

Indiana University Appoints a New Archives Director

by Ruth M. Stone

A little more than a year ago, the Dean of the College of Arts and Sciences asked me to serve as Interim Director at the Archives of Traditional Music, following Gloria Gibson's appointment as Associate Vice-Chancellor for Multicultural Affairs. Thus began a year-long search for a new director. I am pleased to report that this search was successful and, starting August 1, 2001, Daniel Reed has assumed the position of Director.

Dr. Reed brings to the post a clear commitment to move the Archives into a new era of technological development, informed by his own background in developing CD-ROM materials and previous experience of working at the Archives. He also brings the perspective of being a researcher himself. Over the past several years, he has also conducted several research trips to Côte d'Ivoire to study masked dancing performances. His publications, a number of articles and a book manuscript, analyze this research.

Since 1948, the Archives of Traditional Music, in its 53 years of existence has had eight directors. The founder and first director was George Herzog who arrived at the University with the nucleus of the original collection. George List, who worked to develop the Archives into a major repository, followed him. Frank J. Gillis, during his directorship, brought in some extensive and unique 78 rpm jazz record collections. Ronald Smith, who served a single year interim, helped secure the space in Morrison Hall so that the Archives could escape the basement conditions in Maxwell Hall. Anthony Seeger presided over

public school systems, and her lectures in schools of higher education covered colleges in both the North and South. Boulton also had contact with other groups, such as churches, and reached the public through newspaper articles, journals, and magazines.

Like any researcher involved in public sector work, Boulton had a sense of duty regarding her research and lectures to the public. She expressed this sense of duty in a number of her letters of correspondence and writings. In a 1935 letter to Dr. Chapman (first name and affiliation unavailable), Boulton wrote about a lecture series that she gave at the University of Chicago:

I have received from my enthusiastic listeners compositions inspired by the drums, poems inspired by the drums, and a lively controversy has been started between a leading art critic and the director of one of the big Chicago choruses who writes me that he has had a complete change of heart regarding the African negro and his contribution since hearing my lecture. It is the most satisfactory work I have ever done.⁵

Boulton wanted to change negative and derogatory attitudes about the music of Africa, and she not only displayed a sense of duty regarding the white citizen's attitudes toward African music, but toward the African-American community as well. Boulton discussed a lecture request with her manager William Feakins in a letter dated December 14, 1935. She wrote:

He [Reverend W. W. Russell, Chicago] had announced my appearance to his Forum before getting your letter about the fee. He hopes to raise it but felt that he could not guarantee it, so I am going to lecture there to-morrow [sic] anyway and

the copying and preservation of the cylinder collection. Gloria Gibson directed the development of a CD-ROM from the Laura Boulton Collection. During my tenure, we cataloged a large collection of 78 recordings as well as the Laura Boulton Collection and were able to install compact shelving in the vault.

It seems fitting that the first as well as the most recent directors have both conducted research on the West coast of Africa. Herzog's research centered on the Jabo people of the southeastern coast of Liberia not more than a few hundred miles from Daniel Reed's research. But while the first director collected his music sounds on wax cylinders, the eighth director captured music and dance on videotape cassettes, illustrating the changes in recording technology that have taken place in the past fifty years.

The Archives of Traditional Music enters an exciting period of history with many technological possibilities for better storing and distributing recordings for research. The dedicated staff supports the Director and provides the varied expertise that makes this a superior place for preserving the sound heritage of the world for future generations. Marilyn Graf, the archivist, has worked with all the directors since George List and possesses a great deal of institutional memory. Suzanne Mudge, the librarian, offers high-level expertise in cataloging of sound recordings. Mildred Perkins provides dedicated support to the rest of the staff in a variety of areas. All of these people work together with the audio technician, graduate students, and other student support staff.

I've been privileged to serve another year at the Archives of Traditional Music, and I look forward to the future as I resume my role as Director of the Ethnomusicology Institute. As so many of you know, this is a truly extraordinary place of intellectual richness.

if we do not get the money I feel that it does not matter because it seems to me important to share this material with the negro groups who want it.⁶

In this example we get a feel for Boulton's sense of duty to the African-American citizens as well as the European-American community. In the next section, I look at three specific examples of Boulton's correspondence with school systems.

Three Sets of Correspondence with Educational Institutions

In early twentieth century United States, elementary, secondary and university level education was, for the most part, segregated. By examining different letters of correspondence, one can get a sense of issues of access to information and levels of contact between a public ethnomusicologist and European-Americans and African-Americans in the twentieth century.

In 1934 and 1935, Boulton corresponded with schools in Winnetka, Illinois, a town of primarily European-Americans about one hour north of Chicago. Her main communications were with Carleton Washburne, Superintendent of Winnetka Public Schools and Matthew Gaffney, Superintendent of New Trier Township High School. In October of 1934, Washburne wrote to Boulton requesting lectures at two schools in his district, Skokie and Horace Mann. He stated, "I assume from our previous conversation that if you have them [the lectures] both in the same morning, you will take them on for \$50."⁷ Washburne also mentioned that he and his wife would like to have an Open House for Boulton to meet with some of the Winnetka people. Boulton promptly replied, three days later, to the letter saying that this arrangement would be acceptable and added: