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## EDITOR'S FORUM

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### RAPANUI IMAGES

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Exotic locations always have appealed to Hollywood and other filmmakers, even if they had to be created using potted plants on a back lot in downtown Burbank or the Cine Città outside Rome. As cinematic technology improved, films moved out of the studio and on location; the world became Hollywood's back lot.<sup>1</sup> People began to believe that if something *actually* was filmed in a particular place, then the story *must* be true. That did not prevent filmmakers from using similar locales, rather than the actual places, for their stories. Thus, Francis Ford Coppola's epic *Apocalypse Now!* (1979), set in Vietnam, was filmed in the Philippines.<sup>2</sup>

The Pacific has been always a focal point for European *imagining*, as Bernard Smith has demonstrated so well in a string of publications, his most recent being a summary of his life's enterprise (1992).

The earliest European visitors to Rapanui produced visual images of what they saw, the first illustration appearing in 1728, just six years after Dutch Admiral Jacob Roggeveen happened upon the place and gave the island the name by which it is known throughout the world: Easter Island (see Bahn and Flenley 1992: 139). Since then, images fanciful and realistic have been published, from engravings to cartoons to moody studies of the landscape and the people. Wistful and evocative sketches of the Rapanui of 1872 by Pierre Loti (Julian Vaud) (Loti 1988) followed the more formal renderings of Cooks Webber and the slightly comical La Pérouse portrayal of the Rapanui cleverly thieving from the French visitors (McCall 1994: 55). A good recent example of a tourism

report is an article published in the March 1993 issue of *National Geographic* (Conniff 1993).<sup>3</sup> Equally photogenic is the heavily illustrated and imaginative account of recent archaeological work done on the island (Domenici and Domenici 1993).

The first application of modern photography to the Rapanui people (but not their island) occurred in 1871, when a group was asked to pose with characteristic artifacts, including a *rongo-rongo* tablet, in front of the residence of the Archbishop of Tahiti. Well-dressed and enthusiastic, the Rapanui were in the employ of the Catholic Church on plantations at Mahina, just outside Papeete. At around the same time, an American photographer, Thomas Croft, came to Tahiti and photographed a number of Rapanui (1875), his interest being their tattoos. These photographs were never published and, as they were stored in the California Academy of Science in San Francisco, I presume them lost in the devastation of the 1906 earthquake. In 1877, Alphonse Pinart (1878; McCall 1994:55) brought a photographer to the island, E. Bayard, who made a series of studies resulting in a tableau of the French crew being received by the self-styled Queen of Rapanui. While the engraving demonstrates that a series of individual portraits were taken, the actual photographs have never been published and their whereabouts is unknown.

The report of Paymaster William J. Thomson (1891) of his 1886 U.S. Navy expedition contains photographs of the Rapanui and their land. Thomson's publication is well illustrated and, when his ship arrived in Tahiti after the Rapanui visit, he presented an extensive album to the bishop there. That album resides in the Archives of the Sacred-Hearts in Rome presently and contains photographs of the people and the island that have never been published.<sup>4</sup>

At around the same time, and in Tahiti again, Rapanui who had taken up work with the Catholic Church and its partner, John Brander, had purchased land at Pamata'i near the present-day airport at Faaa. In a sweep through the Pacific, Arthur Baessler (1900) captured two images, one of two children, the other of an old man in front of his Rapanui-style house, for his *Neue Südseebilder*.

The visit of a French naval ship, the *Durance*, in 1901 brought a medical doctor, Delabaude, who photographed a group of Rapanui at Hangaroa and the officers of the ship preparing their lunch on the seaward side of the gigantic Ahu Tongariki (Chauvet n.d.: 82 and pl. 27, fig. 35). The Hangaroa photograph appears in a recent, heavily illustrated French introduction to Rapanui (Orliac and Orliac 1988:117).

