ESC: Sonic Adventure in the Anthropocene. Jacob Smith. University of Michigan Press. URL: https://doi.org/10.3998/mpub.10120795

Tired of the everyday grind? Ever dream of a life of romantic adventure? Want to get away from it all? We offer you—Escape! Escape—designed to free you from the four walls of today for a half hour of high adventure . . .

These words, uttered by a mid-twentieth-century radio announcer with all the lurid intonation of a film noir gumshoe, open each of the ten episodes of the podcast ESC: Sonic Adventure in the Anthropocene, an arresting work of open-access audio scholarship made available by the University of Michigan Press in collaboration with the Fulcrum digital platform.1 No sooner is this golden-age-of-radio vibe established, however, than a series of voices from twenty-first-century newscasts dispel it with a barrage of apocalyptic taglines: “Climate change . . . Toxic algae . . . The endangered reef . . . Global warming . . . Mass extinctions . . . Ominous implications.” The original radio orchestra cross-fades into a jangly acoustic guitar strumming the opening measures of a present-day, ersatz remix of Mussorgsky’s Night on Bald Mountain. And then a new voice appears. Unlike the first voice, this one is earnest, close-miked, contemporary. It announces, “This is E–S–C,” each letter receiving a different speed of reverb. The voice belongs to Jacob Smith, a professor in Northwestern University’s Department of Radio/Television/Film and the project’s author and narrator. (This opening may be heard in audio example 1 in the online version of the Journal.) Over the course of ESC’s roughly seven-hour run, the listener gets to know Smith’s voice as well as a student in one of his lecture classes would. Or perhaps even better: character blooms like a hothouse flower in the acousmatic chamber of the podcast. After listening to the series, you may hear your anxious late-night inner monologue about climate change or coronavirus enunciated in Smith’s distinctively mild-mannered tenor.

Like all good openings, this one embodies the mood and compositional principles of the work it introduces. The environmental anxiety that is central to ESC’s anthropocenic theme is audible here, as is Smith’s intellectual engagement with questions of sound, representation, genre, technology,
and the history of radio. You can also hear the podcast’s main acoustic methodology at work: palimpsestic overwriting of one era’s radio broadcasts with a newer one’s sounds and commentaries. ESC is, at base, a training ground for what Smith, drawing on Kate Lacey, calls “adventurous listening,” a mode of critical attention that amplifies the strangeness of conventional first-world narratives about the relationship between humans and nature. Like Jim Drobnick’s “listening awry” or the auditory version of Walter Benjamin’s “brushing history against the grain,” “adventurous listening” implies a certain freedom from the restrictions of context and authorial intent; it “involves the imagination in traveling across boundaries physical, personal, social and temporal.” By splicing, looping, and otherwise manipulating radio and film footage from the post–World War II era, and by layering and interspersing these recordings with new thoughts and perspectives, Smith teases out a large number of the hidden complexities and maddening erasures that haunt the original broadcasts. Here, the adventure genre serves as a microcosm of a Western mediascape awash with masculinist, Orientalist, heteronormative, capitalist, and colonial energies. These energies are all implicated, to one degree or another, in the current state of planetary affairs, in which human activities have emerged as major drivers of change in the earth’s surface and biosphere. ESC spelunks down into the hot center of twentieth-century America, recovers shards of media, and uses them to build a sound collage of the anthropocene.

Each of ESC’s ten episodes draws upon a different adventure story from Escape, a popular anthology radio series whose 228-episode run was broadcast on the CBS Radio Network from 1947 to 1954. As Smith explains in the 10,000-word essay that accompanies the podcast, the “global disposition” of the adventure genre, with its emphasis on “travel, displacement, and border-crossing,” makes Escape “a useful archive for the ecocritical task of exploring planetary interrelationships.” The essay asserts that ESC’s focus on the Escape series fills lacunae in the study of postwar radio history. This is certainly true. Ultimately, however, Escape is really a means to an end: it

2. Kate Lacey, Listening Publics: The Politics and Experience of Listening in the Media Age (Cambridge, UK: Polity Press, 2013), 192; Jim Drobnick, “Listening Awry,” in Aural Cultures, ed. Jim Drobnick (Toronto: YYZ Books, 2004), 9–15; Walter Benjamin, “Theses on the Philosophy of History,” in his Illuminations, ed. Hannah Arendt, trans. Harry Zohn (New York: Harcourt, Brace & World, 1968), 253–64, here 257.

