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MARSHALL ISLANDS TRADITIONAL MUSIC RECORDING PROJECT

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With the advent of digital recording and electronic keyboards, traditional Micronesian acoustical music became at risk due to analogue equipment failures and discontinuance of field trip ship supported audio recording missions to the outer islands. In the Marshalls the combination of both factors meant that the same analogue spools of tape which once fuelled popular radio programming in the '70's and '80's, literally came unravelled as the large motorized tape decks either ground to a halt or were replaced in the radio station studio by cassette and CD/DVD equipment. Today, UNESCO's digital recording project grant has given the old TTPI period tapes a new lease on life. The recording project has also given acoustical Marshallese music, renewed exposure and popularity among both young and old. This paper introduces the origins, scope, definitions, challenges, strategy and inspiration behind the Moonlight Recording Project, which is designed to preserve uniquely Marshall Islands traditional music recordings.

The 1st of May is observed throughout much of the world as International Worker's Day when folks celebrate the social and economic achievements of the working class and labor movement.

But for the people of the Marshall Islands, May Day is the national holiday commemorating Constitutional Government for the Republic of the Marshall Islands. With Marshallese departing their homeland each year in increasing numbers, May 1st is now celebrated in communities far from home. One such remote but active Marshallese community is located on Guam, in the Mariana Islands.

In 2002, a Marshallese expatriate living on Guam by the name of Octan Damon, wrote to the Marshall Islands "Journal" describing the May Day celebration held by the Marshallese community on Guam at the ball field in Toto

Gardens. Octan's letter recalled old days on Majuro, old timers and old music from his life in the Marshall islands before he moved to Guam. His letter to the Editor was about the May Day celebration but it was also a wonderful letter home by a fellow who clearly missed the good old days.¹

A high point was a record album of Marshallese songs brought to the celebration by Esther Akimoto.² Esther's father, Dan Akimoto, now deceased, was the Assistant District Administrator in the Marshalls in the 1960's and later District Administrator on Saipan. Dan had helped Fr. Leonard Hacker, S.J., when the priest asked for help assembling instruments for what later became Fr. Hacker's Boys Marching Brass Band. Dan must certainly have loved music. It was one of her father's album's that Esther brought to the May 1st celebration

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which included songs by Iroj Daidrik Moonlight String Band and Dr. John Iaman's as well as schoolchildren from Majuro and Ebeye singing Christmas and Easter songs. However, these old songs are no longer played on our public radio station.

Octan's letter also described how in those days local music was sent off to Japan to be re-recorded onto a phonograph record. He recalled how Toke Sawej, former Secretary of Finance and then Manager of the Kwajalein Import-Export Company (KITCO) had received help from Sakoda-san, NBK's representative at the time for Majuro, to have Marshalls music the music which came back on the DE-NON label³ Octan's letter brought back memories of days gone by which were all the more vivid through the perspective of one who left the Marshalls but would always call it his home. I telephoned both Octan and Esther on Guam and in no time received a cassette version of the music. I promised them that Dan Akimoto's album would be heard again by the people of the Marshall Islands.

About the same time I received a call from our Republic of China ambassador to the Marshalls. Ambassador Lin knew of my musical interests and wondered if I might help him find traditional Marshallese musical tape which could be played during our President's inaugural visit to the Taiwan the following month. He told me he was interested in "the old stuff", which would recall old memories, not the new, electronic-beat music which dominated our air waves.

RATIONALE AND SOURCES

Because of Octan's letter and the ambassador's request, I decided to inquire at our public radio station to see if I could dig up old Marshallese music recordings in any form. What I found there was lots of old recordings but in a format which could not be played. There was music but playable on a functioning recording equipment. The station, V7-AB, had nearly 250 open 7" spools of magnetic audio reel-to-reel tapes from Trust Territory times when the station's call sign was WSZO. ⁴ Some of the spools of tape were broken, some marked, some unmarked, some in boxes, some not, some un-

raveled and some already damaged beyond restoration. However, none of the remaining open reel tape decks at the station were in operating condition since a decision had been made to move on to components which could handle closed reel (i.e. cassettes), CD and Mini-disk media exclusively. As a result, the public station simply no longer maintained equipment which could play its extensive collection of traditional Marshallese music.