The most prolific and detailed photographer of Rapanui was Henry Percy Edmunds (1879-1958), administrator of the sheep ranch interests

on Rapanui from 1904 to his final departure in 1929.<sup>5</sup> Edmunds was the second son, after brother Clive and before sister Catherine, in a prosperous family, the wealth coming mainly from the mother, née Thornley. Clive received a full education, but Percy, as he preferred to be known, left home at the age of eighteen or so to seek his fortune overseas, landing in Argentina to work on a sheep ranch, where he learned his trade. In 1904, Edmunds contracted with Enrique Merlet to be administrator of ranching interests on Rapanui, arriving there to replace another Englishman, Horace Cooper. Cooper is remembered well, along with Merlet, for assassinating Riro, the last king of Rapanui, and for disposing of any islander who opposed their rule. Merlet himself, during Cooper's reign (from 1900), had gone to Rapanui and set fire to the islanders' crops to demonstrate his power over them.

Edmunds, at age twenty-six, arrived on an island where any opposition to outsider rule had been cleared. The surviving population consisted mainly of the old and a few very young. A visiting Catholic priest, Father Isidore Butaye, and a Chilean naval captain had recorded a population of just 213 persons in 1900, this number increasing to but 237 in 1902 (Ossandon 1903:487). Apart from the Rapanui, there were two Europeans and one Tahitian living on the island. One was Vincent Pont (or Pons, 1866-1946), born in Brest, France, who had come to Rapanui sometime in the 1880s, married a local woman, and produced one son, born in 1896. Rafael Cardinali (1886-1936) was born in Viareggio, Italy, and fathered a daughter with a local woman in 1917 (Branchi 1934: 114). The Tahitian, Moehanga, was married but had no children. The outsider making the census took two others, Tuamotuans Elisabeth and Bartholomé Rangitaki, both married to Rapanui, as being Rapanui themselves.

Moehanga and Cardinali held various positions with Edmunds and later administrators; and the ranching company, frankly known as La Campania Explotadora de la Isla de Pascua,<sup>6</sup> in its various forms saw them as trustworthy. Pont only worked from time to time and kept largely with his Rapanui in-laws and family. In fact, Pont was involved with two Rapanui in one of the few murders to take place on the island in this century, that of a company guard named Bautista Cousin. Cousin, like Pont, was a Frenchman. He was killed at Vinapu on 22 August 1915 at the age of fifty-six because, so the oral tradition tells it, he was just too hard on the islanders, perhaps reminiscent of the bad old days of Horace Cooper.<sup>7</sup>

Edmunds's time on Rapanui was broken by the occasional visits of researchers, such as the Chilean team headed by Walter Knoche in 1911

(1925), Englishwoman Katherine Scoresby Routledge in 1914-1915, and the New Zealander, John Macmillan Brown, in 1923. Others of lesser note passed through as well on the annual supply ships. There were also the regular visits of the Chilean Navy to check up on the foreigner and the business he represented.

Mostly, Edmunds dedicated himself to a constant round of hard work, riding his island domain by day and working late into the night. His first son was born in 1909 and the last child, a daughter, appeared after his departure, in 1929. Some time around 1910 or 1911, Edmunds, who took a year's leave from Rapanui but four times, left for his first period away and, either in England or Valparaiso, he purchased a camera and darkroom supplies, thus becoming the island's first resident photographer.

Knoche, Routledge, and Brown used Edmunds's photographs in their publications (see, for example, Knoche 1925; Routledge 1919; Brown 1924) and he freely gave his work away to visitors. As well, he sent a constant stream of photographs to his mother in England, to whom he was devoted. In the early 1920s, his long-term correspondent, Captain A. W. F. Fuller,<sup>8</sup> the art collector, persuaded Edmunds to round up a collection of photographs of the people and their remarkable material culture and to send them to him. The catalogue of the Fuller collection in Chicago<sup>9</sup> notes artifacts acquired from Edmunds in four batches, from 1907, 1909-1918, 1919-1925, and 1925-1929. Taking into account the ages of the people in the photographs that I was able to identify with Victoria Rapahango Tepuku and others in 1973, I judge that Edmunds sent the Fuller collection photographs in the second batch.

