

RESOUND

A QUARTERLY OF THE
Archives of Traditional Music

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From the Director

After fourteen years with the Archives of Traditional Music, Louise S. Spear is leaving us to become director of the UCLA Ethnomusicology Archive in Los Angeles. Louise, who entered the Archives in 1971 as a cataloger and reference librarian and rose to become associate director in 1981, represents one of the pillars of professionalism, humanity, and dedication at the Archives. She has worked closely and patiently with four directors, many depositors, countless patrons and visitors, and frequent equipment failures and human failings. Louise has been a central figure in many Archives projects and has occupied national offices in several professional societies.

We will all miss her very much, wish her the best of luck, and look forward to some interesting collaboration with the UCLA Ethnomusicology Archive in the future. We are very pleased about this new challenge in her professional life, while saddened to see her leave. We have begun a public search for a highly qualified replacement (candidates should write to me), but know that there will never be another Louise Spear. Those of us who have known her were privileged to do so; those who did not will catch a glimpse of her in these excerpts from an interview with me in May.

Interview

What are the things that have changed most during the fourteen years you have worked at the Archives?

Lots of things have changed. For one thing, the Archives collection has grown considerably. We are now collecting many cassette tapes and some videotapes, which we were not doing much of in the early 1970s. We have continued to refine the cataloging system developed by George List, Frank Gillis, and others, to the point that now we are cataloging on OCLC, an international computer data base. The number and kind of users have grown and changed. Graduate students in ethnomusicology and researchers from around the world still use the Archives. But in addition, undergraduate students, graduate students, and faculty from many different disciplines use the Archives. Non-academic people also use the Archives quite extensively—some for personal pleasure, some for a special project, and some because of an interest in a particular area of the world. So I would say the number of holdings, the kind of cataloging, and the variety of users have changed through the years.



Photo by Bruce Harrah-Conforth

What are the things that have given you the most satisfaction over the years?

That's an easy question to answer. I have enjoyed working with directors George List, Frank Gillis, Ronald Smith, and yourself, as well as with members of the Ethnomusicology Program, secretary Marilyn Graf, and librarians Amy Novick and Mary Russell. The graduate students in the Archives have been wonderful. I am glad I have been able to keep in touch with many of them, even though they have gone to many different places and done a lot of different things. Also, the people who come to use the Archives are very interesting and are appreciative of what we do here. I feel fortunate to have met so many collectors and depositors and to have shared some of their fieldwork experiences. To be a part of an ethnomusicological sound archives that preserves the musical and cultural heritage of peoples of the world is innately satisfying.

What are some of the striking features of the UCLA Archive?

The UCLA Archive is in the middle of a three-year NEH grant for cataloging sound recordings on OCLC and developing a thesaurus for ethnomusicology. They have strong collections of Asian and African music, the Jaap Kunst Collection of periodical articles, and an important collection of written materials in Oriental languages. UCLA faculty and students have an active interest in performing non-Western music and a growing interest in studying ethnic music in the Los Angeles area.

I think that as recording, cataloging, and preservation become more technical and complex, there will be more areas of common interest. And since I know the Archives of Traditional Music so well, I think there will be possibilities for more cooperative work and sharing of expertise and knowledge. It will be good to work together and see what can be accomplished for the mutual benefit of IU, UCLA, and all other archives.



Resound
A Quarterly of the
Archives of Traditional
Music

Marilyn B. Graf, *Editor*

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Songs of an Indiana Island: The Grecophon Record Company of Gary, Indiana

The Florida bayou country is not the first place one would look for music related to northern Indiana. Yet from 1946 through 1954, the Grecophon Record Company of Gary, Indiana produced the seldom recorded Greek island music that had its American roots in Tarpon Springs, Florida.

Research by Tina Bucuvalas and this writer for an exhibition at the William H. Mathers Museum at Indiana University is revealing the missing clues in the strange series of connections between Greek music in Florida and Indiana. The following historical sketch of the Grecophon Record Company offers an example of how a study of an Indiana-based ethnic record label can serve as cultural documentation for a social history of Greeks in Indiana.

In 1984 while in Gary, I happened to ask a regular patron of the city's only Greek coffee shop if he knew anything about the Grecophon record label. The gentleman was Skevos (Steve) Zembellas, an immigrant from the Greek island of Kalymnos and Grecophon's founder and sole owner. "I was crazy for that music," he said, describing his response to the Greek musicians in the coffee shops on the fishing docks of Tarpon Springs.

