulena
E ka makani huli aia o ka lua
Puia i kai o Hilo Hanakahi
Hookahai hoi oe, hoohakai au
Ka nahele aloha o Pa'ieie
Noho mai hano o Uwakahuna
Ka uwahi moe o Kilauea
Kupu mai ka manao ila i ka nani
I ka papa lohi lua o Maukele
O ka lilo mai kau e Wahinekapu
Ei ae ka makani o ka Ulumano
Nana i kuituma mai i kaanahele
Like akui me ka nuku o ka manu
Owai hoi kai ike ia Maunakea
Ahoe one lua e like a
Haina ke 'ililona ka lei
O Kapiolani i kaui o na moku
He inoa no Ka Moiwahine Kapiolani

There at Haili is your beautiful lei
The lehua clustered at Mokaulele
The adorning lei of the land
Strung by the Puulena (wind)
The wind that turns a pathway of the volcano
Blown seaward of Hilo Hanakahi
One are you, one am I
The beloved forest of Pa'ieie
The glory of Uwakahuna remains
The smoke that lies (over) Kilauea
Grows upward from the desire that yearns for the beauty
In the bright flats of Maukele
The sparkle that sets at Wahinekapu
Here is the wind of Ulumano
Thatbuffets through the forest (gap)
Like the beak of the bird
Who sees Maunakea
It has no peer
Let the chief say for her is the lei
Kapi'olani in the zenith of the islands
A name song for Queen Kapiolani
18th Annual Merrie Monarch Festival

Hula Contest Song (Kane)
KAKŪHIHEWA

Aia i Honolulu, ku‘u pāhaku
No Kakūhihewa ka‘u haku ia
Mala 3 lan‘i ponge aku‘e
Ma ka likihiki a‘e pua kemela.

Oha‘aha Halemano i ka lau lehua
Lia kanu nā pua Kūkāniloko
Meloke mai‘o oe me Li‘i wahine
He kā Ho‘okahi‘eio a ka mana‘o.

I luna no ou me lei lehua
Ka maile-lau-li‘i a‘o ka‘ala
He ‘ala ka maile-lau-li‘i li‘i
Ka maile-lau-li‘i a‘o Ko‘aihi.

Lia ali‘i ua wela mai nei leha
Ka hano ka‘ihe‘e a‘o Kūwali
He aha niliko a mai‘o
No Kakūhihewa ka‘u haku ia . . .

There in Honolulu is my stone
For Kakūhihewa is my lord
You probably may be discovered
Among the petals of camelia blossoms.

Bedecked is Halemano with lehua leaves
With flowers grown at Kūkāniloko
Do come in with Li‘i wahine
To string 'ōheo berries well liked by the birds.

I was up yonder with lehua leis
And small-leaved maile of Ka‘ala
Fragrant indeed are the small-leaved maile.
The small-leaved maile of Ko‘aihi.

There is a heat of desire that rises within,
To hear the appealing notes of Kūwali’s flute,
I call to you, o answer me,
O Kakūhihewa, o my chief.

HE INOA NO KAKŪHIHEWA

Hula Contest Song (Wahine)
PUAKA‘OHELO

"Ae — AIA I HONOLULU KE ALOHA
Aia i Honolulu ke aloha
I ka pua ‘a‘o o ka kūna
Onaona nā pua o ka pīkake
Aia i Honolulu ke aloha ni ke nahiku a‘e e uā i ke ala‘a wā.

Hele nā‘e o ‘ike mai
Kūkahi na mana i ka pali
O ka ono o ka pua Ke‘oi‘au
Mikihana pinepine i la·la·la

E kāh nā mana‘o i nā
1 kahi wai‘o ‘o ‘O Hālo‘a
A he hālo‘a mau nā ka‘u
I la‘a i ka welelo‘o lima
Hālo‘a ka lei e kehu

‘O wāwā‘ia la te inoa, ea ha, ea la‘e—i ki e—
HE INOA NO PUAKA‘OHELO
KAIKAPAHINE Ali‘i"

HE INOA NO PUAKA‘OHELO

"Indeed, my love is there in Honolulu"
My love is there in Honolulu
Amid the peaceful floral setting of the town
Fragrant are the flowers of the jasmine

Do come and see
The birds soaring at the pali
Oh the sensation of the Ko‘olau beauty
Prompting me often to be there.

The birds long to drink
The refreshing water of Hālō‘a
And I have attempted to chance
The feel of her fingertips
Tell of the prize lei
A remembrance of her and me.

"A NAME SONG FOR PUAKA‘OHELO"
19th ANNUAL MERRIE MONARCH FESTIVAL

Hula Contest Songs

(WAHINE)

HAINAKOLO

O 'oe ia e keau ipe pehi pua hinano
Kike hala hoomau
I le ka wa i ke ala a waitoh malie
He haupu he kalua i ka mea
I mea ia e kana a aloha
E ha'i'iwahine hainakolo
I ka pali kapu o Waipio
He hoopili he hoa 'oe no Lauka'i'e'i
He hua hoolua leia no ka 'ua
A malia mai 'oe pe pau
A oe mai 'oe e ala hoi e
E ola i ka lea, e ola i ka leoa mai
E ola ia mahou i na homomana hula

You are she, my sweetheart peeling the hinano blossom
To break open the bruised hala fruit
When the rain scatters the fragrance and leaves calm
A fond memory of the encounter
When we experienced love together
Oh Ha'i'iwahine Hainakolo
The sacred cliff of Waipio
A close companion, a friend of Lauka'i'e'i
A companion whose wreath is inspired by rain
Harken well to me
And agree to live
Let the voice be alive, let it obtain
Life for us, students of the hula

(KANE)

KA NALU KEE O MAKAIWA

E-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-
20th ANNUAL MERIE MONARCH FESTIVAL

Hula Contest Songs

LEI ‘O KALAPANA
(Kane Division)

(Proverbial text)

O Kalapana ho’i oe,
Ka hua lani o ke kapu moe,
O nene au kai halo kahakai,
liko pookea,
la’u o kai, ia’u o ka uluul;

You are indeed Kalapana,
The royal issue of the kapu moe,
O nene au kai running on the beach,
In the ash colored sand,
I have the sea lands, I have the black ones,

You fell at Kakaha O Kamaole,
Foul because of your deeds,
You will die, it will be your death,

The sea listens to the son of kanipahu,
I am indeed loio Moa,
O Kalapana is the name.

(He inoa no Kalapana)

KA MOMI HILI-O-NALU
(The Pearl Hili-O-Nalu)
(Wahine Division)

(Proverbial text)

Ho’omalamalama ke alaila la i Hili-O-Nalu,
Eu ole ke kai, opulepoa o ka malie,
Ilali ka noa mai ana kakahiaka a au i ae ka la,
E ho’ohilma ana paha i na wai lohia,
Ke noho pu la me ka la, ho’i ka u’i o Pohaku O Kaua’i,
Ko weio ana i ka hoku po’ohiwi o na puka wai,
O keia nani, o ka nani o ka noho i ke kai,
He kuhinewa nau e o ka laa’i’i a anahola,
I ka i e ka u’i a pau ka wai,

Ahe one ae, ahe ho’ole, anuuru mai ne ia o ke aloha,
“Aloha au ia ce, aloha o ia’u, ho’omana’o oe ia’u,”
Ae, ae, ae, --- ae, ae, ae.

The daylight is brighter in the way of Hili-O-Nalu,
The sea rises not, glinting in the calm,
There she is from morning until dusk,
Twisting through the sparkling waters,
Sitting in the sun, the beauty of the Rock of Kauai returns,
Flittering the shoulders of drops of water,
This beauty, the beauty from living in the sea,
Was it your delusion a fisherman of anahola,
To have consumed all the beauty,
She neither agrees, nor refuses, cold is the pity of her love,
“I love you, you’ll love me, you will remember me,”
“Yes, yes, yes, --- yes, yes, yes.”

(He inoa no o ka momi Hili-O-Nalu)
Hula Contest Songs

Every year the Merrie Monarch Festival Committee selects contest chants for the Hula Kāhiko in the Kamehameha and Wahine Divisions; therefore, we must seek out persons or persons who are willing to share their knowledge with us.

Our resources this year are the late Thosbrant Keloe's, whose truly a living treasure. His knowledge of the culture, language and history of our Hawaiian people is unparalleled for his aloha and willingness to share his many chants with us.

He gained most of his knowledge from mentors and personal friends Henry, F.P. Kekuhaunu and James K.P. Kau-kaiwaiwa. He was also fortunate in getting help from many of Hawaii's greats such as Mr. Abrahm Kinaue, Jr of Hilo, Mrs. Wiggins of Ka'apanao, Mr. Phillip Layhun of Kona, Mr. David Pake Kekue, Mrs. Jennie Wilson, dancer in Kamehameha and Aloha Kanahele's newest, Base Wai-Ka-ma, couturier at Kaieo-loa-hihi Chai and Ken Kuli, and Paul Beck, former language expert at the University of Hawaii.

This year's chants are the works of Kau-kaiwaiwa. We, of the Merrie Monarch Festival wish to say Mahalo a-nui-leo to Mr. Keloe for his most generous contribution.

HE MELE HULA NO KA MŌI KALĀKAUA (A Hula Chant for King Kalākaua) [KANE DIVISION]

Ke 'oe ke kāne ko na kū ma ka mea ko kū ma lelua pili.
Ma ke kū, ko ke aloha ma ke aloha ma ke aloha ma ke aloha ma ke aloha.
Ko nani wale ou e hane nui i ka ki'i ma ka kapu o lelua.

E mea ma kāne i Hiliawe
I homua malie nui e ka Kīhau.
Kau i ka luana o ka Kapu a
Wai ko kāne i ka Kapu a

Kūkūmānī manu a me manu
O ka pa'u o a me manu
O ka pa'u o a me manu
O ka pa'u o a me manu

Ua koa ma ka ki'i ma ka kapu
Kau i ka kana Kīhau i ka luana
I ka nanhi kāne o kāne

E nei o lelua o kau mai e
Kūkūmānī manu a me manu
Ua koa ma ka ki'i ma ka kapu
Poa'a i ka ki'i ma ka kapu

Nu ka hoku kapu o ka hoku.

The cool and gentle luhia rain sighs on top of the cliffs
The arrival of the loved one from the east
Wearing a new lei around his neck
Beautiful is the sight of the forbidden pool belonging to someone else
The lehua walk to Hiliawe
Breathed by the Kīhau
You and I at the water of Kapu a
Where the birds pass the time away
Pleasingly blooming hibiscus is the fragrance
Of My Flower of the summit
Multitudes in the hour
Four thousand in the count within the body
My body beautifully adorned by the fog of My Flower of the summit
In the spreading mist from upland
Here it is, return again and again
Move right up to the front of my body
Tell the refrain that puts forth your name
For the seventh sacred one of the heavens (Kalākaua the seventh monarch of Hawaii)

AUHEA WALE 'OE, E KALIKO [WAHINE DIVISION]

By Kekauoha: younger sister of Kamehameha. Kekauoha was also known as Kamakili.

Auhea wahine 'oe, e Kāliko
E ke kāhu ana i ka lehua
Ho ni ke kāhu 'ana e
A i ho'i kalakū ali o ma'a

Kāhu ana i ka lehua
Ma ke kāhu ana i ka lehua
Ma ke kāhu ana i ka lehua
Ma ke kāhu ana i ka lehua

Na ke ʻohe i ka lehua
Na ke ʻohe i ka lehua
Na ke ʻohe i ka lehua
Na ke ʻohe i ka lehua

No nei ke hula me Kamakili
Kīhau mea i ka Hana
E hoii i ka pūhōhoe
Naʻoni ko pūhōhoe ko lehua
I ka kūkō ko Mānao

I ka ʻōhiʻa lehua ko kūkō a me ka pō i lehua
Ua o ka kūkō me ka pō i lehua
 двадцать седьмой месяц

No nei na wahine me Kamakili
Aheha ʻōhe mea i ka lehua
I ka kūkō ko Mānao
I ka kūkō ko Mānao

There are you, O Kāliko - (Kāliko, the new bud or leaf)
O companion of the lehua flowers
Extend (this ma) the fragrance to this place (i 'ane'i)
And I shall have smelled it carelessly
You continue young - (long-playing stereo or character)
In the soft fragrance of this flower
Of which I strongly am I (loa, sufficiently)
As a wreath for me by the east (no ka kōkina, by the one from east)
For the man which arrived at Cape Kumakahua (Kamakila, one warrior)
Adorned by Heihe'a (Hihe'a, a wife of chief Kamakila)
Kawelo (the hot, a noted kahuna) that is at Kamakila (Back of the nose, by Ka'unui's points)
That gait dancing light (hulih) on the smooth lava
Red-laced (mano, mano) is the flower of the lehua
Beautiful at the plain of Mānao (Kahāutu, attractive)
Drenched (through) I, soaked, wetted by the rain
Growing to protrude and itch the water of the upland (au, I put out)
(The upland is the hard-staring woman)
There is no gum that does not stick
The wearing (loa) of spacious leaves (Kahau)
That remain without forths on the summit
I dance, you please answer (to it ma)
For the seventh sacred one of the heavens (Kalākaua the seventh monarch of Hawaii)
Hula Contest Songs
(KANE DIVISION)

NĀ NALU Ō HAWAI‘I

The Waves of Hawai‘i

Eia mai ka nalu mai Hana‘i’s Kauali mai.
Haki nalu’u ka nalu i Maui Ililumakawaoa.
Papa ka nalu i O’ahu-Nui-3-La‘ilā’i.
Wai‘aila ka nalu i Kaua‘i’s Olo-i-mehani.
A‘ohe eka 88 nalu e Kekehakaliloa wea.
Kai mai, ahi mai ka nalu.
Papa ka nalu, ka loa ka 19.
Aia ka nalu i Kaua‘i in Kauali mai-ka-ka.
Nā kula ka nalu i Hana‘i’s Nui-Kauali,
E kahe huau‘i ana e Hula i Pāhoa.\nsi kā lai nalu i Kāne‘ohe mau 3 Waikāne ia.
Kai ‘ai 88 nalu ka nalu i Pāhoa.
A lule ka nalu i Pu‘u Pau u Pu‘u Pā alo.
Kau aha 88 nalu i ka nalu i Kānalea; 5 ka‘i e kau i ka nalu i Hanā‘i.
Eia kā lai he‘e pa‘e‘au la i Pāhoa.

Lau ka nalu i 3 kā ki‘ō he aha ki Pāhoa.
Hai‘i pā aha ka‘a ki nalu hō Pua‘au e.
88 nalu ana i ka nalu ho‘e pua‘au Wai‘alepāki.
Haki ‘i pāpā na nalu i Māli‘i i Hale‘ulea.
Kai‘e‘e lelua ka nalu i Kālakaua Nāle‘akea.
He pana nalu i Pu‘u Pāalo, ali ka‘a i kohoko.
He‘e mai ka nalu i Hanā‘i ho‘o alo i Kāsakaua.
He‘e ka lo‘i i mau ka nalu i Nāwahine i Pu‘u Pāalo.
Haki pāpā le ‘a Kamehamea ia a mai ‘Aloha‘e‘e kā‘i.
Lele ka nalu i Kaua‘i, kau kele na Pu‘u.