The Edmunds view of Rapanui was that of the perpetual tourist. When he acquired a roll-film Kodak camera in Valparaiso in the early 1920s, he would either sling the machine over his shoulder or pop it into his jacket when he went to public festivals. He recorded the life of the sheep ranch. The Chilean-based Williamson, Balfour company, the controller of the Rapanui ranch, is still in business and selling automobiles in Chile. They have a collection of photographs of corrals, livestock, and other aspects of farm life. There is a similar collection at the London offices of the same company.

From the researcher's point of view, Edmunds's studies of the Rapanui themselves are the most interesting part of his work. The photographs are mostly carefully, sometimes artfully, posed, reflecting formal styles of the times. Sometimes there are crowd scenes showing action, dancing, and the like. Many people on the island today treasure Edmunds's photographs for often they are the only record of loved ones

long since deceased. Only one Rapanui, Juan Porotu, refused to be photographed and had to be sketched by Mrs. Routledge for her research.<sup>10</sup>

The collection of Edmunds photographs at the Bernice Pauahi Bishop Museum consists of 154 negatives, 146 of which are exquisitely delicate glass, the others being nitrates and a modern copy of a cracked glass one. As well, there are 43 Edmunds photographs without negatives, all obtained through Captain Fuller's widow in a donation and purchase agreement in 1964.<sup>11</sup>

### Cinematic Images

Apart from an apocryphal tale of a silent movie made by an unknown Chilean on Rapanui in the early part of the century, the first documented film about the place was shot and produced by Henri Storck in 1936 (Cinema Éditions Production), when the Belgian naval ship *Mercator* came to collect Drs. Henri Lavacherry and Alfred Métraux, who had arrived six months before to carry out archaeological and ethnological work.<sup>12</sup> The film, directed with melodramatic gusto and featuring a full orchestral score by Maurice Jaubert (who also did the narration), shows islanders, the monuments, and a public dance. A theme of decay and decadence characterizes the film, the motif portrayed gruesomely by extensive close-ups of the inhabitants of the leper colony there at the time. The film suited a romantic image of a mysterious lost civilization, the survivors eking out a pitiful existence on a barren rock.

Métraux, on the *Mercator*, direct from his work on Rapanui, stopped at the Bishop Museum in February 1935 and was engaged by (then) Director Peter Buck for two years beginning in January 1936. Along with writing his authoritative *Ethnology of Easter Island* (1940), Métraux sent the museum a collection of eighty-one photographs and items of printed material, which was received in August 1935. Many of the photographs are from Métraux's own visit, but there are miscellaneous ones bearing the imprint of a photographer in Valparaiso, "Vogel," with an indication that these were taken between 1906 and 1914.<sup>13</sup>

As European familiarity with Rapanui has progressed (through time, only), the theme of contemporary decadence and ancient splendor has come to dominate the documentary image of the place. This image has prompted a number of persons whom I have met to inquire incredulously, "Are there people on Easter Island?" after they find out about my social anthropological research there. If people were photographed, it was often because they have some anthropological characteristic,

such as alleged "purity" of the Rapanui race. The human in that form becomes the specimen (see Edwards 1993).

The next prominent cinematic image of the island derives from the Thor Heyerdahl expedition of 1955 and the sixty-minute production dramatically titled *Aku-Aku* (Heyerdahl 1959) to accompany the leader's popular book of the same name (Heyerdahl 1958). Klymyshyn (1976) reviewed *Aku-Aku*, along with a 1970 twenty-eight-minute production, *Easter Island: Puzzle of the Pacific* (Eagle 1970), featuring the work of William Mulloy, a long-time archaeologist there.

