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 homestead), 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 vi 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’anooa / 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 Terenesisia, 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 deceivingly 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 producer’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 pres-
ents 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.

KUʻUALOHA HOʻOMANAWANUI
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Moonlight Leta Volume 1: Musical
Transitions (Marshallese String Band
Music Today and Yesterday). Perform-
ances by various artists. Produced by
Scott H Stege for the Majuro Music
and Arts Society, Republic of the Mar-
shall Islands, 2007. 1 CD, 23 tracks,
74 minutes total duration, 12-page
booklet with photographs and descrip-
tive notes. Available through moon-
lightmajuro@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, coordi-
nator of the Majuro Music and Arts
Society (a nongovernmental organiza-
tion dedicated, among other things,
to the digital archiving of Marshallese
string band recordings), produced this
compilation in his Moonlight Record-
ing 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 com-
ponents 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 “tradi-
tional” string band music, differenti-
ating it from more recent keyboard-
driven popular music.

Like Stege, many academics
researching Oceanic music tradi-
tions have come across similar trea-
sure 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 Broad-
casting Corporation in Nukuʻalofa. 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 suscep-
tible to such detrimental environmen-
tal 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, bring-
ing 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-
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 Selina Tusitala Marsh was born in 1971 in Auckland, New Zealand, and was the first Pacific Islander to gain a PhD in English from the University of Auckland. As a powerful performer of her work, Marsh represented Tuvalu in the Poetry Olympics in London 2012, was named the official Commonwealth poet in 2016, and was appointed to the position of New Zealand Poet Laureate 2017-2019. Commending her appointment to the latter post, Professor Helen Sword commented how Òthe firstÓ laureates are all too often poets of the past, chosen for their accomplishments over many decades, whereas Selina Tusitala Marsh is a Selina Tusitala Marsh is used to being Òthe firstÓ and acutely aware of the responsibilities that come with that. She was the first in her family to go to university, and the first Pasifika to graduate with a PhD in English from the University of Auckland, where she now works as an associate professor in the English, drama and writing studies department. She's also the first Pasifika woman to be appointed New Zealand's Poet Laureate Óan award celebrating outstanding contributions to New Zealand poetry.Ó "So when girls come up and give me bear hugs and I'm rubbing their backs, that's how I connect. That's how they're wanting to connect with me. There's something about the joy in a 12-year-old girl who's jumping up and down, saying: 'My hair's like your hair! Fast Talking PI book. Read 6 reviews from the world's largest community for readers. Winner, 2010 NZSA Jessie Mackay Award for Best First Book of Poetry.Ó Let us know what's wrong with this preview of Fast Talking PI by Selina Tusitala Marsh. Problem: It's the wrong book It's the wrong edition Other. I saw Marsh, the recent NZ poet laureate, talking recently at the Melbourne Writers Festival and was very impressed so had to get this book (and get it signed!). There's something very rhythmically compelling about the long title poem, which she suggested worked well in schools and I think she's right. There is an impressively diverse range of poems here, most with Pasifika subject matter and themes. She's an important voice and well worth reading.