In the 1930s, the majority of Greeks living in Tarpon Springs were sponge fishermen from Kalymnos and Symni who worked the rich sponge beds of the Gulf of Mexico and the southern Florida Keys. When Steve Zembellas arrived in Tarpon Springs in 1937, the Greek sponge fishing fleet numbered nearly fifteen hundred boats. Ten years later, a red tide, containing deadly microorganisms, swept through the waters, killing the fish and sponges and destroying the Greeks' livelihood in a matter of weeks. Throughout the late 1940s, hundreds of Kalymnians from Florida, in chain migration, moved to the northwestern corner of Indiana. Nearly ninety percent of the Kalymnians now living in Indiana arrived there as a result of the sponge industry's collapse.

The Grecophon Record Company's history reflects this wider background of events. In 1946, Zembellas' love for Greek music led him to buy a Wilcox-Gay portable phonograph, and he recorded the local Greek musicians in the basement of the Saint Nickolas Greek Orthodox Church in Tarpon Springs. Over the next six months, Steve produced private recordings requested by local Greeks who placed their orders at his small storefront record shop. The musicians were paid a dollar a record. Zembellas produced the records, one at a time, and sold them for three dollars each.

As the list of requests grew, Zembellas realized that a vacuum for island music existed, since the big Greek label companies would not take the time to record and release island music commercially. Zembellas then recorded what he still believes to be the best music he ever produced on his Wilcox-Gay machine. With Elias Peronis, Tarpon Springs' finest violinist, and local backup *laouto* (lute) player, Zembellas recorded such traditional island songs as "Panayoti," and Perivolla." He traveled to New York City with eight original celluloid discs and the aim of convincing Tetos Demetriades, the largest manufacturer of Greek records in the country, to release these songs on the Standard Phonograph

label. Demetriades agreed and filled out the contracts, allowing five cents per record for performers' royalties. The Tarpon Springs musicians who had expected to receive thousands of dollars for these records never signed the contracts, and the records were never released.

While Zembellas still regrets his failure to release these records, his experience served as a catalyst for the formation of Grecophon Records in 1947. At a Chicago recording studio near Ontario and Ohio Streets, he produced the eighteen records that would be the legacy of Grecophon Records. Expenses were considerable: one hundred dollars an hour for the studio with an average of three hours needed for the production of four records. Realizing the small scale of the business, the musicians charged only one hundred dollars per record, fifty dollars below union scale. The manufacturing cost averaged fifteen cents per record. The records wholesaled at forty cents, and retailed for seventy-five cents to a dollar. For a press run of just under two thousand records, Steve's total production cost for a single ten inch 78 RPM record averaged a little above two thousand dollars.

Distribution for Grecophon was divided between record stores and mail orders. Standard orders on records from the distributors were in units of twenty-five. Despite the fact that Steve's records were oriented towards island music, they proved quite popular, and Greek record stores in places such as Detroit, Boston, Chicago, New York, San Francisco, and Youngstown, Ohio regularly sought out the company's latest releases. With the national circulation of the New York-based Greek newspapers, *Atlantis*, and *The National Herald*, Grecophon Record advertisements brought in a brisk mail order trade.

Zembellas states emphatically that with a single popular record there was "no problem selling ten thousand records in those days, no problem." His problem was the unpopular records. "I used to make money on one, then lose it on the next and have to start all over again." An example of one best seller was the dance song, "Auto To Bradhi To Skotino," ("This Dark Evening"), (GR 11A) with George Katsaros doing vocals and guitar and Kosta Kalivas playing bouzouki. Three thousand copies of this record were sold in the Boston area alone. Still, predicting the musical hits was a tricky business. Steve had judged that "Kalymnos Essos," a Kalyrnian dance, (GR 10A) would be an extremely popular dance record and only put "Kalymnaki," ("The Kalyrnian Youth") on the record's B side as a novelty. However, over five hundred copies of this record sold in Tarpon Springs alone because "Kalymnaki" was so popular.

