to the seafaring way of life. (Ottenheimer and Ottenheimer, 1979).

Ethnographic and historical information was collected on all four islands, but particularly detailed ethnographic research was conducted on the island of Anjouan and, particularly, in the town of Domoni. The Collection reflects this emphasis. Over half of the tapes are devoted to the music and traditions of Domoni and other locations on Anjouan. The remainder of the Collection contains material from the other three islands.

The tapes were recorded on a Uher 4000L, using D cells as a power source. No electricity was available so the rechargeable powerpacks on which we had hoped to rely were of no use. Battery strength had to be checked constantly and batteries were purchased frequently. An attempt was made to begin as many tapes as possible with an A-440 pitchfork but conditions often made this impossible. Sampling as widely as possible we quickly exhausted our original supply of tape. We had brought five-inch reels of high-output, low print-through, 1.0 mil acetate tape. We had chosen acetate for its stretch-resistance, a desirable feature for transcribing (we did quite a bit of transcribing in the field). Locally purchased four-inch reels of .5 mil polyester supplemented our supply but we were more cautious in transcribing material on these. Most music was recorded at 7½ and 3¾ i.p.s. Folktales, history and other oral data were recorded at 1 7/8. The Uher never failed even after being lugged, during the rainy season, up precipitous, muddy trails into small mountain villages.

Many recordings were made outdoors or in thatched huts. Most ceremonies and dances were too long to record in their entirety and we often recorded parts of events which were already in progress. Occasionally well-meaning friends would position us (or the tape recorder) in locations which, while ideal for viewing or participating, were not the best for recording. In a few situations we excercised a considerable amount of control, arranging the musicians for the best balance of sounds on tape. The zither tapes are a case in point. The rattle so overpowered the zither on tape that the rattle-player agreed to stand considerably further away from the microphone than the zither player. As long as eye-contact between the two musicians could be maintained, this studio approach worked to everyone's satisfaction. The musicians judged the tapes successful and the tapes were soon in demand for women's dances when the musicians were not available.

The people of Domoni were exceptionally cooperative and a great deal of material was gathered on tape: oral history, legend, folklore, music, social organization—almost anything we wanted to know or hear. Children reciting their Koranic lessons, religious rituals involving possession trance, wedding dances, boxing matches, an old man recounting firsthand memories of events witnessed during the nineteenth century—these are some of the recordings that are included in this wide-range collection. No other collection of Comorian material is as extensive as this one.

The material in the Collection is being utilized in a number of ways at present: an album of music from Domoni is about to be released by *Folkways*, a Shinzwani-English/English-Shinzwani Dictionary is being compiled, the folktales and legends are being translated, indexed and prepared for publication and the tapes continue to provide a rich source of data for linguistic and musical analysis. One copy of the extensive field notes which accompany the tapes is in the Ethnomusicology/Ethnolinguistic laboratory at Kansas State University; one is in our personal files. The people of Domoni (and of the Comoro Islands) are proud of their traditions and it pleases them to think that their music and their words will be heard and studied by people in other lands.

*Archives accession number 81-098-F

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Resound
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From the Vault

The Bogoras and Jochelson Siberian Collection

Among the historic treasures in the Archives of Traditional Music is a collection of cylinders of Siberian music and data recorded by Waldemar Bogoras and Waldemar Jochelson in 1900-02.*

Bogoras (1865-1936) and Jochelson (1852-1937) were Russian anthropologists who, as very young men, were banished to Siberia because of their revolutionary activities in Russia. The two men were not confined but were able to spend their time in Siberia traveling and studying the various peoples who lived there (Bunzel 1960:318).

At the turn of the century, the American Museum of Natural History in New York City invited Bogoras and Jochelson to participate in the Jesup North Pacific Expedition in 1901-05. The aim of the Expedition was to explore the cultural connections between the northwest coast of North America (Alaska) and the northeast coast of Asia (Siberia).