Here comes the surf from Hawai‘i of the verdant countryside.
The surf crashes and breaks at Maui Ililumakawaoa.
The surf breaks at O‘ahu-Nui-3-La‘ilā’i.
The surf roars at Kaua‘i of Olo-i-mehani.
Your surf is not there, Kealakalakalakauwā.
The surf booms forth, booms forth.
The dark surf, the rough surf breaks.
There out surf is at Kānalea-ka‘a-ka‘a.
For the two of us the surf of Mighty Hawai‘i of the verdant countryside.
Breaking and dashing at Ha‘au in Pāhoa.
Your wave comes ashore at Kāne‘ohe mau of Waikāne.
A rolling surf is the wave of Pāhoa.
And the surf of Pua‘alu leaps at Pu‘u Pāalo.
Your board mounts the surf of Kapalama,
Surfing from the waters of Hanā‘i’s.
Here is your wave for surfing toward the mouth of the stream at Pāhoa.
Numerous are the waves of the surfers at Kāne‘ohe mau, Racing together with Pua‘alu’s (waves).
Striving for the wave to take you to the sands of Wai‘alepāki.
The surf of Māli‘i surrounds at Hale‘ulea.
The surf of Kālakaua Nāle‘akea rises high.
A celebrated surfing spot is Pua‘alu, there by the tidepools.
The surf of Hanā‘i ho‘o alo past Kāsakaua.
The build-up of waves washes out upon Nāwahine i Pu‘u Pāalo.
The surf of Kamehamea’s strikes obliquely at ‘Aloha‘e‘e kā‘i.
The surf leaps at Kaua‘i, come aboard at Pu‘u Pāalo.

(WAHIINE DIVISION)

HE INOA LEI NŌ KA MOTEWAHINE KAPI‘OLANI

A Name Chant Honoring the Queen Kapi‘olani

Aia ia ka ‘i papa 88 le na mea.
‘O ka ‘i papa ka lehua ka kaha.\nHa‘eha‘e ia ka mea wa‘a 88-88.
A‘ohe ko ‘i papa ia ka mea.\nA he ‘ihe ka mea ka ʻUkākāle.
Me ka ʻi papa ʻula ia ka ʻihe,\nHe ʻihe ia mai la ia ka mea.\nA ʻihe ka ʻihe ka ʻUkākāle,\nUa ʻihoʻi he ka na ʻihe,\nI ka ‘Ihe‘e lele ka hālau maloaloa.\nA ke ʻAloha e ke kekāle,\nNī kau pua kapone ia u u 8 Lono,\nNī kau pua kapone ia u u 8 Lono,\nI kekūlau a pau ma ho ʻIlihau,\nI waʻai i Hana‘i’s mo‘oku ka Kamehameha.
Ua ka ʻō i lā i Makānona,\nA ke ʻihe ka mea ka pua kapone,\nKe ʻihe ka mea ka pua kapone,\nKama ka hana ma ʻUkākāle\nI ka ‘Ihe‘e lele ia ka ʻihe,\nHe nā ʻihe ka Le‘i kau,\nO Kapi‘olani ka ʻi ina 88 ka mea.\n
There high upon the horizon clouds is your leap of adornment.
The rainbow arches above Vaunting the gentle mist.
Red beams at the first dawn Like the eye of the sun.
Like the red rising mist in the calm.
The cold mist and the rainbow-hued rays.
The column of light rain are all parables of remembrance, Attractively arrayed in the misty rain.
In the sea spray of Kāhili (skies),
It is a splendid beheading this one.
The sacred offspring of the highest heavens of Lono, Balding and flowering in the East, Diffusing over Hawai‘i, island of Keawe, Placed high above Makānona, At the place where the sun emerges. Proud is Hanakauwā.
At the serene bedding, Sing the praises for the Chiefess whom this honors, Kapi‘olani of the highest realm of the island.
Category: Contest Songs

**KANE DIVISION**

**KULILA**

The district of Makaleleau touches the borders of Kawaihae. It was named after this district.

**KALAPAHI**

Kalapahi was the name of a sacred ma'ohi ridge in the district of Kamālo. At the top of this mountain ridge existed the sacred warrior college of the Choke. The Olohe were a special class of people who were knowledgeable in a martial art form called iaka. This special class of people were trained to wage war during times of war to do battle. In combat, the Olohe of Kalapahi were deadly. Their knowledge was bone breaking and could easily split the skulls of their enemies.

**KANIA'I**

The district of Kani'a'i was once the dwelling place of the great ruler god called Moamoa. In legend, he was the protector of the people of the district of Kani'a'i. Long ago, a giant hand tried to steal the lands of Kani'a'i from Moamoa. A great battle was fought between them when suddenly Moamoa crowned in a screeching tone and scooped out the eyes of the giant and killed the reptile.

**KAAWALI'I**

The Naiau of Kaa'wali'i were a short race of people that stood a little over four feet tall. They lived peacefully at Kaa'wali'i. They were a peaceful and hard working people. During times of war they knew no other weapons but their hands. They had the unusual ability to give a man one of their small spears that would pierce straight through the gut to the back side.

**KEAWANUI**

Upon the great fields of Keawanui they fought many wars. But every battle that was ever fought there was never lost by Makali'i.

**MAKALULU**

For over a period of seven hundred years until the close of the sixteenth century, the island of Makali'i was a strong independent kingdom. Under the rule of Makali'i's kings, the land and her people flourished. Makali'i, by ancient standards, was considered to be the wealthiest island of all the queen's islands. Makali'i's wealth was produced by five major resources: agricultural, industry, mining, fishing, and tourism. The abundant supply of food greatly exceeded the needs of its people. The lowlands and the wetlands and northern valleys produced unyielding supplies of ten and all manner of food plants. Almost every part of the land was cultivated for food. Hunger was unknown for hundreds of years on Makali'i.

Throughout the passing centuries of Makali'i's ruling independence, many Ali'i from neighboring Maui and Oahu looked upon the wealth of the lands of Makali'i with covetous eyes. Throughout different periods of time they gathered massive armies to war against Makali'i to conquer and bring under their rule the rich land and its people.

With the constant threat of war, the people of Makali'i began to prepare themselves against possible attack. They planned out each populated district in order to be able to defend those parts of the land if attacked by land or from the ocean. They developed and taught specialized techniques of self-defense to men, women and children. They became highly proficient in the use of all war weapons. They developed into refined specialists in the art of warfare in the defense of their island and protection of their families and property. For many centuries Makali'i was fortified tightly keeping all her from success. From the many wars lost by invading armies came the saying, "Makali'i koa Upu'upe'i;" Makali'i's great and dreadful warriors.

**MOLOKA'I**

For over a period of seven hundred years until the close of the sixteenth century, the island of Moloka'i was a strong independent kingdom. Under the rule of Moloka'i's kings, the land and her people flourished. Moloka'i, by ancient standards, was considered to be the wealthiest island of all the queen's islands. Moloka'i's wealth was produced by five major resources: agricultural, industry, mining, fishing, and tourism. The abundant supply of food greatly exceeded the needs of its people. The lowlands and the wetlands and northern valleys produced unyielding supplies of ten and all manner of food plants. Almost every part of the land was cultivated for food. Hunger was unknown for hundreds of years on Moloka'i.

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**MOLOKA'I**

Ku ka lani o Moloka'i pekahana
Moloka'i koa Upu'upe'i
Pa'ai o ali'i ke uno Kawaalea
Makaalea aka mau mehe koko
Kanaka li'ili mai o Makaleleau
Pakele ana makaualii ke ihe
To Kaliapahe ke Pua Olohe
Ua lien a ke Kaua
O Ke Moamoa o Kumu'e
Kupu o kaua alohi'a ike maka
He mele no
Ha'akuaue he mele o Kawaalea
Ka'i pasapu Kahi o ke haupu
Kahua Keawanui he pihana lehua
Haua põpe'i a maka kimo heua.

The upright chiefs of Mighty Moloka'i
The great and dreadful warriors of Moloka'i
Multitudes of crabs on the sands of Kawaalea
Sling stones are hurled like the kolea rain
Prepared are the people of Moloka'i
Hurling forth uncountable spears
At Kaliapahe lay the school of the Olohe
Learned bone breakers in battle
The crowing of the Moamoa at Kumu'e
The pecking rooster beak scooping out eyes
Moloka'i koa Upu'upe'i
The Holy ali'i people of Keawanui
One swift blow straight through the gut
The fields of Keawanui are the gathering place of warriors
Victorious battles, all intruders defeated.
Contest Songs
(WAHINE DIVISION)

HINA

In the traditions of ancient Molokai, the Goddess Hina was an important deity in religious worship. She was guardian protector over the Koolau districts which encompassed the northern and eastern parts of the island. Hina had command over the winds or the rain if so desired. She was also a powerful healer knowing every healing medicinal herb of the forest. Even Kehuna Lapa'a prayed unto Hina for guidance in healing his sick patients. She was loved by the people of Molokai. The earliest mention of Hina stems from the beginning in the creation chant "Ao Pe".

"Hoe Walea mae a Hina
Lia'a Hina a Lia'a a Meloko'i
Meloko'i he Kama
Meloko'i nu a Hina"

In this excerpt, the great sky god, Walea, took the Goddess Hina to wife. After some time, Hina became pregnant and saved her birth on the island of Molokai. Hina was joyous with her new born island child. Thus came the saying, "Meloko'i nu a Hina, Great Molokai's child of the Goddess Hina."

Hina resided in the district of Kula. Her home lay in a cave against the side of Pa'oiki Ridge. Hina's cave home still exists today on private lands.

WAWAHONUA'AHO

Wawahonua'aho was the name of the magical gourd that was owned by Hina. Wawahonua'aho had an opening on its side which was sealed tight with a small gourd covering. Inside the great gourd were kept the awesome power of three destroying winds. The first wind was wrapped by opening tight, the second wind was even more than the first, and was let out by opening halfway, the gourd cover. The third wind took three and was conjured by opening wide the gourd cover. Only Hina could work the magical gourd Wawahonua'aho.

PŪNOKOLILA HINA (The Three Wind Storms of Hina)

The island of Molokai and all its inhabitants are protected and watched over by the Goddess Hina in much the same way the Goddess Pe'e guards the lands of Kauai. Unlike Pe'e, Hina's protective element in nature are winds and storms. The wind, Molokai's, was given unto the people that all the people might survive and live in peace and contentment. When the people are at peace, the land is at peace. When the people do wrong upon the land continuously and become lost without hope from the ways of peace, the spirit of the land is left in turmoil and weeps without stopping.

In such times when many districts of Molokai become bungled and proud and cowardy, Hina would weep because of the people. Hina opens slightly her gourd cover conjuring up the Ailnahu winds as a warning to the people to change their ways. The Ailnahu begins to gust forth from Kamakou and straight through the forests, uprooting trees and throwing them violently over. Every tree and shrub in the path of the Ailnahu is not spared. The cracking sound of trees smashing in the forest and the wind whipping, could be heard on Lanai and Maui. The Ailnahu withers as it reaches lower lands in the form of a tightening strong gust, sweeping out to sea.

When after a long period of time there is no change in the hearts of the people, Hina opens halfway the gourd cover and unleashes the Uluhehau winds.

The Uluhehau wind begins over the Pa'oiki channel accompanied by dark clouds, flashing lightning and cracking thunder.

The great noise of the Uluhehau seems to shake the land. High powered winds from the ocean raise the sea and floods over all the lowlands of Molokai, destroying many good farmlands. The Uluhehau winds serves as a warning for the guilty to change their hearts.

After the two warnings, and still there is but little change with the people, then Hina opens wide the gourd cover and releases the E'oiku winds. Many more combine to form the E'oiku, the newly seen but most dreaded of all the storms. This storm is the slayer of many and a destroyer for the land. In the ancient times, the simple and humble did not fear the E'oiku for they knew they would be safe. The E'oiku is the only one of three wind storms that takes life, sweeping the proud and the unique from all the face of the land.

The Three Storms of Hina

Kāpene Iloa a Hina a Kula a Hina
Pe'i'ou ko an a Pa'oiki
Kūkūlō'ikī maaka pala ke Kulaou
Wawahonua'aho, he nui maladeni i pau
O hūle'alu he ko, ha ha i ko a Hina
Hii maika e Hina ka uhīpā
A mai ke Kulaou, e Kualakai i Kamakou
E u'a, ke la'u, e Kula'ipone pau
Aka he kia kaho Kula ua kauo eke
Hapi'i'i o o ko kai
Hii uako e Hina ka uhīpā
Ho'oku mai Kulaou kau au Pā'i'olou
A kaula, a heli, mo'e ka moku
E Oehu ahe a Kālakou
Ho leia ma Uluhehau
He'eohe ihe ko na i Līlīkau
Kula ua, e Kula'ii i moku
Hele'olu ke he a Meloko'i a he Kama
Meloko'i nu a Hina

Hina's permanent residence lays at Kula. A cave dwelling hidden at Pa'oiki Ridge

Protective eyes guard the Kula district

Wawahonua'aho, the great wind gourd. Trees are uprooted and thrown about

In the path of the Ailnahu, shrubbery is twisted

Sweeping down and out to sea

Hina opens halfway the gourd cover

Causals skis to darken on Pa'oiki channel

Wild gushes of wind causing ocean floods

Such is the way of the Uluhehau wind

The worst storm is released, the E'oiku

Crushed are the chiefs, crushed is the land

This is the way Molokai's child, is protected

Great Molokai's child of the Goddess Hina.

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CONTEST SONGS OF THE 24th ANNUAL MERRIE MONARCH FESTIVAL
(Kane)
Holo Mai Pele Mai Ka Hikina

Kahoe: 'Ae, eliel kau mai e Pele e
Holo mai Pele mai ka Hikina
A kau ka wai i Mo'okini
Noho ka ua i Kualoa
Ho'oku Pele mai i ke kine
Noho i ke kine a Pele ma
A ka pau o Koi
Elie kau mai e Pele e
Kanaeae Pele ma ilaila
Ka a huaka'i mai Pele
'A ka lae I Lelo'iwi
Ke honi i ke 'ala o ka hale
O ka lehua o Makauele
A ka kai ia a Pele ma
Elie kau mai e Pele e
He kumana hale ka Pu'olenia
He hale moe o Papalua
He halau no Kilauea
Ha'ule mai Pele mai Kaheiki mai e
Ka hekili, ka 'o'a'i, ka tsa loiku
Ha a pa'aka o Ha'i a Ilamaikui
Elie kau mai e Pele e
Elie kau mai e Pele e
He inoa no Hi'iaka-i ka poli-o Pele

When Pele came voyageing from the east
And landed at Mo'okini
The rain poured down at Kualoa
Her people set up an image
And there they made their worship
With the workmen who carved the canoe
Wander and awe possess me

They offered prayers and gave thanks
Then Pele led them in journey
To the cave of Lelo'iwi
Where they washed in the incense of Hala
With Marquesas' rich leisure
Goddess Pele warmed her a wraith
Wander and awe possess me

They built a village at Pu'olenia
Her bedroom at Papalua
A jungle hall at Kilauea
When Pele fell through from Kaheiki
Bitter she roared, lightning and quaking
The big dropped rain that shatters the leaves.
Wander and awe possess me

When Hi'iaka travels to Kaua'i
she is honored by a feast given by
Malaeha'a'koa and his wife. At the
end of the feast Malaeha'a'koa and
his wife perform a sacred dance
which gives account of Pele's reign
in Hawaii. This part of the chant
tells how Pele flees from
Naiwiopele in Maui after battling
with her sister Namakaokahai, the
sea goddess. Pele and her people
land first at a place called
Mo'okini then on to Lelo'iwi where
they establish the worship of
images.

