CYLINDER AUDIO RECORDINGS
AN ANNOTATED BIBLIOGRAPHY

Compiled and annotated by Gerald D. Gibson
with the special assistance and participation of
Carole Zimmermann and Terry Erb
Preservation Research and Testing Office

PRESERVATION DIRECTORATE
LIBRARY OF CONGRESS
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Preface

This bibliography had its inception in the Library of Congress’s search for replacement of its equipment to play both wax and celluloid audio cylinder recordings (NB The Library plays its unique and/or especially fragile sound recordings - including such media as acetate discs and wax or celluloid cylinders - only to make preservation and user copies). As the search began we were looking for information from those who had recently designed, built, modified, repaired, or acquired such playback equipment to determine if their sources or modifications were adequate for our needs. Specifically, we were seeking cylinder playback equipment with the greatest flexibility of speed, tracking, and handling or holding with minimum damage to the frequently rare and fragile recordings. As our search continued, it became apparent that much of the available information on equipment also included non-technical information that would prove useful in working with the recordings. Further, we came to realize that the sources were so limited that we would be doing ourselves -and, potentially, others- a service by compiling as complete a bibliography of materials dealing with cylinder recordings and related information as possible. Thus, this bibliography is an attempt to provide citations to all published - and selected manuscript - information dealing with cylinder audio recordings, whether related to technical, historical, cataloging, handling or holding, or social issues.

The style and organization of the bibliography follows the principles and punctuation of the American National Standards Institute’s American National Standard for bibliographic references (ANSI Z39.29-1977). The body of the bibliography is organized in an A-Z alphabet by main-entry (author/s where available; title where no author is known). Where possible the cited work has been examined and information on inclusions (bibliographic references, illustrations, etc.), issued parts of a projected multi-volume set, reprints, et al., as well as abstracts, are provided. Your assistance in acquiring copies of works lacking such
annotations and abstracts, as well as providing citations of works not included in this listing, are both needed and welcome.

The index includes all authors, titles, and subjects in a separate A-Z alphabet following the body of the bibliography. Sorting of both the body of the work and the index is letter-by-letter.

As with any such work, the compiler of this listing is indebted to the many individuals who have contributed to it. Most specifically, those who gave me particularly outstanding aid — far beyond that normally associated with assistance with such efforts — are two colleagues in the Library of Congress’s Preservation Research and Testing Division: Carole Zimmermann and Terry Erb. Without them this work would be much slimmer, with many more errors and inconsistencies. Carole’s efforts have been especially significant, for it has been she who has found new sources of information beyond my knowledge or experience, and it has been Carole who has known — or found out — the ways and means to recover the majority of the items I have been able to secure.

In addition, I wish to extend my thanks and appreciation for their information and contributions to Conrad Berger of the Library of Congress’s Loan Division; Judith Gray of the Library of Congress’s American Folklife Center; Albrecht Häfner of the Südwestfunk; Thomas Holzapfel; Detlef Humbert of the Süddeutscher Rundfunk; George Kipper of the Library of Congress’s Motion Picture, Broadcasting, and Recorded Sound Division; Wolfgang Ritschel of the Sächsische Landesbibliothek; Mary Russell Bucknum of Indiana University’s Archives of Traditional Music; Dietrich Schüller of the Phonogramm-Archiv of the Austrian Academy of Sciences; Peter Shambarger, the Executive Secretary of the Association for Recorded Sound Collections; Steven Smolian of Smolian Sound Studios; Ludwig Stoffels of the Deutsches Rundfunkarchiv; Günter Walter; Bernhard Wichert; and Susanne Ziegler of the Berliner Phonogramm-Archiv. Regardless of the assistance from these and many others, the decisions on inclusions and/or exclusions, as well as for final form, layout, indexing, and presentation, remain with me. Any problems or criticisms in these latter areas should be directed to me.

