POLYNESIAN DANCE IN THE HAWAIIAN TOURIST INDUSTRY IN WAIKIKI, 1981

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CHAPTER I
INTRODUCTION

I chose to study this topic because I believe the performing arts of a society reflect not only the values and mores of that society's culture, but also in pre-literate societies the performing arts served as a primary means of perpetuating important aspects of the culture. In modern-day Hawai'i, a literate society, there exists a tourist industry in which the performance of a cultural art form is found as an entity apart from its original sociological function.

Like many people who have been reared on the mainland, my first exposure to Polynesian dance was through images popularized by Hollywood in the 1940s and 1950s. These in turn evolved from the visitor industry of the 1920s and 1930s. At that time, "Tourists became an important part of Island industry, and tourists wanted to see dancing because it seemed to exemplify Island life" (Pollenz 1952:230). However, this style of hula

... differ[ed] from the ancient ones not only in form but in manner of performance. Hand gestures [had] become more pantomimic, showing fishing, rocking in a chair, even driving a car. Instead of standing in one place, today's dancer moves around in a quickened tempo, playing up to her audience. (Pollenz 1953:230-231)

Dance in the context of the tourist industry is the
first and often the only exposure many visitors have to Polynesian dance. Most dance programs designed for tourists include not only Hawaiian hula but a wide variety of styles from Polynesia. Therefore, I have not limited my discussion to Hawaiian dance but discuss these forms as well.

In the Hawaiian tourist industry, Fijian dance, when it occurs, is usually accepted as a genre of Polynesian dance. This is the case even though there is still some dispute as to whether Fijian dance should be classified as Polynesian or as Melanesian. Although the Fijian archipelago lies within close geographic proximity to Samoa and Tonga (see Appendix A, Chart I), the indigenous inhabitants, with their dark brown skin and bushy hair, ethnically resemble Melanesians. Historically there has been significant interaction between Samoa, Tonga, and Fiji which has resulted in cultural and linguistic similarities. It is also a common practice in Hawai'i to use the term "Tahitian" to refer to anything having to do with the Society Islands as a whole. In any case, there is a tendency in the Hawaiian entertainment industry to infer that the dance forms of Polynesia are the only viable performing arts in all of the Pacific. This, of course, is not correct.

1.1 Purposes and Methods

It is the purpose of this paper to present a description of Polynesian dance as performed in the tourist industry in Waikīkī in 1981. Judgments on performances and
their authenticity will not be attempted because records of the nature of pre-contact dance are virtually non-existent. (The Polynesians of the 18th century had not developed a written language.) It would be incorrect to assume that all changes in Polynesian dance from the time of the first Western contact to the present are "acculturated" and should therefore be considered non-traditional.

Too often a simplistic model of "indigenous" and "acculturated" has resulted because the analyzer has based his model on dimensions that are important to Europeans, such as melody and harmony or changes in leg movements, rather than on dimensions that are important to a Polynesian. Instead, one might consider Polynesian music and dance to be Polynesian as long as the structure and sentiment have not changed or have evolved along indigenous lines. (Kaeppler 1983:13)

What at one time may have been considered innovative may eventually be considered authentic, e.g., one hula dancer performing with two feather gourds.

It would be ill-advised for me to pass judgment on the authenticity of Fijian, Samoan or Tongan dance forms because I have little or no technical expertise in those areas. Instead, I will present information which can be analyzed and evaluated by others.

I decided to concentrate on the shows which, at the time of my research, were running indefinitely at permanent locations in Waikīkī. This type of show caters to a large number of visitors and is influenced by and determines the
impressions of these people. The impact, therefore, on
the nature of Polynesian dance in Waikīkī would seem to
be significant. I chose shows in which the central attrac­
tion is Polynesian dance rather than a celebrity personality.

In 1981 there were only nine dance programs in Waikīkī
which fit the above criteria. My schedule during the time
of the study permitted me to attend eight of these. (For
locations, see Appendix A).

Several procedures were used to collect data, including
tape recordings, photographs of the presentations, and long­
hand notes of staging, lighting, and of my immediate
impressions. This was supplemented by tape-recorded inter­
views with the directors and/or producers of these shows
(depending upon their availability). The questions posed
to these individuals were designed to elicit information
about the background of the show, methods of training the
performers, and the background of the director and/or pro­
ducer.

1.2 Guide to Presentation

In general, Polynesian words are written in lower case
and underlined; names are capitalized and not underlined.
The eight shows are described in alphabetical order; a capi­
tal letter enclosed in quotation marks is used as a code
for each dance show throughout the body of the paper. The
letter is not related to the name of the show, the producer,
or the director. Descriptions of the performances are
written in the present tense; information pertaining to events occurring prior to the period of research (from June 25 to November 29 of 1981) is written in the past tense. Descriptions of these performances are presented in Appendices B and C.
Note to Chapter I

1. Tahiti is the largest of the Society Islands. Pape'ete, the capital of French Polynesia (comprised of the Society Islands, the Tuamotus, the Australs, and the Marquesas) is located on Tahiti.
CHAPTER II
THE ORGANIZATION OF A POLYNESIAN SHOW

This chapter consists of brief histories of seven of the shows included in this study and biographical sketches of the director and/or producer of each show. However, neither Kalo of Kalo's South Sea Review nor Tavana Anderson of Tavana's Polynesian Spectacular was available for interview. My information about Kalo's South Sea Review is based primarily on descriptions of the dance performances in Chapter III. Background information for Tavana's Polynesian Spectacular is based on a thesis by Miriam Natalie Paisner, "Tahitian Dance as Taught in Hawai'i," and on personal experience gained from one year as a student in his dance studio (January through November, 1978). Information concerning the location, stage area, and schedule of each show is outlined in Appendix B, Chart I.

2.1 Shows Included in This Study

2.1.1 "A": Kalo's South Sea Review

As stated above, no information was elicited.

2.1.2 "B": Kamoiwa

The Kamoiwa show has been in presentation at the Hula Hut Restaurant since September 1, 1981. Al and Iwalani Young, a husband and wife team, are the directors of the show. Mr. Young received most of his Polynesian dance
training under Kent Ghirard, a popular teacher and director in Hawai'i during the 1950s. Mr. Young has produced a number of shows in Las Vegas, Anaheim, Atlantic City, and other Mainland locations. Many of these shows had a strong Polynesian theme. He feels that although Polynesian dance is beautiful, it is "too repetitious." He wants his show to stand out from all the others in Waikiki. Therefore he employs a number of stage production techniques common to Western theatre such as strobe lighting, costumes made out of cellophane and other shimmering materials, as well as incorporating jazz techniques into the Polynesian choreography. He believes that these features appeal to a wider audience than that attracted to a more traditional presentation of Polynesian dance.

2.1.3 "C": Kodak Hula Show

The Kodak Hula Show began on March 7, 1937, as a "brain child" of the Eastman Kodak Corporation. Kodak sought to "accommodate visitors who wanted better opportunities for photographing hula dancers" (Personal communication, Joe Mitchell, June 25, 1981). At that time, the show was presented only one day a week for three to four months a year. The schedule was planned to coincide with the arrival of the ocean liners which, at that time, frequented Honolulu.

The founders were Fritz Herman as director and Master of Ceremonies, and Louise Keo Silva, the director of the Royal Hawaiian Girl's Glee Club and Dancers. The present
directors are Joe Mitchell and Aunty Aggie.1

2.1.4 "D": Palani's Polynesian Extravaganza

The Palani show began in January of 1979, with Palani, a male solo hula dancer, and one musician who sang and played a 'ukulele. At that time they performed only one show a day on Saturdays and Sundays. Gradually, the management of the Kūhiō Mall requested performances three days a week, then more than once a day. Now Palani and his dancers no longer use live music, becoming the only show in this study relying totally on recorded music.

2.1.5 "E": The Royal Hawaiian Lū'au

The Royal Hawaiian Lū'au is directed by Leimomi of the Leimomi Hula Studio. It began in July of 1976. The informant was reluctant to offer further information on the show's background.

2.1.6 "F": Tavana's Polynesian Spectacular

Tavana Anderson, the director and producer of Tavana's Polynesian Spectacular, is said to have lived for three years in Tahiti during the 1950s,

... during which time he was said to have danced with Group Madeleine. ... Sometimes [sic] between 1958 and 1960 and before returning to Hawai'i, he performed as a court dancer for Queen Salote of Tonga or worked in the Queen's household. ... He worked at the Queen's Surf nightclub in Waikiki for Spence Weaver. Eventually he started his own dance show there which he soon built into a major tourist attraction. Next he directed the show at the Hawaiian Hut at the Ala Moana Hotel; this was followed by an expanded production at the Waikiki Shell, a very large public facility, for a long period of time. (Paisner 1978:26)
The Tavana show moved to the Banyan courtyard of the Moana Hotel in 1968.

2.1.7 "G": Tihati's South Sea Spectacular

Don Over is the producer of Tihati's South Sea Spectacular. In the late 1950s, Mr. Over and his wife, Elaine Frisbee, traveled the South Pacific to recruit talent for a review they were directing at the Sand Box on Sand Island Road on O'ahu. (See Appendix A, Chart II.) After one month, producer Spence Weaver moved them to the Queen's Surf Gardens. According to Mr. Over, this was the start of the first Polynesian review in the state. Four years later, following Mr. Over's divorce, Tavana Anderson was brought in to direct the show. According to Mr. Over, Tavana was soon dismissed. Tavana went on to direct his own show (see Section 2.1.6). In 1968, Mr. Over formed a partnership with Jack and Shaw Thompson. As of 1981, Mr. Over considers this partnership the world's largest producer of Polynesian shows, with shows on O'ahu, Kaua'i, Maui, and Hawai'i Islands. There are between 150 and 300 full-time employees.

2.1.8 "H": The Young People's Hula Show

The Young People's Hula Show features dancers from four to 18 years of age. This show, directed by Ka'ipolani Butterworth, began on Mother's Day 1968 as a Mother's Day gift of the young performers to their mothers. It was repeated on Father's Day of that same year and has been
presented every Sunday morning since then.

2.2 High-Budget, Low-Budget and Mixed-Budget Shows

The quality of dance performance seen in Waikīkī varies widely from show to show; the variety of dance genres presented and the quality of execution changes in a way that appears to be related to the availability of funds. However, little concern seems to be given to achieving a higher standard of performance simply for quality's sake. The goal of performance is, either directly or indirectly, to make money. Therefore, authenticity in presentation, more often than not, is secondary to the spectacular, the showy, or the merely adequate, depending on whether or not the monetary goal is achieved.

The shows observed may be placed into one of three categories: high-budget shows ("A," "B," "F," and "G"), low-budget shows ("D" and "H"), and mixed-budget shows ("C" and "E").

2.2.1 High-Budget Shows

High-budget shows are privately owned by large corporations. They are presented in the evening as part of a dinner/cocktail/show package for substantial admission fees ranging up to $27.00. The performers are all adults ranging in age from 18 to mid-30s. Most of the performers are professional dancers, that is, their salaries are their major or only source of income. The performers are selected
as much for their physical appearance as for their dancing ability. The quality of performance is strictly professional; floor plans are elaborate, and few if any mistakes are made in execution of difficult choreography. The dancers perform a larger variety of genres of Polynesian dance than those in the low-budget shows; many cast members are able to sing competently as well.

The costumes, most of which are very elaborate, are owned by the corporation. It is not uncommon for officers of some of the corporations to tour the South Pacific in search of traditional materials and ready-made costumes. However, many costumes are made from such non-authentic materials as cellophane, plastic, and tinsel.

2.2.2 Low-Budget Shows

Low-budget shows are sponsored by an organization such as a shopping mall or other corporation. The sponsors benefit from having a hula/Polynesian show take place on their premises. For example, "H," sponsored by the merchants of the Ala Moana Shopping Center, brings a large number of spectators into the Center on Sunday mornings. After the show, many of these people are likely to go shopping in the Center. In exchange, the group director is given a salary and/or a free performance area to present his or her best dancers to the public. As most low-budget shows recruit their dancers from within the ranks of privately owned hula studios, such exposure bolsters the director's
image within the local community and draws more paying students.

No admission fee is charged for any of the low-budget shows. They take place in the daytime during normal shopping hours. The performers are unpaid hula students.

Costumes used in the shows are either owned by the individual performers or by the group director. Most of them are simple, made from materials that are readily available in Hawai'i. The materials may or may not be appropriate for the dance performed.

The ages of performers in low-budget shows range from young children of about three or four to young adults in their early 20s. Participants dance for fun and experience.

