



Pacific News from Mānoa

NEWSLETTER OF THE CENTER FOR PACIFIC ISLANDS STUDIES, UNIVERSITY OF HAWAII

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BLACK GRACE DANCE COMPANY TO DEBUT IN HONOLULU IN OCTOBER

Black Grace, New Zealand's preeminent dance company, will make its Honolulu debut Saturday, 22 October 2005, at Leeward Community College. The acclaimed dance company has earned rave reviews in New Zealand, Australia, the Netherlands, and Boston, Massachusetts. Founded in 1995 by artistic director Neil Ieremia, the all-male company features six dancers of Pacific Islander and Māori descent. While their dance movements reflect their Polynesian heritage, they also integrate contemporary dance, as well as an athletic, martial arts style. The *New York Times* on 16 August 2004, echoing the enthusiastic response that met their performances at the Jacob's Pillow Dance Festival, described dance that was "startlingly fresh and full of invention, humor and infectious exuberance." Black Grace will return to Jacob's Pillow, one of the premiere North American dance festivals, in August 2005.

Neil Ieremia, the CEO of Black Grace Dance Company, was the Center for Pacific Islands Studies Visiting

Distinguished Artist for 2004. During his residency in April of 2004, he showed films of Black Grace performances and described his own evolution as a dancer and the passion and soul that infuses the dancers in his company. He also described his work with young people in the Auckland community.

Black Grace's appearance in Honolulu is coordinated by the Community Services Department of the UHM Outreach College. It is supported in part by the East-West Center Arts Program and the State Foundation on Culture and the Arts. Tickets may be purchased starting 26 September from any UH ticket outlet, online at <www.etickethawaii.com>, or by phone at 808-944-2697.

AVIA WILL BE FULBRIGHT-CNZ PACIFIC WRITER-IN-RESIDENCE

Donna Tusiata Avia, poet, performer, and children's book writer, will be the Fulbright-Creative New Zealand Pacific Writer-in-Residence at the Center for Pacific Islands Studies for three months, beginning 22 August. New Zealand-born and of Samoan and Palagi descent, Avia published her first collection of poetry, *Wild Dogs Under My Skirt*, in 2004, to



Tusiata Avia

widespread critical acclaim. *Wild Dogs* began as poetry for the page, but it developed another life, intertwining poetry and theatre and eventually becoming a one-woman show.

During her residency at the center, Avia will be working on a second collection of poetry and developing a second theatre piece. According to Avia, "My writing has always been around issues that I feel passionately about: the search for and creation of identity, being of mixed heritage, "outsiders," isolation, nationality and universality, unearthing the past, the views from inside and outside . . . the uneasy place of those who stand between, the richness and flexibility

of Pacific peoples and cultures, the universality of human experience."

Avia has traveled widely, and her travels to places such as Sydney, London, Russia, and Siberia have had a profound impact on her writing. Earlier this year she traveled to Christchurch, New Zealand, to be Pacific Artist-in-Residence at the Macmillan Brown Centre for Pacific Studies at Canterbury University. As part of her residency at the Center for Pacific Islands Studies, Avia will give a public performance.

NEWS IN BRIEF

Native Hawaiian Law Center Established

The UHM Richardson School of Law received a federal grant of approximately \$600,000 to establish a Center for Excellence in Native Hawaiian Law. The center's primary focus will be education, research, and the preservation of invaluable historical, legal, traditional, and customary materials. The center will also be doing extensive community outreach work throughout Hawai'i. It will offer new courses and encourage and support Native Hawaiian law students as they pursue legal careers and leadership roles. The center's director is Melody Kapilialoha MacKenzie.

New Brochure Describes CPIS Programs

The Center for Pacific Islands Studies recently updated its program brochure. The 20-page color brochure features information and photos of the center, its core and affiliate faculty, and its student, publications, and outreach programs, as well as the Pacific Collection at Hamilton Library. To request a free copy of the brochure, send an e-mail to cpis@hawaii.edu.

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<http://www.hawaii.edu/cpis/Newsletter.htm>

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CPIS HOSTS EXTERNAL REVIEW

In April 2005, as part of its regular review process, the staff and faculty of the Center for Pacific Islands Studies hosted an external review team composed of Brij V Lal (professor and former head of Pacific and Asian History in the Research School of Pacific and Asian Studies at the Australian National University), Karen Nero (director of the Macmillan Brown Centre for Pacific Studies at the University of Canterbury, Christchurch, Aotearoa New Zealand), and Robert Underwood (former academic vice president of the University of Guam).

The team, which spent a week at the center, met with core and affiliate faculty and staff, graduate and undergraduate students, university administrators, and the director and staff of the Pacific Islands Development Program at the East-West Center. They were asked to look at the center's programs, funding, and structure, as well as its articulation with other university and regional programs. Center faculty, staff, and students will review the team's comments and recommendations over the course of the coming year. The center's last external review was in 1999. In addition to the external review, the university conducts its own internal review of the center's programs every five years.

FLAS FELLOWSHIPS AWARDED

The Center for Pacific Islands Studies awarded four Foreign Language and Area Studies (FLAS) fellowships for the 2005-2006 academic year. This Pacific fellowship is made possible by a grant to the center from the US Department of Education. It is designed for graduate students enrolled at UH Mānoa who are combining language training with area studies. The new awardees are

- Shawn Barnes, an anthropology student doing research on ancient human interactions in the Pacific, focusing on Sāmoa;
- Alexander Morrison, an anthropology student conducting research on historic preservation issues and policies in Sāmoa and American Sāmoa;
- Kevin Riddle, a Pacific Islands studies student who is studying Samoan and hopes to work with non-governmental organizations in the Pacific; and
- Kelley Esch, an anthropology student studying the conservation of natural and cultural resources in Tahiti.

MELLER AWARD SUBMISSIONS

The Norman Meller Research Award of \$250 is given annually to the best MA research paper at UH Mānoa that is in the social sciences or humanities and focuses on the

Pacific Islands. Both Plan A theses and Plan B research papers and portfolios are eligible. Submissions may be made by students or by nominations from the faculty, and are not limited to students in the Pacific Islands studies MA program.

Dr Norman Meller, a political scientist and founding director of the center who passed away several years ago, bequeathed the gift to the center that makes this award possible. To be eligible for the next award, papers completed during the 2004–2005 academic year must be submitted by 30 September 2005 to Prof. David Hanlon, Center for Pacific Islands Studies, 1890 East-West Road, Moore Hall #215, Honolulu, Hawai'i 96822.

CULTURE MOVES! DANCE IN OCEANIA FROM HIVA TO HIP HOP

You will want to mark your calendars to be in Wellington, New Zealand, for the conference "Culture Moves! Dance in Oceania from Hiva to Hip Hop," 9–12 November 2005. The conference, which will be held at the Museum of New Zealand Te Papa Tongarewa, will feature three evenings of performances and two days of panels, followed by a full day of free-of-charge performances by New Zealand Pacific community groups, who will perform throughout the museum.

Dr Epeli Hau'ofa, founding director of the Oceania Centre for Arts and Culture, University of the South Pacific, Suva, Fiji, and Dr Adrienne Kaeppler, dance ethnologist, Museum of Natural History, Smithsonian Institution, Washington DC, will be the conference keynote speakers. A dance notation workshop, a popping and locking master class, and a contemporary dance master class will be held in conjunction with the conference.