Finally, as with any bibliography, this is a continuing work-in-progress. I welcome all corrections and/or additions. Please send them to Gerald Gibson via e-mail at <g gib@loc.gov>, via FAX to +(202) 707-6449, or mail to Preservation Research and Testing Division, Library of Congress, Washington, D.C. 20540-4560. If possible, especially for esoteric or obscure items, I would greatly appreciate your assistance in acquiring copies to annotate and abstract.
CYLINDER AUDIO RECORDINGS

An Annotated Bibliography

   Note: Illustrated; English text inserted (3 p.). Photographs with captions of various cylinder machines and cylinders (recordings and containers) from the author's collection.

2. Analysis of wax IN: Edison National Historic Site. Laboratory notebook N93-08-01.


   Note: Illustrated.


15. Berichte und kleine Beiträge IN; Holzapfel, Otto; Braun, Hartmut; Dittmar, Jürgen, editors. 
Jahrbuch für Völksliedforschung : Im Auftrag des Deutschen Völksliedarchivs; 1995 
Vierzigster Jahrgang: 129-134.

16. Bettini, G. The Micro-Graphophone IN; Scientific American; 1890 May 9; (15): 
281-282.

17. Betz, Peter C. Edison Concert cylinder records : A Catalogue of the series issued 
p; 4 plates. 
Note: Facsimiles.

18. Brady, Erika. The Box that got the flourishes : Early phonographic equipment in the field Paper read before the Society for Ethnomusicology. 25th Anniversary Celebration; 
1980 November 23; Bloomington, Indiana. 
Discusses method of operation, manufacturer of wax blanks, quality of sound retrievable, cost, limitations (recording time, speed and resulting pitch and performance variations, dynamic range and frequency response, effects of recording equipment and procedures upon performers, natural aging of the wax recordings) and uses of the cylinder phonograph to make field recordings.

79th Annual Meeting; 1980 December 7; Washington, D.C. 
Provides responses to the disembodied phonographic voice common to both the individuals of the culture which produced the invention, as well as to those of other cultures to whom it was introduced.


Summary of Lowie Museum of Anthropology, University of California at Berkeley collection (now housed at the Archive of Traditional Music at Indiana University) of ca. 3,000 wax cylinders, recorded 1903 to 1933 by field collectors studying anthropology and linguistics. Urgent conservation of this collection became apparent in the late 1960s and, in order to prevent further erosion of the grooves, a moratorium was instituted on their use until the cylinders could be safely transcribed onto magnetic tape. Report touches upon research into cylinder technology which led to the development of a safe and accurate method of transcription, a description of transcription machine is described, and choice of media (magnetic tape) for the recording.

Includes a short history of the disc and cylinder phonograph record and of magnetic tape, the properties and reasons for deterioration of same, and specifications for storage.


Note: Illustrated; bibliography.
After a brief introduction to the science of sound recording presents information on the phonograph, the acoustic gramophone, and electric recording and reproducing.

Summarizes history of cylinder reproduction and rerecording at the Library of Congress’ Recording Laboratory from its founding in 1941 to the present, citing techniques, equipment, and media to which they have been rerecorded. Briefly describes procedures at cleaning, experiments with various pick-ups (photo-electric, electromagnetic, crystal, magnetic); reduction of surface noise; drive mechanisms used; use of speed alteration to simulate use of different drive screws; and plans for future work.

Note: Facsimile.


   Note: Facsimiles; portraits.


   Note: Illustrated.


   Part of the on-going reports on the N.S.I. funded cylinder preservation project at Archives of Traditional Music, Indiana University. Reports on the non-ethnic recordings found in the field recordings being rerecorded from cylinder to tape.


   Note: Illustrated.


   Note: Illustrated; annotated bibliography.

   Provides an overview of the development of the phonograph, following its story in the U.S. until 1902, then concentrating upon the European activities of the various American companies with an emphasis upon the British market.


38. Combined mutoscope and talking machine IN: Scientific American; 1908 April 25; (98): 292.

39. Commercial graphophone for recording dictation IN: Scientific American; 1908 October 25; sup.53:22151.


   Note: Illustrated; list of Lambert patents.