However, over the years I have acquired the very analogue recording and playback equipment on needed to play and transfer the old media. I also developed a real desire to restore, transfer and share that music with today's local listening audience. This was due, in large part, to the fact that no one else - including government - were inclined to take up the matter. So I offered to become responsible for cleaning, cataloging, maintaining, re-boxing, and re-recording to other audio media, the station's large open reel traditional music collection. The old Trust Territory period tapes were clearly "at risk" at the station. Having fallen into disuse, they were in danger of being damaged or simply discarded. I felt this was a real opportunity to save a very valuable piece of Marshallese musical history. At the same time, I knew people would enjoy hearing again the old sting band groups and songs which had been so popular when I first came to the islands in the early 1970's.

However, to simply index and preserve the library for posterity was not my interest. I felt that the old music should again, somehow, reach a Marshallese audience. To get the process started one must simply link audio cables between functioning open reel and cassette decks. I told the Marshall Islands government's public station manager, Antari Elbon, I already had the required stereo components to make the tape-to-cassette transfer and asked if I could be given an hour of evening broadcast time on the public station to feature the traditional music along with other appropriate music. Antari was excited about the idea. With that verbal handshake, I wasted no time and had soon transported the entire stock of WSZO open reel tapes which, Antari explained, constituted the entire collection or the

stations' old music tapes. They were secured and have remained ever since in my office library/conference room/studio, located above Majuro's Post Office.⁵

The Trust Territory period audio tapes revealed music which had originally been recorded both at the former WSZO studios formerly located at High School and now in Uliga, as well as in field recording sessions made throughout the latter 1970's and early 1980's in the outer islands. Many recordings had been made by Lee Silk. In 1973, Lee had been a freshman member of the Nitijela from Ebon Atoll when I first arrived on Majuro in the Peace Corps to serve as the Nitijela's Legislative Counsel. Later, as a public radio station employee for WSZO, Lee traveled on field trips to the outer islands before the Marshalls had their own airlines. On those several trips, Lee recorded many of the traditional string band and choral music sessions found on the 250 open reel tapes, though we found almost no information regarding the audio engineering as such. Jamore Ralpho and Emil Luke were also involved in field recordings for public radio in those days.

The choice of open reel recording at the time for field recordings was understandable because the portable analogue recorders were durable, could run on batteries, and because the ½ inch spooled magnetic tape would run for a long time with good fidelity. Popular string bands were also recorded at the Government's radio station studio back when the station's call sign was still WSZO. During the hay day for string band traditional-acoustical music recording, string bands assembled at the old MIECO theater area in Majuro's downtown area. Community Services oriented groups such Jined ilo Kobo, the Youth Division of Social Services and the Alele Museum, all sponsored events charging 25¢ a ticket, to see the best ukulele and guitarist compete for the grand prize. Groups would square-off in good hearted competition quickly known throughout the Marshalls, and still known today, as "Battle of the Bands". Secretary of the Interior and Outer Island Affairs, Carmen Bigler, and Secretary of Social Services, Marie Maddison, were instrumental during that pe-

riod in coordinating and promoting traditional music at these popular and entertaining events. The "battle of the bands" continue today as a dependable fund-raiser/ talent contest although typically the keyboards control the field.

My law office is located on the second floor above the Post Office in the Robert Reimers Professional Building in downtown Majuro. It has a relatively large conference room including a law library. I quickly learned that with my new "responsibility" that space was needed for it would become a "live" and media transfer recording studio (for the weekly radio show) and as an audio media library.



Figure 1. Program Coordinator Scott Stege at the Moonlight Recording Studio's audio library which includes the Trust Territory-period traditional Marshall Islands open reel tape collection and Moonlight Hour radio program archives plus a growing multi-genre Music Listener's Lending Library.