For general enquiries, please contact conference administrator Belinda Findlay-Weepu at culturemoves-conference@vuw.ac.nz. For inquiries regarding the program, please contact Katerina Teaiwa at teaiwa@hawaii.edu or April Henderson at April.Henderson@vuw.ac.nz. For enquiries on the Documenting the Dance panel and the dance costume exhibition, please contact Sean Mallon at seanm@tepapa.govt.nz. The conference Web site is www.hawaii.edu/cpis/dance. Registrations are now being accepted. A discounted early registration fee is in effect until 30 September.

The conference is sponsored by the UH Center for Pacific Islands Studies, Victoria University of Wellington, and Museum of New Zealand Te Papa Tongarewa, with support from the University of Hawai'i Chancellor's Office, Creative New Zealand, the New Zealand National Commission for UNESCO, and the Pacific Cooperation Foundation.

GRADUATE STUDENT SUBMISSIONS INVITED FOR *INDIGENOUS ENCOUNTERS*

The UH Center for Pacific Islands Studies invites graduate students to submit works to *Indigenous Encounters: Exploring Relations Between People in the Pacific*, as part of the center's Occasional Paper Series. While much of Pacific studies scholarship is framed in terms of the relations between indigenous peoples and colonizers, or between the West and the Islands, *Indigenous Encounters* seeks to highlight the relationships, exchanges, and interactions between those who live in the Islands. This includes indigenous, local, migrant, and other populations inhabiting Oceania. The goal of the collection is to have a constructive conversation about what it means to inhabit this ocean and to be part of an imagined Pacific community, given our specific histories and contemporary experiences.

Submissions should be no more than 4,000 words and should initially be sent electronically. The center welcomes works in the form of poetry, fiction, research articles, dialogue, interviews, photos, artwork, and any other form of publishable exploration of the theme, produced by graduate students of any background throughout the region and within the international Pacific studies community. The deadline is **21 October 2005**. For a detailed list of submission guidelines, please contact the volume editor, Katerina Martina Teaiwa, by e-mail at teaiwa@hawaii.edu or by telephone at 808-956-7700.

A CONVERSATION WITH FILMMAKER SIMA URALE

Filmmaker Sima Urale was the Fulbright–Creative New Zealand Writer-in-Residence at the Center for Pacific Islands Studies in 2004. On 28 September she gave a public talk, showed clips of her work, and answered questions from the audience. The following are excerpts from her presentation.

I was born on the island of Savai'i in Sāmoa in a village called Fagamalo at a time when there was no electricity. It was very traditional, and it still is—no electricity, no fridges. We were born and raised in a traditional *fale* that my dad built. When I was six, we emigrated to New Zealand because Mum and Dad wanted a better education for us overseas. And also, Mum had aspiring ideas for her village kids. I think it was also to gain some sense of independence and a bit of freedom from the communal life, which was really hard back in the village. It was very hard for my parents to have to adhere to traditions. They did everything traditional that was expected of them from family, what village law required from them. I think it was a time when my parents, and probably

many other Samoans, really craved for some sense of fun and independence from the extended family.

In Aotearoa, of course, the first images that we saw were black-and-white movies that were playing on this box called the TV. And my first impression of movies was, "Why were these white people, who I don't really know, killing people that kind of looked like us and were riding horses?" They were Native American Indians! It was quite traumatizing for me because I couldn't comprehend why these people that kind of looked like us were always losing in the films. And as I grew up, I also wondered why the only times we came across in any form of media was usually on the 6 o'clock news, and not in any other art program or documentary. It was quite negative, the media, I thought, and very unfair. So part of the reason for my going into filmmaking was wanting to represent and bring across a different face of our people, and explore stories on the screen and show a different facet of our culture and people. The fascinating thing about the media—and film is a part of the media—is it has, for me, been a really, really destructive force. It's been a form of misinformation, a way to abuse, and to use propaganda, and has misinformed a lot of people about other peoples' cultures. And so I chose to go into filmmaking because we can use that to benefit our people, and actually now it is the most powerful tool we can use to tell our story.

But before filmmaking, I went to the New Zealand Drama School Toi Whakaari o Aotearoa. It was a very white institution, but the year I was accepted, there were four other Māori students, which was a huge intake for that kind of institution, which was drama, usually Shakespeare, and all white plays. It was a real eye-opener for me because we were learning an acting craft and acting in white plays. But what was really neat was to see many of us form our own identities within the institution. Many of us realized that maybe we were trying to be something we weren't and started to explore our own stories and our own identity.

At the end of the two years at the New Zealand Drama School, the five of us were sitting around thinking, "My gosh, what are we going to do, what are we going to act in? There's no Brown stuff out there." But luckily there were people out there who were really inspiring, like Albert Wendt, and Rangimoana Taylor and his sister Riwia Brown—writers out there writing plays and parts that would really suit us, and that was really encouraging. So when some of us came out of the New Zealand Drama School, many of us, and I certainly, went onto playing Māori roles, which is really interesting because the Māori fully embraced me and fully accepted me as someone who could actually play in their plays. I thought I was really privileged to have people think that they could cast me in another culture. On top of that, the haole, or Palangi, also cast me in

Shakespeare and local Kiwi plays. For me, it was a real eye-opener to realize that other people could actually accept me playing white roles or Māori roles.

It was a lot of fun for two years, but by the end of those two years, being in Shakespeare plays, it dawned on me that this was the same damn audience that came two years ago (*laughs*). This audience was already converted, they already loved theater, they already knew the issues we were dealing with, but really, the person I wanted to do a play in front of was the little kid down the road at the park, or the old woman that's my next-door neighbor. I wondered why our people weren't coming to the theater, or just your average person wasn't coming to the theater. I figured out that, of course, they'd be watching TV. They'd either be watching TV or they'd be going to the [movie] theater, and that's when I decided to go to a film school in Australia and study filmmaking, so that I could achieve my goal of telling stories that I wanted to tell.

I returned to New Zealand and wrote and directed my first short film, *O Tamaiti*, which is all in Samoan. For a long time I didn't think that film was any good. It took me a year to convince myself that the film was any good. I'm very self-critical of my work. Even after it won international awards—I was in Venice when it won—I was still just thinking, "Oh, maybe they're just being nice to me." But then I realized that a lot of [people from] those countries hadn't actually seen a Samoan before. So they weren't judging the film on anything cultural. . . . They were actually seeing the issues, and that means a lot to me. I can tell stories of my own culture, but in many ways it can travel and can mean just as much to another culture. . . .

After I made *O Tamaiti*, everyone thought, "My gosh, here is a really serious filmmaker." I had the film community expecting a particular type of film out of me. They also expected, I guess, another Samoan film. Along comes a producer with a film called *Velvet Dreams*. It was not originally called *Velvet Dreams*, but it was a documentary that he wanted to make on velvet paintings. When I read the treatment, it was really boring and read like an encyclopedia. But right at the bottom was this one fascinating sentence—that this 88-year-old velvet painter, a white male, was painting Island women like myself. So I decided to do [the film] on the condition that I did it my way. It gave me the opportunity to analyze and critique these white males who had been painting us all these decades. I used every cliché in the book. It's kitschy, it's tacky, it is opposite to the film *O Tamaiti*. I didn't want people to put me in a box. *Velvet Dreams* totally surprised everyone when it came out, that a serious filmmaker was using humor to make this other piece of work.

