

Some readers will be inconvenienced by the lack of a glossary of Polynesian names of genres and instruments, some disappointed that there is no chapter on Rotuma, and some misled by the title—a literal translation of the Hawaiian *haku mele* (composer[s])—though the book’s focus is on music and dance as products rather than on composers or the processes of music-making.

Nevertheless, *Weavers of Song*—the first large-scale book written specifically and exclusively about the music and dance of Polynesia as a whole, and listed by *Choice* as an “Outstanding Academic Title” for 2000—is a major contribution to studies of Polynesian music. Its thorough documentation of data (for instance, there are fifty-six endnotes for the nine-page chapter on Niue, and more than 570 titles in the references) makes it a convenient reference tool not only for students and generalists, but also for specialists. Although it does not address theoretical issues of concern to contemporary ethnomusicology (at least as it is practiced by most American scholars), the book is representative of a large and important body of past scholarship. Unquestionably it stands with *The Garland Encyclopedia of World Music*, volume 9: *Australia and the Pacific Islands* (1998)—see McLean’s review of the latter, “All the King’s Horses,” in this journal (11:468–473)—as one of the two most extensive works about music and dance in Polynesia that have ever been published. Based on different approaches and limited by different constraints, they complement each other—McLean providing more emphasis on the past and more quata-

tions from early publications that are hard to access except in libraries with special collections devoted to Pacific Islands materials, and the *Garland* volume more information on contemporary contexts; McLean offering the consistency in approach of a single author, and *Garland* a variety of perspectives from more than thirty contributors, including some who are insiders-to-the-culture they write about. Reading both provides a more comprehensive view than either alone, and a far more comprehensive view than that available in the past.

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*Staging Tourism: Bodies on Display from Waikiki to Sea World*, by Jane C Desmond. Chicago: University of Chicago Press, 1999. ISBN 0-226-14375-9; xxv + 336 pages, photos, illustrations, notes, bibliography, index. US\$30.00.

This ambitious book crosses so many boundaries that it is a bit dizzying. Primarily a history of the commodification and packaging of Hawai‘i for the tourist industry, *Staging Tourism* connects bodily and performative metaphors to underscore what Desmond refers to as the “physical foundationalism” of the tourist industry. In her analysis of Hawai‘i tourism, especially of the evolution of the hula girl icon, Desmond crosses disciplinary boundaries between the humanities and social sciences. She also breaches the species barrier by comparing the exhibition of human and nonhuman touristic performances,

both of which she traces from colonial contexts. Her investigation into animal performance is used to argue that bodily essentialism is the core of western ideologies of race, gender, and empire, which converge in the predominantly visual practices of tourism. Desmond attempts to unpack culture- and nature-oriented tourist performances, from hula to Shamu, to expose the power relationships they embody.

*Staging Tourism* is divided into two unequal parts: Staging the Cultural, and Staging the Natural. Desmond's elucidation of the dominant culture's shifting but continual emphasis on the culture/nature divide sets up the fundamental premise of the book's argument and its principle organizational strategy. Part I, on cultural display and comprising six chapters, is considerably more developed than Part II, a mere three chapters on nature displays. Culture, it initially appears, is clearly weighing in over Nature. Desmond's goal, however, is to demonstrate the connective ideologies between displays in both realms. She deftly foreshadows her discussion of the subordination and appropriation of nature in her history of cultural display and refers back to Hawai'i tourism throughout the nature section. Dangerous captive Shamu the killer whale works as ploy for the more complex primitivism tropes invoked by the exoticized, erotized image of the *hapa-haole* (mixed race, part white) hula girl. Introductions and conclusions stress similar ways in which bodily difference (brown body, flipped body, performing body) becomes the marker of not-us-and-therefore-exotic (thrilling, titillating, reaffirming) identity for

predominantly white, middle-class audiences. Parts I and II reiterate Desmond's central point: the non-white, non-middle-class, even non-human body is the stage on which the "white imaginary" of authentic culture or nature (or both) is projected and performed.

Part I, Staging the Cultural, begins with a trip to Germaine's Luau in Honolulu. This popular tourist attraction is used to illustrate a number of tropes in the packaging of Hawai'i tourism that Desmond later covers in more detail: nostalgia and timelessness, eroticism and sensuality, exoticism, the *hapa-haole* look, and the hula girl as the central embodiment of all of these traits. Through narrativizing and performance that play to the audience's fantasies of Hawai'i, preconditioned by touristic advertising, Germaine's Luau creates the illusion of an Edenic natural setting in which inhibitions can be safely set aside. The markers of present-day Honolulu are erased. The ensuing five chapters trace the historical development of this manufactured image of Hawai'i and examine its connections to American ideologies of race, gender, empire, and commerce. Desmond analyzes the roles of early photography and postcards, performances at the World's Fairs, the mainland hula craze, and the popularizing of Hawaiian music in relation to Hawai'i's colonization, annexation, and statehood, but repeatedly returns to her emphasis on culture. She analyzes the construction of Native Hawaiians as "ideal natives," with the hula girl and the beach boy or surfer as the ultimate embodiments of this idealization, and explores how the representation of Hawaiians as

tractable and neither black nor white—the ultimate colonized subjects for a race-conscious America—functioned as a projection of white anxieties about expansion, immigration, multiculturalism, and modernity. This representation became a stage on which white, middle-class, repressed sexuality could be safely performed at a distance, as primitivism, or embodied through “white nativizing.” She then ties these observations to the ways in which current tourist performances perpetuate earlier imperialist and racist imaging in sublimated form.