An initial scan of the WSZO reels confirmed that, indeed, I had stumbled upon a

treasure trove; a real musical heritage. The reels included groups representing the very best Marshall Islands un-amplified, pre-electronic music; wonderfully popular groups of the period such as Skate Em Le, Laura Settlers, Laura Tippler, Sons of Majol, Namrik Rainbow Runner, the Overnighters, Operation 1, XL, the Unknowns and many others. It also told us that while the audio quality would vary from tape to tape due to uneven recording equipment and techniques, there were definitely some excellent recordings in the collection. We also found choral music, , though fewer in quantity, typically church choirs singing either a capella or with electronic key board accompaniment. Listening to these old choirs, like the famous Morningstar Choir from the Congregationalist Church and the Church of Christ, inspired us later to tape the 2005 Protestant Summer Youth Rally held at the Uliga Protestant Church last summer, a series of choral presentations soon to be issued in CD form by Moonlight Studios.

WHAT IS “TRADITIONAL MARSHALLESE MUSIC”?

Early on, I decided on a working definition for “Marshallese traditional music” for purposes of what we call the “Moonlight Recording Project”. Traditional Marshallese music is acoustical music of the Marshalls played and sung without the benefit of electronic keyboards. While this definition is clearly simple and may be criticized as arbitrary, it recognizes the important distinction between much contemporary Marshallese music which is based upon remote, computer based digital sampling compared with acoustical string band music featuring frequently technical hand speed, harmony and rhythm for which Marshallese are clearly gifted. Though we like new music too, the “pre-electronic keyboard” definition has served as the basis our work during the past four years on the Moonlight Awa program and for our UNESCO digital recording grant project.

In past two years the we have become increasing aware ethnic musicology and comparisons between Marshallese and other Pacific music. Specifically, the author has exchanged the Langinbo Frank 41 reels collection of cas-

settes, supra, with John Salas, whose work with the Chamorro Music Preservation Project and its songbook and CD’s are important contributions to the region.⁶ A special opportunity to pursue the ethnic comparisons studied elsewhere in the Pacific will occur in November with the Society for Ethnomusicology SEM Annual Meeting in Honolulu which the author hopes to attend. Additionally, one interested in the study of music in the Pacific, Micronesia and the Marshalls can not be unaware of David Fanshaw’s work though to date we have been unable to locate at the Alele Museum any of his recordings made in the Marshalls. In 1983 former Alele Museum curator, Jerry Knight, wrote of Fanshaw with respect and affection:

“I know David has been criticized for his recording methods but such is all hog-wash in my opinion. No, he is not a degree holding ethnomusicologist. However, is his putting together the most substantial collection of Pacific music ever archived under a single roof and this I should think must speak for itself. Such recordings are of unbelievable quality. He is providing our museum with a master copy on cassettes of his entire collection to be made in Micronesia. He recorded reels of excellent materials here in the Marshalls (over fifty so far) including the entire Jeboa dance which is pre-contact and most interesting.”⁷

EARLY PRESERVATION: ANALOGUE

Once the entire WSZO tape library was stored and organized at my office and after I had received the promise of a one hour weekly radio show, my next stop was the Alele Museum where I spoke with director Bernice Joash about letting me have the time-sharing services of Alele’s recording/media technician, Langinbo Frank. Langinbo is an old-hand, having been around back in the 70’s and early 80’s when he and Lee Silk were recording the string bands popular at the time. Also highly important, the Alele owned an old TEAK open reel deck and a working two-drawer cassette recorder/player so that Langinbo had what he needed to copy open reels to cassettes. Finally, he was motivated to help our project for he loved the old music and could identify the songs and groups that performed them.