After *Velvet Dreams*, I guess people just expected me to do Pacific Island stories. Well I didn't want them to put me in a box there, either. To prove to them that I can direct stories other than Pacific Island [stories], I wrote a script about the elderly. I had a white couple in it. And that film was called *Still Life*. That was to show people I can empathize, that I know what the issues are—whether you're white, green, from Mars or whatever, or Samoan—I can make these films and do them just as well as anyone else. My career, a lot of it, is actually centered on trying to break out from the mold and trying to prove myself against what people expect of me, one, as a Pacific Islander, and, two, as a woman.

Why did you shoot *O Taimaiti* in black-and-white?

I was just telling a class today, the movie *Once Were Warriors* had just come out. It was a powerful, moving movie about domestic violence, not Māori people, which is a really universal issue. . . . I, myself, got asked all the time when I was in Australia or Hawai'i, if we were like that all the time. Māori were lumped like that—Polynesians, Pacific Islanders—the next thing you know, everyone thought that we all looked like that, that we were all alcoholics partying away and bashing up our kids. I think it's a powerful, moving film; the mistake is that the audience took that film to be *it*, because it was so powerful.

When that film came out, I knew that whatever I made had to try and move away from that particular film. With *O Taimaiti*, instead of doing the realism in *Once Were Warriors*, I did the opposite. I intentionally made *O Taimaiti* artsy-fartsy (laughs). *Once Were Warriors* is all in color. I made *O Taimaiti* black-and-white. *Once Were Warriors* is quite graphic with its violence. You see people punching each other, blood going everywhere, like most action films, but for *O Taimaiti* I decided to use suggestive shooting, not showing the violence. I shot a lot of objects being broken, glass being smashed, but intercut in between was the little boy's face, and that shows the audience that violence is happening all around the boy, without [their] having to see it. I did it opposite to *Once Were Warriors* so that audiences could see that there are different ways of tackling issues. I didn't want to see people get too focused on domestic violence, but just to look at the relationships of siblings to one another, and that it is more important to look at how children look after one another, and the huge responsibility that adults place on children. . . . Because there are not many of us out there representing us, or there are not many films out there, it's the kind of things that I think we as a minority have to think about all the time. And it's not something we can ignore. I'm always conscious of what's been done before and where we want to go in the future.

What kind of obstacles did you have to overcome as a woman filmmaker?

It's funny, but I did a radio interview live with another woman who was interviewing me about *O Taimaiti*. She posed a feminist question to me. She presumed that I would have strong feminist ideas, and I totally went quiet. I didn't know how to reply to her. She presumed that my family was strongly patriarchal, and after a pause, live on the air, I said "Sorry, I can't understand your question because for one thing, my father is my mother." You pose a question like that and presume that someone has grown up unequal when, in fact, it's quite opposite in my family. My father was the maternal one who gave us hugs and kisses and the rest of it. And my mother was the breadwinner. So we had done role reversal years before anyone else caught on. And that was in the village! So some things to do with women's issues I can understand, but sometimes not fully support, because my family is quite unconventional anyway.

But overcoming obstacles as a woman? Definitely in the film industry back then there were a lot of men, but in the last five years, a lot of women filmmakers are coming up. They're producing, they're directing—it's been amazing. Jane Campion has helped, and other filmmakers. . . . It is really quite strong in New Zealand, and I think internationally too, because women come out with different types of stories. I noticed even in film school, that boys will be boys! To be quite honest, women were actually more confrontational and dealt with deep-seated issues much more. Women bring a different sensitivity to filmmaking that men don't necessarily have, although I must say there are some amazing male filmmakers out there. As far as myself personally, I don't think I've ever had an obstacle, really, doing what I do. Yes, I do often deal with white males who are much older than me, but I don't have a problem with that. In fact, it's a bonus.

What are you working on now?

This particular project I'm working on is called *Moana*, for the moment, a working title. The story is about a Pacific Island family who have never been back home, don't speak their language anymore, and are in the lower socioeconomic level. It's about one of the little girls wanting to be a writer. She becomes a storyteller and forms stories of her family and of gods that she's heard of. She wants to keep the stories alive, but there's no way she can do it because these gods are dying. The only way she can [keep them alive] is through writing. Writing is a way of trying to save your culture, in other words—trying to save your traditions and culture. The way to do it today is to try and write, and that's what she does at the end of the film. The gods come through in her imagination. The gods intertwine and come into contemporary today and affect her everyday life. . . . It's a cross between *Lord of the Rings* and the reality—not the

issue, the reality—of *Once Were Warriors*. I'm trying to blend those two together, that the old gods come back into the real world, into this reality.

What do people in Sāmoa think of your films?

PIC [Pacific Islanders in Communications] and I took some films to Pago. We showed the films around different villages. The reaction was good. Basically I'm a westernized Pacific Islander, and I know that. I'm no longer the village kid who grew up in the village. Sometimes it's a mistake to think that [people in the village] would accept what I accept. I'm well aware that they won't necessarily accept what I make because I'm a totally different person from them—different views, politically very different. They enjoyed the films, but one comment was, "Why do you have to make negative films about us?" That was a really good thing to say because no culture wants to look bad. But if we keep making nice films all the time . . . I don't know. I'm well aware of how my people want to be perceived, as little angels that never hurt their kids. But at the same time, you need to break out of what society wants, and in the end you've got to be true to yourself and do the story that you want to tell.

How do you work with editors, cinematographers, and others on your films?

I'm a complete control freak. Those cinematographers, I tell them exactly what to point at and how to frame it, and what's in the shot. Some directors don't work like that. I warn them before I work with them, "Keep in mind, I'm a complete control freak. I'm going to tell you what to point at." I think for me it's because . . . maybe I'm too egotistical, I don't know (*laughs*). I love literalizing the entire production, knowing what the lights look like, what it's going to look like, shaping wardrobe, everything. The wonderful thing about cinematographers and editors, people that you work with, is that I always make sure I get ones who can tell me to my face, because if they're scared of me and can't say what they want, what a bummer. I lose out because they're not prepared to put in their thoughts and bounce off me. They are really good for feedback. I've had editors tell me I'm wrong, and it's true. It's all part of sharing and talking about ideas. But the bottom line is I know that I'm going to get my cut, and that's it.

Would you ever consider making a film in Sāmoa?

To be quite honest with you, doing a film back home for me, personally, is probably the touchiest, hardest thing for me to do—hardest for me because I left Sāmoa when I was little. So to go back and try and recapture something that isn't me anymore, I'm afraid that it won't be very truthful because now I am a Pacific Islander who loves movies, loves to go nightclubbing, and loves to do western things. Other

Samoans and my aunts love to go back home and love to write about that, love to reminisce about it, love to explore what island life is like and living there, but personally I can't quite do that. I don't think I ever will. I think I will stay within a western context and western ways of storytelling because I find that's the way I can express myself best and not in a traditional village sense. I've become detached—not detached, but I've had certain bonds cut off from what I am at home.

Have Māori opened the door for Pacific Islanders in film?

Māori theatre and film have definitely paved the way and made things easier for the rest of us to follow. They've opened more doors than we Pacific Islanders like to admit. . . . There was no Pacific Islander who had gone to Melbourne and applied for film school. I was the only Brown person in the whole school. Sometimes you just have to stop thinking about color and just go do it because it's all about your talent. People need to get a bit more confidence and self-esteem to go out there and just do what they want to. Sometimes you need to ignore and put aside the cultural issues and the racial issues, and just get on with it to obtain some of those skills and knowledge. You can get all hopped up and . . . next thing you know, we're all fighting each other and not going anywhere. But having a lot of self-confidence and self-esteem is important. Where do you get that? You get that by finding some pride in your culture and your people and having role models. It's a bit of a vicious cycle in that you need role models in the first place. I think it's a wonderful, exciting time for all of us. The industry in New Zealand at the moment is just amazing. . . . There are so many stories to explore and so many gaps to fill. There are not just two films out there, there will be more, and the more that are out there, the more people will understand about us. Filmmaking is a way of reaching across to the other side of the world.

