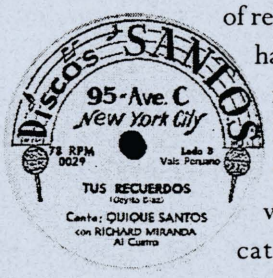
linked to the Archives Website. We hope to publish the catalog by the fall of 1998. As with other Archives commercial holdings, Archives technical staff will make duplicate in-house listening copies on request.

As part of this project, Emma Dederick and I will conduct research at the Rodgers and Hammerstein Archives of Recorded Sound, a division of the New York Public Library. This Archives, one of the richest sources of recorded sound in the world, also has a vast collection of printed materials covering the entire field of sound recording from the 1890s to the present. We will examine record company catalogs and promotional materials, trade publications, discographies, and related periodicals to gather historical information on record companies that issued Spanish-language recordings in New York from the 1930s-1960s. We are also particularly interested in establishing recording dates and full names for performers and composers from the Archives of Traditional Music's collection. We will be assisted by Sara Velez, the Archives' Latin American specialist. In addition, the Rodgers and Hammerstein Archives houses the Rigler Deutsch Index to 78 rpm recordings. This index covers the complete 78 rpm collections of the Rodgers and Hammerstein Archives as well as the extensive collections at the Library of Congress, and Yale, Stanford, and Syracuse universities. It appears very likely that the recordings at the Archives of Traditional Music may be unique as an institutional collection; an examination of catalogs from other major repositories for 78 rpm recordings in this country will help verify this. If we or other researchers do find pre-WWII recordings in the Latin American Collection of 78s, they will be important additions to Richard Spottswoods' discography on Spanish-language ethnic recordings.[6]



With the general popularity of salsa and growing scholarly attention to Latin American popular music, we expect great interest in the recordings from this collection. The Latin American Collection of 78s will undoubtedly provide valuable primary research material for the disciplines Begley noted twenty years ago, as well as ethnomusicology, Afro-American studies, Latin American studies, and folklore.

[1] Glasser, Ruth, *My Life is My Flag: Puerto Rican Musicians and Their New York Communities, 1917-1940* (Berkeley: University of California Press, 1995), 130-132.

[2] Spear, Louise S., "The Sound Chest: Treasures from the Archives of Traditional Music," *Resound* 1, no. 4 (1982): 4.

[3] Begley, K.H., Letter to Indiana University Folklore Institute, 12 October 1977. Colonial Publishers Correspondence File, Archives of Traditional Music, Indiana University, Bloomington.

[4] Gillis, Frank, Letter to K.H. Begley, 30 May 1979. Colonial Publishers Correspondence File, Archives of Traditional Music, Indiana University, Bloomington.

[5] Begley, K.H., Letter to Frank Gillis, 13 June 1978. Colonial Publishers Correspondence File, Archives of Traditional Music, Indiana University, Bloomington.

[6] Spottswood, Richard. *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893 to 1942* (Urbana: University of Illinois Press, 1990).

RONALD R. SMITH: HIS LIFE AND MY REMEMBRANCES

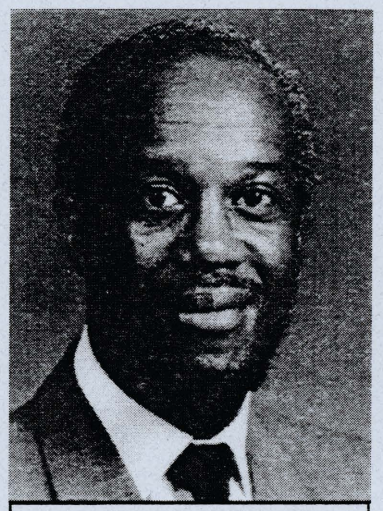
Gloria J. Gibson

Ronald R. Smith will be remembered as a teacher, mentor, musician, administrator, researcher, and friend. During his lifetime he achieved many personal goals, but perhaps most important, he enthusiastically helped others realize their dreams. Ronald was a tireless humanitarian with a warm personality and effervescent presence.

Although it was almost twenty years ago, I remember as if yesterday, how nervous I was to meet my academic advisor, Dr. Smith. As I sat waiting, I reflected on my concept of an "advisor," as simply someone to assist me with class selection; he would be the person to guide me through my academic program. Finally, after what seemed to be an eternity, the secretary directed me to his office. Seated behind the desk, he gave me a warm welcome as I silently exclaimed, "Dr. Smith is black, how wonderful!" Throughout that meeting and countless others, Dr. Smith proved to be much more than an academic counselor. In transcription and analysis class, he challenged me to transcribe the complex melody of "The Ballad of Nockenoor." As my dissertation chair, he

demanded excellence in research and writing. As a colleague, he critiqued my work with constructive criticism and positive reinforcement. His influence on my life (and others) is profound and everlasting. His personal background and academic training equipped him well to serve as a tireless ambassador of learning and enlightenment.

