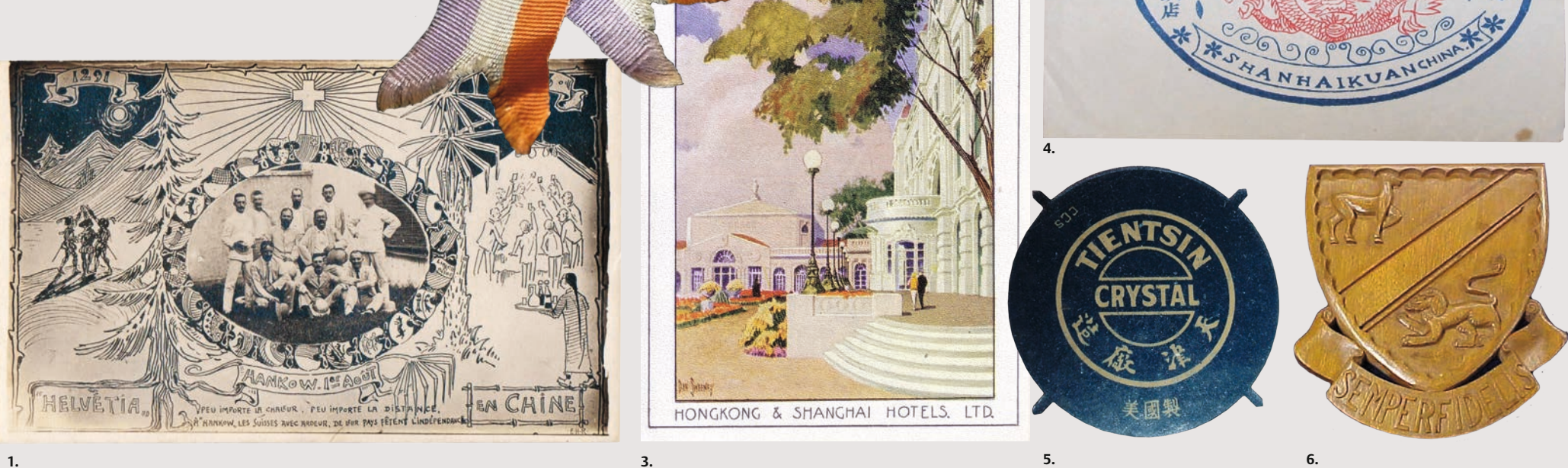


The Upton Sino-Foreign Archive (USFA)

Steve Upton



THIS IS AN INTRODUCTION to the Upton Sino-Foreign Archive (USFA), in Concord, New Hampshire, USA, an unusual collection of materials regarding foreigners in late Qing and Republican China. USFA is a private non-institutional archive curated by, and located in the home of R. Stevenson 'Steve' Upton. Upton is presently participating with Professor Wang Min (Institute of History, Shanghai Academy of Social Sciences) in developing a worldwide network of people (not limited to those who hold academic positions) who each have a serious interest in one or more aspects of the history of foreigners in late Qing and/or Republican China (especially at Shanghai, Tianjin, and/or other treaty ports, major cities, or leased territories). Anyone interested in joining this network should contact either Upton or Professor Wang, and should provide information about his/her background and pertinent interests. Anyone who lived as a foreigner in pre-1950 China is especially encouraged to join the network. One special benefit for members of the network is that they receive preference in obtaining access to USFA.

A high percentage of the materials at USFA is not known to be available in any other archive. Most of the materials are from the period 1790s until 1950s and pertain to foreigners in China or to Sino-Foreign interaction generally. Most of the materials at USFA can be described as photographs, letters, documents, other ephemera, works of art, trophies, medals, and other non-paper objects. In addition, USFA has some extremely rare or unique books and periodicals, as well as more

1: The front of a postcard regarding the 1 August 1908 Swiss National Day celebration at Hankow (part of Wuhan).
 2: Badge for the British celebration at Tianjin of the 1937 coronation of King George VI.
 3: A luggage label from the Majestic Hotel, Shanghai.
 4: A luggage label from the Station Hotel, Shanhaiguan.
 5: A bottle cap from Crystal Ltd., Tianjin, a bottler of aerated water.
 6: A wall plaque which was displayed at St. Giles British School, Qingdao, and which shows an emblem of that school.
 Images courtesy of Upton Sino-Foreign Archive.

common publications. Most of the non-photographic materials include written information which is wholly or partly in a non-Chinese language. Some of the items at USFA formerly belonged to notable people, including Sun Yat-sen, Li Hongzhang, and Madame Chiang Kai-shek. USFA has unusually important collections on certain topics. It has the world's largest and most diverse collection on schools in pre-1950 China that were primarily for foreign students, and also has some notable materials regarding some of the schools in pre-1950 China that were primarily for Chinese students. USFA has one of the largest collections on U.S. military forces in China, other than the collections at the U.S. National Archives and at the official archives of the U.S. Army, Navy, and Marine Corps. The archive also has unique and important materials regarding other foreign military forces of pre-1950 China. USFA has special collections regarding Jewish communities in China during the first half of the 20th century, and regarding people of Russian Empire/USSR background in pre-1950 China. Some of USFA's collections regarding pre-1950 Shanghai, such as the one on clubs and recreation and the one regarding hotels, are probably the most important that one can find outside Shanghai. USFA has one of the largest diversified collections of materials regarding Masonic organizations in pre-1950 China. USFA's collection regarding pre-1950 Tianjin is among the most significant that can be found outside Tianjin. The archive has rare and unique materials regarding the Chinese Maritime Customs, Chinese Salt Administration, and Imperial