HONOLULU ACADEMY OF ARTS TO HOST PACIFIC EXHIBITION

The Honolulu Academy of Arts will present an exhibition of Pacific objects collected during the voyages of Captain James Cook between 1768 and 1779. "Life in the Pacific of the 1700s: The Cook/Forster Collection of the George August University of Göttingen" will run between 23 February and 14 May 2006. The exhibition items, which until now have been available only for private study purposes at the university in Göttingen, represent the most comprehensive presentation of eighteenth-century cultural objects from the Pacific ever presented in Hawai'i or the Pacific. The exhibition will present some 500 objects from New Zealand, 6 Tonga, Tahiti and the Society Islands, the Marquesas,

Vanuatu (formerly the New Hebrides), New Caledonia, Hawai'i, and the Northwest Coast of America. Most of the objects are from Tonga, Tahiti, and New Zealand.

The academy plans an educational program of lectures, performances, films, and other related activities as part of this project. It will also publish a full-color catalogue.

PACIFIC SCHOLARS ATTEND THE CARIBBEAN STUDIES ASSOCIATION CONFERENCE

From 30 May through 4 June, members of the EWC-UHM Islands of Globalization (IOG) project joined faculty from the University of the South Pacific (USP) and the University of the West Indies (UWI) at the Caribbean Studies Association Conference in Santo Domingo, Dominican Republic. CPIS faculty Terence Wesley-Smith and Katerina Teaiwa and other members of the IOG team conducted two sessions featuring panelists speaking about the IOG project. They introduced Caribbeanists to the diversity of the Pacific Islands, reflected on personal experiences with both regions, explored common themes and issues relevant to both areas, and discussed possible future collaborative opportunities. In addition, the IOG project presented a featured talk by Dr Epeli Hau'ofa on his own experiences in both regions, his thinking and writing about issues of globalization and culture, and his current work at the USP Oceania Centre for Arts and Culture.

Participants saw the conference as a highly effective means of solidifying relationships and linkages between people and institutions in the Pacific Islands and the Caribbean. A core group of interested scholars have committed to moving these linkages forward and continuing discussions about future collaboration. One tangible outcome was the commitment to explore the creation of a professional Pacific and Caribbean Studies Association.

Islands of Globalization, a collaborative research and instructional project of the East-West Center's Pacific Islands Development Program (PIDP) and the UH Center for Pacific Islands Studies, is funded by the Ford Foundation. The project seeks to enhance understandings of the origins, nature, and consequences of globalization from the perspective of small island societies and in the context of changing notions of "islandness." The project team is establishing collaborative relationships with educational institutions in the Pacific and Caribbean to explore linkages between the regions and develop shared curricula.

In addition to Drs Wesley-Smith and Teaiwa, core members of the IOG team include Dr Jerry Finin (PIDP), Scott Kroeker (PIDP and CPIS alumnus), Dr Esther Figueroa (Juniroa Productions), Monique Wedderburn (PIDP), Dr Hamid Ghani (UWI-St Augustine), Dr Patricia Mohammed

(UWI-St. Augustine), Dr Patsy Lewis (UWI-Mona), Dr Carolyn Cooper (UWI-Mona), Dr Matthew Smith (UWI-Mona), and Dr Biman Chand Prasad (USP). For more information, see the IOG Web site, <www.movingislands.net>.

(This report was contributed by Scott Kroeker.)

CENTER OCCASIONAL SEMINARS AND PRESENTATIONS

The Center for Pacific Islands Studies cosponsored three Pacific talks in April that were part of the UHM Department of Anthropology Colloquium Series. Yuko Otsuka, a UHM assistant professor of linguistics, gave a talk, "Tongan as an Endangered Language? A New Look at Language Endangerment in Polynesia," on 7 April. Dominica Tolentino, a PhD candidate in the Department of Anthropology, gave a talk, "*I Famalao'an yan i hinennge-siha*': The Role of the *Techa* in Chamorro Catholic Culture on Guam," on 14 April. On 21 April, Alex Golub, a PhD candidate in anthropology at the University of Chicago, gave a talk, "Their Traditions Are Intact, Even after Civilization': How Mining Executives Imagine Traditional Papua New Guinean Society, and What We Can Do about It."

On 6 May, Peter Nannes, a visiting colleague at the Center for Pacific Islands Studies from University of New England in Armidale, Australia, gave a talk titled "Building Peace in Bougainville: Gender, Development, and Education for Post-Conflict Recovery." Nannes, who is coordinator of the Centre for Research on Education in Context, in the School of Education at the University of New England, has been analyzing the work of a grassroots NGO, the Leitana Nehan Women's Development Agency, which is working toward peace and reconciliation in Bougainville, Papua New Guinea.

Reina Whaitiri, a visiting colleague with the UH Mānoa Department of English, gave a talk on 4 May, "Poetry: The Art of Pasifika." Whaitiri, who is of Kaitahu, Waitaha, and Katimamoe descent from the South Island of Aotearoa New Zealand and who teaches English at the University of Auckland, argued for a reconsideration of Pacific forms of poetry and the engagement that young people and students, in particular, have with these forms of poetry.

On June 9, the center cosponsored a talk by Julian Burger, coordinator of the Indigenous and Minorities Unit at the Office of the United Nations High Commissioner for Human Rights. Burger described the evolution of the UN programs and offices focusing on indigenous peoples, culminating in the Permanent Forum on Indigenous Issues. Burger was hosted by the Department of Anthropology's

indigenous anthropology class, taught by Lahela Perry, CPIS certificate student.

VISITORS TO THE CENTER

Among the visitors to the center during the period April through June 2005 were

- Russell Benjamin, Department of Political Science, Northeastern Illinois University
- Ju-Hui Chang, Department of Elementary Education, National Taitung University, Republic of China
- Beverly Chutaro, College of the Marshall Islands
- Ross Cordy, Hawaiian and Pacific Studies Program, University of Hawai'i-West O'ahu
- Kathy Czar, Seabury Hall School, Maui
- Cheryl Gibbs, International Education Programs Service, US Department of Education
- Brett Graham, Artist, Aotearoa New Zealand
- Michael Howard, Department of Anthropology, Simon Fraser University, Canada
- Chen-Wen Hsieh, Amis Tribe, Center of Indigenous Education and Research, National Taitung University, Republic of China
- Tung-Hsing Hsiung, Dean of Teacher's College, National Taitung University, Republic of China
- Edvard Hviding, University of Bergen, Norway
- Takiora Ingram, Pacific Writers' Connection, Hawai'i
- Brij Lal, Department of Pacific and Asian History, Australian National University
- Lamont Lindstrom, Department of Anthropology, Tulsa University
- Fono McCarthy, Department of Art, Auckland University of Technology, Aotearoa New Zealand
- Brian Macdonald-Milne, Corpus Christi College, Cambridge University, United Kingdom
- Karen Nero, Director, Macmillan Brown Centre for Pacific Studies, University of Canterbury, Aotearoa New Zealand
- Peter Nannes, School of Education, University of New England, Australia
- James Peoples, East Asian Studies Program, Ohio Wesleyan University
- Finoti Tohi, Artist, Aotearoa New Zealand
- Robert Underwood, University of Guam
- Chien-Lung Wang, Chair, Center of Indigenous Education and Research, National Taitung University
- Emil Wolfram, President, Maui Po'ohala Corporation, Hawai'i

- Yung-Sen Yang, Center for Teachers' Education, National Taitung University, Republic of China
- Kuei-Jung Yu, Bunun Tribe, Center of Indigenous Education and Research, National Taitung University, Republic of China.