   After a brief biographical sketch, recounts how the materials were acquired, how the recording was recognized and played, content of the recording, describes the Lambert cylinder recording and machine (size dimensions, materials, weight), considers possible date (1879-1880), and comments on potential use of the recording as sound for a talking clock.


   Note: Illustrated; bibliographic citations; indexed.


   A collection of some of the record slips included with Edison Blue Amberol popular American music records, 1912-1929. Includes historical overview, indices, release dates, information on how Blue Amberols were made.

Note: Bibliographies; indexes.

Note: Illustrated.


56. *Edison's forty years of litigation* in *Literary Digest;* 1913 September 13; 47: 449.

57. *Edison's gift to humanity* in *Literary Digest;* 1915 October 2.

58. *Edison's Kinetograph and cosmical telephone* in *Scientific American;* 1891 June 20; (64): 393.

Note: Illustrated.

Note: Reprint of 1902? edition.

After providing 12 points on proper handling, placement of the cylinder on the machine, and equipment operation and basic maintenance, gives reader information on the cylinder phonograph and its operation (includes sections on diaphragm, reproducer, recorder, the record, recording, speed, shaving wax cylinders, on differences in various models of equipment, and instructions for special apparatus).

Note: 1970 reprint.

Note: Chiefly illustrated.

NN-NARC.

Note: Presented at the 70th Convention of the AES (NYC 1981 October 30-November 2); revised 1983 February; part 1 by Tom Owen, appeared in the Journal of the Audio Engineering Society (31:4) 1983 April, 266-275.
Illustrated; bibliographic references.
After a summarization of Mapleson’s recording techniques at the Metropolitan Opera at the turn of the century, presents basis of work undertaken to re-record resulting wax cylinders: “...to discover the best ways to recover sound information from ... cylinders and records of that era, it would be wise for the modern engineer and archivist to actually apply the Edison technology of 1900 and make a few sample recordings using original equipment and techniques. ... Once this is done, it is possible to have a standard of recorded music and even recorded test tones on cylinder records with which to compare the original recordings.” Article then documents the equipment and procedures used to re-record Mapleson wax cylinders, including historical references to the development of sound recordings; formula and preparation of wax cylinders; causes for differences in color of wax; causes of deterioration (heat, mold, moisture, packaging, dark storage, breakage); recommends storage environment for brown wax cylinders (50-60°F, 40-50% R/H); wax shaving equipment, procedures, and techniques; improvements and variations in wax cylinder recording equipment (cutters, recording horns, speed calibration); and experimental recordings made in 1980 and 1981 with the Illinois Wesleyan University Wind Ensemble (Bloomington, Illinois), using equipment similar to that used by Mapleson.


67. Fesler, John C. How to get the most from your Edison cylinder phonograph IN: In the Groove: Michigan Antique Phonograph Society; 1980 May; 3-8.


Note: Musical examples.

70. Fewkes, J Walter. Edison phonograph in the preservation of the languages of the American Indians IN: Scientific American; 1890 May 2; 1890 May 24.

Note: 3 folded leaves of illustrations.
Provides information for the restoration of the “short key wind” and the “crank wind” model B Edison “Gem” phonographs.


73. First public exhibition of Edison’s Kinetograph IN: Scientific American; 1893 May 20; (68): 310.


NOTE: Bibliographies.

   Note: Illustrated.

   Note: Illustrated; bibliography.
   Provides a wide variety of information on cylinders and cylinder machines, including, but not limited to, dating Edison phonographs, a chronology of the Edison phonograph companies, historical development of the Edison phonograph, domestic styles of the Edison cylinder phonographs, the Edison electric and spring-driven coin-slot phonographs, various attachments and parts (reproducers, recorders, horns, repeating attachments, and shavers), and a listing of relevant phonograph patents.


