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A Guide to Early Field Recordings (1900-1949) at the Lowie Museum of Anthropology. By Richard Keeling.

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chapter represents one of the better summaries of Chumash social life currently in print. Previously published material is not just reiterated, as is too often the case, but is looked at in new ways. King's interests lead him to pay special attention to ceremonial and ritual roles and to the types of artifacts used in these roles. This reviewer's only complaint with chapter 4 is in the inaccurate typesetting of certain Chumash words; e. g., the linguistic symbol for the mid-central vowel, the *schwa*, is inconsistently rendered, sometimes appearing as *schwa* and sometimes as *E*.

The publication of *The Evolution of Chumash Society* is a welcome addition to the literature on the prehistory of one of California's best-known native cultures. This work is destined to have a lasting impact on archaeological studies in Southern California, much in the manner of David Banks Rogers's pioneering publication, *Prehistoric Man on the Santa Barbara Coast*, which appeared more than sixty years ago. Despite the high purchase price, King's book should be acquired as an essential reference work for all those with an avid interest in Chumash studies.

John R. Johnson

Santa Barbara Museum of Natural History

A Guide to Early Field Recordings (1900–1949) at the Lowie Museum of Anthropology. By Richard Keeling. Berkeley: University of California Press, 1991. 487 pages. \$60.00 cloth.

With the appearance of *A Guide to Early Field Recordings*, all of the three major American collections of early ethnographic recordings can be accessed through published inventories. The Lowie Museum of Anthropology at the University of California, the Archives of Traditional Music at Indiana University, and the Archive of Folk Culture in the American Folklife Center at the Library of Congress are the repositories of several thousand hours of one-of-a-kind cylinder recordings, primarily documenting the sung and spoken traditions of American Indian communities. Within the past fifteen years, each of the three institutions has sponsored a project to ensure that the early recordings are preserved, cataloged, and made more accessible, especially to the communities in which the recordings were initially made. Richard Keeling's guide to the Lowie collections now joins Dorothy Sara Lee's *Native North American Music and Oral Data: A Catalogue of*

Sound Recordings, 1893–1976 (Indiana University Press, 1979), Anthony Seeger's and Louise S. Spear's *Early Field Recordings: A Catalogue of Cylinder Collections at the Indiana University Archives of Traditional Music* (Indiana University Press, 1987), and the five volumes of the Federal Cylinder Project catalog series published to date (Government Printing Office, 1984 and following). Based on Keeling's rough draft compiled in 1983–84, the new book is a most welcome reference aid.

The Lowie collection differs from its two companion repositories in its primary focus on materials from one culture area—the products largely of the ethnological survey of California Indian cultures undertaken by Alfred Kroeber and his associates and students—and is particularly blessed in the extensive published and unpublished documentation that provides context for the recordings. The clear focus and consequent depth of some of the Lowie Museum's holdings are apparent when a reader sees, for example, twelve songs from each of seven Mohave song-cycles (pp. 169–80), sixteen Cahuilla deer songs (pp. 324–25), and so on. As part of the front matter, Keeling traces the history of the survey that produced this core of material between 1900 and 1938 and then helpfully goes on to identify other sources for California Indian recordings, both on cylinders and on more contemporary recording media.

The reference guides noted above reflect separate archiving decisions concerning the basic unit for cataloging. The two Indiana guides describe collections as wholes, the Library of Congress catalogs analyze the contents of each cylinder, and the Lowie guide features the individual song or narrative on one or more cylinders. Scholars may want to compare entries in Keeling's guide with overlapping ones in the California catalog that is part of volume five of the Federal Cylinder Project series, published in 1990; the different cataloging styles are apparent in samples from several Lowie collections that were also deposited in the Library of Congress.

The major part of Keeling's book consists of item-level descriptions of the materials in 113 series of cylinder recordings. Series are generally demarcated according to ethnic or tribal group, collector, and year, although series 56 and 58, for example, consist of Northern Yana recordings made by T. T. Waterman in September 1911; here the division may reflect archival accessioning history.