And so it started. We named the radio program “The Moonlight Awa” after Iroij Daidrik Legin’s legendary Laura Moonlight String Band. Antari had given us the 8:00 pm Wednesday night time slot which Alele had used until a few years back when it had to shut down involuntarily. Antari joined me on those initial programs when we were still getting started but later on he became too busy and we were able to get more and more support from the remaining broadcast station staff. From the beginning the radio show gave the recording and promotion of traditional music concept a real chance for success. Each week we played cassettes recorded from WSZO tapes and from the Guam tape of “Songs of Micronesia” sent to Majuro by Esther Akimoto-with Iroij Daidrik’s Moonlight String Band and Dr. John Iaman’s family. We also played other non-Marshallese music we thought our listeners would enjoy, including Anne Murray, the Carter Family, Walt Disney movie hits and country music in general, along with other Pacific Island music. During 2002 we recorded and aired 12 shows including a special memorial to former District Administrator, Chief Secretary and Nuclear Claims Tribunal administrative judge, Oscar deBrum, who passed away in July.

Because my wife, Biram, is from Maloelap, the first WSZO tape library selected and transferred onto cassette by Langinbo Frank was Marti Laida, the Maloelap Butterfly, from Kavin island. That tape turned out to be a big hit due in part to Marti’s through-back, Carter-like singing style and also the bitter sweet content of her songs. Listening to the Butterfly, it is easy to understand why Country music is so popular here. The day after our first Butterfly featured broadcast, the radio station received a call Kona from members of Marti’s family who now live there, 2300 plus miles from Majuro. They said they heard their mother singing on our show on V7-AB and could we make them a copy. Well, that’s the longest distance special request we ever received. It also proves “V7-AB, the Mighty Voice of the Marshall Islands” is not an empty slogan.

Our system during that first year was pretty simple. I would take Langinbo at Alele several

WSZO reels and several blank 90 minute cassettes.⁸ In a week or so Langinbo would give me back the reels plus recorded cassettes and a hand written listing of the songs, identified as to location by ips both for the playback reel and for the recorded cassette. Once Langinbo completed the first 40 reels and 10 cassettes, Lisa Lajwi at V7-AB typed and printed Langinbo’s cassette/reel listing including song titles and artists. Until we went digital with the addition of a computer under the UNESCO grant in 2005, those first 10 cassettes generated by the first forty-one WSZO reels sustained our Moonlight Awa and jump started our entry into traditional music recording. We owe a lot to Langinbo Frank. By the time he was transferred away from his Alele job and could no longer assist us, Langinbo had completed re-recording nearly one-fifth of the WSZO library. That musical collection, by itself, provided wonderful traditional music for many, many Moonlight Awa programs.

CURRENT PRESERVATION: DIGITAL

By 2003, after our first year on the radio, we became less and less satisfied with our existing recording and playback equipment and the sound quality it could produce. This dissatisfaction arose in part a growing awareness of audio technology. We simply needed better equipment. My existing stereo components were consumer grade, Vietnam War era, purchased upon leaving the service in the early 70’s. Learning of the UNESCO grant program for cultural projects in developing countries through the Ministry of Education, a group of interested music and arts friends living on Majuro got together to form a local music and arts society. The Traditional Marshallese Digital Recording Project arose as a specific authorized project of the Majuro Music and Arts Society, which has operated so as to direct and support special musical events such as the Roman Rudnytsky piano concerts held in 1996 and 1992 on Majuro, Kwajalein and other Micronesian locations. More recently the Society determined to support music, art and cultural projects seen to be important to the Marshallese community.

The Society's application was made to the United Nations Education, Scientific, and Cultural Organization (UNESCO) for grant 2005 funding under the Participation Program Grant Scheme seeking funding support to permit digital preservation of existing Marshallese Music archives and digital recording of traditional live music which is a unique and culturally significant part of the Marshall Islands. The applicant is the Majuro Music and Art Society, (M²AS), an unincorporated community based non-governmental organization in existence since 1996 and intends to obtain incorporation by the Republic of the Marshall Islands as an NGO. M²AS's purpose is to work harmoniously and effectively to preserve traditional Marshall Islands music and culture while promoting differing styles and a knowledge of music and the arts in Marshall Islands schools, the nation and beyond. M²AS project approval and oversight is the responsibility a voluntary group of community minded and music oriented individuals with day to day operations the responsibility of the M²AS coordinator.

