

in the region, and that divisions may widen.

McMahon ties the development of distance education in the Pacific with major trends in nineteenth- and twentieth-century education in England and North America. He identifies six specific trends affecting the Pacific: (1) opening access to higher education (ancestry in Birkbeck College and in US land grant colleges), (2) course development via teams (from Open University); (3) promotion of life-long learning (articulated in the Carnegie report of 1960s); (4) flexibility through use of technology to support learning away from campus; (5) use of information technology for development and delivery of materials (print, audio, video); (6) reduction of difference between distance education and traditional forms of education.

McMahon details two international cooperative programs, Consortium International Francophone de Formation à Distance and Commonwealth of Learning, both originating in Canada. Consortium International Francophone is concerned with improving French language instruction. Commonwealth of Learning was developed to help commonwealth members provide higher education and has significantly supported education in the Pacific region.

Distance education has different meanings for different people. For future editions of the volume, I would suggest articulating a definition, including the distinction between asynchronous and synchronous modes of technologies, to help unify discussion.

The current volume is timely. Globally, distance learning is an important

topic for research and discussion. This excellent book contributes to that body of knowledge. This work also may be a doorway for applications of further research and discussion that will enhance education in all modes for Pacific Islands peoples.

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*Weavers of Song: Polynesian Music and Dance*, by Mervyn McLean. Auckland: Auckland University Press and Honolulu: University of Hawai'i Press, 1999. ISBN 0-8248-2271-4, cloth; x + 543 pages, tables, maps, figures, photographs and drawings, music notations, appendixes, glossary of western musical terms, notes, references, index, audio CD. NZ\$79.95, US\$42.00.

Following just three years after Mervyn McLean's *Maori Music* (1996) presented the culmination of the main focus of his distinguished research career, another major work, his *Weavers of Song*, presents the culmination of his studies in the music and dance of Polynesia at large. In contrast to *Maori Music*, a work informed by both extensive fieldwork with Māori bearers of the tradition and published sources, *Weavers of Song* relies almost entirely on the latter. McLean became well acquainted with works on Oceania through his extensive bibliographical research that previously led to *An Annotated Bibliography of Oceanic Music and Dance* (1977), a supplement (1981), and a revised and enlarged second edition

(1995). In his approach to understanding music, he considers transcription and structural analysis essential, and he states that this book is “unabashedly comparative even though there are gaps in information” (vii). In spite of these premises, he intends the book “for the general reader as much as for specialists” (viii) and helpfully provides both a guide to the special symbols employed in some of the music transcriptions (viii) and a glossary of European-language musical terms in an appendix (468–473).

In *Weavers of Song*, McLean brings together a vast amount of data on music, musical instruments, and dance, from sources ranging from the mostly brief comments of early voyagers and missionaries to a selection of the far more extensive material in late-twentieth-century ethnomusicological studies of specific Polynesian cultures. He organizes it systematically, presenting it first regionally with emphasis on description and then cross-culturally with emphasis on comparison. In the descriptive part, which occupies almost two-thirds of the text, he begins with a chapter about Polynesia as a whole, and then proceeds to “Central Polynesia” (with a chapter each on the Society Islands, Cook Islands, Austral Islands, and Tuamotu Islands), “Western Polynesia” (with chapters on Tonga, Sāmoa, Tuvalu, Tokelau, Niue, Uvea and Futuna, and Polynesian Outliers), and “Marginal Polynesia” (with the Marquesas Islands, Easter Island, Mangareva Islands, Hawai‘i, and New Zealand). In the comparative part, which incorporates relevant data from subsections of the island-specific chapters, he begins with “Traditional Music and Dance” (with

chapters on musical instruments, uses of song and dance, performance, composition, ownership, learning and instruction, and music structure), proceeds to “The Impact of European Music” (with the coming of the Europeans, hymnody, and modern music and dance), and concludes with “Cultural Connections and Diffusion of Styles.” A generous number of illustrations enhance the text, and a compact disc, housed in an envelope mounted on the inside back cover, contains sound recordings from more than a dozen of the cultures. Of the disc’s forty-three items, twenty-four correspond to music notations in the text. They should be listened to while reading the text, because just seeing a transcription cannot convey to anyone who has not heard, for example, a Tahitian choir, with its distinctive, rich and vibrant sound.

Inevitably in a field that lacks unanimity even in such basic factors as geographic designations—except in his discussion of drum types (347–348), McLean classifies certain islands at and near the points of the Polynesian triangle as “Marginal Polynesia,” whereas that term is applied to Tuvalu (193) and Wallis and Futuna (231) in his recommended supplementary material—there are numerous things in this book that specialists will criticize as, indeed in it, McLean criticizes the work of others (especially that of Adrienne Kaeppler). Many readers will be frustrated by the recommended recordings, which include 12-inch LPs that are not available (and for which they no longer even have access to equipment on which they can be played) and relatively few of the good, currently available CDs.

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 quota-

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,