After Heyerdahl's visit, and perhaps because of it, Chilean authorities permitted the island to be more open to the world after a half-century of tight naval control. Schoolchildren were allowed to study on the mainland, more tourists could come, and cruise ships began stopping over, the first organized by Heyerdahl through his Norwegian shipping contacts. There were more documentaries for schools and for the cinema, by Chileans and others. With the 1960s, the next major expedition, that of the Canadian Medical Expedition to Easter Island (METEI) in 1964-1965, produced its own twenty-eight-minute short, featuring what was only the second revolt against Chilean authority in the island's history (the first was 1914). *Island Observed* (Lemieux 1966) is available still in 16 mm and breaks from the usual view by displaying islanders of all sorts prominently, the archaeology taking second place for once.<sup>14</sup>

A filmography of Rapanui, especially of those made after the coming of regular air service in 1971, would be a long list indeed, especially with the numerous television productions all purporting to reveal the "truth" or "mystery" about Easter Island, words that appear in many of the titles. The majority of these, I would estimate at an average of two each year since 1971, were made by television production crews from Europe, North and South America, and Asia. Some few of these are available in film libraries and from commercial distributors. Of the twenty productions in the filmography below, four do not concern Rapanui but are discussed for comparative purposes. I present the first documentaries about Rapanui (Storck 1935; Heyerdahl 1959; Lemieux 1966) above and three commercial feature films (Eggleston 1986; Karst 1970; Reynolds 1994) are taken up in the next section. The ten remaining titles are distributed over the decades, with one from the 1960s (Anon. 1969), five in the 1970s (Anon. 1971; Costeau 1978; Eagle 1970; Krainin 1978; Landsburg 1976), three in the 1980s (Anon. 1982; Lynch and Lerner 1988a, 1988b), and one in the present decade (Triester 1990).

It took some time for Rapanui to be discovered as a fictional, as opposed to documentary, film venue. *Les soleils de l'île de Pâques* was released in 1970 (Karst 1970), just after intermittent air service had been established, using luxuriously outfitted DC-10 propeller aircraft from Santiago. A joint French, Brazilian and Chilean production, the film was produced, written, and directed by Pierre Karst, a minor French director who did his first film, a humorous science-fiction one called *Un amour de poche*, in 1957 (Prédal 1991:144). According to one synopsis, six characters, all unknown to one another, discover that they have the same sign on their palms and this means that they must go to Easter Island for some mysterious purpose. Unknown beings from an unknown time and place meet with them in a cave to study their souls. The powerful beings find that human souls have nothing in them but violence and a survival-of-the-fittest ethic, so the beings go away, perhaps to return another day. The critic concludes: “[Karst] makes his point in a private film, very slow, with beautiful images of nothing spectacular, which requires the close attention of the viewer in order to be fully appreciated” (Tulard 1990:775; my translation).

A small number of outsiders and a few Rapanui posed for the filming at the principal archaeological sites. One, a long-term Chilean resident, Edmundo Edwards, told me he played a Rapanui priest presiding at an ancient ceremony. One Rapanui resident in France has seen *Les soleils* at least twice on television, but recent attempts to locate a copy resulted in finding only an archive print not for public viewing. Given its mystical melodramatic character, it is perhaps just as well.

Unfortunately, the same cannot be said for the Rapanui obsessions in the Australian-made potboiler, *Sky Pirates* (Eggleston 1986), an imitation of the Indiana Jones films.<sup>15</sup> Starring a toothy John Hargreaves, who should know better, the story is built around an alleged curse: “He who disturbs the sacred *moai*, meets death.”<sup>16</sup> The story opens with what we can take to be a *rongo-rongo* tablet being stolen in 1886 (a reference to Paymaster Thomson and his numerous acquisitions?). In the course of the robbery in a gigantic cave, a *moai* (monolithic stone figure) begins to glow and rocks come pouring perilously down, the tablet shattering into three pieces, two of which are stolen. We come to the present (World War II actually) and devil-may-care (what else?) pilot Hargreaves is enlisted on a quest to reunite the pieces, for in that state they are a “source of unlimited power” like other sacred sites, including Uluru (Ayer’s Rock). Hargreaves battles Nazis (of course) and, at one point, spinning *moai* and other objects roughly resembling Rapanui artifacts batter his seaplane, bringing it down. Ultimately, virtue tri-