3. According to Smith’s introductory essay to the podcast, only 182 of these episodes are currently available: Jacob Smith, “ESC: Sonic Adventure in the Anthropocene,” https://doi.org/10.3998/mpub.10120795.cmp.1. In the same essay, Smith explains that “ESC” is a reference to the “escape” key on computer keyboards: “The escape key was created by an IBM programmer in 1960, just six years after ‘Escape’ went off the air. The CBS radio show and the computer key were roughly contemporary, and the two arguably expressed a similar ‘escapist’ sentiment, since the escape key came to function as a kind of ‘interrupt’ button, with one early programmer describing it as the ‘get-me-the-hell-out-of-here key’” (ibid., 12).

4. Ibid., 4.
is the raw material that Smith draws upon to fashion a compelling story about humanity’s fundamental entanglement with the environment, the hubris that so often prevents us from acknowledging it, and the uncanny specters that get conjured along the way. Despite the nostalgic sound of Escape’s hard-boiled announcer, ESC is very much a tale for our troubled times.

Concretization

Three interdigitated analytical techniques provide the muscle for ESC’s exercises in adventurous listening. The first, which Smith adapts from the work of Russian literary critic Mikhail Bakhtin, is “concretization.” As Smith explains in the introductory essay to the podcast, “Bakhtin holds that the particular qualities of [the] spaces [of adventure stories] tend to be left ‘utterly abstract’: ‘For a shipwreck one must have a sea,’ he writes, ‘but which particular sea (in the geographical and historical sense) makes no difference at all.’”5 By providing concrete “geographical, sociopolitical, and ecological details” that were left out of the original stories, Smith creates a dialogic framework that can “amplify the environmental frequencies” of Escape, and in so doing “transpose the story to a minor key.”6 Concretization contributes to the ecocritical thrust of ESC by asserting that “the particular sea” in which an adventure takes place is always of great significance.

The first Escape story to be submitted to this process is “Three Skeleton Key,” an eerie tale of three men tending a lighthouse off the coast of French Guiana. The story, originally written by Georges-Gustave Toudouze and later adapted for Escape, commences with a crewless ship crashing onto a reef near the lighthouse. Jean (played by Vincent Price) observes that “the decks were swarming with a dark brown carpet that looked like a gigantic fungus—but undulating, and on the masts and yards . . . were . . . an endless number of enormous rats!” Jean narrates as he and his partners flee the screeching rat army, which breaks into the lighthouse, eats the men’s supplies, and chases them up to the glass-walled top floor. Under siege, out of food and fuel for the light, the men are on the verge of being devoured by the ravenous horde when a banana boat runs aground in the night. The rats abandon the lighthouse, eat the boat’s crew, and sail off when the rising tide frees the boat from the reef.

In a wide-ranging, media-saturated monologue, Smith “concretizes” the story’s many blank spaces. He frames the lighthouse as a node in the global shipping network, and the setting as a prime locale for a mid-century colonial fantasy that was taking place amid the decolonization of the third world. He discusses rats as creatures who are inextricably entangled with shipping’s

5. Ibid., 5.
6. Quotations from episode 1, “Three Skeleton Key,” https://doi.org/10.3998/mpub.10120795.cmp.2.
infrastructure, a radically mobile invasive species that reduces biodiversity and spreads disease. But he also draws our attention to the ways in which rats serve as convenient scapegoats for environmental degradation, obscuring human and institutional practices that are much more damaging. He asks us to think critically about the view of rats as an evil infestation, so as to push against “rhetoric [about rats] that naturalizes the demonization of human migrants.” The rats of “Three Skeleton Key” start out as a nightmarish plague, but in Smith’s treatment they emerge as concrete, historicized, ambivalent figures: avatars and victims of the global transportation networks, interdependent economies, and ecocidal practices in which we are all enmeshed. We have heard the rats, and they are us.