He Kau No Hi'iaka I Ka Poli O Pele (Wahine)

Apo'opi haki ka'ilo o ka lua
Hale ka haki kakaka a ka ino
Pila ka kuli u'ulo haleu no Kauaihu o
Wahine ala hale u o Kaumu
Kupa'upa a eha i ke pohaku
I ka waiua a ke ahi i ke ka unu o a
Pu'olenia
Huli ka mo kaua papapa ka 'aina
Ha 'ahu i ka lani kaliko o ka mauna e
Ha ka moana popo o Kilauea
Halelo o Papalua e
O mai Pele i ona kino o ka hikili
Ka ua mai lani
Ne'i ka honua i ka 'o'a'i e
Haka likiwa i ka pohu ko'e ko'e lele
Ka mai Puna ki'ike
Ha'a ha'a ka uhu a ka opua
Pua lo'lu mai ka o Kealohiaka
Pu'u i ke ahi o Wa'ialua
O ka lua e
Aloha ua pao'la o ka lua e

High waves break with force upon the shore
Bursting high the waves from the storm break sharply
With devastating tossed the lehua of
Kaua'i ma'ohi
The woman of Kaua'i consumes lehua
The rocks bubble forth till suffering
By the swelling of the fire, in the wrath of the
Pu'olenia
The island rises up, the land flutters out
The heaven dances low, the mountains chimes in
High sound
The ocean trough breaks covering Kilauea
Jagged rocks of Papalua
Pole comes forth, the pool of thunder
The rain from the heavens
The earth trembles by quakes
Unspeakable desert in the cream of the
Puna stands high
The ominous clouds pile low upon the horizon
The uplands of Kaua'i a glowing golden
flower
Graced by the fire of Wa'ialua
Of the pit
Love to the people who dwell in the upland pit.

He Kau No Hi'iaka I Ka Poli O Pele is a chant of praise unique to Hi'iaka,
the youngest sister of Pele. Giving full
account of her deeds and powers, the
events happening and leading up to
her return from Kaua'i with Lo'hi'a,
the dream lover of Pele. Hi'iaka
returns to find that her favored lands
of lehua was ravaged by the wrath of
her sister. Hi'iaka cedes to the power
of her sister as she witnesses Pele,
overcome by emotion, consume
Lo'hi'a, the caldera of Kilauea spills
over with lava, the waves break
ruthlessly on the shores of Puna
(from Lelo'iwi to A'upu'a), the uplands
in downpour, fierce with thunder,
lightning, and hail and the earth
quakes and awesome is Pele in all
her form.
26th Annual Merrie Monarch Festival

Contest Songs

NO'EENO'E KE ALOHA (KANE)
No'eno'e maka'i ke aloha
I ka 'ohu hau o Ha'upu
Kualihi anoi a ka makani
Pa'ana kaahi wau hina'ina
Pupu a pa'i i ka lima
Mokihana popohe i ka nahele
A he mea na'ena'e ke 'ala
Ka lau maile o Kila'ana
Me he ki'ina na na maunu
Ka nenehe i ka lau hau
A lua'a akua Makua'i
I ka hale pupu kani wao
Eo ana 'oe ia Limaloa
I na Kii o ia na pa'i
Nene i malama i ke 'ala
Popo i ka liko lua'a
Pano i na pali o Makana
I ka wai 'au'au o Kanalua
E o e ka wahi ku ka'ahi
Kalakaua he inoa ia

Beautiful in appearance is love
In the icy cold mist of Ha'upu
Mountain where breezes blow
Touching the leaves of hina'ina
Holding fast in the hand
The mokihana berries of the forest
A beautiful thing is the fragrance.
Of the maile leaves of Kila'ana
Fetched by the many birds
That cause a rustle among the hau leaves
They are met at Makua'i
The home of singing forest land shells
Limaloa wins against you
For the Kii females of the cliffs
He preserves the perfume
And wraps them in laau'e leaf buds
Heavy with fragrance are Makana's cliffs
Where the bathing pool of Kanalua is found
Answer, a wahi chief who stands alone
Kalakaua is the name

NO'EENO'E KE ALOHA (WAHINE)
No'eno'e malai'ia ke aloha
I ka ulu lehua o Ho'okau
Hea ana ka 'isw ali'malai
Eia ho'i a o ko ho'o
O ka 'onohi wai i a Ulu
Wai kahela i ka'ilua
Macii ka pua, ka liko
O ka lau lima pa'a i ka mai
I ka pa'ilai lau li'i ia
A pe maiilio ke aloha
O Hail'a ia i pani mai
A he lo'ohui mea na ia
E loki pa'a ka manoa
Ke po'o wai ua o Ka'iloko
Kumano Hanalei i ka nini
Ka 'onohi kau a ke Ko'olau
Ke itawo ia mai la kia leo
I ka hale lauhala o Moi
Ke paha mai la i Walla
O Ka'awelo he kapuna i ke wai
E o e ka wahi ku ka'ahi
Kalakaua he inoa ia

Beautiful in appearance is love
In the lehua grove of Ho'okau
The lava, passing before the eyes calls out
"Here am I, your companion"
There is the delightful water of Uli
Water that spreads in a mirage
Lovely is the blossom, the bud
Held fast in the tips of the fingers
That is the dainty object to hold
To cherish and fondle with love
It is Hall'a who gives a reply
A request for silence from him
To rigidly suppress the desire
For the source of rain at Ka'iloko
Hanalei constantly stands in the pouring rains
An object viewed by Ko'olau
A report if being heard
Of the dry, banana leaf house of Moi
There is a chanting in Walla
Of Kaawelo, the water-dwelling ancestor
Answer, O wahi chief who stands alone
Kalakaua is the name
27th Annual Merrie Monarch Festival

Contest Songs

MELE INOA O KA LANI ‘O KAHAKUOHAWAI (KANE)
A Name Song for His Highness Kahakuohawai — K. KAPAAKEA

So fine is the bird that scatters the nectar of the lehua at Lihau
The bright red blossoms upon the expansive cliffs
The fine form of the lehua bloom
Stained red with the sea of Kawainui
There is no equal to behold and in hearing (him) I am attracted
The eyes sight (him) first, the body becomes a disciple
I move quietly to snatch him up and take him as mine
One must be quick so that one’s desire for another’s possession may be accomplished expeditiously
I am afraid, worried about him
Let him act in some unexpected manner and all this came to naught
Oh, this one. Yes, I think he is it.

The Pe’aupili rain has no equal
Proud mist moving upon the plains
(your) face is in my mind, inspiring a peacefulness of love
His eyes such warm feelings in my heart
My emotions move me so causing confusion perhaps
Indiscriminately grabbing so at my desires
Wishes, yearnings, every sort of feeling
I simply stand and just leave it all
Got to leave so as not to disrupt a beautiful life
Oh. Yes. Have to. It’s a must.

I have seen the stormship Kiluaea
Frisking along, below she chugs persistently
The wheel spins, the stern stays firm
The smokestack gives it all, winds rage within
The sound is soft like singing, a tribalike sounds at the prow
Going off to cover, covering the foam of the sea
A never missing persistence, sloping as she sways along
I thought what she was doing was right, but it was a waste
I’ve expressed my feelings and it is for the good

MELE INOA O KA LANI ‘O KAHAKUOHAWAI (WAHINE)
Kahakuohawai’i — A. LIHOLIHO

(1) ‘O Hilo ‘aina ua hīlau lani
Ke ho’one mai laila i ka piko o ke one
E kāhiko ana i ke kai ‘o Hiali
Le ‘a ko noho i ka uka o Hiali
He oli te’a na ka manu taka u a hua
Ku u mea aloha e, ma ‘ane’i mai

(2) Mālama Kilauea i ke ‘ala a ka wahine
Ke māpu u o i ka luna o Wahinekapu
E mahalo ‘a ana e nā kākākūmū
He maika’i wale no i ka ua a ka Moanī
I nā lehua lei mamo o Kaulumamo lā
Ku u mea aloha, ma ‘ane’i mai

*Chants provided by Larry Kimura, Assistant Professor of Hawaiian Language, Hawaiian Studies at the University of Hawaii at Hilo*
28th ANNUAL MERRIE MONARCH FESTIVAL

Contest Chants

MAIKA'I KA 'ŌIWI O KA'ALÅ (WAHINE)
Mele Ho'opio'ipo`

(1) Mai'ka'i ka Sîwi o Ka'ala
Motele i ka nilo
Mîllo nî kîpo'ohihi
O Komaka in ka nani.

(2) Pîla pîla i ka ahu
I ka aha o Kalena
Ka umuma hanahehe
O ke kupukupu.

(3) Nanehe ka poli
O Komaka i ka nani
Pâhele ka alo
Pâhele ka alo

(4) Waiwai ka wa'ahena
O Milamami
Nopake ho hohehe mai
I ka Komana.

(5) Ohi ka'ainina
A ke Kaua'i 'ilua
Kîe mea 'e pi'ai, wall, wahe
Vi ka pau i ka iloi.

The form of Mt. Ka'ala is attractive
Clear in the calm
Straight are the square shoulders
Of Komama in the breeze
Clearly visible in the cold
Of the upland of Kalena
Is the exposed head
Of the kupukupu fern.
Soft is the bosom
Of Kehauloa hill in the beauty
Smooth are the banks.
Slippery in the Waikâlau wind.
Sweet is the rib
Of Milamamai
Sedately attracting the attention
Of Komana.

Extraordinary is the carving
Of the shafts of the Kaua'i 'ilua wind
That which you find gentle soft and sweet
Is the flower in the sun.

*Love chant adapted by Kalena Silva for performance as mele hula from mele o kâhelo performed by Pålao Kapuhea Kaua'i-kaua'i (1845-1936).

‘AUAMO KA'E'ENA I KE EHU A KE KAI (KAI)
Mele Ho'opio'ipo`

(1) 'Auamo Ka'e'ena i ke ehu a ke kai
Pâiu paeia ke kemo 'unu a ke ali
Pâiu akua ina aho o Pâhele
Kaua'i nî nî ka aha nga nînui e.

(2) Ku'apua ka 'olu'a i Ho'ohihi
Hula piao piao no no no ke aha o Ka'ala
Pâ'e pâ'e i ka piao ke aha no Iauiwi
He maihe, he pepehe, he mamo i ke ali.

(3) He mamo ke 'ou 'ou i ka Hâ'ilu
I ka pahu pano i ka Hâ'ilu
Ho'oneanawena a mau i Ka'ala
Halaloilokau ka mano i ka pau a ka 'olu'a pae i.

(4) Nînua 'ole ka vai no Mi'a
Nînua ke ka'ikâ'i lea i ka 'ulo'
I ka hâ'i, ka hâ'i, ka hâ'i
Ka'akua i ka Limalou e.

(5) Hehâ ka maka o ka 'iwai 'ilua maka
Hina 'e mai Pana, hina 'e ko Komana
Ha'alipo'i ke o ke o Waikamoi
I ka hana le'a'ela 'e ke ehu a ka ao e.

(6) Nui ka hano o ka Mîllohâle
Mîllohâle i ka ahu o Ka'ala
Nae nila'i i ka pau o ka 'ilua
A 'inohe ke mea lie mo i ke ali i.

*Love chant adapted by Kalena Silva for performance as mele hula from mele o kâhelo performed by Pålao Kapuhea Kaua'i-kaua'i (1845-1936).
29th ANNUAL MERRIE MONARCH FESTIVAL

Contest Songs

(ALOHA'IA HAWAI'I E KE ALI'I NUI
Hawai'i is Loved by the Great Chief)

'Auhea wale 'ale 'ale Hawai'i
Ka heke o na moku pu'uka
Eia 'o Maui o Kama
Kepaniwai e 'o na hono
Ho'i ka wai i'ao
Pipe ka huna i Kana'aloa
Ke lohu a 'ale i Molokini
Ua hiki ka hoku i Lana'i
Ua ana pu'ula e Kavela
Malamalama i O'ahu
'Eleka Kaua'i o Mano
Ho'i iho ka mana'o i lehua
Ka la'au o Ni'ihau
Holoku ke aloha i Ka'ula
Ha'i na ka inoa ka wahine
Kuini P'olani he inoa.

(Ke'e)

MELE NO KALAKAUÁ
A Song for Kalakaua

He mele he inoa no ka'a nooana
Ka Hae Kalanu i Haleakalá
He ali'i 'o ka maka o Kaua'i
E 'ana pa mai ia ka pa'e pu'a
Ko'u pua lila ia i Wai'uku
Ua inu i ka wai o 'ale
Ua aao ia 'ue ia ka inuiwai
Ua pa ka maka kehi ko'ole
He po'e mai au no Hawai'i
He maka'ihapu ka pu'a no Kumu'kahi
Ho'okahi kau o Wa'ahine
Ho'ale'a ka i na ia 'ane
La ne mai o'e me mine
He wai hau na ke kanaka
Maka wale no Halekala
Ka uwe a e kine o Koa'ale
La'au i ka pua keali'i
La'au pono i ka kona
He mea e ke e le au na ke muona
Alamahi o ka lae 'alii
Ili'i ka pa o ka pu'e'au
Ka maka'ai anu o ku'u 'aina
Ha'i na ka malia ka puana
E ola ku'u lani mihimiki.

Attention, Hawai'i
(You are) the crown of the islands,
Here is Maui of Kama
Kepaniwai and the bays,
And of course the water of 'Iao
The fine rain sprinkles on Kana'aloa,
However, Molokini receives a downpour
Hoku arrives at Lana'i,
Completely covered by Kavela
Making it clear to O'ahu
At Kaua'i of Mano is seen
The memory of lehua also returns,
Which is at the same latitude as Ni'ihau
Fond regards is extended to Ka'ula,
Sing again the name song for nobility
Queen P'olani, this is your name song.