umphs on Rapanui; when the pieces are joined, *moai* glow against a background of golden treasures and the Nazi melts. Need I say that the pilot gets the girl and never loses either his hat or his leather flight jacket? The use of Rapanui images in the Game Boy cartridge "Super Mario Land" and this Australian effort differ only in the size of the screen used!

### Rapanui's "Eco Epic"

In 1993, though, came production of the first big-budget movie to be made on Rapanui, which has had not a little press as the principal financier is Kevin Costner, whose evocative *Dances with Wolves* broke forever the way that American Indians had been portrayed on the screen (Costner 1990), although those with longer memories will remember the equally sympathetic, but less heroic, *Little Big Man* with Dustin Hoffman more than two decades previously (Penn 1970). My preliminary impression suggests, though, that this effort, with the tentative title *Rapa Nui* or, in other accounts, *The Centre of the World*, may be a kind of *Dances with Moais*.<sup>17</sup>

The Chilean press began buzzing with excitement in August of 1992 when the producer Jim Wilson and director Kevin Reynolds, but not star/producer Costner, visited Chile to get permission to film and to case the island. *La Epoca* of 29 August broke the story. Reynolds's best-known success to date is *Robin Hood*, with Costner in the title role. The director claims that he has had the Rapanui project in mind for some time, but only in 1991 did he finally make his first visit to the island.

Fears that the movie would become some kind of a travesty have been stirred in Chile and among Rapanui enthusiasts in the United States.<sup>18</sup> Are these justified?

The *New Zealand Herald* of 22 February 1993 reported that the arrival of technicians (mostly from Australia, who began to turn up in December 1992) and actors considerably enlivened the place. No Rapanui have speaking parts, but about 130 were hired as set constructors and perhaps another 400 as extras for the film. According to the *Herald* article, *Rapa Nui* is set in 1680, the date that the priest long resident on the island, Father Sebastian Englert, calculated as the battle between the *moai* builders and the people who actually did the hard work. The plot centers around a "love triangle," Canadian actor (*Black Robe*) Sandrine Holt being the love interest. Jason Scott Lee, who starred as Bruce Lee in *Dragon*, and Esai Morales, who was Richie Valens's brother in *La Bamba*, are the "Rapanui" loves between whom she is torn.



Throughout January and February 1993, in the temporary Auckland, New Zealand, offices of "Easter Island Productions," a string of Maori actors (and one Rapanui hopeful) were auditioned for about fifty parts. One well-known Maori actor, who was offered a prominent speaking part, withdrew his application when told he was to receive just US\$75,000 for the work, claiming that the movie was paying "nigger rates" to its actors. Nevertheless, some experienced Maori actors, such as George Henare and the Reverend Eru Potaka-Dewes, are in the cast. Mr. Lani Tupu, Senior, who, apart from possessing acting skills, is a tutor in anthropology at Victoria University of Wellington and a human rights commissioner in New Zealand, also has a speaking part.<sup>19</sup>

Writer Tim Rose Price fashioned a script that might be best described as a palimpsest, a kind of rendering of Rapanui history, working with Rapanui themes but essentially a contrivance, a concoction.<sup>20</sup> The writer and his director, probably his producer, Costner, too--they all have a story they wish to tell and they are using Rapanui and some elements of the place to get across their message. More about what I think that message is in a moment.