Scalar Expansion

A second, related technique highlights the multiple spatial and temporal scales in which we and our narratives are embedded. Adventure stories tend to place the interpersonal space—the space of conflict, danger, and heroic deeds—at the center of the action. At the same time, they commonly employ a transregional scale whereby the hero crosses over from a familiar, quotidian locale into an exotic, unfamiliar one; he then returns home, treasure chest in hand, having “lived to tell the tale.” ESC seeks to expand the spatial dimension of adventure, stretching it all the way to the microscopic in one direction and the planetary in the other. Episode 3, “The Birds,” pulls the story made famous by Hitchcock in both directions, linking the maniacal gulls in the adventure to the real-world disorientation that birds experience when they ingest domoic acid, a neurotoxin produced by microscopic plankton. Excess domoic acid creates harmful algal blooms, a global scourge that is fed by fertilizer runoff and exacerbated by global warming. In this way, what began as an exercise in concretization ends up activating a nesting set of spatial scales stretching from the microbe to the globe.

ESC also attunes the listener to a multiplicity of time scales. It places particular emphasis on slow processes that the adventure genre, with its attention to “tiny physical movements and split-second decisions that have far-reaching, even life-or-death, implications,” is not well positioned to acknowledge.7 Drawing on sociologist Erving Goffman, Smith illuminates the nested time frames that are at play in Escape—the micro-level of the action sequence, the meso-level of the radio episode that contextualizes it, and the macro-level of the human life that is rejuvenated by surviving the adventure. An ecocritical, adventurous listening requires the inclusion of a more expansive, environmental temporality, an epochal time frame that shrinks the human drama to the point of unrecognizability. This is the scale at which the “slow violence”

7. Smith, “ESC: Sonic Adventure in the Anthropocene,” 7.
of environmental degradation and climate change becomes palpable. In episode 4, “Action,” a classic story by C. E. Montague involving a man climbing a glacier in the Alps, Smith pulls the listener into the temporality of the glacier itself, from its birth in a distant ice age to its dramatic attenuation as a result of global warming. He calls this glacial scale of action “slow adventure,” and argues that the anthropocene cannot be understood without it.

**Sonic Rewilding**

The third technique—and the one that will likely be of greatest interest to a musicological audience—involves the introduction of what Smith calls “empirical sounds” in the form of contemporary field recordings and environmentally themed sound art. By “empirical,” he means that these sounds are the product not of the composer’s fancy but rather of the more than human environments in which field recordings are made. The type of sound art featured in ESC has its roots in acoustic ecology, environmental science, and the anthropology of the senses. In the introductory essay, Smith acknowledges that these works are not unmediated captures of the thrumming natural world: editing choices, microphone placement, and cultural frameworks always stand between the sonic event and the field recording that inscribes it. “Nonetheless,” he argues, “when field recordings are woven into the sonic fabric of Escape, they bring with them a rhetoric of place that is distinct from that of golden age radio drama, and one that is, in many cases, explicitly informed by environmental politics.”

The original Escape episodes featured music composed and/or arranged by Ivan Ditmars (and performed, one presumes, by the CBS Symphony Orchestra, with Ditmars conducting) alongside extensive Foley work. In “Three Skeleton Key,” for example, the sound of the swarming rats was created by rubbing corks on glass. ESC adds an intermittent music soundtrack of its own, which, like the modified Night on Bald Mountain theme, receives no analysis (or, as far as I can tell, attribution) in Smith’s narrative. But the “empirical sounds” always spark reflections from the narrator, and these make for some of the most colorful moments in the podcast. ESC enlists the services of a formidable group of contemporary sound artists, all of whom rely on environmental field recordings of one sort or another; these include Daniel Blinkhorn, Peter Cusack, David Dunn, JLIAT, Christina Kubisch, Francisco López, Sally Ann McIntyre, Chris Watson, and Jana Winderen.

---

8. Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge, MA: Harvard University Press, 2011). Smith’s polyscalar temporalities also owe an intellectual debt to the *Annales* historians.

9. Smith, “ESC: Sonic Adventure in the Anthropocene,” 10.

10. Ibid., 11.
Smith uses their work to prize open the space between the adventure story and its mise-en-scène so that ecocritical perspectives can flow in.