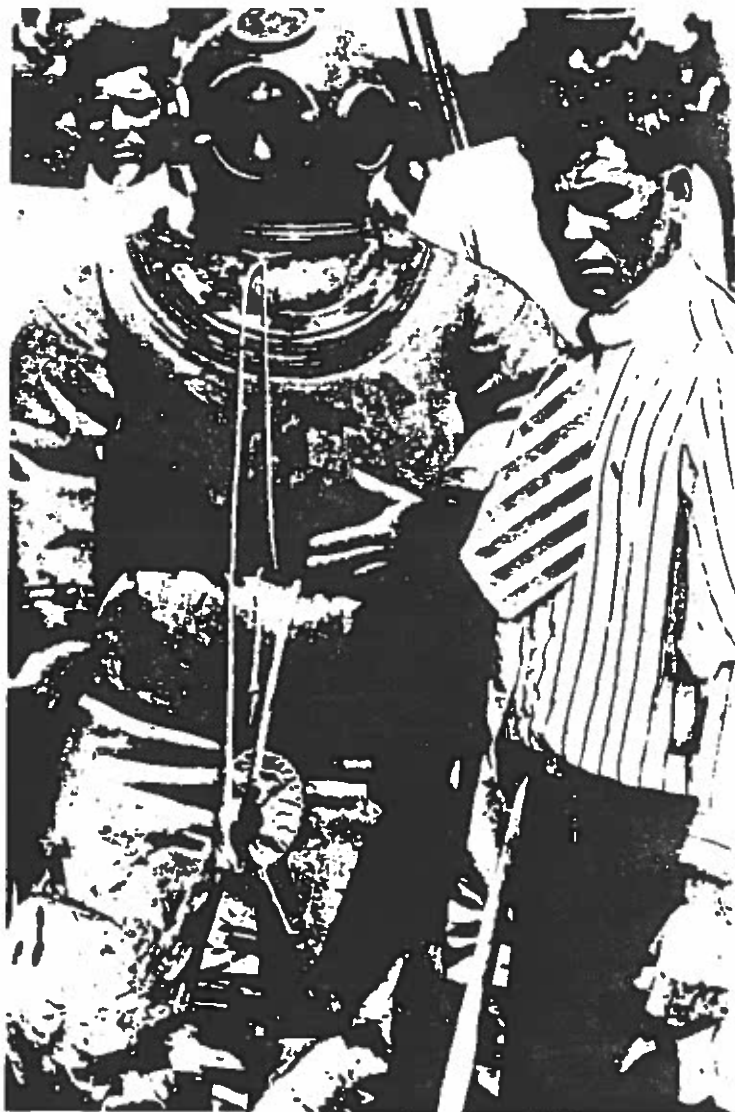
Using a popular Greek melody of the day, Zembellas re-wrote the lyrics of "Kalymnaki" into a love song with the Tarpon Springs Greeks in mind. The opening lines are:

*Ena Kaiki Apo To Tarpon
Yia Ta Sfougaria Anahorei,*

*Ki Ena Naftaki Pou Einai Mesa
Anastenazi Kai Te Steria Thorei.*

A sailboat from Tarpon
Sets off for spongefishing,

And a young sailor on board
Sighs and looks back at the shore.



Greek sponge diver, ca. 1920-30, from the collection of the Tarpon Springs Area Historical Society, Tarpon Springs, Florida.

Released just a few years after the 1947 red tide, this romantic song of lost love became associated with the loss of the Kalyrnians' way of life in the Florida bayous.

In the post-World War II era a number of small Greek record companies appeared, among them Liberty, Nikki, and the Greek Record Company. The most easily recognizable trademark for those in search of Greek island music remains an island with a bird in flight, the label of Grecophon Records. As with the products of Greek record companies in America prior to 1940, few, if any, of these records made their way back to Greece. Today, Greek musicologists are seeking out the Greek-American labels, performers, and the descendants of the older musicians to learn about styles or versions of Greek music no longer practiced or even heard in Greece. Grecophon Records is counted among these precious labels.

In 1954, Steve Zembellas was thirty years old, married, with children, but Grecophon Records still had not won the recognition or achieved the success he had dreamed of, so he closed the company.

After all these years, Zembellas still grieves over those lost records he took to Tetos Demetriades in New York in the summer of 1946. They are his lost dreams, the music which he now believes Grecophon Records could have preserved. "At least the Kalymnians would have had something to be proud of today when it comes to their music." Despite Zembellas' disappointment, the musical heritage of the Kalymnians is not entirely lost. Grecophon Records is that heritage.

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Steve Frangos
Indiana University

Through the courtesy of Steve Zembellas, Steve Frangos has deposited tape copies of the Grecophon records in the Archives of Traditional Music. They may be found under accession number 85-268-F/C. Quotations of Steve Zembellas appearing above are from a 27 November 1984 interview of Steve Zembellas by Steve Frangos, which may be found under the same accession number.