FACULTY ACTIVITIES

Most of the CPIS faculty and staff will attend the sixth conference of European Society for Oceanists (ESfO), "Pacific Challenges: Questioning Concepts, Rethinking Conflicts," in Marseille, France, 6-8 July 2005. David Hanlon's paper is "Making History and Connections Amid the Silence." Katerina Teaiwa's paper is "Choreographing Regionalism: Dance Politics in the Pacific." Terence Wesley-Smith's paper is "The Limits of Self-Determination: Conflict, State Failure, and Regional Intervention in Oceania." Jan Rensel's paper (with Alan Howard) is "Presenting Rotuma to the World: The Making of *The Land Has Eyes*."

Vilsoni Hereniko's film *The Land Has Eyes* will also be shown at the conference. The film was declared the winner of the Premiere Festival Prize for the best overall entry in the inaugural Wairoa Māori Film Festival in Aotearoa New Zealand. The award, sponsored by the National Geographic All Roads Film Project, was presented to Hereniko at the festival's awards ceremony on 4 June. Hereniko also attended the Shanghai International Film Festival award ceremony on 19 June, where his film was in competition. Of the 200 international feature films scheduled to screen in Shanghai, only 15 were selected for competition.

Over the summer Katerina Teaiwa is participating in presentations and discussions on Pacific migration with Brij Lal (ANU) and Max Quanchi (Queensland University of Technology) in Salzburg and Vienna, sponsored by the Austrian South Pacific Society. She is also giving a presentation at the "Middle Passages" conference in Perth, Australia, titled "Triona, Triaster, Tri-Ellis, Trienza, Triadic: Home, Land, and the Ships of the British Phosphate Company" and a presentation at the "Landscapes, Exiles, Belongings" conference, also in Perth, titled "Exiles in Paradise? Creative survival on Rabi in Fiji."

Congratulations to Barry Rolett (Department of Anthropology) and Davianna McGregor (Ethnic Studies Program) for their recent promotions to professor. Davianna was also honored recently as a recipient of a 2005 Hung Wo and Elizabeth Lau Ching Foundation Award for Faculty Service to the Community. According to her citation, "Her knowledge of Hawaiian history and culture has allowed her to forge linkages among disparate individuals and groups that result in positive community impacts."



COLONIAL DIS-EASE

US Navy Health Policies and the Chamorros of Guam, 1898–1941

Anne Perez Hattori

A VARIETY OF CROSS-CULTURAL COLLISIONS and collusions—sometimes amusing, sometimes tragic, but always complex—resulted from the United States Navy's introduction of Western health and sanitation practices to Guam's native population. In *Colonial Dis-Ease*, Anne Perez Hattori examines early twentieth-century US military colonialism through the lens of Western medicine and its cultural impact on the Chamorro people. In four case studies, Hattori considers the histories of Chamorro leprosy patients exiled to Culion Leper Colony in the Philippines, hookworm programs for children, the regulation of native midwives and nurses, and the creation and operation of the Susana Hospital for women and children.

Changes to Guam's traditional systems of health and hygiene placed demands not only on Chamorro bodies, but also on their cultural values, social relationships, political controls, and economic expectations. Hattori effectively demonstrates that the new health projects signified more than a benevolent

interest in hygiene and the philanthropic sharing of medical knowledge. Rather the navy's health care regime in Guam was an important vehicle through which United States colonial power and moral authority over Chamorros was introduced and entrenched. Medical experts, navy doctors, and health care workers asserted their scientific knowledge as well as their administrative might and in the process became active participants in the colonization of Guam.

Anne Perez Hattori is professor of Pacific history at the University of Guam.

Pacific Islands Monograph Series,
No. 19

October 2004, 6.125 x 9.25, 264 pp.,
31 illus., 3 maps

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Geoff White will be in the Solomon Islands in July 2005 working with the Province of Santa Isabel, to coordinate a meeting called "Isabel Tok Stori: Dialogue on Traditional Leadership," 19–21 July 2005 in Buala, Santa Isabel. Focusing on recent developments in Santa Isabel, the forum will bring together local leaders with participants from Papua New Guinea, Vanuatu, and other parts of the Solomons to discuss problems and prospects for traditional leadership ("chiefs") in local governance. The meeting is sponsored by the East-West Center Pacific Islands Development Program and Santa Isabel Province. It will take place during a weeklong cultural festival hosted by the province.

Richardson School of Law Professor Jon M Van Dyke is the author of two recent articles: "Regionalism, Fisheries, and Environmental Challenges in the Pacific," in the *San Diego International Law Journal* (2004) and (with Emily A Gardner and Joseph R Morgan) "Whales, Submarines, and Active Sonar," in the *Ocean Yearbook* (2004).

Anthropology assistant professor Heather Young Leslie is the author (with Sean Moore and Carrie Lavis) of "Subjective Well-Being and Life Satisfaction in Tonga," in *Social Indicators Research*, volume 70 (2005).

Anthropology associate professor Terry Hunt is the author (with Carl P Lipo) of "Mapping Prehistoric Statue Roads on Easter Island," in *Antiquity*, volume 79 (2005). UH archaeology student Britton L Shepardson's article "The Role of Rapa Nui (Easter Island) Statuary as Territorial Boundary Markers" appeared in the same issue.

Ethnomusicology Professor Jane Moulin presented a paper, "The Marks of a Sensual Person: Music and Dance Performance in French Polynesia," at the Dutch Society for Ethnomusicology and World Music conference "Music and the Art of Seduction" in Amsterdam. For the conference of the International Council for Traditional Music in Sheffield, England, she is presenting a paper, "Each Bird Has Its Own Song: Music in the Marquesan Church." She also organized the panel on music and Christianity in the Pacific, which will include presentations by two UHM ethnomusicology students, Brian Diettrich ("Communities of Faith, Networks of Culture: Chuukese Church Music in the Diaspora") and Kuki Tuiasosopo ("*Pese Ma Vi'iga I Le Atua*: The Sacred Music of the Congregational Church of Jesus in Sāmoa"). Jane will be teaching in Paris during the fall semester 2005 as part of a joint program between the Sorbonne and the University of Hawai'i Study Abroad Center.

Jack Ward, associate professor in the Department of Hawaiian and Indo-Pacific Languages and Literatures, was a visiting professor at the Université de la Polynésie Française (UPF) during parts of March and April 2005. He taught Polynesian languages dialectologies to students in the license level (third year) of the Reo Ma'ohi program. He also

represented Darrell Kicker, International Exchange Coordinator at UHM, in talks with the new UPF president, Professor Louise Peltzer, regarding a renewal of the exchange agreement between UHM and UPF.