Despite physical hardships, Bogoras and Jochelson were indefatigable in their efforts to collect materials during the Expedition. In a 1903 issue of *The American Museum Journal*, Bogoras outlined his travels:

> We traveled almost exclusively with dogs.... We could carry no

heavy loads, however, and had to leave everything behind except our scientific instruments and a few objects for barter. This obliged us to rely almost wholly on the food-supply of the country, and during the whole time we lived on dried fish, reindeer-meat, seal and walrus blubber.... Blizzards were frequent, and directly after leaving Mariinsky Post we were overtaken by one which lasted several days and spoiled the track to such a degree that our dogs were hardly able to drag themselves through the deep snow. We had to make the greater part of the journey to Markova on snowshoes and assist our teams in dragging the sledges.... Unfortunately I was taken ill with influenza in one of the Kamchatka villages .... At one time, indeed, my illness became so alarming, that the Cossack, who also felt responsible for the success of the expedition, asked me for instructions as to which way to carry my body and my "official papers" in case I should die on the route (Boas 1903:110, 113-14).

Jochelson, traveling separately from Bogoras, gave similar accounts of hardship endured for the sake of the Expedition (Boas 1903:107-08).

Both men, however, felt that their accomplishments were worth the effort. As Jochelson wrote,

> The results of our [Jochelson and his party's] work are complete studies of the ethnography and anthropology of the Koryak and Yukaghir, illustrated by extensive collections. These collections embrace three thousand ethnographical objects, forty-one plaster casts of faces, measurements of about nine hundred individuals, twelve hundred photographs, one hundred fifty tales and traditions, phonographic cylinders, and skulls and archaeological specimens from abandoned village sites and from graves. I also made a small zoological collection, and obtained a large mammoth tusk weighing two hundred twenty pounds. During the whole period of my absence I kept a meteorological journal (Boas1903: 108-09).

Bogoras reported that results of his work were "studies of the ethnography and anthropology of the Chukchee and Asiatic Eskimo, and partly of the Kamchadal and of the Pacific Koryak" (Boas 1903:115). These studies were also accompanied by large amounts of data and materials, including "ninety-five phonographic records" (Boas 1903:115).

Of special interest here are the "ninety-five phonographic records" collected by Jochelson. For several decades, these cylinders were housed in the American Museum of Natural History. In 1961, the Museum deposited the cylinders in the Archives of Traditional Music, which had facilities for dubbing the cylinders onto tape.

The contents of the cylinders are outlined below:

8 cylinders of Aivan Eskimo songs (including 4 shaman songs)
26 cylinders of Chukchee songs (including 10 shaman songs)
2 cylinders of Chukchee tales
12 cylinders of Koryak songs (including 6 shaman songs)
6 cylinders of Koryak tales
45 cylinders of Russian songs (including 5 Christmas carols, 6 epic songs, 11 ring dance songs, 2 Russianized Yukaghir songs, and 4 wedding songs.
4 cylinders of Tungus shaman songs
1 cylinder of a Tungus tale
4 cylinders of Yakut songs (including 1 shaman song)
2 cylinders of Yakut tales
4 cylinders of Yukaghir shaman songs
6 cylinders of Yukaghir tales

Other cylinders were unidentified, broken, or missing when the collection was received.

Several of the shaman songs contained characteristic animal imitations and ventriloquism. In his monograph on the Chukchee, Bogoras talks about recording ventriloquism, or "separate voices," on a cylinder.

> I tried to make a phonographic record of the "separate voices" of the "spirits." For this purpose I induced the shaman Scratching-Woman to give a séance in my house, overcoming his reluctance with a few extra presents. The performance, of course, had to be carried out in utter darkness: and I arranged my machine so as to be able to work it without any light. Scratching-Woman sat in the farthest corner of the spacious room, at a distance of twenty feet from me. When the light was put out, the "spirits," after some "bashful" hesitation, entered, in compliance with the demand of the shaman, and even began to talk into the funnel of the graphophone. The records show a very marked difference between the voice of the shaman himself, which sounds from afar, and the voices of the "spirits," who seemed to be talking directly into the funnel (1975: 436).