Their partial source is chapter 8 of Englert's authoritative book, *La Tierra de Hotu Matu'a* (1948:117-126). I say partial because one of the main features of the movie is the erroneous assignment of the designations "Long Ears" and "Short Ears" to the antagonists in the battle that becomes the catharsis of the film. Had they only read the previous chapter (Englert 1948:88-89; see also Englert 1970), they would have known what any Rapanui does: The terms *hanau eepe* and *hanau momoko* refer not to how these groups dealt with their ears but with their alleged physical appearance. *Hanau eepe* means people or "race" of "wide, corpulent, stocky" build, while *hanau momoko* means thin people. A war between the "short, fat people" versus "tall, thin people" does not have quite the same ring to it as "Long Ears" versus "Short Ears," so the convenient fiction continues. Also, the *moai*-building complex is not contemporaneous with the birdman ceremony of Orongo, although the movie lumps them together. Did the moviemakers find outtakes of *Les soleils de l'île de Pâques*?

"Ororoina," whose name is in Rapanui legend, is the lead and would-be birdman, son of a father who abandoned the island. The movie-makers have rechristened him variously "Oroinia" or "Ororoina," but the Rapanui are used to people misspelling their names and words. There is also an evil king, "Ngaara," a name that figures in island genealogies, notably in that collected by Bishop Tepano Jaussen in the last century: Ngaara was the great-grandfather of the last genealogical

king of Rapanui (who was baptized "Gregorio" by the missionaries shortly before his death as a child).

The girlfriend, an entirely fictional "Ramana," described as "spunky" in the casting notes distributed in New Zealand, provides a tragic love interest and, in spite of (no doubt tastefully filmed) passionate lovemaking, takes herself off to a desiccating virgin's cave. In a bit of close approximation, Ramana's father is "Haoa"; according to tradition, the traditional Ororoine married the daughter of Haoa.

No Euro-American film about power and superstition would be complete without an evil priest and this drama has one too, in the form of "Tupa."

The "revolution" takes place much as Rapanui storytellers have related it and, indeed, there is a terrible aftermath of cannibalism and internecine warfare, testified to enough in the actual oral tradition, which should give the movie its "mature audience" rating for box office success.

What will the public make of this latest assault on the Polynesian image, so lovingly portrayed in numerous films from Jon Hall to Dorothy Lamour and the numerous *Bounty* films? Will they be surprised at dialogue like, "Did you hear me tell that priest to kiss my ass?" Or, a late love scene:

**Oroinia**

You've always been beautiful to me.

**Ramana**

Then why haven't you kissed me yet?

(kiss)

**Ramana**

You didn't tell me Make was swimming too . . . and that he's to die.

**Oroinia**

You didn't tell me about the child.

The dialogue goes from standard "native" elliptical phrases to the modern: At one point a female character calls another a "hot bitch." And, in a conversation with a friend, Make, the other part of the love triangle, sounds more rapper than Rapanui when he gives his opinion of the island where he lives: "And here [meaning Rapanui] shits." If melodrama in Western settings can be "soap," perhaps we can think of *Rapa Nui* as a "coconut opera" in its Pacific locale?

From the pre-release material available, what are the messages that this film wishes to portray? In press statements published in Chile in late 1992, one focus of the film is to use, in Bonnemaison's phrase (1990-

1991), the island as metaphor. That is, Rapanui is to be taken as a microcosm, as an exemplar of, as one science-fiction movie put it, "*This Island Earth*" (Newman 1955). The Rapanui exhausted themselves and their environment by overexploitation. They pushed their society and their island to limits that could not be sustained. There was a break, the system snapped, and the entire cultural and physical edifice came tumbling down. There is a mild revolutionary message here, too, for it is the oppressed who overthrow the squandering overlords.

As far as I know, it was William Mulloy who first ventured this environmentalist metaphor in a popular article published two decades ago (1974). Young took up the same theme in a 1991 article (1993), while a recent book makes the point even stronger (and with more evidence) by having as its subtitle *A Message from Our Past for the Future of Our Planet* (Bahn and Flenley 1992). Catton has a similar message in his very recent comparative article (1993). One of the first journalistic articles that I have seen referring to the film has been published in a popular Italian nature and travel magazine and the authors make the environmental theme its focal point (Domenici and Domenici 1993). Even before the release of the film, there already were magazine articles appearing criticizing the use made of Easter Island for the film, most with illustrations of props scattered about the landscape. The *Rapa Nui Journal* for March 1994 included references to American (Allen 1993; Krause 1994; Scheller 1993) and German (Gaede 1993) critiques of the filming and its alleged damage to the island.