   Note: Illustrated.
   With photographs, summarizes scope of problems and offers packaging used for both carriers; make-up (cellulose-nitrate) of celluloid cylinders, concluding that testing indicates there is little danger of the sort associated with nitrate-based film (combustion point of nitrate-based film was corrected during discussion, from 90°C/194°F to 40°C/104°F); reviews ARSC/AAA position on of digital technology for preservation; and concludes with storage recommendations for cylinders and discs.

   Note: Includes bibliographical references.
   Gives summary of the various sound carriers produced over the years most frequently encountered in the modern working collection or in most archives, i.e., cylinders, discs, and tape recordings with emphasis on cleaning and storage. Includes addresses for preservation product suppliers, recommended storage procedures, materials, weight and space requirements.


   Note: Illustrated.
   Following a brief introduction addressing the use of the phonograph to collect field data, establishment of central facilities to collect and store resulting recordings, and summary review of various methods of reproducing same, provides a listing (pp.327-255) of collections of same. Under each geographical-cultural area recorded, information provided includes collector/s or recordist/s, where and when collection was recorded, sponsoring agency and/or name of expedition, number of items in collection, recent publications/reissues of recorded incunabula, archives/libraries/museums at which the original items and/or copies are stored, and additional notes.


   Cited in Journal of the Audio Engineering Society (31:4) 1983 April, article by Tom Owen.

   Note: Illustrated.
   Following a brief review of the establishment and early years of the Library of Congress’s American Folklife Center, reports on work of the Federal Cylinder Project and the work to preserve, document, catalog, and disseminate the information in the one-of-a-kind wax cylinders placed in the Library of Congress since the 1930s.

   Note: Reprint of article of same title in CRM (1991; 14/1; 32-35).
   Following a brief review of the establishment and early years of the Library of Congress’s American Folklife Center, reports on work of the Federal Cylinder Project and the work to preserve, document, catalog, and disseminate the information in the one-of-a-kind wax cylinders placed in the Library of Congress since the 1930s.

   An article in 3 parts, detailing the history of the cylinder; the repertoire, performers and recording dates, and a typescript of the Glackens-Bishop notebook.

   Note: Illustrated.
   Part of the ongoing reports on the N.S.L. funded cylinder preservation project at Archives of Traditional Music, Indiana University. Reports on procedures developed to repair broken wax phonograph cylinders.

   Illustrated.


   Includes summary information on the archive and sample lists of recordings in the collection.

   Cited in Ziegler, Suzanne: From wax cylinders... (Resound 13 January/March 1994) p.5.

   Note: Bibliography.

   Part of the ongoing report of progress on the N.S.F. funded cylinder project at the Archives of Traditional Music, Indiana University.

101. Institute of American Indian Arts, A Meeting to discuss the dissemination phase of the Federal Cylinder Project [sound recording];


   Note: Illustrated; bibliography.


   Note: Photographs; chart.
   Part 2 not issued.
   After summary history of wax cylinders and of various formula for same, brief warning about flammability of celluloid cylinders, gives information on relative susceptibility of wax cylinders to mold, on environment most conducive to mold growth on wax cylinders (75-85°F, +60% R/H), on general handling and procedures and needs for proper containers, on how most common mold manifests itself (as white-gray spots surrounded by filamentary strands of mold), on damage from same, and on desired storage to prevent mold growth (50-60°F, 40-50% R/H; separate storage of infected and uninfected cylinders), and of work being done on a ‘cure’ for moldy cylinders.

   Note: Illustrated.
   In general terms, describes the discovery, re-recording at the Akademie der Wissenschaften (Wien), and importance of 211 wax cylinders recorded in the Arabian Peninsula shortly after turn of the century. Rediscovered in 1983 in the Oriental Institute, Leiden, The Netherlands, the cylinders are believed to have been recorded by or under the direction of Christian Snouck Hurgronje, and were shipped back to Leiden from The Netherlands legation in Jiddah between 1907 and 1920.