In episode 5, “Red Forest,” an *Escape* story involving murder, romance, and redemption unfolds as a forest fire rages in the background. Smith explains that “during the golden age of radio drama, the illusion of fire would often be created in the studio by crumpling cellophane, snapping twigs, using a wind machine, or manipulating a blowtorch.” He later contrasts the *Escape* episode’s Foley fire sounds with David Dunn’s *The Sound of Light in Trees*, a 2006 soundscape project that amplified the sounds of bark beetles inside pinyon pines in the American Southwest. The sound of the beetles initiates a reflection on the complex entanglement of American forests with invasive species, misguided fire suppression policies, logging, CO₂ emissions, and global warming. (This section of episode 5 may be heard in audio example 2 in the online version of the *Journal*.) (Ironically, Dunn and the pines and the munching beetles together make better Foley artists than the award-winning team that worked for the *Escape* broadcast: the crackling sound of the beetles’ masticating jaws, supplemented by the low groan of the trees, powerfully evoke a forest—or perhaps even a planet—that has just begun to burn.)

Other insertions of sound art similarly promise to open up vistas for adventurous listening. The glacier story is rendered productively strange by Chris Watson’s extraordinary field recordings of actual glaciers (episode 4). A story about a mysterious sunken city acquires an ecocritical edge when it rubs up against Daniel Blinkhorn’s heartrending recordings of endangered coral reefs (episode 6). An apocalyptic story reveals an uncannily familiar aspect through its juxtaposition with the multispecies cacophony that Peter Cusack captured in the Chernobyl Exclusion Zone as part of his *Sounds from Dangerous Places* project (episode 10). At these moments, *ESC* approaches what ethnomusicologist Steven Feld had in mind when he began envisioning recordings that could help people “grasp something at a sensuous level that is considerably more abstract and difficult to convey” in writing.¹¹ Alas, Smith’s narration never drops out long enough to allow the sound artists’ recordings to perform an argument in sound on their own; in the scant space they occupy, they can only illustrate and intensify the argument that has just been articulated.¹² As a result, the potential for these recordings to enact a radical sonic rewilding of *Escape* is not fully realized.

¹¹ Steven Feld and Donald Brenneis, “Doing Anthropology in Sound,” *American Ethnologist* 31, no. 4 (November 2004): 461–74, here 465.

¹² The longest stretch of unaccompanied field recording that I could find was an extract from Cusack’s *Sounds from Dangerous Places* in episode 10, “Earth Abides.” In the final minutes of the episode, a recording of the birds of the Chernobyl Exclusion Zone, which has played for seventy-five seconds beneath Smith’s narration, is allowed to continue alone and uninterrupted for an additional ten seconds. While the editing choices here are absolutely in line with mainstream podcasts such as *Radiolab*, and as such make for a smooth and enjoyable listening
Vocality and Gender: A Toxic Reading

The “planetary interrelationships” and ecological reverberations amplified by ESC are often concerns that would not have appeared on the radar screen of the original Escape team. The rats of episode 1, for example, are, for Vincent Price’s Jean, simply the stuff of horror stories, rather than fractals of the global shipping infrastructure. At other times, Escape and ESC appear to be reading from parallel scripts, as it were. The murderous quest for uranium in an Escape episode titled “Bloodbath” (part of ESC episode 6, “Port Royal”) betrays a kind of postwar atomic anxiety that a contemporary listener can clearly hear as anthropocenic dread avant la lettre. The most successful episodes of ESC teeter ambiguously between these two poles. Episode 9, “I Saw Myself Running,” is a good example. The Escape episode in question (one of only six that featured female protagonists) forms the third part of a triptych of ESC episodes dealing with gendered aspects of the adventure story. Here, the dangerous border-crossing action that defines the genre is domesticated and internalized. Susan, a suburban housewife, is driven to distraction by a series of nightmares in which Sue, a squeaky-voiced, semi-infantilized dream version of herself, begs Susan to stay with her in the Land of Nod. In a vertiginous oneiric adventure, the two doppelgangers race through the dreamworld, pursued by a vague dark force. When Susan finally awakes, her boorish husband Freddy first dismisses her fears, and then takes her to a doctor who diagnoses her with exhaustion and hysteria (“you’re tired, you’re overwrought”) and prescribes a sedative. Susan secretly refuses to take her meds and slips back into the dreamworld, where Sue, desperate to escape the clutches of the dark force, double-crosses her and returns to wakefulness in Susan’s place. Having trapped Susan in the dreamworld, Sue now assumes Susan’s identity in real life. In the final scene, Freddy’s confusion slowly morphs into terror as he confronts the squeaky, hyper-feminine voice coming from his wife’s mouth:

FREDDY: Suze, your voice . . . it doesn’t sound like you . . .
SUE (as Susan): Oh, silly! How can it be me and not sound like me? Oh, you are silly—give me a kiss?
FREDDY: Suze, what’s the matter with your voice?!