Chinese Navy. USFA also has special materials regarding foreign organizations whose activities in pre-1950 China included intelligence/espionage work, such as the Office of Strategic Services, the Sino-American Cooperative Organization, and the Counter-Intelligence Corps. Many of the materials at USFA have not yet been listed in catalogs, but have been organized into files and boxes on specific places and topics. Many of the catalogs which thus far have been prepared pertain to pre-1950 Shanghai. Examples include (a) Shanghai Clubs & Recreation, (b) Shanghai Hotels & Apartment Buildings, (c) Shanghai Public Utilities, (d) Shanghai Restaurants, Cafes, Bars, Cabarets, Night Clubs, Dance Halls, etc., and (e) Shanghai Cinemas, Theatres, Movies, Plays, Opera, Dance, Concerts, etc. Scholars are welcome to make inquiries regarding whether USFA has any materials about a particular person, entity, or event. Anyone with a serious interest in obtaining an invitation can contact Upton at rsu77@alum.dartmouth.org, and provide a fairly detailed description of his/her background and any particular reasons for his/her interest in visiting USFA. A number of the past visitors to USFA have been professors from major Chinese universities. Because the place where USFA is located is primarily a home, and because of limitations to Upton's availability, usually not more than five or six invitations are issued per year to individuals who have not previously visited USFA.

Steve Upton is the director of the Upton Sino-Foreign Archive (USFA) (uptonrs@gmail.com).

arguably had the highest concentration of such spaces for jazz musicians in Asia between the 1920s and 1940s and was the primary node for the spread of jazz in Asia. Other port cities also served as important nodes for the concentration and distribution of jazz performers throughout Asian port cities. In addition to bringing American jazz artists, arguably the most influential and important of all, to Asia, these establishments also nurtured 'native' jazz movements, even if the musicians themselves were sometimes trained in other countries (as in the case of Japanese musicians learning jazz in Shanghai). Even so, jazz was being performed in a much larger number of cities and countries throughout Asia. In China, jazz bands could be found in Beijing, Qingdao, Weihai, Tianjin, and other treaty port towns. Hong Kong also boasted its own lively jazz scene. In Japan, cities such as Osaka, Kobe, and Yokohama had jazz clubs. In India, Calcutta and Delhi both featured jazz, as did Goa. Jazz could also be heard in clubs and hotels in other Southeast Asian countries. Kuala Lumpur and Penang in present-day Malaysia had jazz bands, as did Batavia and Surabaya in what is now Indonesia.

Wherever there was a steady presence of westerners (i.e., Europeans or Americans), there was an appetite for jazz, which meant that nearly every trading port and capital city in Asia featured at least one hotel with a ballroom and jazz band. Yet because jazz music and its associated dances spread so rapidly and became popularized so quickly, native elites also learned the

dances and became fans of jazz, and in many cases, natives (and in some cases Eurasian or Anglo-Indian musicians) took up the jazz idiom and invested it with local musical cultures and meanings. Because of its tendency to be re-shaped by local cultures, jazz thus plays an ambiguous role as both a prop for western colonial imperialism and as a mode of resistance to colonial authority and power. The fact that jazz was first and foremost an African American cultural form further complicated the dynamics of jazz as a product of western colonialism and imperialism in Asia. In order to flesh out the story of how jazz spread into Asia and what this transmission meant to Asian societies and cultures, it is essential to follow the threads of the stories of those who contributed to that spread. Probably the most important carriers of jazz into Asia, as mentioned above, were African American jazz musicians, who began to arrive in Asian port cities in the 1920s along with the growing craze for jazz music. Some of them were hired directly from the United States, while others came to Asia via Paris. Most of them made their way first to Shanghai, though by the 1930s Bombay became a popular destination as well. While there were some influential white musicians, including both American and Russian jazz artists, the African Americans were by far the most sought after and exerted the greatest influence on local jazz scenes including both fans and musicians. Yet it is important to also acknowledge the vital role that Filipino jazz musicians played in carrying jazz across the Pacific and Indian Ocean.

The single most important figure in the history of the spread of jazz in Asia during this period was unarguably Teddy Weatherford, an African American stride pianist. Between his arrival in Shanghai in 1926 and his death in Calcutta in 1945, Weatherford contributed more than any other jazz musician to the popularization of this form of music in the Asia-Pacific region. In addition to playing for many years in the best clubs of Shanghai, he also traveled to many other cities in Asia and performed in hotels and clubs, before settling in India for much of WWII (although he continued to travel then as well). Weatherford was also responsible for recruiting Buck Clayton and his Harlem Gentlemen from the USA to China, which was undoubtedly the best jazz band to perform in Shanghai during the 1930s. Weatherford educated many 'native' musicians in Japan and India as well as (presumably) other countries. Though his story is still fairly obscure, we can trace its outlines, focusing on his travels around Asia via the passenger liners using period newspapers and personal archives left by other musicians such as Buck Clayton and Roy G. Butler.

Andrew Field is Associate Dean of Undergraduate Programs at Duke Kunshan University (andrew.field@dukekunshan.edu.cn).