As the author notes (pp. xxiii–xxiv), access to the recordings themselves is best gained through the "24-Catalogue" numbers

assigned at the time the cylinders (already listed individually in the "14-Catalogue") were copied on preservation tapes. Publications, however, often refer to the older cylinder ("14-") number. Each entry in the present book, therefore, consists of the item's "24-" number, a cross-reference to the relevant "14-" number or numbers, identification of the item (title or genre), the timing, the recording speed of the original cylinder, and, where relevant, notes on the content or bibliographic references. An item may be a single song—one of several on a cylinder—or a narrative extending over as many as fifty-two cylinders (see 24-2038 on p. 269). Items are generally grouped into sections based on the performer (see exceptions on pp. 363–65 and 425–27). Each time a new performer is heard, a new section begins. Consequently, a performer's name, the recording location and date, and general references are repeated each time he or she is heard anew.

Providers of reference service perhaps inevitably want even more information with which to work. In this case, my wish was that Keeling had chosen to include more evaluations of cylinder sound quality. While assessments of audio fidelity are decidedly subjective (see pp. xxv–xxvi), a sense of the relative quality of a collection is often a useful piece of information. Particularly when assisting someone who is in search of linguistic material or specific song texts, it helps, for example, to know that a given collection is marred by heavy surface noise, that the patron had best look elsewhere or at least not have his or her hopes raised too high.

The catalog proper is followed by two appendices (a summary of the "disc series," recordings originally collected on disc or wire between 1931 and 1957; and a summary of tape recordings collected since 1940), a bibliography, and two indices (tribal groups north of Mexico and collectors) providing cylinder series, disc series, or tape number identifications. The bibliography includes one potentially confusing error: Volume 11 of the *Handbook of North American Indians* is the Great Basin volume, not a second California volume (see pp. 461 and 470).

A book such as this represents countless hours of listening; of deciphering faded handwritten notes; of comparing overlapping (and sometimes conflicting) numbering systems and creating concordances; of tracking down documentation and sorting out which information came from the performer, the collector, and subsequent handlers of the material; of making the necessary orthographic decisions (see 24-762 on p. 36, for example). As one who is engaged in this process, and as one who frequently uses

these guides as a resource for reference inquiries, I am grateful for the work here made available. Keeling's guide succeeds in providing access to the many recorded treasures among the Lowie Museum's ethnographic collections. Those who study the history of anthropological and ethnomusicological research or the sung and spoken traditions of California's many Indian communities will surely find this an indispensable reference book.

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In Celebration of Our Survival: The First Nations of British Columbia. Edited by Doreen Jensen and Cheryl Brooks. Vancouver: University of British Columbia Press, 1991. 169 pages. \$39.95 cloth. \$16.95 paper.

In Celebration of Our Survival is a special issue of the journal, *B. C. Studies* (no. 89, 1991). It is a compendium of essays, poetry, works of art, and biography written and edited by native people in the province of British Columbia.

Since the late 1960s, the social, political, and economic plight of Canada's native people has been a popular focus for any number of writers. Works have included those produced by native political organizations such as the Indian Association of Alberta (*Citizens Plus*, 1970); individuals such as Howard Adams (*Prison of Grass: Canada from the Native Point of View*, 1975, revised 1989); and scholars both native and nonnative (Leroy Little Bear, *Governments in Conflict*, 1988). Autobiography has appeared as an individual's story (Basil Johnston's *Indian School Days*, 1988) or a group effort (*Enough is Enough: Aboriginal Women Speak Out*, 1987). Organizations such as the IWGIA and Survival International have presented an international point of view.

In Celebration of Our Survival fits into this continuum. It presents the Indians' stories from the point of view of those who live in a single province. The authors include educators, lawyers, artists, and band chiefs. While many of the contributors were educated and work in the mainstream society, all hold traditional native worldviews.

More than half of the aboriginal cultures in Canada can be found in British Columbia. Each culture is unique, yet all have suffered