The Archive was established at Miami University in November, 1948, by John Ball of the Department of English and E. W. King, Librarian, to house a general reference collection and a group of special collections of folklore.

The general collection includes standard books and periodicals, and some 2000 commercial recordings, relating to the whole range of world folklore. The special collections are an Ohio collection, which includes the Bruce Buckley Scioto County Collection (tape and manuscript); the Bascom Lamar Lunsford Collection of North Carolina folklore (tape and manuscript); and an Afro-American collection (primarily commercial recordings, books, and tape). Housed with the archive are two related special collections: the extensive Samuel Fuller Covington Collection of Ohio Valley pioneer records and documents, early county histories and newspapers, local memoirs, travel accounts, early agricultural, industrial, railway and riverboat documents and books, songsters, sheet music, fiction, and other Americana, recently supplemented by the John H. James Collection of similar materials from northern Ohio; and the E. W. King Juvenile Collection, one of the three largest collections of juvenile literature in America.

The classification system used for general folklore is Boggs'; for songs, Child's and Laws'; and for the comparatively few tales in the collection, Aarne-Thompson. An indexing system devised by Mr. Bruce Buckley when he was Graduate Research Assistant is still in use:

**TO OUR READERS**

In order that all who may be interested should have the opportunity of becoming familiar with the publication, THE FOLKLORE AND FOLK MUSIC ARCHIVIST has been distributed without charge to a large mailing list. To avoid needless expense we now wish to restrict our mailing list to those who are definitely interested in receiving the publication. Should you wish your name to be retained on our mailing list please so inform us.
A SHORT HISTORY OF THE CYLINDER PHONOGRAPH

George List

(Continued from the last issue)

The cylinder phonograph was supreme for a rather short period. The gramophone, or disk player, was developed by Emil Berliner in the 1880’s and came into full scale production with the introduction of shellac records in 1897. (The term phonograph was originally applied to one of the two competing makes of cylinder players manufactured in the United States. The term gramophone was originally applied to disk players only. As time passed the term phonograph was indiscriminately applied in the United States to both types of reproducers. In Great Britain the term gramophone was retained for disk players.)

The spring wound gramophone had many advantages not possessed by the cylinder player. The fidelity of reproduction was superior and the playing time longer, especially as it became practicable to play the disk on both sides. Mass reproduction of disks from a master was easier and more economical than similar reproduction of cylinders. The disk player rapidly outstripped the cylinder player in popularity. In competition Edison introduced plastic commercial cylinders of higher fidelity and finally, in 1908, the Blue Amberola microgroove commercial cylinder which played for four minutes. But the tide towards the disk player soon engulfed the cylinder player. Pathé abandoned cylinders in favor of disks around 1910. Columbia followed suit in 1912 and Edison in 1913. At this time there were an estimated million cylinder phonographs extant.

Although the use of disk playbacks was widespread by the turn of the century, the use of disk recording apparatus was generally confined to recording studios. Economical portable disk recorders were not available until the late 1930’s. The manufacture of cylinder machines for office dictating use was continued by Dictaphone and by Edison. The cylinders were enlarged and lengthened to permit a playing time of approximately four minutes. These machines were now driven electrically. Although some recordings were made by ethnomusicologists with these dictating machines they were not in too great favor due to their bulk and to the necessity of having an electrical power supply available. Although no longer in favor with the general public, ethnomusicologists and other individuals collecting in remote areas continued until the late 1930’s to depend upon the spring-wound cylinder phonograph. In 1936, for example, George Herzog (Research in Primitive and Folk Music in the United States, American Council of Learned Societies, Bulletin No. 24, April, 1936, p. 14) wrote as follows:

The advantage of wax cylinders is that the machines are very light and simple to operate. They have been eminently useful in the past, and should remain equally useful for taking advantage of opportunities afforded by expeditions the main objective of which is not the recording of music and which cannot afford to purchase or carry bulky equipment.

Contributors to This Issue

JOHN BALL is Professor of English at Miami University, Oxford, Ohio, and Director of the Archive of Ohio Folklore and Music.

AILI KOLEHMAINEN JOHNSON, of Piedmont, California, was Chief Archivist of the Michigan Folklore Archives of Richard M. Dorson, and for the last two years has motif-indexed superstitions from these student collections under the direction of Dr. Dorson. She lectured at the Folklore Institute of America in July, 1958.

GEORGE LIST is Director of the Indiana University Archives of Folk and Primitive Music.

OHIO FOLKLORE ARCHIVE (cont.) the archive number of the Archive of Ohio Folklore.

Purchases of books and recordings for the archive are generally made from the Miami University Library budget, though some generous gifts have been received. Purchase of recording equipment (one Ampex and one Pentron portable) and of tape has been made possible through university research funds. One regular part-time assistant for the archive is included in the Miami University budget, and on application the archive has three times secured assignment of graduate research assistants.

The archive is housed in generous space in two rooms of the new wing of the Library; study tables are provided near the books and periodicals in the Special Collections Room, and the Audio Reference Room provides space for recordings, all equipment, and record and tape playback either in a small booth or in a classroom. The classroom may quickly be converted into a recording studio.

The Archive does, with some limitation, supply exchange and reference service, although such service is always an overtime job for its director.

The future of the Archive is hopeful: the collections are not an accumulation of material that only one person can use, and they form a good basis for development in whatever ways future needs direct.