Citing the dark Lacanian prince of voice studies Mladen Dolar, Smith accentuates the surreal aspects of sound, and of voice in particular. Sound and voice, he argues, function as “entit[ies] of the edge.” Crossing the boundaries between sleep and wakefulness, interiority and exteriority, subject and object, self and other, the voice itself is revealed as an uncanny adventurer par excellence. This position, which is implicit in “I Saw Myself Running,”

experience, I cannot help but imagine the power that ESC would have if it featured long excerpts of the field recordings running uninterrupted.
is sharpened further by the inclusion of Christina Kubisch’s sonification of the electromagnetic waves that emanate from light sockets, smart phones, computer screens, and other ubiquitous technologies of the postindustrial world. Like the sinister dreamworld that surrounds and ultimately drowns Susan, these magnetic pulsations, rendered audible by Kubisch, create (for me, at least) an oppressive atmosphere of breathless claustrophobia. We are all immersed in these invisible entities—there is no ESC button that can release us from them, just as there is no escape from the anthropocenic environment in which we are stuck, which we helped to build.

Over the course of the episode, Smith develops a compelling “toxic reading” of “I Saw Myself Running,” introducing an environmental theme into the story that was surely not on the minds of the Escape crew. For this interpretation, he builds upon Betty Friedan’s *The Feminine Mystique* and Rachel Carson’s *Silent Spring*, two landmarks of feminist and environmental scholarship that were published in the decade following the conclusion of *Escape.*

We hear Friedan herself describing the televised image of the American woman as that of a compliant housewife-consumer, a “moronic little blond household drone. Her greatest achievement is to get the kitchen sink pure white or the shirts white; she needs the help of elderly counselors and many costly chemicals to do that.” Carson’s *Silent Spring* alerted the reading public to the fact that those very chemicals were poisoning us from within our homes; Smith deploys her text, together with a number of mid-century radio and television ads for cleaning products, in order to advance the argument that Susan’s “exhaustion” had more to do with domestic toxicity than female nerves. Then, in the most virtuosic move of the podcast, Smith uses the humble figure of a gypsy moth caterpillar to suture *The Feminine Mystique, Silent Spring,* and “I Saw Myself Running” together into a complex, toxic tale of psychological violence, institutional sexism, and environmental cataclysm—in other words, of anthropocenic life. (This section of episode 9 may be heard in audio example 3 in the online version of the *Journal.* Within this tangle of texts and larval identities, Kubisch’s eerie electromagnetic soundscapes sound like the anthem of our current global predicament. I will not ruin the moment for you by describing it; you should listen to it yourself.

**Overall Assessment**

Taken as a whole, ESC does not reach the depth or polish of the best sound studies scholarship, anthropocene literature, or environmentally themed sound art. Many of its scholarly references border on the gratuitous, and are not pursued or treated critically. (One would rather have no mention of Georg Simmel than a single name-check that bears little fruit.)

---

13. Betty Friedan, *The Feminine Mystique* (New York: W. W. Norton, 1963); Rachel Carson, *Silent Spring* (Boston: Houghton Mifflin, 1962).
The introductory essay presents ESC as “a multimodal publishing project spanning text, audio, and online materials.” But the “online materials” are fairly paltry, comprising a useful bibliography of 109 entries and a less useful list of thirty-nine unannotated links. The scrolling transcription that runs along with the audio appears helpful, until suddenly it is not. After a short while the frequency of its errors becomes a distraction; a while longer, and they become an object of obsession. A voice on the podcast utters the phrase “maintain his sanity.” The transcript renders it as “my Chinese hand.” How was this text generated? Algorithmically, or through budget outsourcing? After a while I found myself glued to it, waiting for another moment of misprision with the same giddy intensity I feel when listening for gaffes at a presidential press conference. (As this review goes to press, the transcript has disappeared from the website, presumably for a tune-up. In its absence, it is extremely difficult to locate any particular reference or plot point within the sound files.) ESC would be much more user-friendly if the transcript were available and accurate, and if links to the relevant sound art and scholarly references, perhaps with short biographies of the sound artists involved, were provided on each episode’s page.