The dancing ability of the performers seen in low-budget shows is usually at an amateur level, involving simple choreography. The performances include frequent mistakes and mishaps and inconsistencies in quality of movement between dancers. There is less involvement by dancers in other aspects of performance such as vocal self-accompaniment than in the high budget shows, and there is little variety in the dance genres presented.

2.2.3 Mixed-Budget Shows

Mixed-budget shows have components of both high and low-budget shows. "C" largely resembles low-budget shows in its simplicity of costuming and presentation and in the dancing ability of its performers. There is no admission
fee charged. However, its performers, who range from young adult to retirement age, are paid a salary.

"E" is part of a dinner/show package for which a substantial fee is charged. The dancers are young adults ranging in age from upper teens to early 20s. They are recruited from a studio operated by the group's director, but are paid a salary. Their costumes are neither very elaborate, nor very simple. The dancers themselves own approximately half of their costumes; the dance studio owns the rest. No mistakes were observed in the execution of the relatively simple choreography.

2.3 Selection and Training of Dancers

The Polynesian dance shows in Waikīkī use a variety of methods for recruiting and training the performers.

2.3.1 Methods of Selection

Audition. The audition is a method commonly employed in the high-budget shows ("A," "B," "F," and "G"). These are the shows which offer the most rewarding incentives and are generally considered more glamorous than low-budget shows.

Usually, a female dancer is expected to be familiar with the basic footwork and hand motion of hula 'auana,2 Tahitian ʻote'a3 and New Zealand Maori4 dance before auditioning. A good strong singing voice is also helpful.

To get an understanding of the auditioning process, I describe an audition for "A" that I underwent in the
The audition was advertised in the classified section of the Honolulu Star Bulletin. The ad gave the date, time, and location of the audition and a telephone number for those wishing further information. No preference in physical characteristics or age was mentioned. Callers were advised to bring a set of hula instruments, one or two pair of poi balls, and a pāreu.

The audition took place in the Hawaiian Hut Theater. There were approximately fifty auditionees trying out for five positions within the "hula line." We were each assigned a number and asked to put on our pāreu and take a seat. Five young women were called up to the stage at a time to dance their version of a selection played by the house musician. After we had all had our try with a given dance, the process began again with the next selection. The dances were "Hanohano Hanalei" (hula 'auana, 'ulī'ulī), "Pā Mai" (Maori poi ball), a Samoan siva, and a Tahitian dance (improvisational to the pā'ea rhythm).

At the end of the process, the five most accomplished dancers who also possessed the desired physical appearance were picked by number. The rest were thanked and dismissed.

I have never witnessed an audition for male dancers. However, the auditioning process is probably less stringent than for females because of the smaller number of accomplished male dancers available. Most male dancers observed in the high-budget shows have a strikingly muscular build
and seem to be of Western Polynesian origin (Samoan or Tongan). It could be that because of the almost total lack of men's hula performed in Waikīkī, local Hawaiian men are not so aggressively recruited (see Section 3.1.3).

Recruitment from Related Hula Studio or Class. Four of the shows studied ("D," "E," "F," and "H") recruit performers either entirely or in part from a hula school or class which is operated by the director of that show. Once students are enrolled, they receive training not only in the repertoire, but also in the movement style peculiar to that school of dance. As they advance they may be given opportunities to perform part of a program without salary. The experience of performing on stage for an audience is considered by many to be a valuable enough incentive. In the case of low-budget shows, these performances give the students a chance to collect various costumes. By the time the students are ready for the "hula line," they may have mastered the entire performance repertoire and amassed a complete costume wardrobe.

Open Recruitment from the Local Community. Only two of the shows studied ("C" and "G") have solicited potential performers from the local community at large, that is, from beyond the confines of a hula studio. For "G," this system of recruitment is used in addition to auditions and can be a fairly elaborate procedure. According to Don Over, the producer of Tihati's South Sea Spectacular, when an exceptionally beautiful young woman is noticed (on the
beach, on the street, or even one of his daughter's girl friends), she may be approached and offered an audition, or if needed, sponsorship in dance lessons. By the time the recruit is a high school senior, she may begin working on week nights. By the time she has graduated, she may become a full-time dancer.

The system used in "C" is much simpler and fairly limited. When new dancers are needed, relatives and friends of those already employed in the show are invited to try out.

**Recruitment from Islands of the South Pacific.** Only two of the shows studied ("F" and "G") recruited dancers from islands of the South Pacific. Both of these are high-budget shows with officers who occasionally undertake buying trips into the South Pacific to update costumes and properties. Interested trained dancers and musicians are usually recruited during such trips.

### 2.3.2 Methods of Training

The performers in "G" have the benefit of being trained under professionals brought to Honolulu by the producer from New Zealand, Samoa, Tonga, the Cook Islands, and Fiji. Those performing for "D," "E," and "H" usually take their training from the dance studio affiliated with the show's director. For "C," training in all styles used in the show is conducted by one director after the dancer has been hired. Information pertaining to this question
was not obtained for "A" or "F."

The length of time needed for a new performer to learn a full show is pertinent to those shows not affiliated with a dance studio for reasons outlined in Section 2.3.1. "B" and "G," both high-budget shows, indicate that from three to six months is needed to adequately train a dancer. According to Don Over of "G," if a new employee already has training in the technique of the different genres of Polynesian dance used in his show, she will still need at least six months of training. At first a newly hired dancer at "G" will attend regular rehearsals and also watch the nightly performances. She will rehearse only one segment of the show at a time. Eventually, she will be placed in the line for that segment only and will then begin to learn another segment of the show. In this manner she will gradually build up to being a full-time dancer.

2.3.3 Choice of Repertoire

The particular dance pieces performed in a show are generally selected according to the discretion of the director/teacher. In "G," Tihati, the director, plans the format of the show and then consults with professional instructors of the various genres of Polynesian dance. In "B," the directors decide on the Hawaiian and Tahitian dance pieces by consulting song books, and employ local experts in Samoan, New Zealand Maori, Fijian, and Tongan dance to teach dance pieces.
The programs of "B," "E," and "G" change completely at least once a year because it is felt that otherwise the dancers will become bored with the choreography and that this attitude will affect the execution of the dance. The repertoire of "C" has changed little in many years. The program of "D" includes three different shows every day with a different set of shows from day to day. The program of "H" changes from week to week.
Notes to Chapter II

1. "Aunty" - in Hawai'i, the terms "Aunty" and "Uncle" are meant as expressions of respect and endearment. Aunty Aggie seems to feel more comfortable being addressed in this manner.

2. hula 'auana - modern hula. "Informal hula without ceremony or offering, contrasting with the hula kuahu." (Puku'i and Elbert, 1975:82)

3. 'ōte'a - a large group dance with drummed musical accompaniment.

4. New Zealand Maori - in Hawai'i, the term "Maori" is most commonly used to refer to the indigenous inhabitants of New Zealand (Aotearoa). It may also be used to refer to the indigenous inhabitants of the Cook Islands (Rarotonga). The material art and lexicons of New Zealand and Cook Island Maori share a number of similar items.

5. poi balls - Traditionally, the poi ball is a fist-sized ball stuffed with down and covered with flax. It is then suspended on a cord made of flax fiber. Flax is a native shrub in Hawai'i called olona (touchardio latifola) "with large, ovate, fine-toothed leaves, related to the mamaki" (Pukui and Elbert 1975:263). The poi ball commonly seen in Waikiki shows may have either a short cord (six to ten inches in length) or a long cord (extending from the dancer's hands to the floor when the arms are at rest on either side of the body).

6. pāreu - a wrap-around garment used in Tahitian dance.

7. hula line - a commonly used term which refers to those dancers who comprise the chorus line for a "hula" show.

8. 'ulī'ulī - the feather gourd rattle used in ancient and modern Hawaiian dance.

9. siva - a Samoan standing dance.

10. pā'ea - a rhythmic musical pattern for 'ōte'a
CHAPTER III

THE PERFORMANCES

Chapter III deals with three different aspects of the Polynesian dance experience in Waikiki: (1) dance performances which will be examined according to cultural groups, (2) an event which I call the "Grand Finale," which often defies any cultural grouping, and (3) the function of the Master of Ceremonies within these shows.

3.1 Genres of Polynesian Dance Seen in Waikiki

The dance genres of eight separate island groups are represented in this study and are discussed in the following order: Cook Island dances, Fijian dances, Hawaiian dances, New Zealand Maori dances, Samoan dances, Tahitian dances,¹ Tongan dances, and Tuamotuan dances.

3.1.1 Cook Island Dances

The dances of the Cook Islands occur in only two shows ("F" and "G"). There are distinct differences between these two presentations.

The Cook Island dance in "F" is not named by the Mistress of Ceremonies, but is said by her to be a dance in honor of the queen of the Cook Islands. In costuming and movement it very much resembles a Tahitian 'aparima.
(see Section 3.1.6). Twelve female dancers are outfitted in knee-length wrap-around skirts and matching bra tops. There is no locomotion once the dancers assume their places on stage. There is almost no footwork, whereas hip motions consisting of either circular motions or side-to-side sways are predominant. The dancers' hand gestures appear to be interpreting a sung text.

The Cook Island dance in "G" opens with four men performing a step similar to the Tahitian pa'oti (a scissors-like flap of the knees) but with the feet set somewhat farther apart than is commonly seen in men's Tahitian dance performances in Waikīkī. They carry spears and are dressed in short skirts made of coconut tree fronds (see Appendix C. Part I). The dance appears to be a kind of mock battle. At the end of the "battle" six women, also wearing coconut frond skirts, enter and, as in "F," perform what resembles a Tahitian 'aparima.

In all of these performances the musical accompaniment consists of voice, stringed instruments, wooden slit-gong drums, and one- and two-headed membranophones.

3.1.2 Fijian Dances

Only two shows—both of them large nightclub shows—include Fijian dance.

The meke-wesi, Fijian spear dance, is the predominant feature in the Fijian segments of both "B" and "G." In each, the dancers, all of whom are male, engage in a mock
battle with each other. The dancers maintain a broad stance with their feet placed wide apart at all times and with arms outspread. They use fast side-to-side footwork and arm gestures punctuated by periodic striking of the fans they hold in their left hands with the spears they carry in their right hands. The costumes in these two shows are almost identical. The dancers are clad in a skirt which appears to have been made of a fibrous material and reaches from the waist to the floor. These skirts resemble the Tahitian more, except that the strands of fiber are much wider and alternate strands are red, green, orange, black, blue, or beige. The dancers also wear beige poncho-like shirts. Round black markings are painted on each cheek. A feature which distinguishes "G" is the use of strobe lighting.

"B" is the only Waikīkī show in my study to include a women's Fijian dance. The four dancers utilize little or no discernible footwork. Their hand gestures are apparently interpreting the text of the song being sung. The hand gestures feature the soft, undulating wave-like motion of the hands similar to that seen in modern Hawaiian hula. The writer has had little exposure to Fijian dance, and cannot, therefore, state whether this is an authentically Fijian hand gesture or if it is a result of the dancers' background in hula.

The women's costumes consist of white, narrow, floor length skirts and yellow blouses with a tapa print ruffle
at the waist, flaring out to the hips. Each woman wears a bushy "Afro" wig. I find these hair-pieces intriguing because, according to my observations, a dancer with naturally bushy hair would not be considered for employment for reasons stated in Chapter IV, Section 4.2.

In both shows, the musical accompaniment consists of voice and the wooden slit-gong drum. In "B," the wooden slit-gong drum closely resembles the Fijian lali$^5$ it is wider and deeper than the other wooden slit-gong drums used in this show.

3.1.3 Hawaiian Dances

During the course of my research, I devised the following classification system for discussing the various styles of Hawaiian dance seen in Waikīkī. None of these designations is new; however, I find their groupings useful. They are: (1) hula kahiko, ancient hula, (2) hula holokū, long dress modern hula, (3) hula kāne, men's hula, (4) implement medley, (5) comic hula, and (6) hula lesson.

One or more Hawaiian dances is performed in every show I observed. A greater number of separate hula dances is performed in the free shows than in the nightclub shows. While the nightclub shows limit hula to about ten minutes per show, the free shows include much more Hawaiian dance. In fact, most of the free shows, with the exception of "H," consist mostly of hula. "B," with four hula dances, has the most of any nightclub show observed. However, "C" and
"D," both of which are free, are almost entirely Hawaiian in their selection of dance.