Part II, *Staging the Natural*, begins with an introduction about animal bodies on display, then provides a history from zoos, which Desmond says now resemble “theatrical peep shows,” to theme parks, drawing parallels between styles of ethnographic and animal display from the colonial to the postcolonial period. The next chapter divides current animal display styles into three categories: in situ, “out-of-situ,” and “in-fake-situ.” At Año Nuevo in central California, guided tours are taken to observe seals during mating season, in situ. At the Monterey Bay Aquarium, great pains are taken to produce a high-tech environment that replicates nature—in-fake-situ. Marine World, Africa, USA, in Vallejo, California, presents ecological issues in animal performances that make no effort to reproduce natural habitats. Instead, animals are introduced as stars with personalities—out-of-situ. The final chapter in Part II focuses on Shamu, the star performing killer whale at Sea World, and how the division between natural and cultural worlds is symbolically transcended and enacted through the

incorporation of wild animals into the family of man. Heterosexual family structure, stressed in all of the animal presentations, is a subtext Desmond ties to the manufactured romance of Hawai‘i.

Desmond’s style is engaging and self-reflexive. She is present in the book’s contemporary views as a participant observer, describing her discomfort at Germaine’s Luau, her enthusiasm at Marine World and Sea World, and her embarrassment when she leaps up to volunteer and is told she might want to let a child participate instead.

*Staging Tourism* is an impressive example of extended and broadly based research. Desmond’s interest in the body is a result of her expertise in dance, the subject of her previous writing. She took hula classes while she was doing research in Hawai‘i, and while this by no means makes one privy to the traditional knowledge available to those who undertake it as a linked cultural and spiritual practice, the effort seems indicative of Desmond’s engaged methodology. She also conducted interviews and surveys, and much of her historical material comes from Hawai‘i newspapers and local archives. There are fifty-one illustrations in the book, from early publications, postcards, films, advertisements, and fieldwork. Desmond anticipates criticism for airing visual stereotypes and argues that any discussion of the power of the visual would be incomplete without the images in question. Her goal is to provide analytical frames for viewing.

*Staging Tourism* is written for an audience outside Hawai‘i, and other readers may feel too much local reality

is discarded in pursuit of a theoretical position. Hawai'i is an ideal nexus for her argument, but ending at Sea World undercuts Hawai'i's history and complex cultural politics. Desmond's cause and Hawai'i might both have been better served by two books instead of a bifurcated one. As a text about Hawai'i, *Staging Tourism* is still subject to Euro-American, middle-class ethnocentricities easily reframed through other gazes. Where in the "white imaginary" would Desmond fit the Japanese hula craze or Hawai'i tourism's dependence on the Japanese yen? An outsider, Desmond safely sticks to touristic representations. She is aware that a complete picture would require demographics currently unavailable and facility in Hawaiian language. Missing are the perspectives of living performers, many of whom have made the transition from touristic performance to the reclamation of hula as a site of cultural resistance. Other issues not considered are the consumption of Hawai'i by non-whites, and Native Hawaiian diasporic performance.

Despite its limitations, Desmond's exhaustive research is a valuable resource for scholars. Throughout the book she anticipates objections, admits to limitations, and suggests avenues for future research. *Staging Tourism* is an insightful and provocative demonstration of how the various strains of western domination can be mapped over each other, and how the performing body can be read.

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*Hembemba: Rivers of the Forest*, by Steven Edmund Winduo. Suva: Institute of Pacific Studies, University of the South Pacific, and Boroko: Language and Literature Department, University of Papua New Guinea, 2000. ISBN 982-02-0311-2; 124 pages, figures, appendix, glossary. US\$12.00.

Cook Islands. Special Issue of *Mana: A South Pacific Journal of Art and Culture, Language and Literature* (12:2), edited by Jean Tekura Mason and Vaine Rasmussen. Suva: Institute of Pacific Studies, University of the South Pacific, 2000. ISBN 0379-5268; xviii + 113 pages, figures, photos, glossary. US\$16.00.

*From the Spider Bone Diaries: Poems and Songs*, by Richard Hamasaki. Honolulu: Noio (Kalamakū Press) 2000. ISBN 0-9623102-9-8; xxii + 119 pages, figures, notes. US\$8.95.

The ancestral voices of rivers petitioned for spiritual possession in Steven Edmund Winduo's second poetry collection, *Hembemba: Rivers of the Forest*, are not those of Langston Hughes, William Butler Yeats, or Muddy Waters. Although these modernist figures do flit in and out of Winduo's English-language poems as mentors, running through the well-wrought book is the quest to speak as Lomo'ha, a spirit voice and heroic quester in Nagum Bokien (his native language and culture). Many of the poems are situated in the river-crossed region of East Sepik Province, Papua New Guinea, where Winduo takes his pride of birth and starts his journey of Pacific crossing, estrangement, and

