

investments to the range of museums is necessary and deserved when these museums and cultural centers engage with their communities, thrive, and continually evolve in spite of obstacles such as politics and internal institutional strife.

The Future of Indigenous Museums presents not so much a critique of museums and cultural centers in the southwest Pacific as their histories and accolades for what has been achieved. What comes through is advocacy for indigenous participation and agency in museums, which are validated by the experiences and histories of the examples included. This is appropriate as the museums, cultural centers, and programs described are important to the cultural invigoration, preservation of material culture, and the indigenization of museums occurring throughout the Pacific. The examples of museums—the statuesque architecture of Tjibaou Cultural Centre, the remote Gogodala Cultural Centre’s longhouse (in Western Province, Papua New Guinea) and Teptep, Papua New Guinea’s Bebek Bema Yoma (ancestors’ ceremonial compound or home-stead), or villages that have become museums themselves—provide an “alternative perspective, presenting us with new ways of thinking about what constitutes a museum, curatorial behaviour and heritage preservation” (223).

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Fast Talking PI, by Selina Tusitala Marsh. Auckland: Auckland University Press, 2009. ISBN 978-1-86940-432-1, 72 pages. Includes CD. Paper, US\$16.95.

I Can See Fiji: Poetry and Sounds, by Teresia Teaiwa. Sound recording. Featuring vocals and poetry by Teresia Teaiwa and Des Mallon on percussion. Sound design by Hinemoana Baker. Wellington: Fiery Canoe, 2008. In English, Fijian, and Māori. CD, poetry texts on insert. NZ\$24.99. Available online at <https://kstore.net.nz/hinemoana/store.html>

Fast Talking PI is the first collection of poetry by Pacific Islander writer and scholar Selina Tusitala Marsh. The collection, represented by the title poem, succinctly captures the complex, contrary, and sometimes fractured identities of contemporary Pacific Islanders.

Marketed as a mixed-media product, the collection includes an audio CD with selected poems performed by Marsh. While many poetry collections and a few audio CDs of poetry have previously appeared in the Pacific, Tusitala Marsh is the first to combine the two. This mixed-media format enhances the possibilities of understanding and appreciating the complexities of Pacific Islands poetry, bridging both contemporary literary traditions, and evoking traditional oral tradition, storytelling, and musical performance.

Marsh’s collection is a loving, poetic tribute that interweaves genealogies of Pacific culture, cultural icons, and cultural tradition. This is not just someone who has a keen ear for sound

and the capacity for a lovely turn of phrase. Throughout the collection, Marsh demonstrates her knowledge of Pacific history and culture, woven together through a combined tapping of traditional and contemporary poetic rhythms. As genealogy is a key aspect of Pacific Islands cultures, it is firmly incorporated throughout the content of the poems in a new kind of mele inoa (songs honoring esteemed people).

The best example is the title poem, “Fast Talkin’ PI,” which contains a dizzying mélange of snapshot images of contemporary Pacific Islander identities; the opening stanzas of the 131-line poem include the sometimes juxtaposed images of the “power walkin’ / published in a peer reviewed journal / lotto queen / vegan / criminal / fale living / diabetic / fa’alavelave lovin’ givin’ livin’ / propertied / go-for-God / gay PI” (58–61). There are nods to other Pacific writers, with sometimes humorous tones, as in the stanza, “*I’m a pair of jimmy choos / I’m a size 12 in fuchsia please / I’m a no shoe fits the foot of an earth mama*” (62), which alludes to Sia Figiel’s poem “Songs of the Fat Brown Woman” (1998). The second half of the poem equates Pacific Islander/the author’s identity with a genealogy of Pacific literary texts and videos, beginning with Albert Wendt’s groundbreaking edited anthology of Pacific writing in English, *Lali* (1980): “I’m a lali / I’m where we once belonged / I’m a dream fish floating / I’m wild dogs under my skirt / I’m searching for nei nim’anoa / I’m a native daughter” (64).

The collection is divided into three parts: “Tusitala” (storyteller),

“Talkback,” and “Fast Talking PI.” These section titles suggest different historical periods of orature and literature, precolonial independence and colonization: Tusitala, the storyteller of the precolonial independence period, when music and orature were freely interwoven; Talkback, a period of early postcolonial resistance; Fast Talking PI, illustrating the complex identity of the contemporary postcolonial Native, which evokes the image first described by Wendt in his landmark essay, “Tatauing the Post-Colonial Body” (1996): a “well-built Samoan [male] striding up the street in blue sports shorts, blue T-shirt, short, cropped hair, Reeboks, eating a hamburger and parading his tatau . . . letting his pe’a fly!” Marsh’s collection extends that singular image of the postcolonial Pacific Islander body into a multifaceted tapestry of complex interweavings and contradictions.

Not all the poems in the print collection are included on the audio CD, and vice versa. This is the only slight disappointment; Marsh’s vocal interpretation of her work is so enjoyable it is easy to imagine listening to her recount the cultural and literary history of our Pacific Islander ancestors and artists in a surprisingly fresh twist on an old and respected cultural practice.

Marsh is not alone in releasing a CD of poetry this year that is both interesting and innovative. In the inside cover of *I Can See Fiji*, sound producer Hinemoana Baker aptly describes Teresia Teaiwa’s audio CD of poems as “poetry, for sure—but not as we know it.”