A name song for kane'ana
The crowned symbol of the royal residence
The eyes of flashing lightning is a chiefly symbol.
Flash through in the clouds
It is my lily who is there at Waikuku
Who drank the water of 'Iao
The rain cloud was brought by the i'uiwai breeze
The kilopo wind blew gently
I am indeed from Hawai'i
A revered first born from Kumukahi
There is a special misty flower on Kaua'i
Who is pushing, throbbing, quickly moving right here
It is you who must be with me
The cool fresh water spray for man
Halekala is indeed visibly clear
The multitudes of Ko'olau cry out
Searching aimlessly for the royal offspring
In the forested precipice facing leeward
Tain but an island wave from the ocean
Overcome by the breeze of the pu'e'au
The cold wind of my land
This song is again sung for you
A good life to you my beloved chief.
Appendix 2 : Souvenir Programs Covers
‘Ioane Ukeke and his hula dancers.
Merrie Monarch Souvenir Cover 1981
Victorian-style fame with photos of Kalākaua and Queen Kapiolani
Merrie Monarch Souvenir Cover 1985
Merrie Monarch Souvenir Cover 1986
25th Annual
Merrie Monarch Festival
April 3–9 1988
Mahalo a-nui-loa
Silver Anniversary
KALAKALUA HAWAII'S LAST KING
TWENTY SIXTH ANNUAL

"HULA IS THE LANGUAGE OF THE HEART & THEREFORE THE HEART BEAT OF THE HAWAIIAN PEOPLE"

Kalakaua Rex
Merrie Monarch Souvenir Cover 1995
Hula is the Language of the Heart & Therefore the Heartbeat of the Hawaiian People
Hilo, Hawaii
April 7 - 13, 1996
Merrie Monarch Souvenir Cover 1998
36th Annual
Merrie Monarch Festival
He Inoa Ro Kalakaua
Hula is the Language of the Heart,
Therefore the Heartbeat of the Hawaiian People.
Hilo, Hawaii  April 4 - 10, 1999
Merrie Monarch Souvenir Cover 2000
Thirty Eighth Annual
Merrie Monarch Festival

"Kula is the Language of the Heart,
Therefore the Heartbeat of the Hawaiian People."

APRIL 15 - 22, 2001 • HILO, HAWAII
Merrie Monarch Souvenir Cover  2002
43rd Annual

Merrie Monarch Festival

April 16-22, 2006 • Hilo, Hawaii

"Hula is the language of the heart, therefore the heartbeat of the Hawaiian People."
Merrie Monarch Souvenir Cover 2007
45th annual Merrie Monarch Festival

"Hula is the Language of the Heart, Therefore the Heartbeat of the Hawaiian People."

Hilo, Hawaii
March 30 - April 5, 2008
Merrie Monarch Souvenir Cover 2010
Forty-Eighth Annual
Merrie Monarch Festival

April 24 - 30, 2011  Hilo, Hawai'i
APPENDIX 3

MERRIE MONARCH FESTIVAL WINNERS
MERRIE MONARCH FESTIVAL WINNERS
(http://www.merriemonarch.com/winners)

1970's Winners

1971
Implement Division / Modern Division / Overall
Pauline Kekahuna - Hauoli Hula Studio
Miss Aloha Hula Aloha Wong (Keolalaualani Hula Studio)

1972
Ancient Division / Modern Division
Johnny Lum Ho Hula Studio
Implement Division
Puamana Hula Studio
Miss Aloha Hula
Aulani Newalu (Hālau ‘O Kahealani)

1973
Hula Kahiko / Hula ‘Auana / Implements / Overall
Pauline Kekahuna - Hauoli Hula Studio
Miss Aloha Hula Kalani Kalawa (Louise Kaleiki Hula Studio)

1974
Hula Kahiko / Hula ‘Auana / Implements / Overall
Louise Kaleiki Hula Studio
Miss Aloha Hula Dee Dee Aipolani (Piilani Watkins Hula Studio)

1975
Hula Kahiko (tie)
‘Ilima Hula Studio & Pauline Kekahuna - Hauoli Hula Studio
Hula ‘Auana ‘Ilima Hula Studio
Implement Keolalaualani Hula Studio
Miss Aloha Hula Leimomi Maria (‘Ilima Hula Studio)

1976
Hula Kahiko ‘Ilima Hula Studio
Hula ‘Auana Alicia K. Smith Hula Studio
Kāne Division Na Kamalei ‘O Lililehua / Overall ‘Ilima Hula Studio
Miss Aloha Hula (tie) Ululani Duenas (‘Ilima Hula Studio), Sheryl Nalani Guernsey
(Kaleo ‘O Nani Loa Studio)

1977
(Kāne) Hula Kahiko / Overall Hālau ‘O Kekuhi
Hula ‘Auana Na Kamalei
(Wahine) Hula Kahiko / Overall Na Pualei ‘O Likolehua

281
Hula ‘Auana Johnny Lum Ho Hula Studio
Miss Aloha Hula Pualani Chang (Pukaikapua’okalani Studio)

1978
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Waimapuna
(Wahine) Hula Kahiko Johnny Lum Ho Hula Studio
(Wahine) Hula ‘Auana / Overall Na Pualei ‘O Likolehua
Miss Aloha Hula Regina Makaikai Igarashi (Keolalaulani Hula Studio)

1979
(Kāne) Hula Kahiko Na Wai Eha ‘O Puna
Hula ‘Auana / Overall Waimapuna
(Wahine) Hula Kahiko / Overall Hauoli Hula Studio
Hula ‘Auana (tie) Hauoli Hula Studio & Na Pualei ‘O Likolehua
Miss Aloha Hula Jody Imehana Mitchell (Pā‘ū O Hi‘iaka)

1980's Winners

1980
(Kāne) Hula Kahiko Waimapuna / Hula ‘Auana Na Wai Eha ‘O Puna
Overall (tie) Waimapuna & Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko (tie)
Hauoli Hula Studio & Johnny Lum Ho Hula Studio
Hula ‘Auana / Overall Johnny Lum Ho Hula Studio
Miss Aloha Hula Kaula Kamahele (Johnny Lum Ho Hula Studio)

1981
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko / Overall Hālau ‘O Na Maoli Pua
Hula ‘Auana (tie) Johnny Lum Ho Hula Studio & Hālau ‘O Na Maoli Pua
Miss Aloha Hula Brenda Alidon (Johnny Lum Ho Hula Studio)

1982
(Kāne) Hula Kahiko / Hula ‘Auana / Overall
Hula Hālau O Ka Ua Kani Lehua
(Wahine) Hula Kahiko Hālau Mohala ‘Ilima
Hula ‘Auana Hālau ‘O Kahanuola
Overall Hula Hālau O Ka Ua Kani Lehua
Miss Aloha Hula Dayna Kanani Oda (Hula Hālau O Ka Ua Kani Lehua)

1983
(Kāne) Hula Kahiko / Hula ‘Auana / Overall
Hula Hālau O Ka Ua Kani Lehua
(Wahine) Hula Kahiko Hālau Mohala ‘Ilima
Hula ‘Auana / Overall Hula Hālau O Ka Ua Kani Lehua
Miss Aloha Hula Geola Pua (Hula Hālau O Ka Ua Kani Lehua)

1984
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko / Hula ‘Auana / Overall Hālau Mohala ‘Ilima
Miss Aloha Hula Twyla Ululani Mendez (Hauoli Hula Hālau)

1985
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko / Hula ‘Auana / Overall
The Ladies of Ke'ala ‘O Ka Lauwa’e
Miss Aloha Hula Healani Young (The Ladies of Ke'ala ‘O Ka Lauwa'e)

1986
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Men of Waimapuna
(Wahine) Hula Kahiko / Overall Keolalaulani ‘Olapa ‘O Laka
Hula ‘Auana Hula Hālau ‘O Kamuela
Miss Aloha Hula Leimomi Nuuhiwa (The Ladies of Ke'ala ‘O Ka Lauwa'e)

1987
(Kāne) Hula Kahiko / Hula ‘Auana / Overall
Hula Hālau O Ka Ua Kani Lehua
(Wahine) Hula Kahiko Na Wai Eha ‘O Puna
Hula ‘Auana (tie) Hālau Mohala ‘Ilima & Kawai‘ula Hula Hālau
Overall Keolalaulani ‘Olapa ‘O Laka
Miss Aloha Hula Lisa Kuuipo Doi (Hula Hālau O Ka Ua Kani Lehua)

1988
(Kāne) Hula Kahiko / Hula ‘Auana / Overall
Hula Hālau O Ka Ua Kani Lehua
(Wahine) Hula Kahiko / Overall Hula Hālau O Ka Ua Kani Lehua
Hula ‘Auana Hula Hālau O Kamuela
Miss Aloha Hula Sheldeen Kaleimomi Kaleohano (Hula Hālau ‘O Kahikilaulani)

1989
(Kāne) Hula Kahiko Hālau Hula ‘O Kahikilaulani
Hula ‘Auana Men of Na Kamalei
Overall Kawai‘ula Hula Hālau
(Wahine) Hula Kahiko / Overall Hula Hālau ‘O Na Maoli Pua
Hula ‘Auana Keali‘ikaapunihonua Ke'ena A’O Hula
Miss Aloha Hula Pi'ilani Smith (Hula Hālau ‘O Na Maoli Pua)

1990's Winners

1990
(Kāne) Hula Kahiko / Hula ‘Auana / Overall
Kawai’i‘ula Hula Hālau
(Wahine) Hula Kahiko / Overall Hālau ‘O Na Maoli Pua
Hula ‘Auana Hālau Hula ‘O Kahikilaulani
Miss Aloha Hula Natalie Noe‘a‘elani Ai (Hālau Hula Olana)

1991
(Kāne) Hula Kahiko Hālau Hula ‘O Kahikilaulani
Hula ‘Auana / Overall Hālau Hula O Ka Ua Kani Lehua
(Wahine) Hula Kahiko / Overall Hula Hālau ‘O Kamuela
Hula ‘Auana Hālau Na Lei ‘O Kaholoku
Miss Aloha Hula Kapualokeokalani‘akea Dalire (Keolala‘ulani Hālau ‘Olapa ‘O Laka)

1992
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko / Overall Hula Hālau Na Lei ‘O Kaholoku
Hula ‘Auana Hula Hālau ‘O Kamuela
Miss Aloha Hula
Kauima‘okalani‘akea Dalire (Keolala‘ulani Hālau ‘Olapa ‘O Laka)

1993
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Kawai‘i‘ula Hula Hālau
Hula ‘Auana Hālau Hula O Kahikilaulani
(Wahine) Hula Kahiko / Overall Hula Hālau O Ka Ua Kani Lehua
Hula ‘Auana Hula Hālau Na Lei ‘O Kaholoku
Miss Aloha Hula Maelia Lani Kahana‘uola Loebenstein (Ka Pa Hula ‘O Kauanoe ‘O Wa‘ahila)

1994
(Kāne) Hula Kahiko Na Wai Eha ‘O Puna
Hula ‘Auana / Overall Kawai‘i‘ula Hula Hālau
(Wahine) Hula Kahiko Kawai‘i‘ula Hula Hālau
Hula ‘Auana / Overall Hālau Na Mamo ‘O Pu‘uanahulu
Miss Aloha Hula Tracie Ka ‘Onohilani Farias (Na Wai Eha ‘O Puna)

1995
(Kāne) Hula Kahiko Hālau Na Mamo O Pu‘uanahulu
Hula ‘Auana / Overall Hālau Hula ‘O Kawai‘i‘ula
(Wahine) Hula Kahiko / Hula ‘Auana / Overall Hula Hālau Na Lei ‘O Kaholoku
Miss Aloha Hula Allison Kailihiwa Kaha‘ipi‘ilani Vaughan
(Ka Pa Hula ‘O Kauanoe ‘O Wa‘ahila)

1996
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Hālau Hula ‘O Kawai‘i‘ula
(Wahine) Hula Kahiko Hālau Na Mamo ‘O Pu‘uanahulu
Hula ‘Auana / Overall Hula Hālau ‘O Kamuela
Miss Aloha Hula Ku‘ukamalani Ho (Keali‘ikaapunihonua Ke‘ena A‘O Hula)

1997
(Kāne) Hula Kahiko Na Wai Eha ‘O Puna
(Kāne) Hula ‘Auana / Overall Hālau Hula ‘O Kawaili’ula
(Wahine) Hula Kahiko Ka Pa Hula ‘O Kauanoe ‘O Wa'ahila
(Wahine) Hula ‘Auana / Overall Keolalaulani Hālau ‘Olapa ‘O Laka
Overall Wahine Ka Pa Hula ‘O Kauanoe ‘O Wa'ahila
Hula ‘Auana Keolalaulani Hālau ‘Olapa ‘O Laka
Miss Aloha Hula Kehaulani Enos (Hālau Mohala ‘Ilima)

1998
(Kāne) Hula Kahiko / Overall Hālau Na Mamo ‘O Pu'uanahulu
(Kāne) Hula ‘Auana Na Wai Eha ‘O Puna
(Wahine) Hula Kahiko / Hula ‘Auana / Overall Hālau Na Mamo ‘O Pu'uanahulu
Miss Aloha Hula Lokalia Kahele (Na Wai Eha ‘O Puna)

1999
(Kāne) Hula Kahiko / Hula ‘Auana / Overall Hālau Na Mamo ‘O Pu'uanahulu
(Wahine) Hula Kahiko / Hula ‘Auana / Overall Hula Hālau ‘O Kamuela
Miss Aloha Hula Keolalaulani Dalire (Keolalaulani Hālau ‘Olapa ‘O Laka)

2000's Winners

2000
(Kāne) Hula Kahiko Ke Kai o Kahiki
(Kāne) Hula ‘Auana Hālau Na Mamo ‘O Pu'uanahulu
(Kāne) Overall Hālau Na Mamo ‘O Pu'uanahulu
(Wahine) Hula Kahiko Hālau Na Mamo ‘O Pu'uanahulu
(Wahine) Hula ‘Auana Hula Hālau ‘O Kamuela
(Wahine) Overall Hula Hālau ‘O Kamuela
Miss Aloha Hula Tehani Kealamailani Gonzado (Hula Hālau ‘O Kamuela)

2001
(Kāne) Hula Kahiko Hālau Hula ‘O Kawaiiliula
(Kāne) Hula ‘Auana Hālau Ka Ua Kani Lehua
(Kāne) Overall Hālau Hula ‘O Kawaiiliula
(Wahine) Hula Kahiko Hula Hālau ‘O Kamuela
(Wahine) Hula ‘Auana Hula Hālau ‘O Kamuela
(Wahine) Overall Hula Hālau ‘O Kamuela
Miss Aloha Hula Natasha Kamalamalamaokalailokokapu ‘uwaimehanaokekeiki-punahele Oda (Hālau Ka Ua Kani Lehua)

2002
(Kāne) Hula Kahiko Hālau Ka Ua Kani Lehua
(Kāne) Hula ‘Auana    Ka Pa Hula Kamehameha
(Kāne) Overall    Hālau Ka Ua Kani Lehua
(Wahine) Hula Kahiko    Hula Hālau ‘O Kamuela
(Wahine) Hula ‘Auana    Hula Hālau ‘O Kamuela
(Wahine) Overall    Hula Hālau ‘O Kamuela
Miss Aloha Hula    Malia Ann Kawaiianamalie Petersen (Hula Hālau ‘O Kamuela)

2003
(Kāne) Hula Kahiko    Hālau Na Mamo O Pu'uanahulu
(Kāne) Hula ‘Auana    Hālau Ka Ua Kani Lehua
(Kāne) Overall    Hālau Ka Ua Kani Lehua
(Wahine) Hula Kahiko    Hula Hālau ‘O Kamuela
(Wahine) Hula ‘Auana    Hula Hālau ‘O Kamuela
(Wahine) Overall    Hula Hālau ‘O Kamuela
Miss Aloha Hula    Jennifer Kehaulani Oyama (Hālau Na Mamo ‘O Pu’uanahulu)