The Bogoras and Jochelson cylinders are made of wax and were cut at 100 grooves per inch. The playback speeds range from 52-160 revolutions per minute, and the playing times range from two to five minutes. The sound quality varies from good to fair to poor, with about one third of the cylinders falling into each category. Sound quality judgments were made in relation to the sound quality of cylinder recordings in general. The Bogoras and Jochelson cylinders, like many field-collected cylinders, tend to have cracks, mold, and surface noise.

The Archives made storage copies of the cylinders on eighteen 7" x 1200'/7.5 ips/full track tape rolls (numbered EC 5179-5196). The original cylinders and storage copies are preserved in air-conditioned, humidity-controlled vaults. From the storage copies, the Archives made listening copies (numbered ATL 3245-3249). Item numbers, one for each cylinder, are announced on the tape copies. The same item numbers appear on the written documentation (nineteen pages) which accompanies the collection.

In 1980 the Archives acquired additional sound recordings related to the Jesup Expedition recordings. In 1909-11 Jochelson recorded cylinders of the Aleut people in Alaska. These cylinders are on deposit in the Fonogramarkhiv in Leningrad. Through the efforts of Professor Michael Krauss of the Alaska Native Language Center at the University of Alaska in Fairbanks, and with the permission of the American Museum of Natural History, arrangements were made to exchange copies of the Bogoras and Jochelson cylinders in the Archives with copies of the Jochelson cylinders in the Fonogramarkhiv. The Alaskan collection is now cataloged in the Archives as accession number 80-226-F. The collection contains nine 7" x 1200' /7.5 ips/full track tape rolls (numbered EC 8363-8371). It also has listening copies (numbered ATL 7814-7818) which were made from the storage copies.

The listening copies of the Siberian and Alaskan collections may be used in the Archives by students, researchers, and other interested people. With these resources, present and future scholars can continue to investigate the cultural connections explored by Bogoras and Jochelson.

*Archives accession number Pre'54-149-F

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Louise S. Spear, Archives staff

Have a Hoagy

Set your "Lazy Bones" in a "Rockin' Chair" and imagine "One Night in Havanah." These standards are just three of the songs written by the prolific composer, Hoagy Carmichael, which are among the collections of the Archives of Traditional Music.

"Stardust," dear to the hearts of Bloomingtonians for having been written on the campus of Indiana University, is often cited as Hoagy's most famous work. One of the Archives' most prized possessions is an original recording of Stardust by the composer on the Gennett label of Richmond, Indiana. This was one of approximately 4000 records collected by Les Zacheis and donated to the Archives.

In 1978 the Archives received the extensive collection of Robert O. George, who was a classmate of Hoagy at Bloomington High School, and who was at one time married to Hoagy's sister, Georgia. This collection, donated by the second Mrs. George (also named Georgia), contained no fewer than 65 different recordings of "Stardust"! Frank Gillis, who was Director of the Archives of Traditional Music when both these collections were received, has compiled a "Stardust" tape, demonstrating the metamorphoses the song underwent through the interpretations of such artists as Fats Waller, Louis Armstrong, and Bing Crosby. The tape also provides a sample of the over 40 languages into which "Stardust" has been translated.

In 1957, Hoagy donated to Indiana University letters, manuscripts, and memorabilia which augmented an already sizeable collection of recordings, interviews, and clippings by and about the composer. These were displayed during a program sponsored by the Lilly Library in 1974 on the occasion of Hoagy's 75th birthday.

Hoagland Carmichael died on December 27, 1981, and was buried in Bloomington on January 4, 1982. The Archives of Traditional Music is proud to preserve his memory.

Amy E. Novick, Archives staff

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