In its award notification, UNESCO cautioned that issues of copyright and the rights of indigenous people to the fruits of their artistic efforts be pursued. According to the Ministry of Foreign Affairs whom I contacted in connection with this article, the Marshalls Islands is not currently a signatory to international conventions, treaties or agreements which affect intellectual property rights. Our Marshall Islands Code has a Chapter assessing a modest fine for the one who makes unauthorized copies of recorded audio and video materials.⁹ However the Act also includes exceptions for: (a) the transfer of non-Marshallese video and audio material; (b) for sound and audiovisual work which was not created or produced in the Marshalls; c) where the transfer is in connection with either a broadcast to the public without charge, or for "historical, cultural or archival preservation or related purposes"; or (d) solely for personal, non-commercial use. While the WSZO tape duplication work under the UNESCO project clearly falls within the intent of this statute, its enforcement has, to my knowledge, never occurred. Musical artistry involving audio and video recordings in the

Marshalls remains pretty much a "not for profit" experience due to rampant media reproduction (i.e. CD burning and ripping) notwithstanding efforts to prevent it without prior authorization from those who produced the media and its artistic contents.

The 2005 grant application requested one year to complete recording project work, in order to digitally transfer all of the nearly 250 WSZO open reel tapes as well to record in the field live traditional Marshallese music. UNESCO approved the project but at a reduced amount of \$13,000 with a three month - later extended to six months - project term. (i.e. March 31, 2006)

Project funding was about equally divided between recording equipment upgrade and production related costs. Due to the reduced project term, the work actually completed under the grant was limited to digitizing the WSZO open reel library along with digitally transferring a much smaller cassette library received from Alele. This we consider the Moonlight Recording Projects's Phase I. A second application on behalf of the Society, this time for UNESCO 2006 funding, has just been awarded. This renewed application to complete the unfinished outer-island live recording work in the Marshalls, will permit project staff to do live recording in a studio environment and on outer Marshall islands. This live recording/outer island segment of the Project is designated Phase II.

UNESCO Phase I funding allowed us to develop a digital music library on DVD's in AIFF format, with back-up DVD's giving redundancy to our LaCie 500GB external hard-drive. The DVD's are now being replicated so that the Society will be able to present the same, complete 15 DVD set to the public radio station (V7-AB) and to the Alele Museum, as it presents to UNESCO. In addition, it is anticipated and hoped that at least a representative portion of the digital traditional music library will ultimately find a home at an Internet web site, still to be determined, but one which is designed to showcase the Marshall Islands special gift for traditional music.

TECHNICAL SETUP

The Apple PowerBook Aluminum G4 15" 1.67 GHZ laptop is the heart of the computer-based audio recording system. It serves as both recording hub and as the organizational center. It was selected for being highly adaptable to both studio and field recording settings. Having studied the issue, it appeared the G4 was simply the best when it comes to demanding graphical and multi-task software applications. Chosen after a lot of study, it was also selected because there are several of these units on Majuro giving our project backup and experience onsite. Additionally, with UNESCO assistance we purchased an Edirol (ROLAND) WAVE/MP3 Recorder R1 for field recording. This substituted field recorder is one in a growing number of portable flash memory recorders which we see as an adjunct, not a substitute, for the G4's portable capabilities. It will be used as a rugged and reliable portable recorder for outer-island and out-of-studio use in retrieving high quality stereo sound using Compact Flash cards with multiple file format settings ranging from 24 bit Wave up through MP3 320kbps. In terms of recording software, we purchased Soundtrack Pro in November of 2005 with UNESCO funds to go with the G4 as our recording and editing software but have ended up using Sound Studio a great deal because it easily permits song track isolation and transition between songs downloaded from a reel. As the playback platform for this process, who inherited from local private radio station benefactors, not just one but several very old (1960's) but still very serviceable Revox A 77 Reel to Reel Tape Deck bringing the analogue signal down through a Griffin usb External Sound Card interface which converts the signal to digital and delivers it onto the G4's 80 GB hard-drive, recording in AIFF format. For backup purposes, we have placed all recordings onto a 500GB LaCie external hard-drive and backed-up those files to DVD's.