Rarely seen in Waikīkī is what is often referred to as ancient hula, a style of dance which "before the coming of the Europeans, was an extension of poetry that honored the gods and chiefs, in the form of stylized visual accompaniment" (Kaeppler, 1972:38). While modern hula is accompanied by vocals utilizing a wide melodic range and stringed instruments such as the 'ukulele and the "Hawaiian Guitar," ancient style hula vocals have a relatively limited melodic range, and are accompanied by percussion instruments. Modern hula is, in most cases, considered entertainment, whereas ancient hula traditionally "served many functions, from prayer to entertainment" (Kaeppler, 1983:18). Implicit in the appreciation of this style of hula is the ability to understand the Hawaiian language, and an intimate involvement with the Hawaiian culture, as the "dancer's interpretation of the poem was that of a story-teller . . . (in which, unless one could understand the text, the movements) were not specific enough to 'follow' the story" (Kaeppler 1973:40). This could explain why only two shows endeavor to present hula kahiko.

The kahiko presentation of "C," "E Lili'u E," "Kawika," and "Ula Nō Weo," differ little from that of their 'auana. "E Lili'u E" and "Ula Nō Weo" occur later in the program as 'auana, with 'ukulele, guitar, and melodic vocal accompaniment. They utilize soft, undulating, wave-like
movements of the hands. The dancers wear heavy facial make-up and, in some cases, gold rings and bracelets. These mannerisms are inconsistent with the teachings in many contemporary hālau hula. For example, students of Joseph Kahā'ulelio, in their performance of hula kahiko, execute hand gestures that are less embellished with movements of the wrist and fingers than those in their hula 'auana. In the Kahā'ulelio style of hula kahiko, the use of any make-up or jewelry—even wedding bands—is strictly forbidden (Personal communication 1983). In this way, Joseph Kahā'ulelio and other modern day kumu hula endeavor to adhere to what they feel is traditional hula.

The musical accompaniment for the hula kahiko at "C" is provided by four older Hawaiian women who chant and use the ipu or gourd drum. The dancers wear an orange print pā'ū outfit, a garment consisting of a long chemise over which is worn a gathered, knee-length skirt (see Appendix C, Part II-A).

"B," which presents a greater variety of hula than any other show in this study, has only one kahiko dance. It is performed by three female dancers wearing knee-length dresses. The dresses have straps over the right shoulder and are gathered under the bust. No leis are worn. In a manner similar to the dancers in "C," these dancers, who perform "Kaulīlua I Ke Anu 'O Wai'ale'ale," use soft hand gestures and do not bend much at the knees. The dance is accompanied by a musician beating on a bass drum and by
the Master of Ceremonies chanting a text consisting largely of nonsense words apparently intended to be Hawaiian.  

More commonly found in Waikīkī shows is the hula 'auana, a style combining traditional hula technique with a softened body attitude which is performed to melodic musical accompaniment. The term 'auana literally means to "wander about" (as in away from traditional dance techniques) and is a catch-all phrase describing such subcategories as hula holokū, implement medley, and comic hula.

The hula holokū is a standing dance performed while wearing the holokū, a long, fitted dress. This type of garment was missionary-inspired and was further refined in the court of King David Kalākaua of the late 1800s. The movements of the hula holokū are slow and graceful. Every show observed includes at least one hula holokū.

The hula kāne (men's hula) is by no means limited to 'auana style dance. Several journals of early explorers in the Pacific cite examples where men played an equal and sometimes a predominant role in Hawaiian dance instruction and presentation. However, men's hula is seldom seen in Waikīkī. "D" is the only predominantly male hula show in Waikīkī. The men of this show perform several hula 'auana dances in two different costumes. The first consists of a mini-length, wrap-around skirt. The second costume consists of a white shirt and black pants over which is worn a raffia skirt. Gold jewelry is also worn. The only other instance of men's hula I observed is a presentation of
"Holoholo Ka'a" at "B."

The implement medley is featured in "A," "C," and "H."

This is a style of dance in which the dancers use several different Hawaiian musical instruments within one dance piece. It is usually performed by females. The usual choices of implements are two 'ulī'ulī, feather gourd rattles, two pū'ilī, split bamboo rattles, and one ipu, gourd drum. Less common are the use of the kāla'au, a pair of foot-long hardwood sticks, and the 'ili'ili, or water-worn pebbles. The medleys, which with one exception were performed as a standing dance, may be divided into two categories. The first category involves the use of different implements in a single dance in which, as in "A," the dancers perform one verse with one implement, and kneel between verses to replace it with another implement. The second category features a medley of up to three songs in which the dancers perform three different dances to completion, using the same type of implement throughout each dance, and change implements between dances. "H," for example, presents "U Lili E" with the ipu, "Nani Wale Nā Hala" with two pū'ilī and "Koni Au I Ka Wai" using 'ulī'ulī. The dancers complete the closing poses of each dance kneeling on the floor in order to replace the implements more easily. "C" is distinguished from the others by the fact that the dancers perform a medley of implement dances in the more traditional seated position. "Nani Wale Nā Hala" is performed with half of the dancers using one pū'ilī and the other half using four
'ili'ili. "Ula Nō Weo" is performed with half of the dancers using kāla'au and the other half one 'ulī'ulī.

In "B," "C," and "G," a standing dance is performed utilizing only one kind of implement, which in each case is the 'ulī'ulī.

The standard costume for the implement dances, with the exception of "G," consists of a chemise, known as a pā'u top, green hula panties, and a tī-leaf skirt. The pā'u top is either a solid color or a print. The hula panties are necessary to preserve the dancers' modesty during the spins which are featured in the faster dances. The hair is worn loose over the shoulders. As the implement medley commonly features fast, technically difficult footwork punctuated by sudden spins, this tī-leaf costume is best suited for a spectacular visual effect. The only instances of this costume being used for a non-implement dance occur in "C" and "H." In "C" this dance is performed in conjunction with a segment involving an implement medley.

Comic hula is a style of dance "employing exaggerated pantomime for comedy effect" (Pollenz 1952:233). Usually performed by an older female, comic hula involves movements specifically geared to produce laughter, such as suggestive hip movements and amusing facial expressions. There are two standard costumes for comic hula: (1) a baggy, brightly colored mu'umu'u with a wide sash tied around the hips and a pandanus leaf hat ringed with flowers; and (2) knee-length trousers with a brightly colored aloha
shirt and pandanus hat. Comic hulas are featured in "C" and "E."

Commonly associated with comic hula (in the case of "C" and "F," immediately following it) is the audience participation segment, in which the performers solicit members of the audience to come to the performance area to be taught how to hula. "C," "D," and "E" include hula lessons. (Each show except "G" and "H" includes audience participation segments, however these involve Tahitian dance, not hula).

Both "C" and "D" use the dance "Going to a Hukilau" for this section. In these two shows, both men and women are encouraged to participate in a large group of volunteers while the Master of Ceremonies gives them instruction on footwork and hand gestures. "E" handles the audience participation rather differently. The comic hula performer solicits four male volunteers from the audience and, making many jokes at their expense, teaches them the kaholo step which they perform to the music of "'Anapau." They are then instructed to dance back to their seats one at a time to a Tahitian song, "Te Manu Pukarua." The last man to dance back to his seat is given the instructor's lei. In its use of male volunteers and in its jokes at their expense, the hula lesson at "E" resembles the Tahitian audience participation sections of other shows, which will be dealt with in Section 3.1.6.

Several of the shows have outstanding features which
should be mentioned. A dance in which a woman sitting in a white rattan peacock chair and wearing a white holoku gestures with her hands to the hymn "Kanaka Waiwai" which is sung in both Hawaiian and English is presented in "G." While sitting hulas do exist in the ancient style of Hawaiian dance, they are performed kneeling on the ground. The use of a peacock chair, or any type of chair, is unique in my experience with hula.

In "D," dancers wear plastic leis and raffia skirts which are standard in the other shows. As I mentioned before in Chapter II, Section 2.1.4, this is the only show which is performed to recorded music. As of late 1981, it was the newest of the free shows, and this may have been the reason for its apparently limited funds.

In "C," "D," and "G," Tahitian costumes are used for Hawaiian dances. "D" and "G" present female dancers in pāreu performing hula 'auana, and "C" includes dancers in the Tahitian more outfit executing Tahitian style movement during an implement dance. This confusion of costumes, along with the fact that hula constitutes only a small part of some Waikīkī shows, could well be the reason that many tourists come away from such programs believing that there is no distinction between Hawaiian and Tahitian dance.

Although it is not exactly a dance, there is an aspect of "C" which has become something of a tradition and therefore also bears mention. Before and after the intermission and again towards the end of the show, the dancers walk
around the performance area posing for pictures. The first
pose has several dancers holding up large letters which
spell out "HAWAII." During the second pose, the dancers
are joined by an older man who kneels on the ground and
pretends to pound poi. During the final pose, the dancers
hold up large letters which spell "ALOHA." The mind
boggles when one considers how many photo albums must
contain pictures of these poses, which have been a part
of "C" for many years. This, of course, must have been
just what the show's producers at Kodak had in mind: the
sale of their photographic products.

In summation, hula is relatively common in Waikīkī
shows, though hula kahiko is almost non-existent and the
ancient style hula I observed tended to be very strongly
influenced by modern hula. Hula is, with only minor excep-
tions, performed by women. Hula is performed in Tahitian
costume--the only cases I observed of a dance genre being
performed in what is indisputably the costume of another
culture. (Although the tī-leaf skirt was borrowed from
the Gilbert Islands by Hawaiian dancers in the late 1800s,
it has been accepted to the extent where I feel it is safe
to state that it is a standard part of modern Hawaiian cos-
tuming.) Although dancers' costumes are sometimes less
than entirely authentic, in many instances other than the
hula performances I have just mentioned, at least some
effort is made to suggest an "authentic" costume. For
example, many performing New Zealand Maori dance did not
have real piupiu\textsuperscript{16} skirts used in New Zealand Maori dance, but substituted a skirt made out of beads rather than the traditional reeds. It may well be that because hula is the dance genre most familiar to dancers in Hawai'i, they felt freer to take liberties with it.

3.1.4 New Zealand Maori Dances

New Zealand Maori dance is found in almost every Waikīkī Polynesian show: in my study, only "C" did not include Maori dance. Of the seven other shows observed, four ("A," "B," "F," and "G"--all large nightclub shows) present similar segments of Maori dance consisting of: (1) wero, (2) waiata ā ringa, (3) haka, and (4) poi-ball dance.

The wero is a dance of welcome. The story most often given by the Master of Ceremonies is that when visitors are sighted, i.e., the tourists sitting in the audience, the bravest warrior is sent forth to challenge their intentions. A "token" is left by the "warrior," which, if taken up by the "visitors," signifies that they have come in peace. In most cases a single male dancer performs the wero in a performance that involves running back and forth on the stage, springing from both legs to one leg, shouting and posing while grimacing and sticking his tongue out at the audience. This was at one time apparently intended to frighten a visitor, but now the apparent intent is to provoke laughter from the audience. The dancer does not
actually leave a token for the visitors, but in "A," the performer holds a wooden image while performing his wero.

"F" presents the most energetic wero which includes ten dancers—nine male and one female—who chant while holding leaves in each hand.

In each case, after the audience has been suitably welcomed, there occurs a series of waiata ā ringa interpretive action dances. The waiata ā ringa are usually presented with two or more songs sung in a large chorus. In "B," "F," and "G" the waiata ā ringa include both men and women. Of the three smaller shows ("D," "E," and "H"), only "H" includes a waiata ā ringa. In it, the dancers utilize what appear to be Hawaiian hula movements such as the kaholo step, side-to-side motions of the hips, and soft undulation of the hands.

Most often described by the Master of Ceremonies as a "war chant," the haka consists of rhythmic shouting and body percussion (such as foot stamping and thigh slapping) ostensibly to bolster courage or frighten the "enemy." In each show where the haka is presented ("A," "B," "F," and "G"), the performers are all male. If women are present on stage, they either sit on the floor upstage, or stand still in the background.

The poi-ball dance appears in every show that includes Maori dance. The poi ball most commonly seen in Waikīkī is a fist-sized ball made of tissue paper, covered by white fabric or plastic and suspended on braided yarn.
balls are kept tucked in the waistband of the *piupiu* until the *poi* dance begins, when they are swung to create circular patterns in the air. The *poi* ball dance is usually performed to a medley of two or three Maori songs, most often including "Manu Rere" and "Hoki Hoki."