Note: Illustrated.
Provides information on the Indestructible Phonographic Record Co. (IPRCo) of Albany, NY, and the various labels under which they were issued (Indestructible Phonographic Record; Columbia Gold Moulded Indestructible Cylinder Record; Oxford Indestructible Cylinder Record; Lakeside Indestructible Cylinder Record; Everlasting Indestructible Record; Federal Cylinder Record) and the U-S Phonograph Co of Cleveland, Ohio (U-S Phonograph Co; U-S Everlasting). Information provided includes dates of issue, issue blocks, descriptions of the records, and illustrations and descriptions of the containers.

   Note: Includes bibliographic citations.
   Part of the May 14, 1994, ARSC Technical Committee presentation at the 1993 ARSC Conference.
   Describes a long-term project to document all types and brands of cylinder records and their manufacturers.

   Note: Illustrated.
   Summarizes the relationship and history of the Harris Everlasting Record and the U.S. Everlasting Record and related business.

   Note: Illustrated; facsimiles; portraits.


   Note: Illustrated.

   Summarizes history of reproduction of cylinders at the Museum from 1927 through 1958, with general
information on selection procedures, techniques, and method of playing and rerecording for each group.


115. La Vigna, Maria. The Expanding role of the ethnomusicologist: Problems posed by the Federal Cylinder Project. Paper read before the Society for Ethnomusicology. Annual Meeting: 1980 November 23; Bloomington, Indiana. Beginning with the work of Jesse Walter Fewkes (1890), summarizes scope of content, need, and efforts being made to preserve and make available wax cylinder recordings of ethnic materials.

116. La Vigna, Maria. The Native American heritage on wax: Historic sound recordings from the Library of Congress. Paper read before the Plains Indian Arts Festival; 1980 May 16; Haffenreffer Museum of Anthropology. Brown University. Providence, Rhode Island. Summary of history of field recordings from Jesse Walter Fewkes (1890) and efforts being taken to preserve and make available recordings of same in the collections of the Library of Congress.


Note: Illustrated. "This is an updated version of a paper presented at the ARSC Conference, New York, 1986, published in Phonographic Bulletin, no. 45, 1986". Reviews problems specific to reproduction of cylinder recordings (deformation, shallow grooves, and fragility) and, with evaluation of its advantages and limitations, describes a playback machine specifically designed for reproduction of all cylinder formats.


Note: Illustrated. Following a brief historical summary and noting problems of preservation of wax cylinders, presents problems of design of a cylinder playback machine, treatment or potential modification of cylinders (reaming, etc.), problems of handling cylinders, considers and discards possible modification of existing period equipment for modern playback purposes, equipment needs for modern equipment playback, and description of the machine which has subsequently evolved at the österreichische Akademie der Wissenschaften, Phonogramm Archiv.


Note: Illustrated. Following a brief historical summary, noting problems of preservation of wax cylinders, and summary of types of playback systems and equipment used and/or attempted, presents problems of design of a cylinder playback machine, treatment or potential modification of cylinders (reaming, etc.), problems of handling cylinders, describes work on the machine which has subsequently evolved at the österreichische Akademie der Wissenschaften, Phonogramm Archiv.


Note: Superseded by The Federal Cylinder Project: A Guide to field cylinder collections in federal agencies (Library of Congress; 1984-).

A preliminary listing of field cylinder recordings at the Library of Congress.


Note: Available from the Superintendent of Documents, United States Government Printing Office. Illustrated; maps; bibliographic citations


Following a prefatory statement which gives scope and urgency to the project, and sections which give details of the project (establishment of the project, equipment, selection, documentation of both content and procedures, etc.), presents a survey of Federal Cylinder Project collections, and information on how to use the inventory.


Note: Includes bibliographic references; illustrated.

Reviews original recording, duplication, playback, and rerecording of cylinder recordings and discs; determines that there are two basic procedures (mechanical connection of two styli and galvano-plastic process), specifically citing procedures for duplication of cylinders and discs at the Phonogramm-Archiv, Kaiserliche Akademie der Wissenschaften (Vienna) and Phonogramm-Archiv, University of Berlin (Berlin).


Note: Includes bibliographic references; illustrated.