Ronald was born October 29, 1938 in New York City, son of Arthur and Lucille Smith. After graduating from New York's Music and Art High School, he began his studies in ethnomusicology at Hunter College. Interestingly, in his undergraduate days, he was a classmate of Ruth Stone, and they became lifelong colleagues and friends. After graduation, he worked in the New York City public school system for ten years as a music teacher and later as an assistant principal. He also directed a creative arts program for disadvantaged youths. His yearning for knowledge, however, continued even as he worked with students. During this time he continued to study music and ethnomusicology at several institutions, including Hunter College, Brooklyn College, and the Mannes College of Music. In 1970, he received a fellowship from Indiana University to study under George List. He received his master's degree a year later. Ronald didn't stop there. Five years later, Ronald Smith became "Dr." Smith. During his matriculation, he was the recipient of two Ford Foundation Fellowships and he spent a year in Panama and Colombia under the auspices of a Fulbright-Hays Fellowship. His dissertation titled, "The Society of Los Congos of Panama: An Ethnomusicological Study of the Music and Dance Theater of an Afro-Panamanian Group," focused on the rich music, dance and folklore traditions of the southern hemisphere. After receiving his doctorate, Ronald taught at Middlebury College (1974-76) and Bowdoin College (1976-78) before returning to Indiana University.



Dr. Ronald R. Smith
1938-1997

His academic research included not only peoples of Panama and Colombia, but also traditional music, dance, and festivals in Africa and the African diaspora. During his sabbatical leave in 1992-93, he intensified his research on the Festival of the Black Christ in Portobelo, Panama, and the history and development of religious brotherhoods for free and slave blacks in Seville, Spain. At the time of his death, he was working on a book-length manuscript based on this material. Before he died, Ronald requested his work on the Black Christ be shared with another researcher and jointly published. His decades of fieldwork materials reside at the Archives of Traditional Music.

For the past few years, however, Ronald became deeply involved in the use of technology for teaching and research. He helped formulate several databases, including one for the Black Film Center/ Archive (IU). In his transcription and analysis class, students became familiar with technology as an ethnomusicological tool, and in his Research and Analysis, Technical Applications class, students actually produced a CD-ROM. Ronald also discussed with me the Archives' proposed CD-ROM on musical instruments of West Africa based on the Laura Boulton Collection.

In the midst of research and teaching, Ronald gave countless hours to academic and professional service. He was Director of the Archives of Traditional Music (1981-82), and Director of the Ethnomusicology Program (11979-81, 1983-84, and 1987-88). In 1988, he became an associate dean for the office of Research and University Graduate School, and Director of the Fellowships Program for the Committee for Institutional Cooperation (CIC). In the latter roles, he assisted hundreds of students of color fulfill their dream of receiving doctoral degrees.

Ronald was also a family man a loving father to his son Todd, and devoted son to his mother Lucille. Many times Todd would accompany him to conferences and meetings. His mother was a close companion who would also attend many professional events. Whether family or friends, "inclusion" remained Ronald's *modus operandi*.

During the months before his death, Ronald was

visited by many of his students from previous years, old friends, and colleagues. Despite his deteriorating condition, he remained lucid, courteous, kind, and a man of integrity to the very end. While tears sometimes flowed, smiles and laughter also filled his final days. He died peacefully at home on June 18th listening to an aria from "Aida."

There are many things I will remember about Ronald: his smile, his broad-based intellectualism, his high energy level, his love of music, his unwavering commitment to students, and his unrelenting desire to help anyone he could. And he never, ever looked for anything in return, except for you to "be the best you could be." I learned a lot from Ronald about ethnomusicology, about university politics, and about being a teacher and a mentor. But I also learned while visiting him during the last weeks of his life, that strength is not measured by physical might alone. For as his physical body was weak, his spiritual essence was strong. I could sense that from our conversations, and from his wonderful touch as he would squeeze my hand. From those moments came an assurance for both of us -- for him that in fact he was yet in the land of the living, but for me, an opportunity to gain courage from his incredible will. Ronald's academic contributions to my life, his encouragement, his smile, and his remarkable touch will remain in my heart forever.

Memorial contributions may be made to the Ronald R. Smith Scholarship Fund in care of the IU Foundation.

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