In all but "D" and "E," the *poi* segment begins with a performance of a dance with short *poi* balls. Except for "F," the dancers appear to have bunched all except for six inches of the cord of the long *poi* ball up into the hand. In these cases, when the choreography calls for long *poi*, the cord is unbunched. The dancers in "F," however, tuck the two short *poi* back into their waistbands before drawing out the two or more long *poi*.

All but "D" climax the long *poi*-ball dance with each dancer twirling four *poi* balls, two in each hand. The footwork during the *poi* dance varies greatly. In "H" each dancer simply stands with the weight on the left foot and the right foot extended in front with the ball of the right foot touching the floor. In "B," "D," "E," "F," and "G" the dancers perform Hawaiian dance steps such as kāholo, kāwelū₁⁹ and *hela*,₂⁰ whereas in "A" each dancer stands with the feet together, and the weight on the left foot while raising and lowering the right heel in time to the music. Except for "D" and "E," the dancers remain in one area of the stage for the *poi* dance. In "D" the two performers move all over the performing area, independent of one another, in no apparent pattern, at times kneeling
or reclining on their backs. The four dancers in "E" swing their hips freely, move from a straight line to a T-shaped pattern, and recline on their sides. A unique feature of the poi routines at "A" and "B" are the use of black lights. If the ball is covered with white material, the black lights make it glow and produce purple circles in the air as it is manipulated.

With the exception of "D," all of those dancing with poi are female.

Costuming is similar in most shows. Women wear a piupiu, either over a cloth skirt or over panties and a chemise with an elastic band above the bust. The women's costumes in "G" are unique in the exposure of the midriff (see Appendix C, Part III). Men usually wear a piupiu, also either over a cloth skirt or briefs and are bare-chested with the exception of a band worn over one shoulder and affixed at the waist. Both men and women wear green images called teki\(^21\) around their necks and headbands called tipare which sometimes holds a single feather.

The costumes of the dancers in "D" are entirely different from those described above. The costume consists of a brown raffia skirt and kukui-nut\(^22\) lei. Because of the apparently limited budget of "D," I assume that this choice of costume is based on economic constraints.

The Maori segment of "B" includes a dance which appears in no other Waikīkī show in this study. A female dancer in a floor-length red dress wearing red, brown, and white
feathers in her hair, dances to a song using what resembles a combination of the soft undulation of the hands performed in hula 'auana, with the addition of wiri, characteristic hand trembling performed in Maori dance. She does not appear to move her feet while dancing but moves her hips slightly from side to side. She is joined on stage by a male singer in white pants, white shoes, a white shirt with a red and black geometric design, and a white cape with a red and black border.

In all of these performances the musical accompaniment consists of voices and stringed instruments. In "H," a double-headed membranophone is also utilized. "A," "B," "F," and "G" feature the sound of the short poi ball as it is bounced against the dancers' bodies.

3.1.5 Samoan Dances

Samoan dance is a feature of six of the shows observed. Four of them ("A," "B," "F," and "G") present a Samoan dance segment which includes (1) sasa, (2) fa 'ataupati, (3) siva, (4) taualuga, and (5) nifo 'oti. Unlike the New Zealand Maori segments described in Section 3.1.4, the order in which these dances appear varies greatly among shows.

Sasa is a formal group dance accompanied by percussion instruments, today usually an empty five-gallon kerosene tin. This sitting dance of rapid tempo and intricate, precise arm movements is known in many versions. (Kaeppler 1983:101)
The sasa appears in "A," "B," and "F." In each case, it is performed by both men and women. In each case, the movements of this dance include fast running in place, abrupt changes of direction, sitting cross-legged and moving about the floor while in the cross-legged position by pushing against the floor with the palms of the hands. Intricate changes of floor patterns are also characteristic of the sasa—the most complicated occurring in "B," in which the dancers hold staffs approximately four feet in length.

The musical accompaniment for the sasa in each show features the tin can, double-headed membranophones, wooden slit-gong drums, and the shouting and clapping of the dancers.

The fa'ataupati is a "men's standing dance in which the body is struck with the hands in rhythmic motifs" (Kaeppler 1983:101). This dance occurs in "A," "B," "F," and "G"; it is always presented by a group of four or more dancers. The movements of this dance include rapid clapping of the hands and slapping of the thighs, feet, stomach, and chest. Usually after an opening drum roll the only musical accompaniment is body percussion and the shouting of the dancers.

Only two of the shows studied presented a siva ("F" and "G"). The siva is described as "a standing dance usually performed by women . . . today usually accompanied by a string band" (Kaeppler 1983:101). In both of the shows, the siva is performed by men and women whose movements seem to interpret a sung text. One of the siva performed in
"F" occurs just before the Tahitian audience participation segment. In it, nine men perform a siva in front of a line of female dancers outfitted in Tahitian-like more (see Section 3.1.6). While the men dance, the women execute a movement sequence consisting of a step to the side and a brush of the other foot in front while clapping the hands.

The taualuga occurs in "A," "B," "F," and "G." The taualuga is a type of siva described as:

. . . an unchoreographed dance performed usually by the taupou, the ranking daughter of the village or family chief. She is usually joined by the talking chief or other men and women, who by doing verile [sic] movements draw attention to her graceful and elegant dance. (Kaeppler 1983:101)

In the shows observed, the taupou are spectacularly attired in dresses with elaborate feather ornamentation (the taupou in "F" wears a dress made of lauhala or woven pandanus leaves), and wear large headgear decorated with feathers and sticks which rise up about two feet. On the side and back of the headdress and extending down to the shoulders is what looks like strawberry blond hair. In each case the taupou dances in a sedate and regal manner in front of the rest of the cast who are seated, except for two male dancers, one of whom appears to be directing the singing and clapping of the cast, and the other of whom dances in an animated--almost wild--manner about her. In "F," all of the men at one point stand up and dance as a group. In "B," both the taupou and the chorus leader are performers who appear only in that segment of the show.
The biggest crowd-pleaser of the Samoan dances is without a doubt the nifo 'oti, a dance in which a solo male dancer performs with first one and then two flaming knives. The nifo 'oti is featured in "A," "B," "F," "G," and "H." It is often used in the finale of the Samoan segment, although "F" is an exception here, opening the Samoan segment with this dance. The nifo 'oti of "H" is the only Samoan dance performed.

The knife is an unsharpened blade secured to a handle. A hook at the end of the blade enables two knives to be latched together and swung about the head. For a flaming knife, asbestos wired to both sides of the blade and to the end of the handle is moistened with kerosene and lit.

In all but "H," a single male dancer enters the stage carrying a single fire knife which is flaming at one end, and he invariably begins by teasing and pretending to threaten the audience into shouting "ALO-O-HA!" in chorus. The routine is very much like that of a drill sergeant who keeps yelling "I can't hear you!" at his privates. The dancers at "A," "B," and "F" also carry on this banter in Japanese. Once this is completed, the dancers actually take some of the burning material from the lit end of the knife into their hands and touch the unlit end, thus igniting it. With both ends now lit, the dancers execute complicated twirling and gymnastic footwork. In "H" the two knife dancers both appeared to be relatively young (one looked to be age ten, the other perhaps fourteen). This
could account for the simplicity of their routine and the fact that their knives were not lit.

Basic movements of the nifo 'oti include twirling and throwing the knife like a baton, holding the burning ends between the legs, and lying on the back while supporting the burning ends of the knife on both feet. After several minutes of this, the dancer is given two new fire knives. The usual pattern of this exchange is as follows. Another male dancer dances onto the stage with two flaming knives. The second dancer twirls the knives for a few seconds, then throws one to the first dancer. The first dancer then throws his old knife to the second dancer, who then throws the second new knife to the first dancer. The second dancer exits, and the first dancer continues as before, but with two knives instead of one, which is at once more difficult and more spectacular. "G," however, offers a small variation on this exchange. Rather than having a second dancer, the knives are thrown to the performer from offstage.

Costuming for the nifo 'oti is understandably minimal. It could be dangerous, and also rather embarrassing, if one's costume were to become caught in the knives or inflamed. A very short man's pāreu, is therefore standard (see Appendix C, Part IV), although the dancer in "A" wears a very short skirt fashioned out of palm fronds. The musical accompaniment is entirely percussion, consisting of the tin can, wooden slit-gong drums, and single- and double-headed membranophones.
The only exception to this pattern of Samoan dance presentation occurs in "E" where a fire dance was introduced as an unspecified "ritual from Samoa." A large man who appears in no other segment of that show dances back and forth over a platform of flaming, dried ti leaves with his legs astride the platform. He also walks through the fire several times, and squats down on his heels and puts his face into it. Then he extinguishes the fire by sitting on it over and over until the fire goes out. He begins his performance with the obligatory teasing and threatening of the audience while brandishing a flaming torch--at one point bringing the flame to his mouth--and shouting, "If you don't say 'aloha' I have the power from Pele to close everything right now!" With that he gives the torch to a stagehand and begins his presentation.

In each of these shows, the women's costumes are fairly consistent: knee-length "tube"-like dresses held up by an elastic band above the bust, with a belt around the waist to which streamers of feathers are attached. The only variation is the costume of the female dancers in "B"; these costumes have a slit on each side of the skirt which extends from the hem up to the waist.

The men's costumes are also fairly standard for all of the groups. A knee-length lava lava, wrap-around skirt, with feather streamers attached to the waist in a manner similar to those of the female costumes, is worn, together with shredded ti leaves which are tied around the head,
upper arms, neck and shins.

Although the different performances of Samoan dance in Waikīkī appear to follow the same formula, the order of presentation is varied. The dynamics of the fa'ataupati and the nifo 'oti and other fire dances are conducive to being manipulated to elicit an audience response.

3.1.6 Tahitian Dances

Tahitian dance seems to be by far the most popular form of entertainment in the majority of the shows studied. Tahitian as well as Hawaiian dances are the only two genres which appear in some manner in each and every show observed. In three cases ("A," "F," and "H"), Tahitian dance represents the majority of dances performed in the show, each show devoting three or more separate segments of dances to it.

Basically, the styles of Tahitian dance that can be observed in Waikīkī include: (1) 'ōte'a, (2) 'aparima hīmene, (3) tāmūrē, and (4) "audience participation." A fifth style of dance usually presented in these shows as part of a performance of Tahitian 'aparima hīmene is the kapa, a style of Tuamotuan dance which will be discussed in Section 3.1.8.

The 'ōte'a is a large group dance that employs basically abstract movements that are sex-specific, organized around a general theme, performed in a fundamental formation of well-defined columns, accompanied by a short rhythmic pattern played by a drumming ensemble, and choreographed and directed by a ra'atira (chief, group director). (Moulin 1979:28)
In general, the 'ōte'a observed in this study adheres to this description, except for the absence of a ra'atira, and, with the exception of "F," of well-defined columns. If a general theme existed for any of these 'ōte'a it is not introduced or otherwise made apparent to the audience. At least one 'ōte'a occurs in each show. The high-budget shows ("A," "B," and "G"), tend to have the most complicated floor patterns. The simplest 'ōte'a observed is performed at "C." This involves four women who appear to improvise three short movement sequences in different parts of the performance area so as to give the audience a good opportunity to take photographs of each dancer. The dancers stand apart from one another and do not interact with each other or otherwise appear to attempt to match each other's movements. Besides "C," the only other all-female 'ōte'a occurs at "A" and "E."

The 'ōte'a music consists of the tō'ere, a wooden slit-gong drum, the pahu, a large, double-headed membranophone, and in the high-budget shows the fa'atete, a single-headed membranophone. In some cases, such as in "C," the five-gallon kerosene tin can is used as a drum. The drummers in "C" are made up of other female dancers. This contrasts with Moulin's findings in Tahiti:

In historical sketches and accounts the musicians are always male and it appears as though traditionally the drums were played by men only. Today, as well, women do not drum in Tahiti. A woman may be part of the musical ensemble as a singer or guitar player, or in a real pinch she may take over the part of the pahu,
an instrument of Western origin. The other drums, however, are the domain of the men. Men say that women do not have the physical strength necessary to produce a strong, loud sound, but there is also the notion of shame attached to a woman playing a drum and a vague idea of nonfemininity and ridiculousness as well. So strong is this concept and practice of using male musicians, that girls [in Tahiti] seldom show the slightest curiosity or interest in even experimenting with the drums. (Moulin 1979:20-22)

The costume for the 'ōte'a generally consists of five basic components. A more is a stripped fiber skirt, which in the Society Islands "is made from the fine inner bark of the *pūrau* tree (Hibiscus tiliaceus L.)" (Moulin 1978:100). A women's more extends from the hips to about the top of the feet; a man's from the lower waist to about knee level. Accentuating the hip or waist is a belt called *hatua* which is usually decorated with shells, feathers, or flowers. Women wear a *tapeatiti*, a bra top. *Tapeatis* are most commonly made from cloth, although one occasionally sees them fashioned from coconut shells. Except for "C," each *ōte'a* dancer holds an *i'i*, a fiber wisk, in each hand. Every *ōte'a* dancer wears a headgear, usually very tall (two feet or more in height), and ornate. An exception are the dancers in "C," who wear relatively simple *hei*, garlands, made of plastic flowers. The colors for the *ōte'a* costumes in Waikīkī are quite varied—red, white, yellow, black, brown, and beige being the most common. The more in "C," "E," and "H" are the most colorful. "E" has two different more for two different *ōte'a*; one is yellow and purple, the other light pink, fushia, and green. Each of the four
dancers at "C" wears a different design of costume which includes: (1) orange and purple, (2) blue and fushia, (3) purple and fushia, and (4) brown and beige. The spectrum at "H" includes every color of the rainbow. The most unusual more outfit observed is at "B" where the women's more is made of shiny red cellophane. It is worth noting that in the Society Islands "[a] higher value is placed on natural materials and natural colors, and, with the exception of nylon thread, modern machine-made products are generally avoided" (Moulin 1979:102).