2004
(Kāne) Hula Kahiko    Ke Kai O Kahiki
(Kāne) Hula ‘Auana    Hālau I Ka Wekiu
(Kāne) Overall    Hālau Na Mamo ‘O Pu’uanahulu
(Wahine) Hula Kahiko    Hālau Na Lei O Kaholoku
(Wahine) Hula ‘Auana    Hula Hālau ‘O Kamuela
(Wahine) Overall    Hālau Na Lei O Kaholoku
Miss Aloha Hula    Natasha Mahealani Akau (Hālau Na Mamo ‘O Pu’uanahulu)

2005
Overall    Hālau Na Kamalei
(Kāne) Hula Kahiko    Hālau Na Kamalei
(Kāne) Hula ‘Auana    Hālau Na Kamalei
(Kāne) Overall    Hālau Na Kamalei
(Wahine) Hula Kahiko    Na Lei O Ka Holoku
(Wahine) Hula ‘Auana    Hula Hālau O Kamuela
(Wahine) Overall    Na Lei O Kaholoku
Miss Aloha Hula    Maile Emily Kau’ilaniapuaehi’ipoiokeanuenueokeola Francisco
(Hālau Na Mamo ‘O Pu’uanahulu)

2006
(Kāne) Hula Kahiko    Hālau Hula ‘O Kawaiili‘ulā
(Kāne) Hula ‘Auana    Ka Leo O Laka I Ka Hikina O Ka Lāu
(Kāne) Overall    Hālau Hula ‘O Kawaiili‘ulā
(Wahine) Hula Kahiko    Nā Pualei ‘O Likolehua
(Wahine) Hula ‘Auana    Ka Leo O Laka I Ka Hikina O Ka Lā
(Wahine) Overall    Na Lei O Kaholoku
Miss Aloha Hula    Bernice Alohanamakanamaikalanimai Davis-Lim (Na Lei O Kaholoku)
2007
Overall Hālau I Ka Wekiu
(Kāne) Hula Kahiko Hālau I Ka Wekiu
(Kāne) Hula ‘Auana Hālau I Ka Wekiu
(Kāne) Overall Hālau I Ka Wekiu
(Wahine) Hula Kahiko Hālau ‘O Kamuela
(Wahine) Hula ‘Auana Hālau ‘O Kamuela
(Wahine) Overall Hālau ‘O Kamuela
Miss Aloha Hula Keonilei Ku'uwehiokala Kaniaupio Fairbanks (Hālau Ke Pa Hula O Wa’ahila)

2008
Overall Hula Hālau ‘O Kamuela
(Kāne) Hula Kahiko Hālau Na Mamo ‘O Pu’uanahulu
(Kāne) Hula ‘Auana Hālau Na Mamo ‘O Pu’uanahulu
(Kāne) Overall Hālau Na Mamo ‘O Pu’uanahulu
(Wahine) Hula Kahiko Hula Hālau ‘O Kamuela
(Wahine) Hula ‘Auana Hula Hālau ‘O Kamuela
(Wahine) Overall Hula Hālau ‘O Kamuela
Miss Aloha Hula Kalimakuhilani Akemi Kalamanamana Suganuma (Keolalaulani Hālau ‘Olapa O Laka)

2009
Overall Ke Kai O Kahiki
(Kāne) Hula Kahiko Ke Kai O Kahiki
(Kāne) Hula ‘Auana Hālau Na Mamo O Pu’uanahulu
(Kāne) Overall Ke Kai O Kahiki
(Wahine) Hula Kahiko Hālau Na Mamo O Pu’uanahulu
(Wahine) Hula ‘Auana Hula Hālau ‘O Kamuela
(Wahine) Overall Hālau Na Mamo ‘O Pu’uanahulu
Miss Aloha Hula Cherissa Henoheanapuaikawaokele Kāne (Hālau Ke‘alaokamaile)

2010
Overall and Kāne Overall - Ke Kai O Kahiki
(Wahine) Overall - Hālau Ke’alaokamaile
(Kāne) Kahiko - Ke Kai O Kahiki
(Wahine) Kahiko - Hālau Ke’alaokamaile
(Kāne) ‘Auana - Ke Kai O Kahiki
(Wahine) ‘Auana - Hālau Ke’alaokamaile
Miss Aloha Hula 2010 - Māhealani Mika Hirao-Solem - Hula Hālau ‘O Kamuela

2011 Winners
(Wahine) 1st Overall, 1st Wahine Overall, 1st Wahine Kahiko - Hālau Ke’alaokamaile
(Kāne) 1st Kāne Overall, 1st Kāne Kahiko - Ke Kai O Kahiki
(Wahine) 2nd Wahine Overall, 1st Wahine ‘Auana - Hula Hālau ‘O Kamuela
(Kāne) 2nd Kāne Overall, 1st Kāne ‘Auana - Ka Leo O Laka I Ka Hikina O Ka Lā
(Wahine) 3rd Wahine Overall - Hālau o ke ‘A’ali’i Kū Makani
(Kāne) 3rd Kāne Overall - Hālau Hula ‘O Kahikilaulani
Miss Aloha Hula 2011 - Tori Hulali Canha, Hālau Ke’alaokamaile
Appendix 4: “Kaulilua” Texts
Ellen Castillo

Recording Length = 2’20”

MM = 96

Kahea: E uwe

Kahea: Kaulilua i ke anu ‘o Wai‘ale‘ale

Kaulilua i ke anu Wai‘ale‘ale
Ta maka halalo ta lehua mokihana
//
Ua hana ‘ia a polo a pololei
Ua ha‘ina ‘ia aku no ‘ia ‘oe
Kahea: Pa
Ke o….

Kahea: Maui e ta pua uwe i ke anu

Maui e ka pua uwe i ke anu
ke ku tuna wai lehua mokihana
Ua hana ‘ia a polo a pololei
Ua ha‘ina ‘ia aku no ‘ia ‘oe
Ke ola no ia ‘o ki‘ai [*pā] loko

Kahea: Ki’ai a Kaula nana i ka makani

Ki’ai a Ka‘ula nānā i ka makani
Ho‘olono i ka halulu o ka Malua Kele [pā]
Ki‘ei halo Makahiki o….
Tamau a kea ta hālau a…
me puna me ka ia no wāwae lo(ko)
Me pu ko haka haka lani Wa‘ahila
Ka momotu a ta ‘Unulau (o) Lehua
A lehulehu te pono le‘a ka ha‘awina
Ke ola mai nei o ta puka o ka hale * [pā]
E
Kāhea: E uwe

Kahea: He inoa no Kalākaua
Aloha Dalire (1994)

Recording length = 5’20”

MM = 96

‘Ōlapa oli:
Kaulilua i ke anu o Wai‘ale‘ale
O ka maka halalo ka lehua o makanoe
O ka lihihi ku ia no ‘Aipo
Ka ulu ‘a’a ‘ia a’o Haau‘ilikī
A i pehia e ua ‘eha i ka nahele
O Maui e ka pua ‘uwe i ke anu
O ke kukuna wai lehua o Mokihana

Oli and pahu:
Ua hana ‘ia e ka pono a ua pololoe
Ua hana ‘ia aku no ‘ia ‘oe
Ke ola no ia ‘o ki‘ai loko

Kahea: E uwe
Kahea: Ae, Kaulilua i ke anu Wai‘ale‘ale

Kumu:
Kaulilua i ke anu o Wai‘ale‘ale
Ta maka halalo ka lehua o makanoe
O ka lihihi ku ia no ‘Aipo
Ta ulu ‘a’a ‘ia a’o Haau‘ilikī * [pa]
A i pehia e ua ‘eha i ka nahele
O Maui e ka pua ‘uwe i ke anu
O ke kukuna wai lehua o Mokihana
Ua hana ‘ia pono pololoe
Ua haina ‘ia aku no ‘ia ‘oe
Ke ola no i ‘o ki‘ai loko * [pa]

Kāhea: Ki‘ai ka‘ula nānā i ka makani

Ki‘ai ka‘ula nānā i ka makani
Ho‘olono i lei ta halulu o ka mau ua kele * [pa]
Ki‘ei halo Maihiki‘ole a
Kamauna kea ta hālau a ola
Lehu ka lima ia no wāwae loko
Ta pu o haka haka la i Wa‘ahila

Ka momotu a ta u ‘Ulau Lehua
A lehulehu po o leʻa ka haʻawina
Ke ola mai nei o ka puka o ka hale * [pa]
E…… e ……………

Kahea: Ae, Kaulilua i ke anu Waiʻaleʻale

Kaulilua i ke anu o Waiʻaleʻale
Ta maka halalo ta lehua o makanoe
Ta lihilihi ku ia no ʻAipo
Ta ulu ʻaʻa ʻia aʻo Hauaʻiliki * [pa]
Ai pehia e ua ʻeha i kanahele
O Maui e ka pua uwe i ke anu
O ke kukuna wai lehua o Mokihana
Ua hana ʻia pono pololoe
Ua hana ʻia aku no ʻia ʻoe
Ke ola no i ʻo kiʻai loko * [pā]

Kahea: Kiʻai kaula nānā i ka makani

Kiʻai kaula nānā i ka makani
Hoʻolono ka halulu o ka mau ua kele
Kiʻei halo Makahikiʻole a
Kamau na ea ka hālau a ola
Lehu ka lima ia no wāwae noho
Ta pu ko haka haka la Waʻahila
Ka momotu a ka u ʻUlau o Lehua
A lehulehu pono loa ka haʻawina
Ke ʻala mai nei o ka puka o ka hale
E…… e ……………

Kāhea: E uwe

Kāhea:
He inoa nō kalani Kaulilua
Kapua Dalire-Moe (2009)

Recording Length = 4’

MM: 102

Kahea: E ʻue

Kāhea: Ae, Kaulilua i ke anu o Waiʻaleʻale, Kaulilua

Kaulilua i ke anu o Waiʻaleʻale
Ka maka halalo ka lehua o makanoe
Lihilihi ku ia no ʻAipo
Ka ulu ʻaʻa ʻia aʻo Hauaʻiliki *[pā]
A i pehiʻa e ua ʻeha i kanahele
O Maui e ka pua uwe i ke anu
O ke kukuna wai lehua o Mokihana
Ua hana ʻia e ka pono a ua pololei
Ua hana ʻia aku no ʻia ʻoe
Ke ola no i ʻo kiaʻi loko *[pā]

Kahea: Kiʻai kaula nānā i ka makani

Kiʻai kaula nānā i ka makani
Hoʻolono ka halulu o ka Maluakele
Kiʻei halo Makahikiʻole
Kamau ka ea ka hālau a ola
Lehu ka lima ia no wāwae noho
Ma pu ko haka haka la Waʻahila
Ka momotu a ka u ʻUlau o Lehua
A lehulehu ke ka pono leʻa ka haʻawina
Ke ʻala mai nei o ka puka o ka hale
E……. e ……………
Kahea: Ae, Kaulilua i ke anu Waiʻaleʻale

Kaulilua i ke anu o Waiʻaleʻale
Ka maka halalo ka lehua o makanoe
Lihilihi ku ia no ‘Aipo
O ka ulu ‘a’a ‘ia a’o Hauaʻilikī *[pā]
A i pehia e ua ‘eha i ka nahele
O Maui e ka pua uwe i ke anu
O ke kukuna wai lehua o Mokihana
Ua hana ‘ia e ka pono a ua pololei
Ua hana ‘ia aku no ‘ia ‘o e
Ke ola no i ‘o kia‘i loko *[pā]

Kahea: Ki’ai kaula nānā i ka makani

Ki’ai kaula nānā i ka makani
Hoʻolono ka halulu o ka Maluakele
Kiʻei halo Makahikiʻole
Kamau ka ea i ka hālau a ola
Lehu la lima ia no wāwae noho
Ma pu ko haka haka la Waʻahila
Ka momotu a ka unu lau o Lehua
A lehulehu ke ka pono le‘a ka haʻawina
Ke ‘ala mai nei o ka puka o ka hale *[pā]
E……… e…………

Kāhea: E uwe

Kahea: He inoa nō kalani Kaulilua
“Kaulilua”  
Michael Dela Cruz (1993)

Recording Length = 1’52”

MM: 112

Kahea: Ae, Kaulilua i ke anu ‘o Wai‘ale‘ale

Kaulilua i te anu Wai‘ale‘ale
Ta maka halalo lehua ia makano
Lihilihi ku ‘ia no ‘Aipo
O ta pu ‘a’a ‘ia ‘o Haua‘iliki *[pa]
Ua pehia e ua ‘eha i ka nahele
Maui e ta pua uwe i ke anu
e kukuna la wai o Mokihana
Ua hana ‘ia pono pololei
Ua hana ‘ia no ‘ia ‘oe
Te ola no ia a ki‘ai loko *[pa]

Kāhea: Ki‘ai taula nānā i ka makani

Ki‘ai taula nānā i ka makani
Ho‘olono i ta la halulu i Maluakele *[pa]
Ki‘ei halo ma kahiki o lea
Ta mau ta ‘ea hālau a puka
E Puna ta mahina o wāwae loko
Me pu pu haka [ka la pa] Wa‘ahila
Momoku ka ‘Unulau o Lehua
Lehulehu hale [no‘uno‘u ha‘a] i po ha‘awina
Ke ‘ala mai nei o ta puta o ta hale.

Kāhea: E uwe

Kahea:
He inoa nō kalani o Kalākaua
Lei Momi Ho (1998)

Recording Length = 2’ 26.5”

MM: 84

Kahea: Ae, Kaulilua i ke anu Wai‘ale‘ale, Kaulilua

Ho‘opa’a ekahi:
Kaulilua i ke anu Wai‘ale‘ale

Na ho‘opa’a:
Ta maka halalo ka lehua makanoe,
He lihiliihi ku ia o ‘Aipo
O ka hulu a’ia ia no Hauailiki *[pā]
Ua pehia e ka ua ua eha i ka nahele,
Maui e ka pua uwe a i ke anu,
I ke kukuna wai lehua Mokihana,
Ua hana ia a pono a pololei,
Ua haina ia aku no ia ‘oe,
O ke ola no ia o ki‘ai loko *[pā]

Kāhea: Ki‘ai ka ula nānā i ka makani

Na ho‘opa’a: E-na

Ki‘ai Kaula nana i ka makani,
Ho‘olono ka halulu o ka Maluakele *[pā]
Ki‘ei halo Maka‘ike‘ole a,
Kamau a ea ka hālau a ola,
Me kula lima ia no wawae noho,
he puko‘a hakahaka la i Wa‘ahila,
Ka momoku a ka unu unulau o Lehua.
A lehulehu te pono le‘a ha‘awina,
Ke ala mai nei o ta puta o ta hale *[pā]
Ea!
Kāhea: E uwe.
Kāhea: He inoa no kalani Kalākaua.
Kaulana Kasparovitch (1985)

Recording Length = 2'7"

MM: 92

Kumu Kāhea: Ae, Kaulilua i ke anu ‘o Wai‘ale‘ale

‘Ōlapa Kāhea: Kaulilua

Kaulilua i ke anu Wai‘ale‘ale
He maka halalo ta lehua makanoe
Ka lihilihi ku ‘ia o ‘Aipo
O ka po ‘a’a ‘ia a’o Haua‘iliki * [pā]
Ua pehia ta ua ‘eha i ta nahele
[Kāhea: Kaulilua]
Maui e ka po uwe i ke anu
e kuna la wai o Mokihana
Ua hana ‘ia ka pono a pololei
Ua ha‘ina ‘ia aku no ‘ia ‘oe
Ke ola no ia ‘o ki‘ai loko * [pā]

Kāhea: Ki‘ai ka‘ula nana i ka makani

Ki‘ai Ka‘ula nānā i ka makani
Ho‘olono ka halulu o ta Maluakele *[pa]
Ki‘ei halo Makahikeolena
Kamau ka ‘ea ka hālau a ola
me ko [ka] lima ia a ho wāwae loko
Me he pukoa haka haka la i Wa‘ahila
Ka momoku a ka unu ‘Unulau o Lehua

A lehulehu ka pono le‘a ka ha‘awina
Ke ‘ala mai nei ka puka o ka hale * [pa]
E-e.

