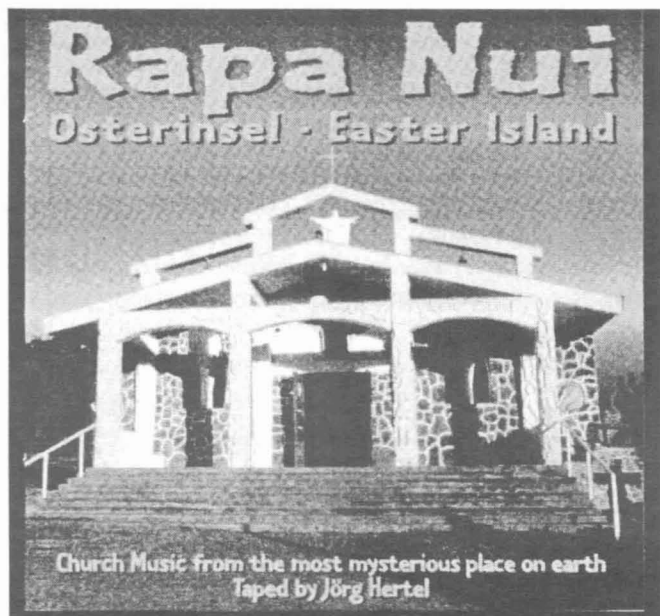


I purchased mine over the counter at the Museum itself. I did not see it in any other shop on the island. The Museum shop does not sell it either; just at the entrance. I tried the Chilean Government DiBAM (Departamento de Bibliotecas, Archivos and Museos) website in the hopes that they might sell it, but no luck. Francisco Torres, the temporary director of MAPSE (Museo Antropológico Padre Sebastián Englert), told me that if people send an e-mail (mapse@entelchile.net) or otherwise contact him, he would try to find a way to sell and post the CD. Or, purchase it on your next visit to the Island! I am told that from the USA, the cheapest route at the moment actually is through Pape'ete, so stop there and pick up the other two French discs as well and you will have the full set.



Rapa Nui/Easter Island/Osterinsel Church Music from the Most Mysterious Place on Earth

Taped by Jörg Hertel, Tug Records
 Schiffstr. 10, 91054 Erlangen, Germany
 kontakt@joerghertel.de www.joerghertel.de
 Neun@sci.com (\$15, plus \$10 shipping/handling overseas).

JÖRG HERTEL HAS CREATED A NEW CD of Rapanui music. His former CD, "Rapa Nui, Music and Natural Sounds" is now joined by "Rapa Nui, Church Music from the Most Mysterious Place on Earth."

Jörg has this to say about his experiences with the music of Easter Island: I am from Leipzig, East Germany. Perhaps my interest in the music of Easter Island is that I also come from a once-isolated place. Despite, or because of, the remoteness, I was attracted to Easter Island's "isolation music". There, humans sing one to another, perhaps to escape from these feelings of isolation. I noticed this when I began working as a music therapist and began listening to the music of Easter Island along with my patients. Most of them felt comfort from the rhythmic sounds, as in "Abraham's lap" they used to say. Often they said it was happy and melancholy at the same time. But the contradiction exists. On the one hand the islanders say, "singing holds

body and soul together". But on the other hand they are in hard competition with each other and wish to produce their own CDs, not just be a part of a larger selection. They argue vigorously and yet can be reserved and gentle. Their music mirrors this. Often they laugh and cry at the same time. It depends upon the momentary emotional presence of the listener as to whether or not it assumes more melancholy. How long can we share this variety, this shameless restraint? Papa Kiko is old, and he is the preserver of the music from the island. I hope the music can be passed along, but I could not find a successor. I preserved some music on CDs, which is probably the poorest version of retaining. But there is hard competition amongst the musicians and now there are organized bands with sponsors. Previously they sang in spontaneous gatherings.

Not only is the quantitative musical variety in danger but it is also jeopardized by the opening up the island to the world. The music of Easter Island diminishes aggression and makes work easier, it lets us sleep well, or gives us pure pleasure everywhere it is heard. I hope that the music of this isolated island—after the tribal wars, the missionaries, the researchers from the West—can also survive the flood of tourists and remain the most sensitive and long-lived link between past and present human society.

Art of the Pacific Islands CD

Produced by Pacific Resources for Education and Learning (PREL); Art Selection and Content: Caroline Yacoe; Line and Content Editor: Wendy Arbeit

A Content Review by Norman Hurst

AT FIRST GLANCE, THE CD *Art of the Pacific Islands* is promising. It advertises over 100 images of Pacific Islands' art objects. These are organized into Micronesian, Melanesian and Polynesian culture areas, with specific island groups listed under their appropriate classifications. The program includes background audio and some video clips. There is also a glossary, bibliography and a list of photographic credits.

This reviewer is not recommending this product however, for several reasons, the most important of which is that the texts are not well written and most of the objects pictured were not made for use in their respective cultures. The CD purports to be of educational value. However, the example set by the text is negative with respect to content and viewers are given a trivialized selection of art from the cultures represented, most of which consist of tourist trinkets and reproductions.

These failings are not those of a writer or producer without resources. The bibliography cites excellent general works by such experts as D'Alleva, Gathercole, Guiart, Kaepler, Meyers, Newton, Thomas, Neich, and Waite. All these authors have produced informative works, well written and well illustrated. The CD *Art of the Pacific* falls short of this standard.

The author of the text has created entries replete with grammatical mistakes including sentence fragments, failures of subject-verb agreement, and contractions. Greater failings are the poor syntax, generalizing tone, and non-sequiturs that characterize some entries. This is admittedly a subjective evaluation, but one that should be apparent from the following excerpts: