

HULA-HULA DANCES SCIENTIFICALLY INVESTIGATED AT LAST

Dr. N. B. Emerson says They Form the Sacred Grand Opera of the Hawaiian Islands.

Most persons regard the "hula-hula" dances as exhibitions of savage license which they would rather not take their families to see.

The author had his difficulties in tackling the subject for official scientific purposes. He says that when one undertakes to report "the songs and prattlings" of the simple Hawaiians and to translate into the terms of modern speech what he has received in confidence, as it were, he almost blushes, as if he had been guilty of spying on Adam and Eve in their nuptial bower.

TWO KINDS OF PERFORMERS.

The hula in ancient times was a royal institution and was performed only by professional dancers. There were two kinds of performers, called the agile ones and the steady ones.

Performances were given in a hall specially built, and here companies of young artists were trained for weeks and months.

It was probably the awe-inspiring tabu—a superstitious fear of the spirits—which ultimately made the students of the school behave themselves and concentrate upon their religious tasks.

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A GROUP OF HAWAIIAN HULA DANCERS OF MIDDLE AGE. Dr. Emerson regrets the way they run to fat on the legs when their first youth is past, and speculates upon the reason for it.



HAWAIIAN WOMAN PLAYING ON THE NOSE FLUTE.

A popular hula love song, ascribed to a native monarch, goes like this: Love tumbled Waimea with shafts of the wind. While Kipoupu puffed jealous gusts.

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A YOUNG HULA DANCER IN ACTION.

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They All Portray Some Primal Human Passion, but Most Frequently Love.

mele (songs). Perhaps it is just as well that some of the sugar is left untranslated. Here is a colorful stanza: Ewa's lagoon is red with dirt—Dust blown by the cool Moa's.

A lover speaks: Malu, fetch water of love. Give drink to this mannae bud. The mannae bud is the star of the sea.

Answers the innamorata: Thou art you the tree of Hope. This tree, whose bloom you would pluck? Meaning, probably, that the lover made a mistake in regarding her as the sacred tree of Hope.

A charming little hula poem, called the "Song of the Tree Shell," is thus rendered: Trill a-far. Trill a-far. A dainty song-wreath. Wreath akolea.

The tree shell is a small-like creature inhabiting trees and supposed to make a chirping noise, while akolea is a fern and kolea a red-breasted plover.

Among the musical instruments used in the hula orchestra the one or bamboo-nose flute is the oddest. The performer holds the instrument to his right nostril with his left hand, stopping the other nostril with his thumb.

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ON THE BOARDWALK

The Snow King Has Not Invaded Atlantic City.

Atlantic City, Jan. 22.—There has been no snow at Atlantic City for over two weeks, during which time every big city in the East has been buried under huge drifts.

The temperature during the middle of the week was springlike, and even the sudden gale of wind which overtook the yacht Mist and drove her on to the beach was a warm wind apparently from the Gulf Stream.

Boardwalk visitors have been watching with increasing interest the building of the huge new Hotel Strand, which towers up into the skyline along with the Chalfonts, Traymore and Marlborough-Blenheim.

Among New Yorkers at the Dennis are Mr. and Mrs. John P. Butler and Charles E. Blood, and Mrs. E. Buch. At the Chalfonts are Mr. and Mrs. William H. Johns, Richard C. Newton, E. C. Jenkins and James A. Day.

Among the visitors from New York at the St. Charles are Mr. and Mrs. Thomas W. Walsh, Mrs. J. W. Young, Horace Lector, Jr., Mrs. Samuel C. Dunham, Mr. and Mrs. T. A. Magee and Carl Edwards.

Among the guests at Young's Boardwalk Hotel is the Hon. Ronald MacDonald, an author, lawyer and former member of Parliament, who is making a tour of the United States. Morris Geat, of New York, is registered here.

The Rudolf is entertaining, among others, Mr. and Mrs. Max Fitz and Mr. and Mrs. William Roussay, of New York. The guests at the Rudolf are looking forward with pleasure to the charity ball, to be held there on January 25 under the auspices of Atlantic Lodge 484 of the Independent Order B'nai B'rith.

Among the New Yorkers registered at other Atlantic City hotels are: Wiltshire—Mr. and Mrs. E. Levy, John D. Rapelye, G. V. Viselli, E. I. Senteine, L. Senteine and A. W. Forbes. Monticello—J. R. Carr, L. Shuman, William MacDonal, Thomas Gillan, W. J. Toden, Mrs. F. Bing and Henrietta Bing.

Kind Man—Madam, won't you take this seat? Lady—I cannot deceive you, but I am a snuggler. Kind Man—Then sit in my lap—Life.

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SIXTY THOUSAND DOLLARS A WEEK TO RUN ONE SHOW

The Hippodrome a Striking Example of What New York Demands in the Way of Costly Entertainment.

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A SECTION OF THE GRAND JEWEL BALLET AT THE HIPPODROME, SHOWING ONLY ABOUT ONE-EIGHTH OF THE TOTAL NUMBER IN THE CAST.

changing of the water in the tank once a week. The mere emptying and filling with fresh water costs \$50 every time it is done.

The keep and care of animals, especially the wild and jungle animals, are difficult. Elephants, of which they have sometimes as many as thirty in the show, eat a tremendous amount of food.

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road lines, costing \$14,500 a season more. Regular bill posting eats up the additional amount of \$46,000, of which the printing of posters consumed \$23,000.

The weekly bill for electric lighting amounts to \$1,000, which does not include the average of five hundred bulbs broken each week and resupplied at the expense of the house.

The force of directors and of men and women under them who work in various capacities, from cleaners up to the clerical force in the offices; the skilled workmen, the stage hands and the uniformed attendants, total about three hundred persons.

The salary list is the largest single item of expense, and it comes to \$30,000 or \$32,000 a week. This sum gives a fair conception of the number of people that it requires to produce a show and fill the stage at the Hippodrome.

THE DEVOURING OF DEVILS.

An illustration of the simpler imitative or mimetic gestures was given by a performer, who indicated how a goddess rid the earth of swarms of little devils. The artist went through the motions of seizing each devil with the fingers as if it were a shrimp, biting and swallowing it.

From Kahiki came the woman, Pele. From the land of the gods she came. From the cloud of Kama. Cloud blazing in the heavens. Exact desire for Hawaii seized the woman.

The goddesses the waves, sails about the island. The host of little gods ride the billows. To and fro, the waves, sails about the island.

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