The 'aparima is described as a dance

. . . in which hand and arm movements make reference to a melodically sung text that has a strong underlying rhythm often visually emphasized by side-to-side movements of the dancer's hips. . . . The dances may be done standing, sitting, or kneeling. (Kaeppler 1983:50).

The 'aparima observed in this study consists of 'aparima hīmene, a dance in which the performers use gestures to interpret a sung text.

Five of the shows include 'aparima hīmene. "A," "B," "D," "F," and "H" feature 'aparima which are either all male or all female. "D," "F," and "H" contain 'aparima in which men and women perform together. In "D" and "F" an 'aparima is incorporated into the 'ōte'a sequence. Musical accompaniment for the 'aparima consists of stringed instruments, percussion, and voice.

The costumes for the 'aparima are varied. Most popular is the pāreu, a piece of cloth "tied up into short
pants for the men and fastened round the hips as a skirt for the women. Female dancers also wear a bra of coconut shells or, more commonly, matching fabric" (Moulin 1979:104). In three of the shows ("A," "B," and "H"), the pāreu are worn mini-length on the women with flowers wrapped around the head, neck, and hips. The women in "F" wear the most distinctive pāreu--a mid-length white wrap which appears to be caught and held up by a belt made of mother-of-pearl shells, rather than tied at one side of the hip.

The second most popular costume for the 'aparima is a fitted, long Tahitian-style dress, ahu roa, similar in design to the Hawaiian holokū. (See Appendix C, Part V.) This is featured in "A" and "G." The most unusual costume is worn at "F" by a woman who performs a solo within the 'aparima segment, where long strands of white feathers are attached at the hips and reach down to the floor.

Although the term tāmūrē is a recently popular word which theoretically does not allude to a separate dance "style," it has become widely regarded as an improvisational Tahitian couples dance. In Waikīkī, it is a popular way to end the 'aparima segment. Of five shows presenting 'aparima, four ("A," "B," "B," and "H") close the segment with a short tāmūrē. Because the tāmūrē usually concludes an 'aparima segment, the usual costume is the pāreu. The musical accompaniment usually consists of stringed instruments, voice, and heavy percussion. The tāmūrē performed at "A" is distinguished by the use of black lights.
The most intriguing part of the Tahitian dance segments are those devoted to audience participation. Surprisingly, this is seen in only three of eight shows studied ("A," "B," and "F"). The usual pattern is as follows: female dancers, usually dressed in more, go out into the audience and recruit male volunteers, whom they escort back to the stage. On a rare occasion, male dancers may also participate. The only instance of this observed occurs at "A" where male dancers recruited female volunteers. The male volunteers are lined up along the front of the stage with their backs facing the audience. The female dancers then "instruct" their charges in Tahitian dance, manipulating their hips to simulate Tahitian women's dance movements. At no show studied did the dancers try to teach the male tourists men's dance style.

After this brief dance lesson, the stage is cleared and one or two couples at a time go to center stage and dance to a percussion accompaniment. The instruments are the same as those used in ōte'a. Again, the male volunteers are situated so their backs face the audience. This practice provides the audience with great amusement when the men start to move their hips. The female performer dances around her partner and makes teasing and provocative gestures to him. Laughter and cat-calls from the audience are abundant. The final man to go on stage is surrounded by all of the female dancers, who on the final beat "bump" him with their hips.
The footwork for male and female Tahitian dancers in Waikīkī is fairly standard. The footwork for women consists of: (1) the tau'ue'ue, the circular movement of the hips similar to the Hawaiian ami, (2) kapa, a smooth, side-to-side hip movement, (3) otu'i, a movement in which the hips push to the side and arrest briefly before repeating or continuing to a different movement, (4) fa'aruru, a quivering motion centered in the hips, (5) a figure-8 twist of the hips, and (6) te'ite'i, a step in which the dancer stands with the weight on the left foot while the right foot is extended to the forward diagonal with the ball of the foot touching the floor, and in which a circular hip motion is performed and accentuated by the lifting of the right hip as the hip approaches the forward right diagonal.  

Male footwork is considerably less varied and includes: (1) pa'oti, a scissors-like flap of the knees, (2) tu'e, a forward kick, and (3) horo, a running step (Moulin 1979: 29).

It is worth noting that in Tahiti, there are certain criteria by which a dancer's technique is judged:

In general, Tahitians believe that the most important thing is that the shoulders and upper torso of the dancer must remain stationary. . . . Other, less verbalized, rules are: (1) the feet [of female dancers] should remain flat on the ground, and (2) the size of the hip movement should be as large as possible when performing either the basic or the accented sideways movement. (Moulin 1979:31-33)

Women are also encouraged to keep their heels together.

In the 'ōte'a, the basic arm position is with the arms
held out to the sides at chest level. "Although some dancers will allow the elbows to drop slightly, it is considered much more beautiful if the arms are fully extended" (Moulin 1979:33).

It is also important for the dancer to master the flicking gesture of the 'i'i is held in the hand during an 'ōte'a, as overuse "detracts greatly from a woman's dance" (Moulin 1979:39). The "twisting" motion of the hips mentioned above is not considered traditional and is strongly discouraged. The men's pa'oti step should never be performed with the dancer's feet widely set.

This Tahitian aesthetic of dance is not widely adhered to in Waikīkī. Twists, elevated heels, quivering shoulders, droopy elbows, and flailing 'i'i is are commonly seen, particularly in "A," "B," "C," "E," and "H."

3.1.7 Tongan Dances

The writer has had limited experience with Tongan dance. Therefore, it may be useful to make note of the following dance styles which can be seen in Tonga today:

The most important dance genre in Tonga today is lakalaka, which is usually village based and includes all the adult men and women of a village—often 200 or more. It is a metaphorical sung and danced speech in which men and women perform two different sets of movements, each group interpreting the poetry in ways consistent with movements that are considered appropriate to men and women in Tongan culture. Leg movements are primarily a series of side steps right and left. The side head tilt is sometimes part of the choreography and is added in appropriate places by the dancers. The hand and arm movements are more complex, consisting of a series of movement motifs that make
reference to selected words of the text and are interspersed with dividing motifs. The music is polyphonic singing without instrumental accompaniment.

A traditional dance form performed by women was 'otuhaka, a sitting dance which accompanied singing and a rolled mat that was struck by two sticks. After 'otuhaka one or a small number of girls and women performed ula, a standing dance based on beautiful movements in conjunction with one or two lines of poetry and the mat "drum."

'Otuhaka has been replaced today by mā'ulu'ulu, a sitting dance for men and/or women. Like lakalaka it is a metaphorical danced speech, but is accompanied by a large membranophone made of a large metal barrel covered with cow skin. Sometimes two or three of these *nafa* are beaten in complex interlocking rhythms. After a mā'ulu'ulu, one or a small number of girls or women perform tau'olunga, a standing dance evolved from ula and accompanied by a string band in conjunction with sung poetry in the structure of verse/chorus alternation.

(Kaepppler 1983:90)

Three shows ("A," "B," and "G"), include Tongan dance. "G" presents a segment of Tongan dance which includes three pieces, none of which is identified by the Master of Ceremonies.

The first of the three pieces is a sitting dance in which a line of five men is seated behind six women who are sitting in a V-shaped formation. Also on stage is a guitarist who accompanies the dancers as they sing and gesture with their hands. At the end of this piece the guitarist joins the rest of the musicians upstage. The dancers stand up and the women perform another interpretive dance while the men place their hands on their hips and execute a side-to-side step. At the end of this piece, the women exit and the men perform an interpretive dance by themselves.
The predominant hand gesture is rotation of the forearm, called haka, first inward while cupping the hands and then outward while flattening them. The most commonly used step for the women is one in which the dancers bear their weight on the balls of their feet with the knees bent and the feet close together and then move their heels outward and inward in time with the music. Another common step consists of small steps forward and backward with the knees slightly bent, lifting the non-supporting foot to about calf level with each step. Also common are small jumps forward and backward. The dancers also use head movements called fakateki, which can be described as a small jerk of the head to one side and back to the upright position.

The costumes for the women consist of a beige color knee-length dress with a pink, green, orange, blue, and red geometric pattern. The dancers also wear a short streamer of white feathers in their hair (tekiteki), and white garlands of feathers around the wrists and ankles. The men wear a shredded-bark-fiber skirt which extends from the waist to below the knees. The strands of the skirt are yellow, pink, blue, red and natural. They wear a neck garland made of similar multicolored fibrous material, with white feathers in the hair and worn as garlands around the wrists and ankles.

The musical accompaniment for all three Tongan dances in "G" consists of voice, stringed instruments, and percussion.
The Mistress of Ceremonies at "A" introduces the two Tongan dances performed as "Kailau" and "Tofaloto."
"Kailau" is performed by four men and three women and appears to be a spear or stick dance. Each dancer wears a shredded-bark-fiber skirt reaching from the waist to the knee. The top half of the skirt is yellow, the bottom half is green. The women wear a green chemise. Each dancer wears a cone-shaped headdress with yellow and green stripes and long strands of fiber streaming from the top of the cone. They each carry a spear. The dancers, who stand in two concentric circles, perform a dance where they simultaneously strike and block each other's spear, then jump into the next dancer's place. The musical accompaniment is exclusively percussion.

The "Tofaloto" is performed by six women wearing pink knee-length dresses with an orange and black design and thigh-high slits on either side. The dancers also wear tekiteki which hang down to about shoulder length. Other ornaments include bands of feathers around the wrists and ankles.

The steps for this dance are the same as those used in the Tongan dances at "G," except that when executing the step in which the heels move outward and inward, the dancers in "A" bounce up and down, whereas the dancers in "G" remain level. The musical accompaniment is voice, stringed instruments, and percussion.

The spear dance includes four men who engage in what
looks like a mock battle. They twirl their spears and take aim at each other while alternately jumping back and forth from stage right to stage left, in doing so each dancer simultaneously jumps into the place of the dancer to his right. At the end of the dance, all four men take a mock "shot" at the audience. They are costumed similarly to the men at "G," with green feather garlands at the neck and wrist, and red tekiteki in their hair. The accompaniment consists of percussion instruments and loud shouts.

The second presentation includes four women in green dresses with a red and yellow design, red and black feather wristlets and anklets and green and red tekiteki. The movements are similar to those outlined above at "G." The musical accompaniment is voice, stringed instruments, and percussion.

The third dance in the segment includes four men and four women in a stick dance similar in movement to that introduced as "Kailau" in "G." The dancers wear similar costumes to those previously described in "B." The musical accompaniment is all percussion.

The Tongan dance performances included in this study seem to fall under two general groups: action dances performed by both men and women, in which the dancers' hand gestures seem to interpret a sung text; and stick or spear dances, performed by men and women to drummed accompaniment in which a common feature is an intricate pattern of changing places with each other.
3.1.8 Tuamotuan Dances

According to Jane Moulin, the kapa is:

... a group dance [which] comes from the neighboring atolls of the Tuamotu Islands. Sung in the Paumotu dialect with guitar and ukulele accompaniment, the song is marked by a driving rhythm and a restricted melodic compass. Like the Tahitian 'aparima, the emphasis of the dance is on the hands and arms. One striking feature of this dance is that often the hands will "pat" out the rhythm of the music while being held in a certain position. There are both sitting and standing kapa. (Moulin 1979:86)

Only "G" presents a segment of dances which are introduced as being Tuamotuan. The first is called "Taravana," which the Master of Ceremonies describes as portraying a pearl diver. The dancers, who are all women, remain stationary, for the most part, using movements in which the hips trace a circular shape, a movement also characteristic of Tahitian dance. The second dance resembles the Tahitian tāmūre, in which a male and female dancer appear to improvise a short dance sequence. Their costumes, yellow knee-length pareu and bras, could in my estimation have been Tahitian.