Having said this, I hasten to add that ESC is, in its own way, deeply impressive. It is designed for a general audience, and it serves the needs of that audience well. It is clear, engaging, accessible, and memorable. It would be a great complement to a high school course on ecology, an undergraduate course in the environmental humanities, or any exploration of postwar radio in America. It has the added virtue of being timely, arriving on the heels of the posthuman turn and the maturation of humanities discourse on the anthropocene. (The final episode, an apocalyptic adventure tale based on—wait for it—a global pandemic, feels genuinely prescient to a reviewer who recently fled his home in America’s Covid epicenter for a small cabin upstate.) For this Journal’s readership, its primary utility may be as proof of concept: one of the adventures that is adumbrated here is a scholarly one, as the academy strikes out into digital territory to create hybrid pedagogical approaches that can withstand pandemics, and scholarship that will meet the demands of an increasingly transliterate—if not postliterate—world.

14. Smith, “ESC: Sonic Adventure in the Anthropocene.”

15. “Transliteracy is an ability to use diverse analog and digital technologies, techniques, modes, and protocols to search for and work with a variety of resources; to collaborate and participate in social networks; and to communicate meanings and new knowledge by using different tones, genres, modalities, and media. Transliteracy consists of skills, knowledge, thinking, and acting, which enable fluid ‘movement across’ in a way that is defined by situational, social, cultural, and technological contexts”: Suzana Sukovic, Transliteracy in Complex Information Environments (Cambridge, MA: Chandos Publishing, 2017), 8. “Postliterate” here refers, with a nod to Marshall McLuhan, to the condition of being able to read but choosing not to.
Climate change and anthropogenic pollution may seem to be issues that are far removed from the world of music studies. But rising seas, species extinctions, resource depletion, and toxic environments are beginning to affect music praxes throughout the world, and these disruptions will only intensify with time. Many music scholars have begun to acknowledge this somber fact. As we all come to terms with inhospitable emergent realities and the multiplex precarities they engender, we will need new perspectives that render our familiar objects and processes—music, sound, voice, listening, performance, storytelling—productively strange. This is where projects like ESC, and the sound art it features, make their greatest contribution. Rather than providing yet another list of anthropocenic atrocities or explication of the causes of climate change, they powerfully evoke the uncanny feel of the era we have entered: an era of fragile interconnectedness, dark tentacular energies, and the specter of things (species, habitats, epistemologies, radio broadcasts) that have been or will soon be lost. These losses are audible only if one has an “ecological ear,” and cultivating such an ear is what ESC was designed to do.

J. MARTIN DAUGHTRY

Sekuru’s Stories. Sekuru Tute Chigamba and Jennifer Kyker. URL: https://sekuru.org/

In his 1964 publication Theory and Method in Ethnomusicology, Bruno Nettl suggested musical biographies as a way of exploring the articulations of music and social life. His idea was that people would tell their life stories by inserting the performances of songs or pieces that fit within those chronologies or were recalled through the telling—later to be transcribed/described in the written text by the ethnomusicologist. As in any good biography or autobiography, a much larger picture of the society and, in Nettl’s conception, of musical lifeways would emerge. Such is the case with Sekuru’s Stories, which is in turn autobiography, biography, and musical ethnography coauthored by famed Zimbabwean mbira musician Sekuru Tute Chigamba and North

16. See, for example, Rebecca Dirkson, “Haiti’s Drums and Trees: Facing Loss of the Sacred,” Ethnomusicology 63, no. 1 (Winter 2019): 43–77; Noriko Manabe, The Revolution Will Not Be Televised: Protest Music after Fukushima (New York: Oxford University Press, 2015); Helen Rees, “Environmental Crisis, Culture Loss, and a New Musical Aesthetic: China’s ’Original Ecology Folksongs’ in Theory and Practice,” Ethnomusicology 60, no. 1 (Winter 2016): 53–88; Matt Saka-keeny, Roll With It: Brass Bands in the Streets of New Orleans (Durham, NC: Duke University Press, 2013); and Jessica A. Schwarz, “A ‘Voice to Sing’: Rongelapese Musical Activism and the Production of Nuclear Knowledge,” Music and Politics 6, no. 1 (Winter 2012), https://quod.lib.umich.edu/m/mp/9460447.0006.101/voice-to-sing-rongelapese-musical-activism?rgn=main;view=fulltext.