Continues review of original recording, duplication, playback, and rerecording of cylinder recordings and discs, citing procedures and equipment used at Yale University (New Haven, CT), Archive of Oriental Music, Hebrew University (Jerusalem), and Archive of Folk and Primitive Music, Indiana University (Bloomington, IN).


Note: Includes bibliographic references; illustrated: chart.

Continues review of original recording, duplication, playback, and rerecording of cylinder recordings, addressing issue of speed of recording and playback, base materials of wax cylinders, cause of deterioration.


Note: Includes bibliographic references.

A summary of the development of the cylinder recording from 1977 with an emphasis on use of same in folk and/or anthropological collections.


Note: Includes bibliographic references.

A summary of the development of the cylinder recording from 1977 with an emphasis on use of same in folk and/or anthropological collections.

   NN-NARC.

   Application filed November 27, 1896; granted July 5, 1898.

140. Maier, Bruce R. In search of the perfect record cleanser IN: High Fidelity; 1972 September; 22: 54.

   Note: Illustrated; bibliographic references.
   AVAILABLE FROM: PO Box 6554, Huntington Beach, CA 92625.
   Cover title: Hand-cranked phonographs : It all started with Edison : An Introduction to vintage talking machines, records, and accessories, the most asked questions and a complete section on troubleshooting.
   Covering the period from the invention of the phonograph in 1877 to approximately 1929, provides an overview of the history of vintage record machines, as well as pointers on helping to identify different models and manufacturers.

   Note: Illustrated.
   Reports on the presentations at the 1993 ARSC conference dealing with cylinder recordings and on publication of some of them in the ARSC Journal (1995; 26/2; 131-175).

143. Manufacturer of Edison phonograph records IN: Scientific American; 1900 December 22; (83): 389-390.

   Note: Illustrated.

   Note: Illustrated.


   Note: Illustrated.
   After brief description of 167 1919-1923 cylinder recordings made by Eldon Best, James McDonald, and Johannes Anderson of Maori culture, now held by Dominion Museum (Wellington, NZ), describes a machine constructed for the purpose of transcribing cylinder recordings. Discusses problems and practical solutions of speed fluctuation and noise occurring during transcription.

   Note: Illustrated; bibliographic references.
   Reports on the 1990 condition survey of audio collection of National Library of Canada, (reel-to-reel tapes, cylinders, Lps, 45's, and 78's). Information was obtained that will assist in collection management, preservation, and conservation planning. Inspection included evaluation of
shelving methods and containers for suitability and condition; carrying out lignin and pH spot tests on containers made of paper-based materials; identification of base materials and oxide layers of sound recordings; rub and smell tests carried out on open reel tape, as well as physical examination for over 20 categories of damage, including creasing, stretching, flaking, blocking, and plasticizer migration; for discs, examination included groove wear. Survey results were tabulated and implications reviewed. The survey highlights unsolved technical and ethical conservation issues, such as whether the aim of repair is to allow to play an item one more time, or to conserve it for posterity? Concludes with a discussion of the National Library's attempts to come to grips with the problem of establishing a discipline of sound recording conservation.


153. Multiplex phonograph with five cylinders /IN: Scientific American; 1896 November 28; (75): 393.

Note: Illustrated.
AVAILABLE From Litomaxi, Milan, Italy.


Describes a collector's methods for cleaning and storing wax and Blue Amberol cylinders and 78s: for cylinders, points out that wax cylinders are especially susceptible to mold; warns sudden temperature changes of even relative small amounts can cause breakup; recommends using liquid detergent and a soft bristled brush to clean cylinders, drying with a soft cloth; cites storage conditions of 70°F and 65% RH as "ideal"; using sparing amounts of cold cream to wipe wax cylinders; advises against immersing Amberol cylinders when washing in order to protect the plaster of Paris cores; reaming off-round cylinders to get them to fit on the mandrel. For discs, recommends using similar liquid detergent solution, NOT immersing the disc due to potential label problems, but placing it on a flat surface and "scrubbing with vigor with a soft bristle brush," rinsing and standing to drain - not dry-in a rubber-coated dish rack, blotting on such as "Bounty paper towels," and packaging into a clean jacket; suggests storing discs "flat with a maximum of 100 records to each pile".