Three other shows ("A," "B," and "F") performed dances within the Tahitian segments which, although not identified as such, are to the best of my knowledge kapa. The musical accompaniment of these dances is markedly different from the 'aparima, consisting of the faster rhythms and chant-like melodic range earlier described. (I must point out, however, that my exposure to kapa has been limited to having learned a series of them from the Tavana...
Dance Studio in 1978. Among the kapa I have learned is "Utere," a dance which I observed performed in the 'aparima segment of "B." 

3.2 The Grand Finale

The final presentation of the evening varies little in style from one show to another. Basically, the finale consists of one or more of the following: (1) introductions of the members of the cast and/or different tour groups present, (2) a "plug" or advertisement of an article that can be bought on the premises, such as a record album or tape recording of the show, (3) a "pose" where the cast appears on stage in different costumes, (4) a song of farewell usually either "Maruru a Vau" or "Aloha 'Oe," and (5) a short dance, usually under a minute in length, either from a style of dance presented previously in the show or a hybrid, such as occurs at the end of "C."

The most popular way to close the evening is with a short performance of the Tahitian tamūē. One presentation particularly worth noting occurs at the end of "C" where two groups of performers dance the Hawaiian hula "Hanohano Hanalei." The first group is outfitted in the Hawaiian tī-leaf skirt and bodice and dances with feather gourds. The second group is outfitted in Tahitian more and performs what is essentially a Tahitian movement.

3.3 The Master of Ceremonies

The Master of Ceremonies is an indispensable feature
of these shows, usually performing a role quite separate from that of the other performers—in most cases he/she is not part of the actual dance performance, but instead serves as an intermediary between the audience and the cast. Basically, the Master of Ceremonies has three functions:

1. The first and most important of these is to explain to the audience what is being seen and heard. In this, he/she has a powerful influence on what the audience perceives as authentic Polynesian dance.

Unfortunately, however, they are also capable of giving misinformation. The Master of Ceremonies of "C," for example, describes the Hawaiian ti-leaf skirt as requiring a minimum of 200 to 300 leaves each. If an adventurous tourist attempts to make a ti-leaf skirt based on this information, he or she would probably find that unless one was exceptionally large-waisted, no more than forty to fifty leaves would be required.

The Master of Ceremonies often is responsible for directing the audience participation segments. He/she can at times be heard describing the circular hip motion found in Hawaiian and Tahitian dance in terms of making a Hawaiian fruit salad: "hit the apple on the left, the orange in back, a grape on the right, and the banana in front. Now, grind the coffee!"

An interesting development as a result of the large Japanese tourist influx is that the Masters of Ceremonies of the four largest shows ("A," "B," "F," and "G") are
capable of delivering their introductions in apparently fluent Japanese as well as in English.

2. The Master of Ceremonies is also responsible for controlling the pace of the show, not only through explanations of the dances presented, but also through songs, introductions, and announcements of special occasions such as birthdays, weddings, anniversary celebrations among members of the audience.

In some cases, the Master of Ceremonies may attempt to "gloss over" any mishaps occurring on or off-stage in order to keep the show running smoothly. The most obvious example of this function occurs in "H" where the Mistress of Ceremonies (who is also the director and lead singer--by far the most versatile of the Masters of Ceremonies) shouted directions and commands to her young dancers during the course of their show.

3. The Master of Ceremonies must also promote merchandise to the audience. Albums featuring the house band are the most popular, although "D" (which is sponsored by the merchants of the Kūhiō Mall) gives away gift certificates from several mall stores to participants of the audience participation segment and periodically announces the name of the store where one can purchase the "Polynesian sarongs" worn by cast members.

Less commonly, the Master of Ceremonies becomes an actual part of the dance or music performance. Only in "F" did the Mistress of Ceremonies take part in a dance
segment. In "E" and "H," the Masters of Ceremonies doubled as lead singers for the entire show. In "G" the Master of Ceremonies is featured as the singer of a medley of songs where no dancers appear, and in those songs for dances which are in the Hawaiian language only. "B" has two Masters of Ceremonies, a female who is featured in a solo rendition of a Japanese-language song, and a male who sings and chants Maori and Hawaiian songs for dance.

In summation, nearly all of the shows studied tend to place dances together into sections according to their cultural groups which could last as long as ten minutes each. With some cultural groups, such as Samoan and Maori, the presentation of these dances appears to follow almost the same formula. *Hula kahiko* is rarely performed in Waikīkī. The Master or Mistress of Ceremonies is an indispensable part of these performances. His or her talent, versatility, and wardrobe may be indicative of the budget of these shows.
Notes to Chapter III

1. In Hawai'i the term "Tahitian dances" has come to mean dance not only from the island of Tahiti, but also dances from the Society Islands as a whole.

2. In many sources, the wooden slit-gong drum is called "slit-drum."

3. more - a stripped-bark skirt commonly used in Tahitian 'ote'a.

4. tapa - "coarse cloth made in the Pacific Islands from the pounded bark of the paper mulberry, breadfruit, and other plants usu. decorated with geometric patterns, and still used as clothing or covering in isolated islands but elsewhere worn only on festive occasion, exchanged ceremonially, used as a house ornament or sold to foreigners." (Merriam-Webster 1976:2339)

5. lali - a wooden slit-gong drum used in Fijian music.

6. hālau hula - traditionally, a long house used for hula instruction; in present day, a hula school.

7. Joseph Kamoha'i Kahā'ulelio was a prominent dancer, chanter, singer, musician, and singer. B. 1929, D. 1985.

8. kumu hula - hula teacher.

9. lei - "a wreath, garland, or necklace of flowers, leaves, shells, or other materials that is a symbol of affection in Polynesia." (Merriam-Webster 1976:1292)

10. In 1982 I learned "Kaulilua I Ke Anu 'O Wai'ale from Joseph Kahā'ulelio. From this and my study of the Hawaiian language, I am able to discern irregularities in the words of this mele as tape recorded from the Kamoiwa show.

11. Description of male hula can be found in Dance in the Society and Hawaiian Islands as Presented by the Early Writers, 1767-1842, an unpublished masters thesis by Mazeppa King Costa, University of Hawai'i, 1951.

12. mu'umu'u - a woman's loose fitting long dress.

13. aloha shirt - a loose, short-sleeved shirt in a colorful print, often worn with the tail out.
14. kaholo - a hula step consisting of four parts: (1) the right foot steps to the right side, (2) the left foot is brought alongside the supporting foot and steps, (3) the right foot steps to the right side, (4) the left foot is brought alongside the supporting foot and touches the floor without transferring weight. The step may be repeated to the left side.

15. poi - "the Hawaiian staff of life, made from cooked taro corms, or rarely breadfruit, pounded and thinned with water" (Pukui and Elbert 1975:310).

16. piupiu - skirt traditionally made out of reeds used in performance of Maori dance.

17. waiata a ringa - Maori action dance, dance of the hands. I became familiar with this term while enrolled in Dance 413, Oceanic Dance, instructor Adrienne Kaeppler, assisted by Ngahuia Te Awekotuku, University of Hawai'i Summer Session, 1978.

18. The soft undulation of the hands is typical of the relaxed body attitude used in hula 'auana.

19. kāwele - "Hula step: one foot taps time with the heel, the toes being stationary, while the other foot, flat, steps forward and then a little back, twice or more; the step is repeated reversing the feet" (Pukui and Elbert 1975:130).

20. hela - "Hula step: one foot is placed at about a 45-degree angle to the front and side, with the weight on the opposite hip and with that knee bent; the foot is then returned to the original position and the step is repeated with the other foot: (Pukui and Elbert 1975:60).

21. teki - an ancestor image worn at the neck, traditionally made of nephrite.

22. kukui - the candlenut tree producing nuts which are strung into leis.

23. wiri - a hand position used in traditional Maori dance where the palm is cupped while the entire hand quivers.

24. Hawai'i hosts a substantial number of visitors from Japan. This apparently necessitates the use of Japanese language commentary in the high-budget shows.
25. These Tahitian dance terms are from a collection I have drawn from study with Ka'ipolani Butterworth, Tavana Tiare Tahiti (a Pape'ete-based Tahitian dance company), and Buddy Carson of 'O Tahiti Nui 'Ōte'a (a San Francisco-based Tahitian dance company).

26. haka is a term I became familiar with while enrolled in Dance 413, Oceanic Dance, instructed by Adrienne Kaeppler, University of Hawai'i Summer Session, 1978. (See also Kaeppler 1983:90-91). The haka as found in Tongan dance is not to be confused with the form of dance of the same name found in New Zealand Maori dance.

27. fakateki - Ibid.

28. tekiteki - Ibid.
CHAPTER IV
SUMMARY AND CONCLUSIONS

4.1 Summary

A. The features most widely shared by the shows observed in 1981 for this study are as follows:

1. Nearly all of the shows tend to group dances of the same culture together into segments, some of which are as long as ten minutes in duration.

2. The presentation of some cultural groups seem to follow the same formula. For example, the dances in the New Zealand Maori segments featured in the four high-budget shows occur in the same order in each show.

3. Each show presents at least one hula 'auana and at least one Tahitian 'ōte'a.

4. Each show presenting a Samoan fire dance includes a verbal exchange between the dancer and the audience.

5. The Master of Ceremonies of each high-budget show is capable of speaking at least some Japanese.

B. The features infrequently observed in this study are as follows:

1. Performances of Cook Island, Fijian and Tuamotuan dance—all are relatively rare in Waikīkī.

2. Hula kahiko is rarely used in Waikīkī. One
of the two examples observed is highly atypical in costuming (in "B" instead of the traditional pā'ū top and skirt and leis worn around the head, neck and each wrist and ankle, the dancers wear a one-piece dress which is gathered under the bust, and no leis), as well as in music (the words chanted were not correct Hawaiian).

3. Male hula is also rarely performed--only two examples were observed.

4. In only two shows is the Master of Ceremonies also the director--both are low-budget shows.

C. Several features were observed which, to the best of my knowledge, are not likely to be witnessed in non-tourist industry entertainment:

1. An all-female Tahitian orchestra is used for Tahitian dance in the Kodak Hula Show.

2. A red cellophane Tahitian costume is used in the Kamoiwa show.

3. A bare midriff women's Maori costume is used in Tihati's South Sea Spectacular.

4. Maori poi ball techniques are performed by a dancer reclining on his back in Palani's Polynesian Extravaganza.

5. Colored and strobe lighting is commonly used.

4.2 Conclusions

It is my conclusion that the principal purpose of each of the Waikīkī Polynesian shows observed in 1981 is
commercial. They are designed to give the tourist what he or she expects, or at least what the show directors believe the tourists expect. This is evidenced by the following:

A. There are a number of similarities in each show, such as the frequency of occurrence of hula 'auana, Tahitian 'ōte'a, Maori poi ball dances, and Samoan fire-knife dances. This program is apparently done to attract a wide range of audience. These dances are enjoyable without having to understand a text or be familiar with the culture. In addition, the form of these dances can be manipulated for purposes of entertainment and still retain a Polynesian appearance to those unfamiliar with the culture. One example of this is the dancer manipulating poi balls while reclining on his back.

Furthermore, each of these dances seems to have a different appeal to tourists:

1. Not only are some hula 'auana sung in English, but the soft, melodic musical accompaniment evokes a romantic vision.

2. In contrast, a fire-knife dance or an 'ōte'a performance, with their aural and visual dynamics, create an aura of excitement.

3. The Maori poi-ball dance obviously requires skill. It is entertaining to witness whether or not the dancer executes the performance competently.

Dance genres such as hula kahiko, or Fijian dance,
where the appeal stems from cultural familiarity, are not as frequently seen.

B. There is a similarity of physical appearance of the performers in each show observed. Physical appearance is a criterion for selection of performers which is widely understood but generally not stated. As a result of both my observations within this study, and my experience as a taller-than-average black woman who has been involved with the Polynesian dance community for a number of years, I draw the following conclusions:

1. A woman must be conventionally pretty, of slender build, and of average height. A man should be handsome and have a muscular build.