STUDENT AND ALUMNI ACTIVITIES

The Center for Pacific Islands Studies is delighted to welcome eight new MA students who will be joining us in August:

- Teresa Ann Brugh graduated from Southampton College in New York with a BS in psychobiology. She joined the Peace Corps and has been living and working in Palau for the past two years, working on community biological and marine environmental needs. She intends to use her MA to pursue her environmental interests in the Pacific.
- Dominique Cordy graduated from the University of California–Davis with a BA in anthropology. She was born in Guam and lived briefly on Yap and Kosrae and in Aotearoa New Zealand before moving to Hawai'i. She is interested in the interaction between globalization and local cultures and intends to look at literature and music as forms of resistance and cultural preservation.
- Lorenz Rudolf Gonschor has a degree in anthropology from Eberhard-Karls Universität in Tübingen, Germany. He has a long-standing interest in cultural, historical, and political issues in the Pacific and would like to pursue a comparative analysis of sovereignty and independence movements in French Polynesia, Hawai'i, and Rapa Nui.
- Katherine Connell Higgins graduated from University of Massachusetts at Amherst with a BA in art history. She spent a year living on Maloelap Atoll in the Republic of the Marshall Islands, and has been working for City of Boston Parks and Recreation. She would like to pursue her interest in Pacific arts.
- Judith Humbert graduated with a BA in education and culture from The Evergreen State College and attended Antioch New England Graduate School. Her interest in cross-cultural studies was piqued by an independent research project in which she studied sacred places and holistic health with indigenous elders in Aotearoa New Zealand and several other places. She intends to pursue her interests in cultural preservation and cross-cultural awareness. She has been appointed the CPIS graduate assistant, to provide editorial and publications support to publications manager, Jan Rensel.
- Sara Beth Lightner graduated from Brown University with BAs in urban studies and history and has been serving in the Peace Corps in rural and urban Vanuatu, as a teacher and curriculum developer. She would like to explore issues facing young Pacific Islanders. Sara is the

recipient of an East-West Center Degree Fellowship scholarship.

- Tehani Meleomakani Ing Maragos graduated from the University of Puget Sound with a BA in creative writing. She would like to combine her studies of the Pacific with creative writing in order to write about Polynesia and to teach.
- James Reid Stiefvater graduated with a BA in Pacific Islands studies from Brigham Young University–Hawai‘i Campus. He intends to concentrate his studies on Melanesia and plans to teach.
- Ronald Clayton Williams graduated from UH Mānoa with a BA in Hawaiian studies. He plans to study Polynesian history, culture, and language and to use his interest in film to create cultural educational videos to be used in Hawaiian language immersion schools.
- Jesse David Yorck graduated from UH Mānoa with a BA in anthropology, focusing on archaeology. He would like to pursue his interests in cultural resource management and preservation.

We would also like to formally welcome Suzanne Frazer, a graduate student in dance, who is studying toward a Certificate in Pacific Islands Studies. Suzanne, who is from Australia, has an extensive background in dance and will serve as the performance director for the “Culture Moves! Dance in Oceania from Hiva to Hip Hop” conference in Wellington in November 2005.

The center would also like to extend our welcome to four students who are recipients of the 2004 East-West Center South Pacific Islands Scholarships and who will begin their studies in August 2005

- Ms Eslyn Tourana Kaltongga, from Vanuatu, an undergraduate majoring in journalism;
- Mr Solomon Kantha, from Papua New Guinea, a graduate student in political science;
- Ms Amerita Leilani Ravuvu, from Fiji, an undergraduate majoring in environmental studies; and
- Mr Tony Vaefanga Siamomua, from Sāmoa, a graduate student in economics.

Chikako Yamauchi is on a UH-sponsored exchange program with Victoria University of Wellington. She is doing coursework and fieldwork and starting her thesis. Her thesis is a creative project based on her interaction with the landscapes, skylines, and seascapes of Aotearoa New Zealand. It draws on Pacific traditions of voyaging and Pacific understandings of the land, sea, and sky. This trimester she is taking Māori language, a creative writing workshop on writing the landscape, and a directed reading with Teresia Teaiwa.

Congratulations and a warm aloha to our newest MA graduates, as of May 2005:

- Pualani E Kauila, whose Plan B paper was “The Original People of Lana‘i,” an autobiographical story of foreigners and natives who have made the island of Lana‘i, her birthplace, what it is today. Aunty Pua works in the library at Kamakakuōkalanī Center for Hawaiian Studies.
- Barbara Patria, whose Plan B paper was “Ku‘u Mo‘olelo Ke Ahupua‘a O Kahana A me Eminent Domain/My Story of the Kahana Ahupua‘a and Eminent Domain.”
- Andrea Suzuki, whose Plan A paper was “Connecting Back to Dis Place: Music and Identity of the Cultural Renaissance of Hawai‘i.”
- Katie Wright, whose Plan B paper was “Duke Kahanamoku: Cultural Icon.”

And early congratulations to August 2005 graduate Kimberlee Alana Gaylord, whose Plan A paper was “Correcting Burial Wrongs Because the Dead Have Rights: An Analysis of Native Hawaiian Burial Issues and the Associated Burial Preservation Laws in Hawai‘i.”

We also bid farewell and aloha to Brooke Nevitt, who will graduate in August. Brooke has been an incredibly valuable graduate assistant for the past year with CPIS, assisting with the publications and outreach programs. Her thesis was “Consequences of Good Intentions: Exploring Land Rights in the Commonwealth of the Northern Mariana Islands.”

On the alumni side, Anne Perez Hattori (MA 1995) is currently an associate professor of history and Micronesian studies at the University of Guam. Her book, *Colonial Dis-Ease: US Navy Health Policies and the Chamorros of Guam, 1898–1941*, was published last year (a flyer is enclosed with this newsletter). Keola Nakanishi (MA 2000) is Executive Director of Hālau Kū Māna, a Hawaiian charter school. Congratulations to Matthew Ka‘opio (MA 2004)! His book *Written in the Sky* has just been published by Mutual Publishing (see Publications).

THE CONTEMPORARY PACIFIC 17:2

The latest issue of the center’s journal, *The Contemporary Pacific*, is now available. Contents:

ARTICLES

Australian Foreign Policy and the RAMSI Intervention in Solomon Islands

Tarcisius Tara Kabutaulaka

Beyond Governance in Sāmoa: Understanding Samoan Political Thought

Elise Huffer and Asofou So‘o

DIALOGUE 1

Reflections on Nuclear Testing in the South Pacific, edited by David Chappell

In Quest of Dialogue on a "Hot" Subject
David Chappell

The Nuclear Issue in the South Pacific: Labor Parties, Trade Union Movements, and Pacific Island Churches in International Relations
Jean-Marc Regnault

A Comment on "The Nuclear Issue in the South Pacific"
Stewart Firth

The Nuclear Age in the Pacific Islands
Nic Maclellan

Response to Regnault
Bruno Barrillot and John Taroanui Doom

French Nuclear Testing in the South Pacific, or When France Makes Light of Its Duty to Remember
Gabriel Tetiarahi

Reply
Jean-Marc Regnault

DIALOGUE 2

Of Blood and Of the Heart: An Interview with Georgia Ka'apuni McMillen
Cara Cilano

"Hawaiian at Heart" and Other Fictions
Lisa Kahaleole Hall

POLITICAL REVIEWS

The Region in Review: International Issues and Events, 2004
Karin von Stokirch

Melanesia in Review: Issues and Events, 2004
David Chappell, Anita Jowitt, Jaap Timmer

The featured artist in this issue of *The Contemporary Pacific* is Chamorro artist Ric R Castro, associate professor of art at the University of Guam. Castro is primarily known for his paintings but also does printmaking and stone carving. According to the "About the Artist" note, "Castro utilizes his personal experiences and memories of growing up in an island environment to produce expressionistic paintings that strip away the narrative and allow the work to retain a level of ambiguity." Castro has exhibited his paintings in the continental United States as well as in Japan, Tahiti, and the Philippines. The journal's cover, featuring Castro's work, can be seen at <www.uhpress.hawaii.edu/journals/cp>.