Describes technique for manufacture of less-flammable celluloid-like products, replacing nitrocellulose with acetylated derivatives of cellulosae.

160. O'Connor, E. When the movies married the phonograph /IN: Equity; 1929 May: 15-16, 30.

Note: Presented at the 70th Convention of the AES (NYC 1981 October 30-November 2); revised 1983 February; 2d part of this, by John Fesler, appeared in the Journal of the Audio Engineering Society (31:9) 1983 September, 674-694.
Illustrated; bibliographic citations.
After presenting a brief background of the recordings made by Lionel S. Mapleson at the Metropolitan Opera, NYC, at the beginning of the 20th century, as well as summarizing the various re-recordings which have been made of them, documents the procedures undertaken at the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library, to re-record them. Includes description of design of cylinder playback equipment, literature search for relevant information, analysis of the various waxes used in early cylinder recordings and causes of surface deterioration of same, consideration of mold vs. surface wear as a contributing cause of sound deterioration, analysis of the types of groove cuts and cutting parameters (depth, width, sidewall deformation, etc.), selection of stylus, level of recording in
the originals, speed selection for playback, and the actual transfer equipment and procedures used.


NOTE: Bibliographies.


NOTE: Illustrated.

Describes universal cylinder playback equipment, with interchangeable mandrels for standard and non-standard cylinders developed by Art Shifrin.


NOTE: Illustrated.

Includes information on four Columbia Twentieth Century Cylinders performed by Anton Van Rooy (# 85062), David Blepham (# 85079 and # 85078), and Alois Burgstaller (# 85077).

169. Plush, S M. *Edison’s carbon button transmitter and the speaking phonograph* IN: *Journal of the Franklin Institute*; 1878 April.

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(Christie’s International Collectors Series); ISBN: 0831739525.

Illustrated.


NOTE: Illustrated. Bibliography.


NOTE: Illustrated. Bibliography.


Cited in Ziegler, Suzanne: From wax cylinders... (Resound 13 January/March 1994) p.5.


NOTE: Illustrated. Bibliography.


After brief summary of use of cylinder recordings for field recordings and estimation that there are 'some 15,000 wax cylinders' in university collections in the United States, reports on some of problems of deterioration, wear, difficulty at locating and repairing appropriate equipment, work with Edison on amplification, evolution of technology and some of its advantages and disadvantages, and resulting work -funded by Carnegie Corp. - with The Sound Specialties Co. (Waterbury, CT) in developing appropriate equipment for field record (two suitcase-sized units, spring wound drive with dry battery driven amplifier generating electrical recording onto aluminum discs; field monitoring and playback via headphones) and for laboratory playback (foot-switch playback via loudspeaker), and equipment for recording, playing, and rerecording wax cylinders (electrical pickup).


Note: Reprint from Zeitschrift für vergleichende Musikwissenschaft (1935)3(3-4) 75-83. Bibliographic citations.

After brief summary of use of cylinder recordings for field recordings and estimation that there are 'some 15,000 wax cylinders' in university collections in the United States, reports on some of problems of deterioration, wear, difficulty at locating and repairing appropriate equipment, work with Edison on amplification, evolution of technology and some of its advantages and disadvantages, and resulting work -funded by Carnegie Corp. - with The Sound Specialties Co. (Waterbury, CT) in developing appropriate equipment for field record (two suitcase-sized units, spring wound drive with dry battery driven amplifier generating electrical recording onto aluminum discs; field monitoring and playback via headphones) and for laboratory playback (foot-switch playback via loudspeaker), and equipment for recording, playing, and rerecording wax cylinders (electrical pickup).


Note: Reprinted in Martin André Rosanoff : Collected works (Brooklyn : Galois Institute of Mathematics of Long Island University).