2. One must possess what is commonly referred to as a "Polynesian look." It is important to understand that one need not be Polynesian to possess a "Polynesian look"; one need only possess medium brown skin and, for females, long dark hair and large dark eyes. There are, of course, many different racial groups in the world with individuals who fit this description.

3. If one does not have the physical appearance as described above, one stands little chance of being selected for employment in a Polynesian dance program in Waikīkī, regardless of one's dancing ability. Although there are people of many different racial extractions living in Hawai'i who perform various genres of Polynesian dance well, none were observed in Waikīkī who did not possess
the "Polynesian look." It seems to be taken for granted that tourists will not patronize a show where "non-Polynesian looking" people are employed in the performance of Polynesian dance.

C. Mixed- and low-budget shows which are offered free function as an indirect means to a monetary goal such as selling film or attracting customers to shopping centers.

It is hoped that future studies in this field will examine other aspects of contemporary Polynesian dance performance, such as:

A. A comparative analysis of the performance of a genre of tourist-oriented Polynesian dance in Hawai'i in the 1980s with a performance of a similar genre in a non-tourist oriented context.

B. An examination of Polynesian dance programs held for tourists in other areas of Polynesia.

C. An examination of Polynesian dance programs held on the Mainland.

D. A survey of the impressions and expectations held by first-time tourists to Hawai'i for Polynesian dance.
APPENDIX A

MAPS
Chart II
Map of O'ahu

La'ie

Kāne'ōhe

Wai'anae

'Ewa

Honolulu

Ala Moana Center

Waikīkī

Sand Island Road
"A" Kalo's South Seas Review
"B" Kamoiwa
"C" Kodak Hula Show
"D" Palani's Polynesian Extravaganza

"E" The Royal Hawaiian Lu'au
"F" Tavana's Polynesian Spectacular
"G" Tihati's South Seas Spectacular
"H" The Young People's Hula Show
APPENDIX B

THE SHOWS
<table>
<thead>
<tr>
<th>Show Name</th>
<th>Kalo's South Sea Review</th>
<th>Kodak Hula Show</th>
<th>Palani's Hawaiian Lu'au Extravaganza</th>
<th>Tavana's Polynesian Spectacular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>410 Atkinson Drive, Honolulu</td>
<td>286 Beachwalk Drive, Honolulu</td>
<td>Kūhiō Kalakaua Ave.</td>
<td>Kalakaua Ave.</td>
</tr>
<tr>
<td>Show Schedule</td>
<td>Monday-Saturday 6:30 and 9:15 pm</td>
<td>Tuesday 10:00 am &amp; 8:30 pm</td>
<td>Daily 3:30, 7:00 &amp; 8:30 pm</td>
<td>Sunday Nightly 7:30 and 9:30 pm</td>
</tr>
<tr>
<td>Seating Capacity</td>
<td>395</td>
<td>485</td>
<td>3,000</td>
<td>Approximately 50</td>
</tr>
<tr>
<td>Perfroming Space</td>
<td>Approximately 25'x10'</td>
<td>Approximately 20'x12'</td>
<td>A large outdoor field</td>
<td>T-shaped Platform</td>
</tr>
<tr>
<td>Cast</td>
<td>9 women 10 women Approx.</td>
<td>4 men</td>
<td>10 women</td>
<td>9 women</td>
</tr>
<tr>
<td></td>
<td>6 men 9 men 15 women</td>
<td>3 women</td>
<td>15 musicians 4 musicians</td>
<td>1 Samoan comic hula dancer</td>
</tr>
<tr>
<td></td>
<td>9 musicians</td>
<td>1 taupo 15 musicians</td>
<td>1 taupo</td>
<td>2 substitutes</td>
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<tr>
<td>Show Name</td>
<td>Tihati's South Sea Spectacular</td>
<td>Young People's Hula Show</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------------------------------</td>
<td>--------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>2300 Kalākaua Ave., Honolulu</td>
<td>Ala Moana Shopping Ctr, Honolulu</td>
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<td>Fijian</td>
<td>Hawaiian</td>
<td>Maori</td>
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x = applicable; (-) = nonapplicable
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<th>Maori</th>
<th>Samoan</th>
<th>Tahitian</th>
<th>Tongan</th>
</tr>
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<tr>
<td></td>
<td>2 segments</td>
<td>1 segment</td>
<td>4 segments</td>
<td>4 segments</td>
<td>1 segment of 2 parts</td>
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<td>-</td>
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<td>5</td>
<td>9</td>
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<td># of Women</td>
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<td>Black light</td>
<td>-</td>
<td>Black light</td>
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<td>-</td>
<td>-</td>
<td>Verbal exchange between dancer &amp; audience</td>
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Chart III (continued)

Kamoiwa

<table>
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<th>Samoan</th>
<th>Tahitian</th>
<th>Tongan</th>
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<td>4</td>
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<td>Red light</td>
<td>Black light</td>
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<td>Verbal exchange between dancer &amp; audience</td>
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Chart III (continued)
Kodak Hula Show

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<th></th>
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<td># of Women</td>
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<td>Maori</td>
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<td>2</td>
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<td># of Women</td>
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<td>Audience Participation</td>
<td>Dance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lesson</td>
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<td>Maori</td>
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<td>5 Dances</td>
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<td># of Women</td>
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### Chart III (continued)

**Tihati's South Sea Spectacular**

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<th>Hawaiian</th>
<th>Maori</th>
<th>Samoan</th>
<th>Tahitian</th>
<th>Tongan</th>
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### Chart III (continued)

**Young People's Hula Show**

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<th>Tahitian</th>
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<td>Holokū</td>
<td>Comic Hula / Hula Lesson</td>
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<td>Action Dance</td>
<td>Haka</td>
<td>Poi Dance</td>
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<td>All female</td>
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<td>Royal Hawaiian Lu'au</td>
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<td>Young People's Hula Show</td>
<td>up to 4</td>
<td>x</td>
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<td>All female</td>
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<td>Chart IV (continued)</td>
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<td>Fa'ataupati</td>
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<td>Siva</td>
<td>Taualuga</td>
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<td>Fa'ataupati</td>
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<td>Taualuga</td>
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<td><strong>Kamoiwa</strong></td>
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<td>First and third in segment</td>
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<td>Fifth in segment</td>
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<td>Third in segment</td>
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<td>'aparima</td>
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<td>Kalo's South Sea Review</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kamoiwa</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kodak Hula Show</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
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<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Royal Hawaiian Lu'au</td>
<td>2</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tavana's Polynesian Spectacular</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Tihati's South Sea Spectacular</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
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<td>7</td>
<td>4</td>
<td>-</td>
<td>2</td>
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### Chart V

**Functions of the Master of Ceremonies**

<table>
<thead>
<tr>
<th></th>
<th>Sings</th>
<th>Changes</th>
<th>Speaks</th>
<th>Advertizes</th>
<th>Dances</th>
<th>Directs</th>
<th>Sex</th>
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<tr>
<td>Kalo's South Sea Review</td>
<td></td>
<td>Several</td>
<td>X</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>F</td>
</tr>
<tr>
<td>Kamoiwa</td>
<td>Feature solo w/ no dance accompaniment chanter</td>
<td>Several times</td>
<td>Introductions longest in Japanese</td>
<td>-</td>
<td>-</td>
<td>1 male 1 female</td>
<td></td>
</tr>
<tr>
<td>Kodak Hula Show</td>
<td></td>
<td></td>
<td>-</td>
<td>Kodak film</td>
<td>-</td>
<td>-</td>
<td>M</td>
</tr>
<tr>
<td>Palani's Polynesian Extravaganza</td>
<td></td>
<td></td>
<td>-</td>
<td>Says where costume fabric from, gives gift certificate</td>
<td>- Teacher/ director</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Royal Hawaiian Lu'au</td>
<td>Lead Singer</td>
<td></td>
<td>-</td>
<td>Albums</td>
<td>-</td>
<td>-</td>
<td>M</td>
</tr>
<tr>
<td>Tavana's Polynesian Spectacular</td>
<td></td>
<td>Different costume each cultural group</td>
<td>X</td>
<td>Book &amp; album w/company</td>
<td>1 hula</td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Tihati's South Sea Spectacular</td>
<td>Featured solo &amp; w/hula</td>
<td>X</td>
<td>Album</td>
<td>Becomes part of dance at 1 point</td>
<td>-</td>
<td>M</td>
<td></td>
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<tr>
<td>Young People's Hula Show</td>
<td>Lead singer &amp; Musician</td>
<td>-</td>
<td>-</td>
<td>Album</td>
<td>- Teacher/ director</td>
<td>F</td>
<td></td>
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Chart VI
Diagrams of Stage Areas

Kalo's South Sea Review
The Hawaiian Hut Restaurant
The Ala Moana Americana Hotel
410 Atkinson Drive
Honolulu, Hawai'i

Indoor Theatre
395 Seat Capacity

1. Doorway for entrances and exits of performers.
2. Raised platform for musicians.
4. Performance area is approximately 25' x 10'.
5. Stage to ceiling posts are carved in a "tiki"-like pattern.
6. Raised platform.
Kamoiwa
The Hula Hut Restaurant
286 Beachwalk Drive
Honolulu, Hawai'i

Indoor Theatre
485 Seat Capacity

1. Upper floor of stage.
2. Entranceway for performers.
3. Archway.
4. Performance area is approximately 45' x 30'.
5. Area for musicians.
6. Raised platform, approximately 2½' high.
Chart VI (continued)

The Kodak Hula Show
Waikīkī Bandstand
Honolulu, Hawai'i

Outdoor Theatre
3,000 Seat Capacity

1. Tahitian drums.
2. Thatched dressing area.
3. Entranceway for performers.
4. Musicians.
5. Performance area is a large, grassy knoll.
Chart VI (continued)

Palani's Polynesian Extravaganza
The Kūhiō Mall Shopping Center
2301 Kūhiō Avenue, 2nd Floor
Honolulu, Hawai'i

Indoor Theatre
Approximately 50 seat capacity

1. Raised platform, approximately 5'x7', for Master of Ceremonies.
2. Floor-to-ceiling post.
3. Size of performance area varies depending on location of portable seats.
4. Amplifier and tape recorder.
5. Speaker.
Chart VI (continued)

The Royal Hawaiian Lū'au
The Royal Hawaiian Hotel
2259 Kalakaua Avenue
Honolulu, Hawai'i

Outdoor Theatre
1,000 Seat Capacity

1. Upper portion of performance area is 18' x 4'.
   Lower portion is 24' x 4'.
2. Raised platform approximately 2 feet.
3. Stairs.
4. Musicians.
Tavana's Polynesian Spectacular
The Moana Hotel, Banyan Courtyard
2365 Kalakaua Avenue
Honolulu, Hawai'i

Indoor/Outdoor Theatre
800 Seat Capacity

1. Canopy.
2. Raised platform for musicians.
3. Performance area.
4. Raised platform approximately 2½ feet.
Tihati's South Sea Spectacular
Waikīkī Beachcomber Hotel
2300 Kalākaua Avenue
Honolulu, Hawai'i

Indoor Theatre
390 Seat Capacity

1. Performance area 25' x 4'
2. Stage to ceiling pillar with a New Zealand Maori-like decoration.
3. Raised platform for band musicians.
4. Raised platform for drummers and other musicians.
5. Entranceway.
6. Raised platform.
7. Audience.
The Young People's Hula Show
Ala Moana Shopping Center
Fashion Square
Honolulu, Hawai'i

Outdoor Theatre
No Seating Provisions Made for Audience

1. Performance area of approximately 35' x 20'
2. Musicians.
3. Stairs.
4. Raised platform, 4' high.
5. Speakers.
Chart VII
Programs of Shows Observed

* Indicates identification by the Master of Ceremonies.
Otherwise the dance was identified by the writer.