And congratulations to our journal designer, Stacey Leong of Stacey Leong Design! Stacey received 2005 Pele Awards of Merit for her cover designs for two journal issues: 16:1 (featuring the work of New Zealand animator Rongotai Lomas) and 16:2 (featuring the work of Solomon Islands artist Ake Lianga). The Pele Award Competition is sponsored by District 13 of the American Advertising Federation.

PUBLICATIONS, MOVING IMAGES, AND CDS

Available from UH Press

Unstable Images: Colonial Discourse on New Ireland, Papua New Guinea, 1875-1935, by Brenda Johnson Clay, addresses the subject of colonialism with its myriad political controls, economic inequalities, and social hierarchies. Clay concentrates a critical gaze on the discursive side of colonialism through close readings of a series of western texts on the people of New Ireland from the 1870s to the 1930s—when the status of the New Ireland–New Britain region changed from precolonial to German control and finally to a League of Nations–mandated Australian administration. 2005, 360 pages. ISBN 0-8248-2916-6, cloth, US\$55.00.

UH Press books can be ordered through the Orders Department, University of Hawai'i Press, 2840 Kolowalu Street, Honolulu, HI 96822-1888; Web site <www.uhpress.hawaii.edu>.

Other Publications

Prelude to Empire: Consuls, Missionary Kingdoms, and the Pre-Colonial South Seas Seen Through the Life of William Thomas Pritchard, by Andrew E Robson, tells the story of William Pritchard. Pritchard was born in Tahiti of missionary parents in 1829, was given extraordinary power by Fijian chiefs, and was tried and dismissed by a British government. Published by Transaction Publishers. 2005, 250 pages. ISBN 3-8258-6999-7, US\$29.95.

Postcolonial Pacific Writing: Representations of the Body, by Michelle Keown, is an interdisciplinary study that examines representations of the body in the work of eight of Polynesia's most significant contemporary writers: Albert Wendt, Sia Figiel, Epeli Hau'ofa, Alistair Campbell, Keri Hulme, Witi Ihimaera, Patricia Grace, and Alan Duff. Published by Routledge (Routledge Research in Postcolonial Literatures). 2005, 256 pages. ISBN 0415299578, cloth, US\$105.00.

Rainforest Trees of Sāmoa: A Guide to the Common Lowland and Foothill Forest Trees of the Samoan Archipelago, by W Arthur Whistler, is designed to enable the layperson and scientist alike to identify the most common trees in the Samoan lowland and mid-elevation forest. The book is based on the author's work in Sāmoa that spans the last three decades. Published by Isle Botanica. 2004, 210 pages, 228 color photos. ISBN 0-9645426-4-1, paperback, US\$27.50.

The Lost Man: Wilhelm Solf in German History, by Peter Hemenstall and Paula Mochida, tells a story of

Wilhelm Heinrich Solf, German colonial governor of Sāmoa from 1900 to 1910. Published by Harrassowitz Verlag. 2005, 320 pages. ISBN 3-447-05134-5, paperback, EUR 68.

Where Our Hearts Still Lie: A Life of Harry and Honor Maude in the Pacific, by Susan Woodburn, tells the story of the lives of the Maudes during their twenty years in the Gilbert Islands. Published by Crawford House. 2005, 350 pages. ISBN 1-86333-245-6, paperback, A\$39.95.

War Shields: New Guinea, New Britain, Solomon Islands, edited by Harry Beran and Barry Craig, is the first comprehensive book on the war shields of Melanesia. It illustrates more than 100 types of shields. Published by Crawford House. 2005, 200 pages. ISBN 1-86333-223-5, paperback, A\$49.95.

Indigenous Peoples and Migrants of Northern Papua, Indonesia, edited by Michael C Howard and Naffi Sanggenafa, provides a contemporary look at social, cultural, and economic aspects of the lives of peoples in Indonesia's province of Papua. Many chapters focus on economic changes and their impact on people's lives. Published by White Lotus Press. 2005, 239 pages. ISBN 974-4800-65-8, paperback, US\$32.50.

Written in the Sky is the second book by Matthew Ka'opio, author, mouth-brush artist, and CPIS student alumnus (MA 2004). The novel is the story of a young, abandoned Hawaiian boy, 'Iauikalani, who lives in Ala Moana Park. Then his grandmother speaks to 'Iau in a dream, sending him on a journey in which he discovers the beauty of the Hawaiian landscape, the power of his culture, and the rich history of his own family. Published by Mutual Publishing. 2005, 152 pages. ISBN 1-56647-723-9, paperback, US\$9.95.

Gwe, Young Man of New Guinea: A Novel Against Racism, by Arnold Perey, tells the story of Gwe and Alan (an anthropologist) using the principles of aesthetic realism. Published by Arnold Perey and Waverly Place Press. 268 pages, paperback, US\$19.90.

Stonefish, the latest collection of stories by Booker Prize-winner Keri Hulme, is a blend of island tales, covering a range of histories, landscapes, and topics. Published by Huia Publishers. 2004, 225 pages. ISBN 1869690885, paperback, NZ\$31.95.

Melanesian and Pacific Studies (MAPS) at the University of Papua New Guinea has a number of new titles, including

- *Falling Foliage*, Melissa Aigilo's collection of poems, which celebrates precious moments in her life and the lives of those around her. 2004, 105 pages. ISBN 9980-9962-1-8, paperback, US\$12.00.
- In *Melanesian Passages*, a collection of short stories, Regis Tove Stella, an established Papua New Guinea writer, and Lynda Aniburi Maeani, a young Solomon

Islander, write about the experiences of crossing boundaries in contemporary Melanesia. 2004, 105 pages, ISBN 9980-9962-2-6, paperback, US\$12.00.

- *Zia Writers of Waria: Raitim Story Bilong Laip*, edited by Sakarepe Keosai Kamene and Steven Edmund Winduo, is a special publication on work done among the Zia people of the Waria area of Morobe. It is the product of a collaborative effort among scholars, members of the Zia Trust, participants of the Writers Workshop, and the Zia community. 2004, 80 pages. ISBN 9980-9962-0-X, paperback, US\$10.00.

MAPS publications are available by writing to Melanesian and Pacific Studies, University of Papua New Guinea, PO Box 320, University Post Office, National Capital District, Papua New Guinea. For information, contact Steven Winduo at windstev@upng.ac.pg.

The latest issue of the Radboud University Centre for Pacific and Asian Studies *Oceania Newsletter* (June 2005) is posted at www.ru.nl/cps/38/38con.html. It has a particularly comprehensive list of new books and recent publications.

Journals and Newsletters

The third issue of *'Ōiwi: A Native Hawaiian Journal* centers on the theme *huliau* (to shift or change). The issue contains poems, a play, scholarly documents, an essay on Hawaiian design, interviews, criticism, and opinion. It is dedicated to the late founding editor D Māhealani Dudoit.