While director Reynolds denied in 1992 interviews in Chile that he was making "an ecological film," the script summary that I have seen suggests that this will be a prominent theme. The Italian article seems to confirm this. To emphasize this theme, some forest shots apparently were to have been done in New Zealand, so watch out for the kiwis in the background! The only forests presently on the island have been planted in this century and they are either of pine or nearly thirty kinds of eucalyptus, the latter started by sheep ranch administrator and photographer Edmunds.

There is another, more subtle message, I think, that will develop from the movie and that is one that is common enough in colonial discourse: Natives did not know how to govern themselves due to their backwardness and, so, the coming of Europeans and their rule enforced a pax on the squabbling natives. The proximity of the date of the war (which is based upon Englert's genealogical deduction) to the coming of the Dutch is tempting for such a conclusion. I believe this more subtle thought is implicit and not conscious.

Although 6 April 1994 was given as the official release date for *Rapa*

*Nui* in many publications in early 1994, only audiences in Australia and New Zealand seem to have been so honored. The *Rapa Nui Journal* for March 1994 suggests that September is the more likely U.S. and general release date. In the meantime, a dribble of articles will continue to appear about the film and a couple of months prior to the final release a heavily illustrated book by the film's director and script writer is due to be published to whet fan appetites (Reynolds and Price 1994).

We specialists can be a tiresome lot. When popular culture dares to invade our remote patches, we spring in defense of our knowledge capital. In our own work, we insist upon a level of authenticity and exactitude that makes our publications somewhat dull. The speculations of the moviemaker and his or her embellishments sparkle in the popular imagination; our tomes with our dates and footnotes and modest print runs are as remote from the cinema queue as two cultural achievements can be.

Even though I know the storyline of the film, I will go to *Rapa Nui* in the same spirit that I find "hyperreal"<sup>21</sup> theme parks a curious excursion: to see what they do with the idea.

## NOTES

Research on Rapanui since 1972 has been supported by The Australian National University, the Australian Research Council, and the Faculty of Arts and Social Sciences of The University of New South Wales. I am grateful to these institutions for their past and, where appropriate, continued support. The present draft of this article was done while the author was on sabbatical leave, associated with the Laboratoire d'Ethnologie Méditerranéenne et Comparative, of the University of Provence. Professor Christian Bromberger was most generous in the provision of work facilities and Ms. Blondine Nouvel and Mr. Alain Beyma both assisted in practical ways with my work.

1. Some hopeful filming sites, such as Hawai'i, make special efforts to cater for production work, maintaining "a computerised locations library complete with thousands of photographs . . . to aid film companies in choosing the perfect setting for their project" (Crites 1993:19). Every year, the Association of Film Commissioners stages "Location Expo" in Los Angeles, which provides "an international one-stop shopping arena for producers interested in shooting on location" (Crites 1993:20).

2. Production details and availability of *Apocalypse Now!* and other feature films may be found in the various editions of the *VideoHound's Golden Movie Retriever*; for this article, I have used the 1994 edition.

3. The *Rapa Nui [sic] Journal*, in its seventh volume in 1993, prints occasional sightings of such images, as does its European counterpart, *L'Echo de Rapa Nui*.

4. I examined this large-format, bound album in Rome in December 1986, thanks to the kindness of Father Amerigo Cools, whose extensive knowledge of Catholic Church archives of the Pacific is legendary.

5. I am grateful to his sons, principally Urbano Edmunds Hey and Jorge Edmunds Rapa-hango, for the details of the life of their remarkable father. Gladys Reina Edmunds and Major A. T. Thornley, respectively daughter and nephew of H. P. Edmunds, kindly con-tributed other information.