Our pre-UNESCO grant recording capability was limited to analogue cassette and open reel recording which permitted re-taping for the radio shows but did not take us into the digital era.

After purchasing an XITEL inPORT usb Plug'n'Play digital Interface and trying it out on my office PC, I realized that a Mac G4 was the way to go for a high volume recording project like ours, one which had the capability of placing high volume audio files for multi-media and multi-format use. The funding to pay for the man-hours needed to transfer, edit and restore the music contained on these 250 reels was the second primary purpose of this grant request. The UNESCO grant provided us the capability of recording, editing and restoring Marshallese traditional music through conversion to digital media on both stand-alone studio and portable digital recording equipment. It also gave us the ability to purchase mikes, mike stands, media and related recording supplies, equipment and materials necessary to make it all convertible to radio station use. My pre-grant studio equipment included only an Elac turntable, Pioneer open reel deck, Pioneer double cassette deck and modest Behringer mixer.

The project's purpose was originally to digitally re-record the WSZO reels of traditional music in order to identify, enhance, organize and preserve traditional music left in the back room or worse. Our Staff listened and identified and systematically spotted for location each song on each reel, both by side and by reel, as well as song titles, artists names, and "album notes" material reflecting the musicology and history of the old recordings. At the same time, for each WSZO reel, we burned a CD using an RCA CD-RW 140 Dual Tray CD Recorder and CD-R Music media purchased wholesale from US Recording.

To handle the identification process we needed experience and knowledgeable staff both to operate the audio equipment as well as to identify songs and artists as to origin, location and historical background/relationships. While we initially relied on Alele's Langinbo Frank, and had the benefit of several programs joined in 2004 by recognized expert on custom and Marshallese ways, Willie Mwekto, finally in January of 2005, Clanny "CC" Clemento joined our weekly Moonlight Awa weekly radio program on a regular basis. The support for CC came from two commercial sponsors which

made it possible to defray the costs of the cost of putting on the radio show, which was not part of our UNESCO application. We were fortunate to have CC's help for he had worked for the public radio station during the early 1980's to the early 1990's when he became counselor before entering medical retirement. CC to joined the "Moonlight Awa" program as our program announcer and talk show host. He has been with us ever since. In January CC was joined at the Recording Studio by Kaerine Dribo, who has done all the EXCEL spreadsheet input of the WSZO Tape library, now a 21 page complete listing of all the songs which has been shared with other recording projects. This summer we have also had the help of three Marshall Islands High School seniors who have learned both library indexing functions and recording techniques from Ali.

The expense in transferring WSZO tapes onto digital format, as well as organizing and restoring them in that digital form, was difficult to project and in reality is a work in progress since we continue to receive recorded traditional music from community sources and hope to receive more. Screening and identification and the digital recording process is now complete, including the spreadsheet showing each song and group. We are still in the process of establishing the data base format within which to organize all titles within the entire collection in order to allow a search function selection process with play lists by categories such as atoll of origin, year, group, string band or choral, etc. This secondary process is still ongoing.

Our recording engineer throughout the project has been Ali Jermaia. One of only three acknowledged senior recording engineers on Majuro, Ali came to us from a local radio station which had suspended its operations. While he had plenty of experience with analogue equipment and the popular 8track digital machines, Ali was not conversant with computers generally or the Mac G4. I realized we would need outside technical help to get going. To overcome the problem I asked Fr. Francis X. Hezel, S.J. at the Micronesian Seminar in Pohnpei, Federated States of Micronesia, for technical training assistance in the form of

MicSem's video and audio technician, Erik Steffen. Erik stopped off on Majuro on a home visit. He helped Ali get started on the Mac, drafted a Mac G4 PowerBook and Sound Recording manual, and shared valuable knowledge, experience and shareware to help jumpstart our recording work. We must also give a nod of acknowledgment and thanks to our good friend and technical advisor, Sue Rosoff, who joined our group for a couple of months after completing her work on the de-Brum digital photograph collection. We still hope to re-integrate Sue into our Phase II outer-island recording plans if she is able to return to the Marshalls after returning home last year.