Cataloging Field Recordings on OCLC

By now you have probably come across the letters "OCLC" in previous issues of *Resound*, if not elsewhere. The Archives of Traditional Music has been cataloging on OCLC for almost a year now. So why are you seeing it again? Because it affects the scholars of ethnomusicology in two important ways: first and most obvious is the increased access to the Archives' collections, especially field recordings, due to the nature of the OCLC system's online network. Second, this increased accessibility amplifies the need for clear, concise, and detailed documentation to accompany the field recordings made by ethnomusicologists and other researchers.

OCLC (Online Computer Library Center) is a bibliographic computer and telecommunications system. Using OCLC, some four thousand institutions catalog books, serials, sound recordings, and other library materials, order printed catalog cards, create data files, and maintain location information on library materials. The database contains over eleven million bibliographic records, representing some four hundred languages, and including nearly three hundred thousand recordings.

In addition to its cataloging role, OCLC is important as a reference tool and can be searched online at any OCLC terminal in the United States, Australia, Canada, Denmark, Finland, France, Ireland, Mexico, the Netherlands, and the United Kingdom. It can be used to compile a bibliography or locate specific items. One may search using the name of a scholar and discover citations to both publications and commercial and field sound recordings. For example, Frederick Starr's name retrieves citations for the numerous books he wrote, as well as a citation for one of his field collections found at the Archives of Traditional Music.

At the same time, the database may serve as a union list, as it gives locations for finding the items cited. A three letter symbol is used to represent each member institution which has cataloged a specific item using the OCLC cataloging subsystem. We find that several libraries have added their symbols to the citation for Starr's book, *Congo Natives; An Ethnographic Album*. Since Starr's field collection from the Congo is unique, its citation includes only the Archives' symbol in the holdings area.

The database may be searched in several ways using different search keys. You can search by name, title, combination of name and title, Library of Congress number, OCLC number or ISBN number. In the case of non-commercial field collections, we are greatly restricted since there is no ISBN number, no Library of Congress number, no OCLC number (until you locate the recordings for the first time), nor any real title for field collections. You may search by collector's name by using the first four letters of the last name, a comma, the first three letters of the first name, comma, and the middle initial, if applicable. We would use STAR, FRE, to find Frederick Starr's name in the database. The search can be narrowed by adding a year or range of years of publication, and REC for sound recordings.

Since there are no titles for field collections, the Archives has supplied its own standardized titles for them. Each title begins with the name of the country where the recordings were made, getting progressively more specific geographically or culturally, and ends with the date. We do not expect searchers to guess the entire title, but we do assume that patrons know the country (or countries) where a particular scholar has done field research. In this way, knowing that Frederick Starr did field work in the Congo, (as it was then known), you can do the name-title search which uses the first four letters of the collector's last name, a comma, and the first four letters of the country as it was known at the time of recording.

To browse through what field collections the Archives of Traditional Music has entered into the database to date—a rather small number since we are just starting—you may search by our official name, Indiana University, Bloomington. Archives of Traditional Music. However, the words Indiana and University are "stop-listed" and therefore ignored. The name search would then consist of BLOO,ARC,O/REC. There is presently no subject access to the OCLC database.

A broader view reveals four basic parts for the functioning of the entire online database system: (1) the OCLC system; (2) scholars who search the database; (3) a cataloger who translates the material submitted as documentation with the field recordings into machine-readable form for cataloging in the database; and (4) unique to the realm of field recordings, are the collectors of sound recordings who provide the collections to be added to the database.

The role of the collector cannot be overemphasized. Without documentation for a collection, the cataloger has no material to add to the database. The collector must be responsible for providing this information when depositing recordings at the Archives.

In the past, documentation for field collections in the Archives has varied greatly in size and content. Some collections may have only general country or culture group designations, while others have multipage, tape by tape,

item by item accounts. The Archives' current requirements for documentation include:

- 1) a list of languages spoken or sung on the recording
- 2) specific location and date of each recording
- 3) description of the event
- 4) track configuration, stereo or mono
- 5) names of performers or informants
- 6) instruments used

A concordance relating each tape with the documentation is essential, and depositors are encouraged to provide any additional information which might interest other researchers. The Archives has devised an information sheet listing its requirements which collectors are asked to complete when depositing their collections. Depositors of field recordings are urged to provide complete, organized, and legible documentation for recordings since that is the only information available to the cataloger and, eventually, to future searchers of the database.

