We welcome new member: Jay Junker (for address, see below).

Study Group Meeting in Berlin: Note Change of Date

The sessions of the 32nd ICTM World Congress, as well as those of our Study Group, are now scheduled to be held at the Museum für Völkerkunde. This makes it possible for Simon to schedule our meeting on 23 June (as requested by several of our members when we met in Hong Kong in 1991). Because very few members contacted either Simon or Smith about intent to attend and/or to propose papers, audio-visuals etc. at the meeting, the present plan is to hold an informal meeting, a tour of the collection of musical instruments (and, I presume, related performance materials) housed in the Museum's South Seas Department and, for those who have arranged to do so, engage in individual research on the Museum's resources. We anticipate meeting from 9:00 am. Please look for a notice at the Museum about where to gather.

Study Group Activities for the 33rd ICTM World Conference in Canberra in 1995

The Canberra location of the 1995 Conference is much closer to the residence of the majority of our Study Group members than Berlin, so we hope a larger number will be able to attend. This should offer an opportunity for our Study Group, in addition to whatever members may wish to propose individually, to make a significant contribution to some aspect of studies of Oceanic musics. To encourage us to start thinking about an appropriate topic (which will allow us more lead-time than we had for our consideration on the Chinese and their musics in the Pacific), Stillman offers the following as a preliminary suggestion:

Music and Dance Traditions among Pacific Islander Immigrant Communities in Pacific Rim Countries

A panel to focus on a fairly neglected aspect of Pacific Islands performing traditions, namely, their maintenance and/or transformations with Pacific Islander immigrant communities that rim the Pacific Ocean. How do immigrants interact with their home islands with respect to performing traditions? How "up to date" are they with developments in the home islands? Do they innovate, or do they follow innovations from home? Do interactions in Pacific Islander coalitions promote creative adaptation of music and dance features from other related traditions, or is greater emphasis placed on asserting distinctiveness? And what impacts are there of non-islanders participating as students and performers?

You are encouraged to comment on this and/or make other suggestions.

Other Events, Past and Future

The 5th International Symposium of the Pacific Arts Association, 12-17 April, 1993 in Adelaide, Australia had as its theme "Performance & Society." Among the many papers presented in two or three simultaneous sessions by insiders- and outsiders-to-the-tradition (none by members of our Study Group), some focussed specifically on Oceanic musics and/or dance, and a large number (with titles suggesting focus on other arts) referred to the Festival of Pacific Arts and its positive and negative impacts on the islands and their cultures. There were also some performances of Australian, Torres Straits Islands, and Papua New Guinea dance. Presumably some of the papers will be published in a future issue of the Association's journal; these will be listed in a future Circular.
The University of Papua New Guinea, through its Faculty of Creative Arts, is sponsoring the "New Guinea Ethnomusicology Conference" in Port Moresby, 1-6 July 1993. This event will undoubtedly be significant to interests of our Study Group. We hope to be able to list the titles of papers presented in a future Circular.

The XVIII Pacific Science Congress will be held in Beijing 5-12 June 1995 with the theme "Population, Resources and Environment." The performing arts are considered within the Committee on Social Sciences and Humanities.

The 7th Festival of Pacific Arts will be held in Western Samoa in 1996. The exact dates have not yet been announced.

News of Members

Junker has been working on: album notes and production on recordings of traditional Hawaiian musicians on national and international labels; interviews on video (mostly on slack-key guitar and falsetto singing); materials for "Musics of Hawai'i" to be issued by the Hawai'i State Foundation on Culture and the Arts; other pro-active field recording and essay projects on Hawaiian musics and cultural identity.

Kelsey, Assistant Cataloger of Wesleyan University's World Music Archives, has finished an article on the Irumu people of Morobe Province, PNG for the Garland Encyclopedia.

Nero has accepted a position at the Anthropology Dept., University of Auckland.

Niles has received a grant for three months' research on Papua New Guinea materials currently housed in Germany. (Also see below re Spearritt festschrift.)

Spearritt has been honored by a festschrift, Sound and Reason: Music and Essays in Honour of Gordon D. Spearritt, edited by Warren A. Bebbington and published on the 25th anniversary of the Faculty of Music, University of Queensland, St Lucia, 1992. The papers are grouped in four parts; the part on music of Asia and the Pacific contains an article by Don Niles "Flute and Trumpet Ensembles in the Sepik Provinces" and one by Jacqueline Pugh-Kitingan "Huli Yodelling and Instrumental Performance." The volume is available from the Secretary, Faculty of Music, University of Queensland, Q'land 4072, Australia. The price is Aust $25 plus $4.50 postage and handling.

Other announcements

The Bishop Museum, Honolulu, is now a part of the Internet computer network. Access to the Archives and Library Catalogue is available through UHCARL.

The journal Rongorongo Studies: A forum for Polynesian philology is devoted to studies of ancient Polynesian chants, songs, tales, legends, myths, genealogies, etc. For further information, contact the Editor: Dr. Steven Fischer, Rongorongo Studies, Droste-Hulshoff-Weg 1, W-7758 Meersburg, Germany.

Address Updates

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