Both Ali and CC, along with Kaerine, did fine jobs to ensure we completed Phase I of the project and in doing live recording of bands from the Majuro community. It was the youth ukulele bands which helped make our Radio Program, the Moonlight Awa, so popular with a wider audience than just the older folks. During its' nearly four years on V7-AB, we brought talented first timers on the show to give them exposure on a real radio show. During the last few years, \$15.00 ukulele 's literally swept the islands youth movement and provided an great boost to youth music. During that same period, our Moonlight Awa show and recording studio has actively worked with and recorded ukulele based youth groups and introduced new string bands of boys from the schools and from string bands from Rita, Mיעo, Delap, and the Small Island communities. We even recorded the RongRong girls ukulele group! Those groups have stuck together even after our radio show was recently taken off the air.

In March 2006, I was notified that our Moonlight Awa show had been replaced and that in order to get back on the air, we must reapply under policies currently under review. Later we learned that our show would not be allowed back on public radio unless we agreed to become a ½ hour "pre-recorded" show. We sought reconsideration at the time from the highest levels of government but, until now, our program remains off the air. Based upon listeners response, the decision to remove our

program was unpopular and we are hopeful that decision will be reversed.

ENDNOTES

- 1 Marshall Islands Journal, Letter to the Editor, "Guam guy looks back to the good old days", May 31, 2002.
- 2 Songs from Micronesia, MICRO MUSIC, Songs from the Marshall Islands, (AL KO ROMAN TATA ILO AILIN) LP1001. (undated) . Analog
- 3 Folk Songs of Marshall Islands DENON PLP 1038P (undated) .
- 4 In the early 1980's, pursuant to a Memorandum of Understanding between the Trust Territory of the Pacific Islands and the Government of the Republic of the Marshall Islands the TTPI's Public Affairs Broadcast Division, transferred authority and functions for the public radio station at Majuro to the Ministry of Internal and Outer Island Affairs. With that transfer the call sign changed from WSZO to V7-AB.
- 5 My statement is not completely accurate. As noted *infra*, the only times that the WSZO collection of tapes have left my office since I received them over four years ago was during the period during 2002-2003 when Langinbo Frank received, copied to cassette, and returned the first 41 reels to me in stages as discussed
6. The Chamorro Music Preservation Society (1989), computer generated instrumental transcription and scoring.
7. Letter from Alele Museum dated September 16, 1983 to Cynthia Timberlake, Head Librarian at the Bernice P. Bishop Museum, Honolulu, Hawaii.
8. For most of the Moonlight Awa radio shows from June of 2002 to November of 2005 when we began recording CD's off the PowerBook, we used JVC Normal Position GI-90 IECI/TYPE I ninety minute cassettes, the cassettes most readily available at stores on Majuro.
9. Unauthorized Copies of Recorded Materials Act, 1991 P.L. 1991-132, 20 MIRC Ch. 2.

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Born in 1945 in Madison, Wisconsin the author received his undergraduate degree (BA 1967) from Washington and Jefferson College, Washington, PA and his law degree (JD 1970) from the University of Wisconsin Law School at Madison. Upon graduating from law school, Mr. Stege entered the United States Army, serving two years before joining the Peace Corps in 1973. He was assigned to Majuro, capital of the Marshalls Islands, as Legislative Counsel. In 1974, Mr. Stege married the former M. Biram deBrum and relocated to Saipan, in the Northern Mariana Islands, where he staffed the Micronesian Constitutional Convention, worked as an Assistant Attorney General and was then appointed Trust Territory's Liaison Officer, on Kwajalein at the Missile Range in 1978. With the TT Liaison Office closure in 1982, the Steges returned to Majuro and the private practice of law. The author grew up in Wisconsin participating in choral music and playing piano from an early age. Today he serves as Coordinator for the Moonlight Recording Project and the Majuro Music and Arts Society. Mr. Stege lives in Rita Village Majuro with his wife of 32 years. The Steges have two grown children, Kristina and Mark.