Kāhea: E uwe
Kāhea: He inoa nō kalani Kalākaua
Kaulana Kasparovitch (1992)

Recording Length = 2’17”

MM: 98

Kumu Kāhea: Ae, Kaulilua i ke anu ‘o Waiʻale‘ale

‘Ōlapa Kāhea: Kaulilua

Kaulilua i te anu Waiʻaleʻale
He maka halalo ka lehua makanoe
O ka lilihili ku ‘ia o ‘Aipo
O ta ulu ‘a’a ‘ia a’o Ha ua‘ili ki * [pa]
Ua pehia ta ua ‘eha i ka nahele

Maui e ta po ‘uwe i ke anu
o kuna la ai no Mokihana
Ua hana ‘ia polo a pololei
Ua ha‘ina ‘ia aku no ‘ia ‘oe
Ke ola no ia a ki’ai loko * [pa]
I-o, I-e
Kahea: Ki’ai taula nana i ka makani

Ki’ai Taula nānā i ka makani
Ho‘olono ta halulu o ta Maluakele
Ki‘ei halo Makaikeolena
Kamau ka kea ta hālau a ola
me (ha) to lima ia no wāwae noho
Me ka pukoa ka haka haka la‘i Wa‘ahila
(a) Ta momoku a ka unu ‘Unulau o Lehua
A lehulehu ka pono le‘a ta ha‘awina
He ‘ala mai nei o ka puka o ka hale *[pa]
I-e, I-e
Kahea: huli
Kahea: huli
Kahea: E uwe
Kahea: He inoa nō ke ali‘i Kalākaua
Recording Length = 2’ 18”

MM: 100

Kāhea: E uwe

Kāhea: Ae, Kaulilua i ke anu Waiʻaleʻale

Kaulilua i ke anu Waiʻaleʻale
He maka halalo ka lehua makanoe,
He lihilihi ku ʻia no Aipo,
O ka hulu aʻa ia no Hauʻailiki,
Ua pehia e ka ua eha i ka nahele,

Kāhea: Maui

Maui e ka pua uwe i ke anu,
I ke kukuna wai lehua o Mokihana,
Ua hana ia a pono a pololei,
Ua haina ia aku no ia ʻoe,
Ke ola no ia aʻo kiʻai loko.
E he a.

Kāhea: Kiʻai

Kiʻai Taula nānā i ka makani,
Hoʻolono ka halulu o ka Maluakele,
Kiʻei halo Makaikeʻole

Kāhea: Tamaʻu a ke a

Tamaʻu a ke a i ka hālau a ola,
He kula ilima ia no wāwae noho,
Me pukoa hakahaka la i Waʻahila,
Ka momotu a ta unu unulau o Lehua.
A lehulehu te pono leʻa haʻawina
Ke ala mai nei a ka puka o ka hale.
Ea!
Kāhea: Huli
Kāhea: E uwe
Kāhea: He inoa no Kalākaua.
Paleka Leina’ala Mattos (1988)

Recording Length = 1’52”

MM: 112

Kāhea: Ae, Kaulilua i ke anu ‘o Waiʻaleʻale

Kāhea: Kaulilua

Kaulilua i ke anu Waiʻaleʻale
Maka halalo ka lehua makanoe
Ka lihilihi ku ‘ia o ‘Aipo
Ka ulu ‘a’a ‘ia aʻo Haun‘iliki *[pa]
Ua pēhia e ua ‘eha i ka nahele
Maui e ta ua e ke anu
e tu tuna la wai o Mokihana
Ua hana ‘ia ka pono a pololei
Ua ha‘ina ‘ia aku no ‘ia ‘oe
Ke ola no ia ‘o ki‘ai loko *[pa]

Kāhea: Ki‘ai Kaʻula nānā i ka makani

Ki‘ai Kaʻula nānā i ka makani
Hoʻolono ka halulu o Māluakele *[pa]
Kiʻei halo maka i ke ko lea

Kāhea: Ka mau

Ka mau ka ‘ea ka hālau a ola
me ko lima ia a no Wāwae loko
Me pū a haka lani Waʻahila
Ka moku a ka ‘Unulau o Lehua

Kāhea: a le

A lehulehu ka pono leʻa haʻawina
Ke ‘ala mai nei ka puka o ka hale *[pa]

Kāhea: E uwe

Kāhea:
He inoa nō Hiʻiakaikapiopele
Appendix 5: “Kaulilua” Transcriptions
Kāhea: Maui e ta pua 'uwe i ke anu

Mau i e ka pu a 'su we___ i ke a n u ke

ku tu na wa i le hu a mo ki ha na U a

ha na 'i a a po lo a____ po lo le i____ U a
Pūniu Pahu

Voice

ha - i-na 'i-a a-ku no 'i-a 'o-e. Ke

Pūniu Pahu

Voice

o-la no 'i-a 'o ki-a 'i lo-

Pūniu Pahu

Voice

Kāhea: Ki’ai a ka ‘ula nānā i ka makani

Pūniu Pahu

Voice

Ki-a i a ka ‘u-la nā-nā i ka ma-ka-ni Ho-o-
Kaulilua (Aloha Dalire, 1994)

\[ \text{\textit{unmetered chant, text rhythm}} \]

\[ J = 96 \]

Pūniu Pahu

Voice

\[ \text{Kau-\quad li\quad lu\quad a\quad i\quad ke\quad a\quad n\quad Wai\quad \text{'}a\quad le\quad \text{'}a\quad le\quad o\quad ka} \]

\[ \text{3} \]

Pūniu Pahu

Voice

\[ \text{ma\quad ka\quad ha\quad la\quad lo\quad ka\quad le\quad hu\quad a\quad ma\quad ka\quad no} \]

\[ \text{5} \]

Pūniu Pahu

Voice

\[ \text{e\quad \quad ka\quad li\quad hi\quad li\quad hi\quad ku\quad ku\quad 'i\quad no\quad 'Aip} \]

3
Ka u l l u 'a a i 'a o Ha u a 'i l i k i A i

pe hi a e u a e ha i ka na he le O

Ma u i e ta pu a 'su we i te a nu O

k e ku na wai i le hu a o Mo ki ha na
Pūniu Pahu

Voice

Kau li lua i ke anu Wai ale le ta

Pūniu Pahu

Voice

ma ka ha la lo ta le hu a ma ka no e ka

Pūniu Pahu

Voice

li hi li hi ku 'u we no 'Ai po ta

Pūniu Pahu

Voice

u lu 'a i a a o Ha u a i li ki A i
Pūniu Pahu

Voice

pe - hi - a e  u - a 'e - ha i  ta - na - he - le

Pūniu Pahu

Voice

Mau - i e  ta - u - a  u - we  (ha)  i  te  a - nu - e

Pūniu Pahu

Voice

ku - ku - na  wa - i  le - hu - a  Mo - ki - ha - na  U - a

Pūniu Pahu

Voice

ha - na  'i - a  po - no  po  ko - lo - e  U - a
Pūniu Pahu

Voice

ha - na 'i'a a-ku no 'i-a 'o-e ke

Kahea: pā

Pūniu Pahu

Voice

o-la no i o ki- 'a-i lo-ko

Kahea: Ti'ai ta 'ula nānā i ta matani

Pūniu Pahu

Voice

0

Ti-'a-i ta 'u-la nā-nā i ta- ma-ta-ni Hō-o-
Pūniu Pahu

55

Voice

Kāhea: pū

lo - no i le - i ta ha - lu o ta Ma - u - a - ke - le

57

Pūniu Pahu

Voice

Ki - e - i ha - lo Ma - i - hi ko - le - a

59

Pūniu Pahu

Voice

Ka - ma - u na ke - a ta - hā - la - u a o - la le -

61

Pūniu Pahu

Voice

hu ka li - ma i - a o wa - wa - e lo - ko
Pūnīu Pahu

Voice

ta pu o ha ka ha ka la i Wa'a hi la Ka mo-

Pūnīu Pahu

Voice

mo - tu a ta u 'U nu - la u le hu a A

Pūnīu Pahu

Voice

le hu le hu po o le 'a ko ha'a wi na Ke

Pūnīu Pahu

Voice

o la ma i ne i ta pu ka o ka ha le

Kaheia: pā
Pūniu Pahu

Kī - ei hā - lo Maka - hi - ki ko - le - a

Kā - ma - unā ke - a ta hā - la - u a o - la le -

107

Pūniu Pahu

hu ka li - ma i - a o wā - wa - e lo - ko o

Pūniu Pahu

tu - po - ha - ka ha - ka la i Wa - a hi - la Ka mo -
Kaulilua (Kapua Dalire-Moe, 2009)

\[ \text{\( \frac{3}{4} \)} \]

\[ \text{\( \frac{5}{4} \)} \]

Kaʻehe: Eʻuwe

Kaʻehe: Ac, Kaulilua iʻe ke anu o Waiʻaleʻale

Kaʻehe: Kaulilua

Kaulilua ike anu Waiʻaleʻale

Ka – u – li – lu – a i ke a – nu Wai – i – a – le – a – le
Kāhea: pā

Kāhea: Kiʻai ka ʻula nānā i ka makani

Kiʻaʻi ka ʻula nānā i ka maʻakani Hoʻo-

loʻono  ka haʻulu ʻulu ʻo kā maʻuluʻuʻakakele
Pūnu Pahu

Voice

Ki - ei ha - lo Ma - ka - hi - ki ko - le

Pūnu Pahu

Voice

Ka - ma - u a e a ka ha - la - u a o - la

Pūnu Pahu

Voice

le - ha - a ka li - ma i - a no wa - e no - ho ma

Pūnu Pahu

Voice

pu po - ha - ka ha - ka la i Wa - a hi - la Ka mō -
Pūniu Pahu

Voice

Kāhea pā

Pūniu Pahu

Voice

pe - hia e u - a e - ha i tana - he - le

Pūniu Pahu

Voice

Mau i e ka pu a u - we i te a - nu o ke
Kāhea: Ki'ai ka 'ula nānā i ka makan'i
Ki'a'i ka 'ula nānā i ka ma'aka'ni Ho'o-
lo no ka ha lu lu o ta ma u lu a Ke le
Ki'ei hal o Ma ka hi ki ko le
Kaulilua (Dela Cruz, 1993)

\( \text{Pūnui Pahu} \)
\( \text{Voice} \)

\( \text{Kāhea: Ae, Kaulilua i ke anu 'o Wai'ale'ale} \)

\( \text{Kau l i l u a i t e a n u Wai 'a l e 'a l e t a} \)
Kaulilua (Lei Momoi Ho, 1998)

Pūniu Pahu

Kāhea: Ae, Kaulilua i ke anu o Wai‘ale‘ale

Voice

Kāhea: Kaulilua

Ho‘opa‘a ‘ekahi

Na ho‘opa‘a

Kau - li - lu - a i ke a - nu Wa - i - ‘a - le ‘a - le - ta

Voice

Pūniu Pahu

ma - ka ha - la - lo ka le - hu - a ma - ka no - e He
Kāhea: Kiʻai Kaula nānā i ka makanī

Nānā i ka makanī hoʻo

Kāhea: Pā

E i halo maʻakihiʻikele a ka
Pūniu Pahu

Voice

le - hu - le - hu te po - no le - a ha - a - wi - na te

Pūniu Pahu

Voice

Kāhea: Pā

a - la ma - ine - i o ta pu - ta o ta ha - le

Pūniu Pahu

Voice

Kāhea: E ‘uwe
Kaulilua (Kaulana Kasparovitch, 1985)

Kāhea: Ae, Kaulilua i ke anu Waiʻaleʻale

Kāhea: Kaulilua

Ka' u- li- lu- a i ke a- nu Wai- 'a- le- 'a- le He

mak- ka- ha- la- lo ta le- hu- a ma- ka- no- e ka
Pūniu Pahu

Voice

li - hi - li - hi ku 'i - a o Ai - po o ka

Pūniu Pahu

Voice

Po 'a - a i - a a - o Ha - u - a - i - li - ki U - a

Pūniu Pahu

Voice

Pe - hi - a tau - a 'e - ha i ta - na - he - le

Pūniu Pahu

Voice

Ma - u - i e ka po 'u - we i ke a - nu e

Kāhea: Pā

Kāhea: Kaulilua
Kaulilua (Kaulana Kasparovitch, 1992)

\[ j = 101 \]

Pūniu Pahu

Kāhea: Ae, Kaulilua i ke anu o Waiʻaleʻale

Kāhea: Kaulilua

Voice

Ka - u - li - lu - a i te a - nu Wai - 'a - le - 'a - le He

Pūniu Pahu

mak - ka ha - la - lo ta le - hu - a ma - ka - no - e o ka

Voice

Ka - u - li - lu - a i te a - nu Wai - 'a - le - 'a - le He
Pūniu Pahu

Voice

li - hi - li - hi ku i - a o 'Ai - po o ta

Kāhea: Pā

Voice

u - lu 'a - a 'i - a a - o Ha - u - a - i - li - ki U - a

Pūniu Pahu

Voice

pe - hi - 'a tau - a a 'e ha i ka - na - he - le (ha)

Pūniu Pahu

Voice

Mau - i e tau - a 'u - we i ke a - nu o
Pūniu Pahu

Voice

ku - ku - na la a - i no Mo - ki - ha - na U - a

Pūniu Pahu

Voice

ha - na 'i - a a po - lo a po - lo le - i U - a

Pūniu Pahu

Voice

ha - 'i - na 'i - a a - ku no 'i - a 'o - e Ke

Pūniu Pahu

Voice

o - la no i - a a ki - a - 'i lo - ko

Kahea: Pā
Kāhea: Kiʻai Kaʻula nānā i ka makani

Kiʻai taʻula nānā i ka maʻakani Hoʻo-

lo no ta ha lu o ta Ma lu a Te le

Kiʻei ha lo Ma ka hi kiʻo le (nā)
Kāheha: He inoa nō ke ali`i Kalākaua
ma ka ha la lo ka le hu a ma ka no e He
li hi hi hi ku i a no A i po o ka
hu lu a a i a o H a u a i li ke u a
pe hi a e ka u a e ha i ka na he le
Kahea: Maui
Ma - u - i e ka pu - a 'u - we i ke a - nu i ke ku - ku - na wa - i le - hu - a o mo - ki - ha - na U - a

ha - na i - a a po - lo a po - lo - le i - u - a

ha - i - na i - a a - ku no i - a 'o e ke
Kāhea: Tamau a ke a
e'i ha-lo ma-ka'i ke'o-le
ka-ma-u a ke-a i ka ha-la-u-a-o la He
ku-la i-li-ma i-a no wa-wa-e no-ho me
pu-ko-a ha-ka ha-ka-la-i Wa'a-hi-la ka-mo-
Kaulilua (Paleka Mattos, 1988)