Once again, as in her 2000 CD *Terenesia*, Teaiwa presents a ground-

breaking collection of poetry on audio CD. This time, Teaiwa ventures out as a solo poet, collaborating with Baker to create a surreal audio landscape of a contemporary Pacific that exists beyond and between the exoticized western imaginary, and perhaps beyond the mainstream of the indigenous Pacific imaginary as well.

There are twelve poems on the CD; a printed booklet is included. The overall theme of the collection is walking, which Baker describes as encompassing “both the physical act, and what it represents for a migrant like [Teaiwa].” This is a clever juxtaposition of travel and migration, drawing the listener into the deceptively small world of a pedestrian on “Ohiro Road,” the opening track. The poem begins with a nod to the American folk song “House of the Rising Sun” before venturing off into what appears to be the inner musings of a woman [far] walking. Several poems, such as “I Can See Fiji,” “Postcards,” and “Bus Drivers,” take the narrator—and listener—on a physical and metaphorical journey to other parts of the Pacific.

Stylistically, the collection uses a layering of voices and sound to evoke the complex resonance and dissonance of contemporary Pacific Islander voices, particularly when paired with different indigenous Pacific and colonial languages spoken and sung by Teaiwa across the various tracks (“Postcards,” “Tumanako,” and “Bus Drivers”).

Editors’ hands are always present in any book or media production, although their influence tends toward the invisible. Here, Baker’s influence is openly acknowledged in her produc-

er’s note. Baker tells listeners that “the poems you hear on the CD are not the same as the ones you read here in the liner notes.” She also acknowledges that the poems are “not as Teresia handed . . . to me.” This collaboration results in a collection that moves beyond the poetry of words to include the poetic rhythms of sound, which is entrancing; several tracks contain no spoken poetry whatsoever. The use of cymbal rolls and bells in “Towards the Sea” are more reminiscent of meditative accompaniment than what one typically expects from Pacific Islands literature, and this is a refreshing surprise. Teaiwa and Baker push far past any preconceived boundaries of what constitutes Pacific literature. The interweaving of diverse sounds and text throughout makes this collection difficult to describe—it is poetry, literature, music, chant, song, prayer, storytelling, letter writing, and talking all at once—and yet it is none of these alone.

The packaging of *I Can See Fiji* as a CD clearly highlights the audio portion of the collection. The small print in the five-inch square booklet is difficult to read. However, this format challenges traditional approaches to reading and understanding Pacific Literature, particularly since there is limited continuity between what is printed in the booklet and what is spoken on the CD. It also represents a return to the fluidity of oral tradition, where text is impermanent and words are alive and constantly morphing with the breath of the performer.

Teaiwa’s *I Can See Fiji* pushes listeners far beyond the stereotyped imaginary of the Pacific—there is no soft ‘ukulele strumming or resonant

toere drumming here, no golden vahine supine beneath swaying coconut trees. This collection presents poetry and sound that is at once expansively universal and intimately personal, embodying a new kind of blossoming of two very traditional genres of Pacific artistic expression.

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Moonlight Leta Volume 1: Musical Transitions (Marshallese String Band Music Today and Yesterday). Performances by various artists. Produced by Scott H Stege for the Majuro Music and Arts Society, Republic of the Marshall Islands, 2007. 1 CD, 23 tracks, 74 minutes total duration, 12-page booklet with photographs and descriptive notes. Available through moonlightmajuro@gmail.com. US\$15.00.

There is an acute need for recording projects such as this one, conceived for the purpose of preserving Pacific Islands music and disseminating it to a wider audience. Scott Stege, coordinator of the Majuro Music and Arts Society (a nongovernmental organization dedicated, among other things, to the digital archiving of Marshallese string band recordings), produced this compilation in his Moonlight Recording Studio in Majuro. Stege and his recording engineer, Ali Jeremiah, digitally remastered sixteen open-reel magnetic tapes and analog recordings from the WSZO (now V7AB) radio station archive, dating from 1976 to 1984. They have also included seven performances by contemporary “ukulele boys bands,” popular components of the current Marshallese

music scene. Thus, two eras of island contemporary music are represented on *Moonlight Leta Volume 1*. It is noteworthy that, in the booklet that accompanies the CD, Stege designates the earlier body of work, little more than a quarter century old, as “traditional” string band music, differentiating it from more recent keyboard-driven popular music.

Like Stege, many academics researching Oceanic music traditions have come across similar treasure troves, invariably in a state of slow deterioration due to tropical or subtropical environmental conditions. My own research in Tongan brass band traditions led me to just such an analog audio archive housed at the headquarters of the Tongan Broadcasting Corporation in Nuku‘alofa. It pained me to see such valuable sound documentation suffering the inevitable ravages of time—all the more reason to applaud Stege’s efforts in creating a digital archive that will not be susceptible to such detrimental environmental effects.

As revealed in the CD notes, the producer’s choices from the radio archive tend to focus on the most popular string bands from the “Battle of the Bands” era of the late 1970s and early 1980s, which Stege refers to as the “pre-electronic music” era in the Republic of the Marshall Islands. Clanny “CC” Clements, a member of the Kanana Ran group featured in 3 of the 17 vintage tracks, served as oral historian for the compilation, bringing to the project personal knowledge acquired through a decade of service at WSZO. Other traditional bands showcased through multiple inclusions are the Laura Settlers (3 tracks), Skate-