Show "A," Kalo's South Sea Review, October 20, 1981, 6:30 pm

1. Tahitian 'ōte'a: Name unknown
2. Samoan dances
   a. Fa'ataupati
   b. Sasa: name unknown
   c. Taualuga: name unknown
3. Tahitian 'aparima: "Nehenehe Roa."
4. Hawaiian dances
   a. 'Auana: "Auhea 'oe" (ipu)
   b. 'Auana: "Nā Li'i" (pū'ili)
5. Tahitian dances
   a. 'Aparima: "Otuitui Ta'u Māfatu"
   b. Kapa: name unknown
   c. Tāmūrē: name unknown
*6. Slack Key Guitar Solo: "Moloka'i Waltz"
7. Hawaiian Hula 'Auana: "Mīnei"
*8. Tongan dances
   a. "Kailau" (staffs)
   b. "Tofaloto"
*9. Samoan dance: "Nifo 'oti"
10. Maori dances
   a. wero: name unknown
b. "Haere mai"

c. Haka (name unknown)

d. Peru peru (spear)

e. "Nga Waka"

f. "Hoki Hoki" (poi balls)

11. Tahitian dances

a. free-style solo to Pā'ea rhythm

b. Audience participation

12. Song: "E Maruru a Vau"

Show "B," Kamoiwa, October 7, 1981, 6:30 pm

1. Tongan dances

a. "Kailau" (staffs)

b. Unknown

c. "Soke" (spears)

2. Maori dances

a. wero (name unknown)

b. Action dances (names unknown)

c. Haka (name unknown)

d. "Hoki Hoki/Manu Rere" (poi balls)

3. Maori/Hawaiian dance. See section 3.1

4. Fijian dances

a. Unknown

b. Meke-wesi

5. Hawaiian dances

a. 'Auana: "Nani Waimea" ('ulī'ulī)

b. 'Auana: "Holoholo Ka'a"
c. Kahiko: "Kaulilua I Ke Anu 'O Wai'ale'ale"

d. 'Auana: "Maka Hila Hila"

6. Tahitian dances

a. 'Ōte'a: (name unknown)

b. Audience participation

c. 'Aparima: "'O'o'oe, Mānea"

d. Kapa: "Utere"

e. Tāmūrē

*7. Japanese language song by the Mistress of Ceremonies: "Anata"

8. Samoan dances

a. Sasa (name unknown)

b. Fa'ataupati

c. Sasa (name unknown)

d. Taualuga (name unknown)

e. "Nifo 'oti"

Show "C," Kodak Hula Show, June 25, 1981

Entire program was outlined by the Master of Ceremonies. The program was also available in a magazine on sale on the premises called The Kodak Hula Show.

1. Hula Kahiko

a. "Ho'opuka e Ka lā"

b. "Kawika"

c. "Lili'u e"

d. "Ula Nō Weo"

2. Hula 'Auana
a. "Ho'onānea"
b. "Hilo E"
c. "Lili'u e"
d. "Haole Hula"
e. "Nani Wale Nā Hala" (ulī'ulī & pū'ili)
f. "Ula Nō Weo" ('ulī'ulī & Kāla'au)

3. Tahitian 'ōte'a

4. Hula 'Auana
   a. "Hula'o Makee"
   b. "Lovely Hula Hands"
   c. "Cockeyed Mayor of Kaunakaki" (comic hula)
   d. Hula lesson
   e. "Hano Hano Hanolei" ('ulī'ulī)

Show "D," Palani's Polynesian Extravaganza, July 2, 1981

1. Hula 'auana (name unknown)
2. "Waimea Lullabye"
3. Maori poi ball dance, music unknown
4. Tahitian 'ōte'a
5. Tahitian 'Aparima: "Ua Hiti Te Marama"
6. Hula 'auana: "Waikā"
7. Tahitian 'ōte'a

Show "E," The Royal Hawaiian Lu'au, November 29, 1981

1. Tahitian 'ōte'a.
2. Maori poi ball dance (music unknown)
3. Hawaiian hula 'auana: "E Huli" (comic hula)

4. Audience participation (to "Anapau" and "Te Manu Pukarua")

5. Hawaiian hula 'auana: "Hawaiian Wedding Song"

6. Song: "That's the Hawaiian in Me"

7. Song: "Waikīkī"

8. Song: "Mele Kalikimaka"

9. Hawaiian Hula 'auana
   a. "Rudolf the Red-Nosed Reindeer" ('ulī'ulī)
   b. "Christmas in Hawai'i"
   c. "White Christmas"

10. Samoan dance (name unknown)

11. Tahitian 'ōte'a

Show "F," Tavana's Polynesian Spectacular, October 28, 1981, 7:00

1. Tahitian dances
   a. 'ōte'a
   b. 'Aparima (name unknown)

2. Cook Island dance (name unknown)

*3. Samoan dance: Fa'ataupati

4. Hawaiian Hula 'Auana: "He U'i"

5. Cook Island song: (name unknown)

6. Tahitian 'Aparima
   a. "Tavake"
   b. "Tāmūrē"
7. Samoan dances
   *a. "Nifo 'oti"
   *b. Sasa (name unknown)
   *c. Siva (name unknown)
   *d. Taualuga (name unknown)

8. Maori dances
   *a. Wero (name unknown)
   *b. Haka (name unknown)
   c. Action dance (name unknown)
   *d. Haka (name unknown)
   e. Poi ball dance ("Manu Rere" and two unidentified songs)

9. Tahitian 'ōte'a

10. Audience participation (Tahitian dance and music)

11. song: "E Maruru A Vau"

Show "G," Tihati's South Sea Spectacular, October 29, 1981, 7:00 pm

1. Tahitian dances
   a. 'ōte'a
   b. 'Aparima (name unknown)

2. Fijian dance: Meke-Wesi

3. Tuamotuan dances
   *a. "Taravana E"
   b. Name unknown

4. Cook Island dances
   a. Name unknown
b. Name unknown

5. Hawaiian Hula 'Auana: "Walk with Me, Waikīkī"

6. Tongan dances
   a. Name and type unknown
   b. Name and type unknown
   c. Name and type unknown

7. Hawaiian Hula 'Auana: "Kanaka Waiwai"

8. Maori dances
   a. Wero (name unknown)
   b. Action song (name unknown)
   c. Haka (name unknown) (staff)
   d. Poi ball dance (name unknown)

9. Song Medley: "I Love You, Ku'uipo i Ka He'e Pue One,"
   "Dance the Hula to My Steel Guitar," "I Long To Be
   at Waikīkī."

10. Samoan dances
    a. Siva (name unknown)
    b. Fa'ataupati (name unknown)
    c. Taualuga (name unknown)
    d. "Nifo 'oti"

11. Hawaiian Hula 'Auana
    a. Name unknown, 'ulī'ulī

Show "H," The Young People's Hula Show, October 25, 1981

1. Tahitian dances
   a. Three separate 'ōte'a (names unknown)
b. 'Aparima: "Pakakina"

c. 'ōte'a (name unknown)

2. Maori dances
   a. Short poi dance (name unknown)
   b. Long poi dance: "Manu Rere" and "HokiHoki"

3. Hawaiian dances
   a. 'Auana: "'Ulili e" (ipu)
   b. 'Auana: "Nani Wale Nā Hala" (pū'ili)
   c. 'Auana: "Koni au i Ka Wai" ('ūli'ūli)

4. Tahitian dances
   a. 'Aparima: "Te Manu Pukarua"
   b. Tāmūrē: "Tāmūrē"
   c. 'ōte'a: "Inia"
   d. 'ōte'a: "Amarita"
   e. 'Aparima: "Tahiti nui"
   f. 'ōte'a (name unknown)

5. Samoan dance: Nifo 'ofi

6. Tahitian dances
   a. 'Aparima: "Tūramarama"
   b. Kapa: "Utere"

7. Hawaiian Hula 'Auana: "Where I Live There Are Rainbows"

8. Tahitian dances
   a. 'ōte'a (name unknown)
   b. Tāmūrē: "Tāmūrē"
Notes to Appendix B

1 & 2. The rhythm and choreography of these 'ōte'a are similar to that which I learned while a student at the Ka'ipolani Butterworth Studio from 1975-1976.
APPENDIX C

PHOTOGRAPHS
Part I

Cook Island Dance

Palm-leaf skirt costume
Tihati's South Sea Spectacular
October 29, 1981
Part II
Hawaiian Dances
Hula Kahiko
Pāʻū blouse and skirt costume
The Kodak Hula Show
July 25, 1981
Part II

Hawaiian Dances (continued)

Hula 'Auana

Some costumes used in performance of hula holokū style dances.

1. Two-piece Tahitian-like pāre'u.  
   Tihati's South Sea Spectacular  
   October 29, 1981

2. One-piece "sarong" with  
   carnation leis and fan palms.  
   The Young People's Hula Show  
   October 25, 1981
Hawaiian Dances (continued)

Hula 'Auana
Costume commonly used in performance of the implement medley

Tī-leaf skirt costume
The Kodak Hula Show
July 25, 1981
Part II
Hawaiian Dances (continued)
Hula 'Auana
Costume used in comic hula
Mu'umu'u with a sash tied at the hip and pandanus hat
The Kodak Hula Show
July 25, 1981
1. The Kodak Hula Show
   July 25, 1981

2. Palani's Polynesian Extravaganza
   July 2, 1981

Part II

Hawaiian Dances (continued)

Hula 'Auana

Audience participation using hula
Part III

New Zealand Maori Dance
Costumes used in performance of wero, waiata ā ringa, haka, and poi-ball dances

1. Chemise with piupiu.
   Two sets of poi balls are worn at waistband.
   Cloak is worn by "lead" singer.
   Tavana's Polynesian Spectacular
   October 28, 1981

2. Piupiu worn over briefs.
   Facial painting in a tattoo-like pattern.
   Tihati's South Sea Spectacular
   October 29, 1981
Part III

New Zealand Maori Dances (continued)

wero, waiata a ringa, haka, and poi-ball dance costume

3. Piupiu worn over briefs. Pare, woven top with geometric pattern is unusual in that it features a bare midriff. Tihati's South Sea Spectacular October 29, 1981

4. "piupiu" constructed of bamboo tubes and wooden beads. The Young People's Hula Show November 1, 1981
Part IV

Samoan Dances
Some costumes worn in performance of sasa and siva


Part IV
Samoan Dances (continued)

Taualunga
The "Taupou" wears a chemise with feather ornamentation, kuiga, ornate headdress and ula necklace. Tihati's South Sea Spectacular. October 28, 1981

Nifo 'oti
Pareu and ula. Tavana's Polynesian Spectacular. Photo is from a flyer obtained from the Moana Hotel in October, 1981.
Part V

Tahitian Dances
Some costumes used in performance of 'aparima hīmene

1. Pāreu with mother-of-pearl hatua and coconut shell tapeatiti.
Tavana's Polynesian Spectacular
October 28, 1981

2. Skirt of feather streamers.
Tavana's Polynesian Spectacular
Photo is from an advertisement which appeared in This Week, and highlights the same costume observed in the background of photo at left.
Part V

Tahitian Dances (continued)

'Aparima hīmene

3. Ahu Roa
Tihati's South Sea Spectacular
October 29, 1981

4. Two-piece pāre'u
The Young People's Hula Show
October 25, 1981
Part V

Tahitian Dances (continued)
Some costumes used in performance of 'ōte'a

1. More costume.
The Kodak Hula Show
July 25, 1981

Royal Hawaiian Lū'au.
The photograph is from the
Waikiki Tourist News and features
the costume used on November 29,
1981
Part V
Tahitian Dances (continued)
ʻōte'a

Tavana's Polynesian Spectacular
Photo is from This Week and features costume used on October 28, 1981.

Tihati's South Sea Spectacular
October 28, 1981

5. More costume.
Tihati's South Sea Spectacular
October 28, 1981
Part V

Tahitian Dances (continued)

'Ote'a

5. More costume.
The Young People's Hula Show
October 25, 1981
Part VI

Tongan Dance

Chemise and stripped bark-fiber skirt.
Tekiteki in hair.
Tihati's South Sea Spectacular
October 29, 1981
Part VII

Tuamotuan Dance

Wrap-around skirt and coconut-shell bra

Tihati's South Sea Spectacular

October 29, 1981
Part VIII

1. The "Hawaii" pose
   The Kodak Hula Show
   July 25, 1981

2. The "Eating Poi" Pose
   The Kodak Hula Show
   July 25, 1981
3. The all-female Tahitian drum orchestra.
   The Kodak Hula Show
   July 25, 1981

4. The "Grand Finale" featuring both Tahitian and Hawaiian dance with Hawaiian music.
   The Kodak Hula Show
   July 25, 1981
Notes to Appendix C

1. pare - a term the writer became familiar with through personal communication with Ngahuia Te Awekotuku in the summer of 1978. According to this informant, traditional colors used in New Zealand Maori costumes include red, black, white, yellow, and green.

2. ula - the term is from the directory of The Hula Supply Center, Honolulu.

3. kifa-pod - Ibid.

4. kiki-overskirt - the term is from the directory of the Hawai'i Polynesian Cultural Supply, La'ie.

5. kuiga - Ibid.
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