Pūniu & Pahu

Voice

Kāhea: Ae, Kaulilua i ka anu o Waiʻaleʻale

Kāhea: Kaulilua

Kau - li - lu - a i ke a - nu Wai - ‘a - le - ‘a - le

Ma - ka ha - la - lo ka le - hu - a ma - ka - no - e
Kāhea: Pa.  Kī'ai ka ula nānā i kamakani

Kī'ai ka ula nānā i ka ma'ka-ni Ho'o-

Kāhea: Pā

lo-no ka ha-lu-lu o Malu-a Ke-le

Kī-ei ha-lo ma'ka i ke ko le-a
Appendix 6 : Melodic Line Comparisons
Line 3

Castillo (error)

Dalire

Dalis-Moe

Dela Cruz

Ho

Kasparovitch 1985

Kasparovitch 1992

Lindsey

Mattos
Castillo (error in text due to similar phrase in line 2)

Dalire

Dalire-Moe

Dela Cruz

Ho

Kasparovitch 1985

Kasparovitch 1992

Lindsey

Mattos
Castillo (error)

Dalire

Dalire-Moe

Dela Cruz

Ho

Kasparovitch 1985

Kasparovitch 1992

Lindsey

Mattos

359
Line 9

Castillo

Dalire

Dalire-Moe

Dela Cruz

Ho

Kasparovitch 1985

Kasparovitch 1992

Lindsey

Mattos
Castillo

(Dalire)

(Dalire-Moe)

(Dela Cruz)

(Ho)

(Kasparovitch 1985)

(Kasparovitch 1992)

(Lindsey)

(Mattos)
Castillo

Dalire

Dalire-Moe

Dela Cruz

Ho

Kasparovitch 1985

Kasparovitch 1992

Lindsey

Mattos
Appendix 7: Paoakalani Declaration
Ka ‘Aha Pono:
Native Hawaiian Intellectual Property Rights Conference
http://kaahapono.com/resources.html
PALAPALA KŪLIKE O KA ‘AI IA PONO
PAOAKALANI DECLARATION

BACKGROUND

On October 3-5, 2003, Kanaka Maoli of Ka Pae ‘Āina Hawai‘i gathered at Ka ‘Aha Pono – Native Hawaiian Intellectual Property Rights Conference – and united to express our collective right of self-determination to perpetuate our culture under threat of theft and commercialization of the traditional knowledge of Kanaka Maoli, our wahi pana and nā mea Hawai‘i.

Attending as participants were Kanaka Maoli who are Hawai‘i’s foremost kumu hula; elders skilled in lā‘au lapa‘au, traditional and contemporary artists; and individuals who engage in all cultural expressions, including spiritual and ceremonial practice, subsistence agronomy, marine economic pursuits, and the maintenance and transmission of Hawai‘i’s oral traditions; teachers and academics; and attorneys. Several non-Hawaiian participants made significant contributions throughout the conference.
PREAMBLE

Inspired by this historic meeting at Paoakalani, upon the lands of our Queen Lili’uokalani, we celebrate the mana of our aina, ‘aiamakua, kupuna, ‘aina, and lalai. Cognizant of our kuleana as guardians of our culture and land, we endorse the following Declaration as our collective responsibility to determine a pono future for Hawai‘i nei, her culture, and indigenous peoples.

Throughout the Pacific Basin and Ka Pae ‘Āina Hawai‘i, the territories, lands, submerged lands, marine resources and seas of our peoples are being subjected to commercial exploitation. This exploitation is perpetrated by state and national governments, international agencies, private corporations, academic institutions and associated research corporations.

Commercialization has profoundly and adversely impacted Kanaka Maoli spiritual practices, sacred sites, and associated objects, preventing our ceremonial undertakings, encouraging the selling of sacred ceremonial artifacts, and advertising the images of sacred ceremony and wahi pana. The creative cultural expressions of Kanaka Maoli are being stolen and commercialized for the advertising of commercial products and for the sale of our lands and natural resources in total disregard for and in derogation of our rights as creators of these artistic cultural expressions.

In Hawai‘i, bioprospecting and biotechnology institutions and industries are imposing western intellectual property rights over our traditional, cultural land-based resources. This activity converts our collective cultural property into individualized property for purchase, sale, and development. The biogenetic materials of our peoples, taken for medical research for breast cancer and other diseases attributable to western impact, have been obtained through misrepresentation and without the free, prior and informed consent of our peoples. We view these activities as biopiracy and condemn these acts as biocolonialism.

In recognition of the Pacific ‘ohana and the global family of indigenous peoples who have previously produced unifying statements, we incorporate and support the statements contained in the Kari-Oca Declaration, Indigenous Peoples’ Earth Charter, Mataatua Declaration on Cultural and Intellectual Property Rights of Indigenous Peoples, UNDP Consultation on Indigenous Peoples’ Knowledge and Intellectual Property Rights (Suva, Fiji, 1995), and the Treaty For a Lifeforms Patent-Free Pacific and Related Protocols.
KAUOHA: DECLARATION

1. Kanaka Maoli have the right of self-determination. By virtue of that right we freely determine our political status and freely pursue our economic, social, and cultural development, which includes determining appropriate use of our traditional knowledge, cultural expressions and artforms, and natural and biological resources.

2. The lands, submerged lands, waters, oceans, airspace, territories, and natural resources of Ka Pae ʻĀina Hawaiʻi and associated Kanaka Maoli traditional knowledge are, by our inherent birth right, the kuleana and property of Kanaka Maoli and the inheritance of future generations of our peoples. As such, the standards and criteria for consumption, development, and utilization of these resources shall be there for Kanaka Maoli to promote our culture through principles of pono, aloha ʻāina and mālama ʻāina.

3. We reaffirm that colonialism is perpetuated through the intellectual property regimes of the west and call upon all peoples residing on our territories to acknowledge, adopt, and respect the cultural protocols of our peoples to maintain and protect Hawaiʻi and its great wealth of biodiversity.

4. We declare our willingness to share our knowledge with humanity provided that we determine when, why, and how it is used. We have the right to exclude from use those who would exploit, privatize, and unfairly commercialize our traditional knowledge, cultural expressions and artforms, natural resources, biological material, and intellectual properties.

PAPA: THE FOUNDATION

5. According to the Kumulipo, a genealogical chant of creation, Pō gave birth to the world. From this female potency was born Kumulipo and Pōʻele. And from these two, the rest of the world unfolded in genealogical order. That genealogy teaches us the land is the elder sibling and the people are the younger sibling meant to care for each other in a reciprocal, interdependent relationship. Humanity is reminded of his place with the order of genealogical descent. The foundational principle of the Kumulipo is that all facets of the world are related by birth. And thus, the Hawaiian concept of the world descends from one ancestral genealogy.

6. From time immemorial, Kanaka Maoli have understood the evolution of the world, its life forms, and our cultural place within the cosmic worldview. All life forms of the honua, arising first from the kai with counterparts on the ʻāina, the naming of our ʻohana and the identification of our moʻokuʻauaha in the Kumulipo, impress upon our peoples the obligation to act as the kiaʻi of the honua and its life forms. Through pono behavior, we perpetuate the life of our lands and our peoples.
7. We emphasize that the Kanaka Maoli worldview is governed by the cultural principles of pono, malama ʻaina, and kuleana. Within this worldview, the Earth and her myriad lifeforms (biological diversity) are kinolau, the earthly body forms of the Akua. Every life form possesses living energy that sustains each other creating a familial, interdependent, reciprocal relationship between the Akua, the ʻaina, and the kanaka in fine balance and harmony.

7.1 Pono governs the cosmos, guiding and informing the behavior among the Akua, the ʻaina, and the kanaka, and their interaction at and between the microcosmic and macrocosmic levels, ensuring proper maintenance and development of our society, our culture, and our existence in all forms and in all dimensions.

7.2 Malama ʻaina is the operating cultural principle that maintains pono. The people and the land are of the same integrated ancestral lineage, the ʻaina and all of her life forms, our ancestor, and the Hawaiian people, the younger.

7.3 Each aspect of the trilogy of the Akua, the ʻaina, and the kanaka share familial, interdependent, and reciprocal responsibilities to each other expressed in kuleana. Kuleana encompasses both the rights and corresponding sacred responsibility with accountability to maintain, conserve, and protect the Akua, the ʻaina, and the kanaka in perpetuity.

8. As Kanaka Maoli, we maintain our inalienable rights to, jurisdiction over, and management of our ʻaina mai uka a i kai, mai kahi pae a kahi pae and assert our kuleana for future generations.

9. We maintain our inherent right of self-determination, despite the oppression of colonization and illegal occupation of our land base since January 17, 1893 when our sovereign Kingdom of Hawaiʻi was overthrown by the military force of the United States.

TRADITIONAL KNOWLEDGE, CULTURAL EXPRESSIONS AND ARTFORMS

10. Our culture is living and evolves over time with the Kanaka Maoli peoples. The embodiment of Kanaka Maoli identity manifests in both traditional and contemporary artforms and cultural expressions. Authenticity, quality, and cultural integrity of Kanaka Maoli cultural expressions and artforms are, therefore, maintained through Kanaka Maoli genealogy.
11. Kanaka Maoli traditional knowledge encompasses our cultural information, knowledge, uses, practices, expressions and artforms unique to our way of life maintained and established across Ka Pae ʻĀina Hawaiʻi since time immemorial. This traditional knowledge is based upon millennia of observation, habitation, and experience and is a communal right held by the kūhū and in some instances by ʻohana and traditional institutions and communities. The expression of traditional knowledge is dynamic and cannot be fixed in time, place or form and therefore, cannot be relegated to western structures or regulated by western intellectual property laws. We retain rights to our traditional knowledge consistent with our Kanaka Maoli worldview, including but not limited to ownership, control, and access. We also retain the right to protect our traditional knowledge from misuse and exploitation by individuals or entities who act in derogation of and inconsistent with our worldview, customs, traditions, and laws. Our traditional knowledge includes, but is not limited to, the following:

   a. knowledge of histories and traditions transmitted through Kanaka Maoli traditional and contemporary means;

   b. details of cultural landscapes and particularly sites of cultural significance;

   c. records of contemporary events of historical and cultural significance;

   d. sacred ceremonies, images, sounds, knowledge, material, culture or anything that is deemed sacred by the kūhū, ʻohana, and traditional institutions and communities;

   e. cultural property, including but not limited to expressions, images, sounds, objects, crafts, art, symbols, motifs, names, and performances;

   f. knowledge of current use, previous use, and/or potential use of plant and animal species, soils, minerals, and objects;

   g. knowledge of planting methods, care for, selection criteria, and systems of taxonomy of individual species;

   h. knowledge of preparation, processing, or storage of useful species and formulations involving more than one ingredient;

   i. knowledge of ecosystem conservation (methods of protecting or maintaining a resource);

   j. biogenetic resources that originate (or originated) in Ka Pae ʻĀina Hawaiʻi and consistent with the Kumulipo;

   k. tissues, cells, biogenetic molecules, including DNA, RNA, and proteins, and all other substances originating in the bodies of Kanaka Maoli, in addition to genetic and other information derived therefrom;
12. Our oral traditions transmitted from generation to generation through our kupuna have sustained our people, culture and natural resources. Therefore, we must look to our kupuna for guidance to the rights and responsibilities inherited with this knowledge.

13. We recognize our traditional methods of expression, including oral modes, as valid forms of documentation.

14. The use of traditional knowledge is inseparable from the kuleana to comply with the Kanaka Maoli worldview, whether operating within traditional, contemporary, or Western structures.

15. Kanaka Maoli, as the inherent owners and guardians of our traditional knowledge, are the rightful beneficiaries of the privileges of Western intellectual property rights when our traditional knowledge is used. We retain all rights to the use of our traditional knowledge. Accordingly, Western intellectual property rights holders who use such knowledge do not attain ownership rights to that knowledge. Those who use our traditional knowledge have the kuleana to properly accord Kanaka Maoli the benefits and rights derived from such use.

16. We oppose the theft of our traditional knowledge by entities, including the pharmaceutical, agricultural and chemical industries, the United States military, academic institutions and associated research corporations, for scientific and biotechnology research and further commercialization and granting of patents on all life forms.

**SCIENTIFIC RESEARCH**

17. We have the right to free, prior and informed consent before research relating to our biological resources commences. Researchers, corporations, educational institutions, government or others conducting such research must fully and entirely inform Kanaka Maoli regarding the purposes of their research and recognize our right to refuse to participate.

18. Biological samples are being transferred, traded, bought, and sold without the agreement or consent of our peoples, in violation of our inherent human rights.

19. Although biological and genetic samples have been transferred, sold, patented or licensed, Kanaka Maoli never relinquished our rights to our biological and genetic materials and, therefore, call for the rightful repatriation of such samples and due compensation.

20. Kanaka Maoli human genetic material is sacred and inalienable. Therefore, we support a moratorium on patenting, licensing, sale or transfer of our human genetic material.

21. We further support a moratorium on patenting, licensing, sale or transfer of any of our plants, animals and other biological resources derived from the natural resources of our lands, submerged lands, waters, and oceans until indigenous communities have developed appropriate protection and conservation mechanisms.
KŪ I KA PONO: ASSERTING THE BALANCE

22. In accordance with our right of self-determination, we are determined to take future action to bring pono and protect our culture, ʻāina and lāhui from exploitative use and commercialization of our traditional knowledge, cultural expressions and artforms, natural and biological resources, and intellectual properties. Recognizing that existing laws are insufficient to protect our cultural and intellectual property, we call upon Kanaka Maoli, our ʻohana, and supporters to join in the following future action:

22.1 Develop a code of conduct/standards for best practices, which private industries, academics and academic institutions, and government must observe before and during the use (such as visual, audio or written recording) of our traditional knowledge, cultural expressions and artforms, and natural and biological resources.

22.2 Develop a sui generis system for protection of our intellectual property and related traditional knowledge and biological diversity and support its enactment into law.

22.3 Advocate for adoption of a policy that recognizes our rights to our traditional knowledge, cultural expressions and artforms, or natural and biological resources and ensures a system of equitable benefit sharing by those conducting research relating to, or using or seeking to use our traditional knowledge, cultural expressions and artforms, or natural and biological resources.

22.4 Continue to educate Kanaka Maoli, the public, the private sector and government about our cultural and intellectual property rights through Kanaka Maoli-produced forums, video works, and publications.