Volume 5 of *Savannah Flames: A Papua New Guinean Journal of Literature, Language and Culture*, is a special issue on women writers. It includes the first published works of a number of women writers. 2004, 139 pages. ISSN 1561-7807, paperback, US\$13.00. Available from MAPS at the University of Papua New Guinea (See Other Publications.)

Wanpisin: Journal of the School of Humanities and Social Sciences, volume 1:2, edited by Hemma Renasinghe, has cross-disciplinary appeal. The journal is dedicated to improving interaction among academic disciplines at the University of Papua New Guinea and features articles that explore broad issues at the national, sub-national, local, and regional levels. 2003, 116 pages. ISSN 1812-5824, paperback, US\$12.00. Available from MAPS at the University of Papua New Guinea (See Other Publications.)

Films and Videos

The New Oceania (2005, 73 minutes), a new film by Shirley Horrocks, focuses on celebrated writer and artist Albert Wendt. Filmed in Sāmoa, the documentary traces Wendt's life and career, including his years in Wellington. Horrocks traveled to Sāmoa with Wendt, interviewed friends and colleagues, and incorporated archival footage of his work in the film. The film, which takes its title from an early essay

by Wendt, is also a celebration and history of cultural renewal in the Pacific. The film was made for TV One in New Zealand.

Minginui (2005, 51 minutes), a film by Summer Agnew and Adam Luxton, tells a story of the gradual decline of the abandoned, native logging village of Minginui on the North Island of Aotearoa New Zealand. Today the village is inhabited mainly by the people of Ngati Whare, some, but not all, of whom are content in their isolation and low rent, sustained by cultural solidarity. The film includes archival footage and interviews.

CDs

Kosrae, by Doweiti Luey, is a new CD of Micronesian music. Most of the songs are originals by Doweiti and speak of love, relationships, and family. The CD features Lance Motogawa on keyboard and Selwyn Valdez on guitar. Released by L Star Productions/Pacific Rim Records.

Tuwhare is a collection of poems by acclaimed Aotearoa New Zealand poet Hone Tuwhare, set to contemporary original music written by some of Aotearoa's best Māori and Pākehā musicians. Hone Tuwhare is the first Māori poet to have published his work in English. "No Ordinary Sun" was published in 1964. He was named an Arts Foundation of New Zealand Icon Artist in 2003. Available at <smokecds.com>. 2005. NZ\$26.95. Tuwhare's latest collection of poetry, which was just released, is *Oooooo!*

CONFERENCES

World Indigenous Peoples Conference on Education (WIPCE)

WIPCE 2005 will be held in Hamilton, Aotearoa New Zealand, 27 November to 1 December 2005. It is hosted by Te Wānanga o Aotearoa. The overall theme of "Te Roi Roa" celebrates the uniqueness of each indigenous culture, its stories, beliefs, values, and histories. Other key themes are leadership, research and development, and new horizons of knowledge. Keynote speakers include Moana Jackson, LaDonna Harris, Professor Konai Thaman, Dr Manley Begay, Cindy Blackstock, Dr Manulani Meyer, Dr Mick Dodson, Dr Papaarangi Reid, and Professor Linda Smith. An extensive Web site is located at <www.wipce2005.co.nz>.

Constitutional Renewal in the Pacific Islands

"Constitutional Renewal in the Pacific Islands," an international conference and workshop, will be held on the Emalus Campus of the University of the South Pacific, Port Vila, Vanuatu, 26–28 August 2005. The purpose of the conference is to review the state of Pacific Islands constitutions and constitutionalism. For information, contact

Professor Graham Hassall (graham.hassall@usp.ac.fj) or Professor Don Paterson (paterson_d@usp.ac.fj).

PIALA 2005

The Pacific Islands Associations of Libraries, Archives and Museums (PIALA) will hold its 2005 annual conference in Kosrae, 7–10 November 2005. The theme is "Resources Today and Learning Tomorrow." The organizers seek a balance of workshops, information-sharing sessions, research presentations, and panel discussions, as well as poster sessions. Please send presentation proposals to Aaron H Sighra, e-mail: sigraha@comfsm.fm or fax: 691-370-2045, by **1 September 2005**.

Pacific History Workshop

"Telling Pacific Lives," a Pacific history workshop, will be hosted by the Division of Pacific and Asian History, Research School of Pacific and Asian Studies, Australian National University, Canberra, Australia, 5–7 December 2005. It will consider biography in its broadest sense—in a variety of media, genres, and formats. Four overarching themes—framing lives, the stuff of life, story lines, and telling lives/changing lives—will structure discussion. Interested persons should contact Brij V Lal at brijlal@coombs.anu.edu.au.

Australian Association for the Advancement of Pacific Studies

The inaugural conference of the Australian Association for the Advancement of Pacific Studies will be held on the Carseldine Campus, Queensland University of Technology, Brisbane, Australia, 24–27 January 2006. The four themes are Hunting the Collectors: Pacific Collections in Australia Galleries, Museums, and Archives; The Pacific in Australia, Australia in the Pacific: Disciplinary and Interdisciplinary Research in the Humanities; What and How we Teach about the Pacific: Sharing Ideas on Undergraduate and Postgraduate Courses and Programs; and Visual and Performing Arts: Creating Links between Australian-Based Pacific Island Artists and Scholars. To register a paper, send the title, abstract of 100 words, name, and affiliation, to Max Quanchi at m.quanchi@qut.edu.au (attn: AAAPS) by **30 August 2005**.

"Sustainable Islands—Sustainable Strategies"

"Sustainable Islands—Sustainable Strategies," the ninth conference of the International Small Islands Studies Association (ISISA), will be held in Kahului, Maui, Hawai'i, 29 July to 3 August 2006. It is hosted by the University of Hawai'i and Maui Community College. The three interconnected themes are economy, ecology, and social equity. For information, see the Web site at <maui.hawaii.edu/isisa2006>.

Conferences Announced in Previous Newsletters

- The fifteenth annual conference of the Women's Studies Program, Southern Connecticut State University, "Asian & Pacific Women: Indigenous and Diasporic," will be held at Southern Connecticut State University, 28-29 October 2005. The conference e-mail is Womenstudies@southernct.edu.
- "Moving Masculinities: Crossing Regional and Historical Borders" will be held at the Australian National University, 30 November-2 December 2005. For more information, see the Web site at rspas.anu.edu.au/grc/masculinities_conf.html.
- "Vaka Vuku: Navigating Knowledges; Pacific Epistemologies Conference" will be held 3-7 July 2006 at the University of the South Pacific. Papers are expected to cover all disciplines associated with Pacific knowledge and ways of learning and the dissemination of this knowledge. The subjects include humor and emotion, health and morality, death and life (hereafter),

reconciliation and justice, oceans and islands, aesthetics and art, orality and learning, space and time, reciprocity and contract, and residence and identity. Abstracts of about 250 words for proposed papers of 20-minute duration should be e-mailed to Larry Thomas, USP Department of Literature and Language, thomas_l@usp.ac.fj, by **30 November 2005**.

BULLETIN BOARD

Submissions Invited for 2005 *Dreadlocks*

Dreadlocks, the annual publication of the Department of Literature and Language at the University of the South Pacific, invites creative and critical works related to Pacific literature, gender and cultural studies, and postcolonial and diaspora studies. Submissions may be e-mailed to prasad_m@usp.ac.fj or mailed to Editor, *Dreadlocks*, Department of Literature and Language, University of the South Pacific, Suva, Fiji. The submission deadline is **15 October 2005**.

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