The Western Kentucky Folklore Archive is basically a manuscript collection brought together by D. K. Wilgus and housed in Cherry Hall at Western Kentucky State College. The archive was established in 1953 with a small nucleus of material collected by the students in the folklore classes of Gordon Wilson. The collection has grown through student contributions, field collection by its director, and deposits such as the manuscript collection of Josiah H. Combs and the songs collected by Herbert Halpert and his students at Murray State College. Though the materials represent a wide geographical area, the archive is important primarily as one of the two significant repositories of the collected folklore of western Kentucky.

The archive contains at present somewhat over 11,000 items in approximately the following proportions: songs—3500; rhymes—700; games—1100; tales—450; riddles—150; beliefs—5500; language and names—850; custom, food, industry—400. The material is not yet adequately indexed or organized. Items are generally preserved in duplicate (special collections in triplicate), one copy filed by area and one by type. The area section is organized by state, and Kentucky material is further broken down by county. (County organization aids study of cultural areas, stimulates collection, and facilitates following up leads of student collectors.) Only a small amount of follow-up work, especially in recording tunes not obtained by students, has been completed. Classification of items has barely begun. Ballads are filed according to Child and Laws numbers, and other songs are arranged in loose categories. Other classes of material are less well organized. Few tune recordings have been transcribed, but taped items are indexed by reel number in the main body of texts. After necessary duplication and preparation are completed, the material will be classified under a combination of systems, somewhat similar to that reported by John Ball in the Archivist, I, 3.

An adjunct to the archive is a collection of approximately 2000 commercial recordings, largely hillbilly. These are arranged by singer and indexed by singer and title, with extensive cross reference.

The archive has the characteristics of most private collections. It is maintained, with a small amount of clerical help, in the spare time of its director. There are no assistants and no regular budget. Yet it is functioning as a depository and is available for consultation by students. Copies of texts and recordings can be and have been supplied, within limits of clerical help.

Copper negatives or dies made at the Berlin Phonogramm-Archiv by the galvano-plastic process. The wax cylinder is a casting made from one of these dies. From the collection of the Archives of Folk and Primitive Music.

CYLINDER RECORDINGS (cont.)

molten wax mixture into the mold. At a certain point in the cooling process shrinkage permits the removal of the still soft wax copy without damaging the grooving impressions. The wax copies first made in this manner often produced considerable surface noise. They were later improved, particularly in commercial production where plastic was substituted for wax.

The galvano-plastic method of reproduction was extensively used at the Phonogramm-Archiv at the University of Berlin, which was established around 1902. Many individuals and institutions in the United States sent field cylinder recordings to the Phonogramm-Archiv during the period of Eric von Hornbostel's directorship where dies and copies were made by this process. Duplicate sets of von Hornbostel's Demonstrations Sammlung, a selection of recordings of folk, primitive, and Oriental music from many of the world's cultures, from the Berlin Archives were made by this method.

At the Archives in Vienna the galvano-plastic method was also applied to the duplication of wax disks. By an extension of the process permanent metal positive disks were secured. After a disk phono-type or negative had been made by the galvano-plastic process it was plated with silver and then covered with a very fine coat of cocoa butter dissolved in alcohol. The process was then repeated, resulting in a copper positive. The fine coating of fat previously placed on the negative made possible its separation from the positive. The copper positive was then plated with nickel and could be played on the disk phonograph in use in the Vienna Archives. In this manner many recordings originally found on cylinders were permanently preserved.

(To be continued in the next issue)