22.5 Continue KaʻAha Pono as an annual conference to gather, discuss, educate about, and take action to protect Kanaka Maoli intellectual property rights, traditional knowledge, culture, arts, and natural and biological resources.

23. We call upon government, the private sector, and the public to cooperate with the above future action and undertake to develop and implement policies and practices consistent with this Declaration in full consultation with Kanaka Maoli.
GLOSSARY

HAwAIIAN

"Āina: Land (lit. that which feeds)
Aku: Divine manifestations
'Aumakua: Deified ancestral manifestations
Honua: Earth
Kai: Ocean

Kanaka Maoli: Genealogical descendants born of Ka Pae ʻĀina Hawai‘i
Ka Pae ʻĀina Hawai‘i: Hawaiian archipelago from Kure to Kamaʻehu, including waters, submerged lands, air and all life forms, minerals and other resources therein from the depths of the Earth to the zenith of the heavens from the rising of the sun to the setting of the sun.
Kiai: Sacred guardian

Kinona: Earthly manifestations of Aku
Kumu Hula: Master teachers of Kanaka Maoli dance and chant
Kumalipo: Cosmogonic genealogy chant of creation
Kūpona: Kanaka Maoli elders, existing both physically and spiritually, who possess traditional knowledge and serves as conduits ensuring the present and the future of ka Iōlu Hawai‘i.
Līʻau lapaʻau: Traditional process of Hawaiian healing incorporating the gathering, preparation, and use of Native plants in conjunction with prayer and the Kanaka Maoli worldview.
Līhu: Collective being of Kanaka Maoli expressed through land, natural resources, and institutions
Moʻokiʻaua: Inherent Ancestral Genealogy
Mai a ke i kai, mai kahi pae a kahi pae: include lands, waters, submerged lands, air and all life forms, minerals and other resources therein, according to the cultural principle of malama ʻāina.
Mana: Spiritual strength
Nā Mea Hawai‘i: All things Kanaka Maoli
'Olahana: Traditional system of familial relations
Waiʻanae: Sites of significance and importance to Kanaka Maoli

PAOA KALANI DECLARATION
GLOSSARY

ENGLISH

Biocultural materials: Biological and genetic resources, including plant material, animals, microorganisms, cells, and genes.

Biological diversity (biodiversity): The total variety of life in all its forms. It includes many levels that range from the level of alleles to the biosphere. The major elements of biodiversity include alleles, genotypes, populations, species, ecosystems, landscapes, and the ecological processes of which they are a part.

Free, prior and informed consent: Principle of fully informed consent after full disclosure and consultation. Full disclosure is of the full range of potential benefits and harms of the research, all relevant affiliations of the persons or organizations seeking to undertake the research, and all sponsors of the research(s).

Sui generis: Of its own kind; unique. In the context of Kānaka Maoli, sui generis mechanisms are those we create for particular application to Ka Pa ʻĀina Hawaiʻi.

Western intellectual property rights: Includes copyrights, trademarks, and patents. Intellectual property is a legal concept used to "protect" the dissemination of information, derives from capitalism, and is commercial in nature. It is used to ensure an author, inventor, or producer of a product the right to monopolize what they have created.

Copyrights

Copyright law protects the expression of an idea, literary, artistic, commercial, or otherwise. The expression is protected when it is original, not copied and "fixed in a tangible medium of expression." An expression is fixed when it is written or recorded somehow so that it can be communicated again. "Original" means only that the author contribute something more than a mere trivial variation; in other words, the author must contribute something recognizable as his own. Works that are protected by copyright law include literature, music, drama, dance, pictures, sculpture, and movies. Copyright does not protect ideas, concepts, or procedure. Protection under copyright law lasts for the author's life plus 70 years. During that time, the author has exclusive rights to reproduction or copying, distribution, adaptation, public performance, and public display. When the term for protection expires, the work becomes part of the public domain and can be used by anyone.

Trademarks

Trademarks are always linked to commercial activity. The purpose of trademarks is to identify goods and products in the mind of the consumer to gain a commercial advantage. Trademarks are often found in names and symbols that identify products.

Patents

Patent law deals with inventions; any new and useful process, machine, manufacture, composition of matter, or any new and useful improvement. Patents exist for things found everywhere: medicine, computers, and cars, just to name a few. Patents are not given for any natural phenomena or abstract ideas, for example mathematical formulas and calculation.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>‘Āla‘apapa</td>
<td>n. Type of ancient dramatic hula</td>
</tr>
<tr>
<td>‘Alaea</td>
<td>n. Water-soluble colloidal ocherous earth, used for coloring salt, for medicine, for dye, and formally in the purification ceremony called hi‘uwai; brick-red soil containing hematite.</td>
</tr>
<tr>
<td>‘Āmama</td>
<td>vt. Finished, of a pre-Christian prayer (said almost at the end of a prayer); to finish a prayer, to pray and sacrifice. ‘Amama, ua noa, the prayer is said, the taboo is over.</td>
</tr>
<tr>
<td>‘Auana</td>
<td>vi. To wander, drift, ramble, go from place to place; to stray morally or mentally.</td>
</tr>
<tr>
<td>‘Ike</td>
<td>nvt. To see, know, feel, greet, recognize, perceive, experience, be aware, understand</td>
</tr>
<tr>
<td>‘Ili‘ili</td>
<td>n. Pebble, small stone, as used in dances or kōnane. Hula ‘ili‘ili, pebble dance.</td>
</tr>
<tr>
<td>‘Ilima</td>
<td>n. Small to large native shrubs (all species of Sida, especially S. fallax), bearing yellow, orange, greenish, or dull-red flowers; some kinds strung for leis. The flowers last only a day and are so delicate that about 500 are needed for one lei.</td>
</tr>
<tr>
<td>‘Ohe kapala</td>
<td>n. Piece of bamboo carved for printing tapa; bamboo stamp. Lit., printing bamboo.</td>
</tr>
<tr>
<td>‘Okina</td>
<td>Glottal stop</td>
</tr>
<tr>
<td>‘Ōlapa</td>
<td>n. Dancer, as contrasted with the chanter or ho‘oppa‘a (memorizer); now, any dance accompanied by chanting, and drumming on a gourd drum.</td>
</tr>
<tr>
<td>‘Ulī‘ili</td>
<td>n. A musical instrument consisting of three gourds pierced by a stick; a whirring sound is made by pulling a string, thus twirling the gourds.</td>
</tr>
<tr>
<td>‘Uniki</td>
<td>nvi. Graduation exercises, as for hula, lua fighting, and other ancient arts (probably related to niki, to tie, as the knowledge was bound to the student).</td>
</tr>
<tr>
<td>‘Ulī‘ulī</td>
<td>nvi. A gourd rattle, containing seeds with colored feathers at the top, used for the hula ‘ulī‘ulī (at one time there were no feathers); to rattle.</td>
</tr>
<tr>
<td>Ali‘i</td>
<td>nvs. Chief, chiefess, officer, ruler, monarch, royal, regal, aristocratic, kingly; to rule or act as a chief, govern, reign; to become a chief.</td>
</tr>
<tr>
<td>Hālau hula</td>
<td>n. Long house, as for canoes or hula instruction; meeting house.</td>
</tr>
<tr>
<td>Haumana</td>
<td>n. Student, pupil, apprentice, recruit, disciple</td>
</tr>
<tr>
<td>Heiau</td>
<td>n. Pre-Christian place of worship, shrine; some heiau were elaborately constructed stone platforms, others simple earth terraces.</td>
</tr>
</tbody>
</table>
Hewa nvs. Mistake, fault, error, sin, blunder, defect, offense, guilt, crime, vice; wrong, incorrect, wicked, sinful, guilty; to err, miss, mismanage, fail.

Ho‘i n. A parting chant to which hula dancers dance as they leave the audience.

Ho‘iili nvi. Inheritance; to inherit. Cf. ilina. Ili aku mai ka makua a ke keiki, passing in inheritance from father to son. ho‘ili, ho‘o ili To bequeath or leave in a will; to lay aside, save. He mā‘ona ho‘oili, filled to satiety.

Ho‘opa‘a vt. To make fast. ho‘opa‘a To make fast, to learn, memorize, master, study, complete, fix; to record, as music.

Huna nvs. Hidden secret; hidden.

Ipu Heke n. Gourd drum with a top section (heke)

Ka‘i nvt. To walk or step in a row or procession; to come dancing out before an audience; the chant during which dancers appear and leave

Kahakō n. Macron.

Kāhea e uwe nvi. A hula step: the caller announces the step to drummer (who changes the beat) and dancers by calling e uwe (e imperative and ue). The right foot is extended forward with toes pointing, while both arms are brought forward to chest level with hands crossed and fingers tipped upward; the left hand stays up, while right arm and foot swing back in an outward arc. Then the right arm and foot are moved forward, and the step is repeated to the left. Then three short steps are taken forward. In the last step the left hand is forward, and the right foot and arm back.

Kāhea Inoa n. Name chant or song. He inoa no ka lani (chant), a name chant in honor of the chief.

Kāhea Pā nvi. A sound; to sound; beat, rhythm, as of a dance; stroke, as of an instrument; thump of a gourd down on a pad, with one quick slap of the fingers as the gourd is raised; signal to begin a dance or drumming.

Kāhea nvt. To call, cry out, invoke, greet, name; recital of the first lines of a stanza by the dancer as a cue to the chanter; to recite the kāhea

Kahiko nvs. Old, ancient, antique, primitive, long ago

Kāhili nvt. Feather standard, symbolic of royalty

Kahu n. Honored attendant, guardian, pastor, minister, reverend, or preacher of a church.

Kāhuna n. Priest, sorcerer, magician, wizard, minister, expert in any profession (whether male or female); in the 1845 laws doctors, surgeons, and dentists were called kahuna.

Kākau nvt. To tattoo; tattooing; tatau

Kanaka maoli n. Full-blooded Hawaiian person.
Kaona  n. Hidden meaning, as in Hawaiian poetry; concealed reference as to a person, thing, or place; words with double meanings that might bring good or bad fortune.

Kapa  n. Tapa, as made from wauke or māmaki bark; formerly clothes of any kind or bedclothes; quilt

Kapu  nvs. Taboo, prohibition; special privilege or exemption from ordinary taboo; sacredness; prohibited, forbidden; no trespassing, keep out.

Kino lau  n. Many forms taken by a supernatural body, as Pele, who could at will become a flame of fire, a young girl, or an old hag.

Kuahu  n. altar

Kukui  n. Candelnut tree (*Aleurites moluccana*), a large tree in the spurge family bearing nuts containing white, oily kernels which were formerly used for lights; hence the tree is a symbol of enlightenment. The nuts are still cooked for a relish (ʻinamona). The soft wood was used for canoes, and gum from the bark for painting tapa; black dye was obtained from nut coats and from roots. Polished nuts are strung in leis; the silvery leaves and small white flowers are strung in leis as representative of Molokaʻi, as designated in 1923 by the Territorial legislature. The kukui was named the official emblem for the State of Hawaii in 1959 because of its many uses and its symbolic value. Kukui is one of the plant forms of Kama-puaʻa that comes to help him (FS 215).

Kuleana  nvt. Right, privilege, concern, responsibility

Kumu  n. Teacher, tutor; Beginning, source, origin.

Kupuna  n. Grandparent, ancestor, relative or close friend of the grandparent's generation.

Lau hala  n. Pandanus leaf, especially as used in plaiting.

Lei ʻāʻī  n. Any lei worn on the shoulders, as maile; necktie, scarf, neckerchief. *Fig.*, beloved person, especially child or mate. *Lit.*, neck lei.

Lei  n. Lei, garland, wreath; necklace of flowers, leaves, shells, ivory, feathers, or paper, given as a symbol of affection; beads; any ornament worn around the head or about the neck; to wear a lei; special song presenting a lei

Lole  nvt. Cloth, clothes, costume, dress, gown; to wear clothes.

Maʻi  Genitals, genital, genital chant. Mele maʻi, song in honor of genitals, as of a chief, as composed on his or her birth, rarely if ever composed for adults; usually gay and fast. See ēhā. Maʻi were commonly named, as Hālala, overly large, for Ka-lā-kaua, and ‘Anapau, frisky, for Liliʻu-o-ka-lani. He maʻi no ko lani, a genital song in honor of the royal chief.

Maile  n. A native twining shrub, Alyxia olivaeformis. [There are] four forms of maile based on leaf size and shape. They are believed to be sisters with
human and plant forms and are listed below. They were considered minor goddesses of the hula. Maile kaluhea is also believed by some to be a sister. Laka, goddess of the hula, was invoked as the goddess of the maile, which was one of five standard plants used in her altar.

Makau n. Fish hook.

Mana nvs. Supernatural or divine power, mana, miraculous power; a powerful nation, authority; to give mana to, to make powerful; to have mana, power, authority; authorization, privilege; miraculous, divinely powerful, spiritual; possessed of mana, power.

Mele nvt. Song, anthem, or chant of any kind; poem, poetry; to sing, chant

Mo‘olelo n.. Story, tale, myth, history, tradition, literature, legend, fable.

Nā Lani ‘Ehā The four Royal Composers; Kalākaua, Leleiōhoku, Lili‘uokalani, and Likelike.

Na‘au n. Intestines, bowels, guts; mind, heart, affections; of the heart or mind; mood, temper, feelings.

Noho vt. To live, reside, inhabit, occupy (as land), sit.

Oli nvt. Chant that was not danced to, especially with prolonged phrases chanted in one breath, often with a trill (‘i‘i) at the end of each phrase; to chant thus. Ke oli, the chant. Mea oli, chanter.

Pā nvi.. A sound; to sound; beat, rhythm, as of a dance; stroke, as of an instrument; thump of a gourd down on a pad, with one quick slap of the fingers as the gourd is raised; signal to begin a dance or drumming.

Pa‘akai n. Ocean salt

Pa‘iumauma n. Chest-slapping hula.


Pahu n. Box, drum. Hula pahu a dance to drum beat, perhaps formerly called ‘ai ha‘a.

Paka vt. To criticize constructively, as chanting; to look for flaws in order to perfect; to teach, correct.

Papa hehi n. Footboard, used for dancing; treadle. Lit., board to step on.

Paukū nvs. Section, link, piece; stanza, verse; canto; paragraph; to section off, cut in sections, slice in sections.

Po‘e hula n. People, persons of hula.

Pono nvs. Goodness, uprightness, morality, moral qualities, correct or proper procedure, excellence, well-being, prosperity, welfare, benefit, behalf, equity, sake, true condition or nature, duty; moral, fitting, proper, righteous, right, upright, just, virtuous, fair, beneficial, successful, in
perfect order, accurate, correct, eased, relieved; should, ought, must, necessary.

| Pū         | n. Large triton conch or helmet shell (Charonia tritonis) as used for trumpets; any wind instrument, as horn, trumpet, cornet. The instrument may be distinguished from other pū by the qualifier ho'okani, sounding. |
| Pūniu      | n. Polished coconut shell or bowl. ‘Umeke pūniu, coconut-shell calabash, as for poi. |
| Wāwae      | n. Hula step |
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