Our attempt to catalog field recordings on a national database is one of the first. We are excited about the possibilities and are looking forward to beginning work on a National Endowment for the Humanities grant which will allow us to put all of our field recordings on the database, improve documentation and access to collections, and to rerecord field collections made on deteriorating aluminum and acetate discs. We invite comments and suggestions.

Computer technology increases access to our collections, but we rely as much as ever on the documentation provided by the collector to make that accessibility worthwhile.

Mary E. Russell
Archives staff

The Music of Indiana: A Brief Biography

The state of Indiana boasts an extraordinarily rich musical heritage. Indiana has produced a number of exceptional composers and performers in popular song, jazz, ragtime, blues, country, soul, art music, and other genres; has played important roles in music education and musical instrument and record manufacturing; and appears prominently in the imagery of American popular song. Much of Indiana's musical history has yet to be documented, but there are a number of valuable books, articles, and theses. Some of the most significant works are listed below.

Adams, Estella, comp. *Songs and Poems of Early Indiana*. Irvington, Ind.: [n.p.], [1915].

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Bellinger, Martha F. "Music in Indianapolis, 1821-1900," *Indiana Magazine of History* 41 (1945): 345-62.

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Berry, Cecila Ray. *Folksongs of Old Vincennes*. Chicago: H. T. Fitzsimons Co., 1946.

Brewster, Paul G. *Ballads and Songs of Indiana*. Indiana University Publications, Folklore Series No. 1. Bloomington: Indiana University, 1940.

Carmichael, Hoagy. *The Stardust Road*. New York: Rinehart, 1946. Reprint ed. With a foreword by Hoagy B. Carmichael. Bloomington: Indiana University Press, 1983.

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Cregor, Mrs. Frank W., Mrs. Claude E. Titus, and Mrs. Ruby L. Mosemiller, comps. *Indiana Composers: Native and Adopted*. Bloomington: Indiana University Extension Division and Indiana Federation of Music Clubs, 1936.

Davis, Charlie. *That Band from Indiana*. Oswego, N.Y.: Mathom Publishing Co., 1982.

Graf, Marilyn B., comp. *A Catalog of Indiana Music and Folklore Held by the Archives of Traditional Music*. Bloomington: Indiana University Archives of Traditional Music, 1981.

Geoffrey, Kenneth. "Elkhart's Midas Touch," *Indiana Musicator*, September 1976, pp. 34-35, 46. On Band instrument manufacturing.

Hasse, John Edward. *Indiana Ragtime: A History and Anthology*. Indianapolis: Indiana Historical Society, forthcoming 1985.

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Kay, George W. "Those Fabulous Gennetts! The Life Story of a Remarkable Label," *The Record Changer*, June 1953.

Long, Newell H. "The Development of Musical Education Organizations in Indiana," *Indiana Musicator*, September 1976, pp. 36-37.

March, Richard. "The Tamburitza Tradition in the Calumet Region." *Indiana Folklore* 10 (1977): 127-138.

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Power, Fremont. "Music in Black," *Indianapolis News*, 7 August 1976.

Seebirt, Elizabeth E. G. *Music in Indiana*. [n.p.]: [n.pub.], [n.d.].

Schiedt, Duncan P. *The Jazz State of Indiana*. Pittsboro, Ind.: Duncan P. Schiedt, 1977.

Schuller, Gunther. "Indiana Renaissance," *Jazz Review* 2 (September 1959): 48-50.

Siurua, Samuel Wasson. "History of the Indianapolis Symphony Orchestra." Mus. Ed.D. dissertation, Indiana University, 1961.

Taylor, Leslie W., Jr., and Patti Valentine, eds. *Sax-O-Mania: A Comprehensive Survey of Indianapolis Jazz Saxophonists*. Indianapolis: [n.pub.], 1982.

"There Are over 150 Songs about Indiana," *Indianapolis Star Magazine*, 17 November 1963, p. 58.

Wolford, Leah Jackson. *The Play-Party in Indiana*. Indianapolis: Indiana Historical Commission, 1916. Reprint ed.: New York: Arno Press, 1959.

John Edward Hasse, Curator
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NEW HOME FOR ARCHIVES

In early August the I.U. Board of Trustees approved the renovation of two floors of the east wing of Morrison Hall (near the School of Music) to provide new quarters for the Archives of Traditional Music. The plans for Morrison Hall include doubling our present floor space, state-of-the-art climate control with backup, and a large room suitable for displays and small concerts. Due to the large size of the contract, the proposal must also be approved by a state legislative committee. Construction time is estimated at ten months. With luck we will be moving within a year.



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