6. Details of the history of the company are found in Porteous (1978, 1981), especially in the section where he calls this sort of commercial formation "the company state."

7. The date of death and exact name are from the Civil Register on Rapanui. The place and other details of his death are from oral tradition, told to me by various Rapanui.

8. Alfred Walter Francis Fuller (1882-1961) was a noted collector of ethnographica throughout his life, beginning his collections as a child. Some of Fuller's library and arti-facts were donated or sold to the Bernice Pauahi Bishop Museum, Honolulu, by Fuller's widow, including the Edmunds photographs. These details are from the Bishop Museum's archives. The main Fuller collection is in the Field Museum of Natural History, Chicago.

9. The archives of the Bishop Museum hold a catalogue of the Chicago collection on indi-vidually typed cards, which I examined in 1993. The number of artifacts sent suggests that purchasing continued at a pace for more than two decades. The 1907 shipment contained nine objects, with tallies for the following years being: 1908 (five objects), 1909-1918 (six-teen objects), 1919-1925 (twenty-three objects), 1925 ("via Lt. Col. H. J. Kelsall," two objects), 1926 (forty objects), and 1929 (one identified object). Most, if not all, of these artifacts were manufactured for Fuller through Edmunds's intervention on the island, using photographs and drawings of originals in various European museums (see O'Reilly 1986).

10. Edmunds's story and that of other outsiders resident on Rapanui will be taken up by me in a subsequent publication, with the working title *Matamu'a*.

11. Luella H. Kurkjian (of the Bishop Museum Archives) accessioned this collection some years later and she kindly assisted me in uncovering these details in 1993.

12. Production details, a brief synopsis, and distribution information for these productions are found in Aoki (1994:38, 54, 88, 131, 133, 138, 158, 236, 244, 257, 260, 268), alphabet-ically by title. See also the filmography at the end of this article for all films mentioned in this text.

13. Further details on how Métraux came to acquire the Vogel prints are not available as Métraux's field notebooks were loaned by the Bishop Museum to a German linguist in 1956 and have not been returned.

14. A good account of the METEI expedition is in a book by one of the medical doctors on the trip, Helen Evans Reid (1965).

15. Producers John Lamond and Michael Hirsh, along with director Colin Eggleston, are the main guilty parties to this forgettable effort at Polynesian mysticism.

16. Later, the "translation" is regiven as "will feel the hand of death"!

17. The Chilean press mention the title *Centre of the World* mostly: see, for example, *La Epoca*, 28 November 1992. Tricia Allen, a Ph.D. student in anthropology at the University of Hawai'i, used the *moai* phrase in her photographically documented report on the filming, "Dances with *Moai*: Effects of a Hollywood Production on *Rapa Nui*," read at the "Rapa Nui Rendezvous" held at the University of Wyoming from 3 to 6 August 1993.
18. Georgia Lee, archaeologist and publisher/editor of *Rapa Nui Journal*, has provided a detailed account of the island's early reaction to the filming (1993).
19. Dr. Nancy Pollock of the Department of Anthropology, Victoria University, told me about her tutor's temporary defection to the bright lights of Rapanui. Other New Zealand material and script information from confidential personal communications.
20. This is not unlike Rob MacGregor's *Indiana Jones and the Interior World* (1992), a novelistic offshoot of the Lucasfilm feature films, which places the hero on Easter Island, one of the "portals" of the mysterious "Inner World." To be fair, unlike freewheeling storyteller MacGregor, *Rapa Nui* script writer Tim Rose Price at least has *tried* to keep to ethnographic and archaeological facts.
21. I take the phrase from Eco, especially the lead essay (1987:3-58), which is an intellectual travelogue through American mass entertainment, first published in 1975. I contribute my own tongue-in-cheek critique of Eco's *Foucault's Pendulum* (McCall 1992).

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