The account of a man hired by Edison to refine wax used in cylinder recordings of his efforts to do so, of Edison's research techniques and procedures, and of life in the Edison experimental labs and discussions with Edison on a wide variety of subjects.


Note: Bibliography.

Describes problems of preservation of Lp albums, wax cylinders, and magnetic audio tapes.


Cited in Ziegler, Suzanne: From wax cylinders... (Resound 13 January/March 1994 p.5).


Note: Chiefly illustrations.


Presents information on completion of project to rerecord the 'nearly seven thousand wax cylinders' and their conservation (reboxing, completion of documentation, production of a catalog, preparation of listening copies).


Note: Illustrated; charts; bibliographic citations.
Part of the May 14, 1994, ARSC Technical Committee presentation at the 1993 ARSC Conference.
Summarizes the 40 year history of entertainment cylinder production, longer for business and education use, citing differences in cylinder recordings, information on cylinder record companies and brand names, types of cylinder records (characteristics shared by cylinder records, standard-size cylinders, and groove pitch, oversize-cylinder, other cylinder types, business-diction-and school cylinders), materials (wax vs. celluloid), playback consideration (handling, groove pitch, materials and playback equipment, playing speed), storage conditions, and provides keys to identify the different types of cylinders and to answer the questions most often asked by collectors and archivists. Primary focus is on the most common types of cylinders manufactured in the U.S., with some mention of a few important European cylinder types and manufacturers (most oddities and ultra-rare types of cylinders are beyond scope).


Note: Illustrated; bibliographic references.
"Based on presentation made by Mr. Shifrin at New York Section meeting of the AES, May 1983..."

After summarizing research techniques and assistance (or lack of same), gives documented information on dates, inventor, development, naming, making of film and recordings for, operation, and public use and acceptance of the Kinetophone. Concludes with description of author’s electronic cylinder playback system and equipment used in and with it, along with problems of sound and picture synchronization.


cited in Ziegler, Suzanne: From wax cylinders... (Resound 13 January/March 1994) p.5.


cited in Ziegler, Suzanne: From wax cylinders... (Resound 13 January/March 1994) p.5.


Note: Part of the May 14, 1994, ARSC Technical Committee presentation at the 1993 ARSC Conference.
Summarizes the history, preservation, and relative importance of cylinder recordings in sound archives; estimates that there are "at least 300,000 cylinders in the United States, with fewer in Europe..." setting the stage for presentation by Shambarger, Wile, and Klinger.


Note: Russian.
Reports on examination of the effects of mold and mildew on the preservation of wax-containing documents, including wax seals and phonograph cylinders whose surfaces had spots resembling a mold film. Identified several species of destructive fungi and reports on various antiseptics used disinfection and of methods for protection.

204. The Speaking phonograph IN: Frank Leslie's Illustrated Newspaper; 1878 March 30; 1878 April 10.

Note: Illustrated.
Reviews two basic ways of rerecording Edison cylinders (acoustically and electrically), citing advantages and shortcomings of each, and describes British National Sound Archives'/British Institute of Recorded Sound's efforts to build a machine for playing cylinders.

After brief summary of cylinder holdings of the British Library's National Sound Archive, gives information on fragility of wax cylinders due to improper handling and storage and to mold growth, continues with statement of methods of transferring cylinders (acoustically or electrically) and pluses of each, provides specifics on cylinder playback and evaluation of same at the NSA. Specifics include data on tracking with a modified Lp arm, use of electric motor instead of clockwork mechanism, causes of wow and flutter, requirements for a cylinder replay device.


208. The Story of Edison Bell : Being a succinct history of Edison Bell efforts and activities dating from the invention of the original talking machine down to the year of grace 1924. Bournemouth: City of London Phonograph & Gramophone Society; 1967. A-P, 28 plates.
Note: Illustrated; portraits; facsimilies.

Note: Photographs.
Provides background information on Mapleson's recording of performers at the Metropolitan Opera and a listing of same.


214. Toy phonograph IN: Scientific American; 1897 April 10; (76): 230.


Note: Illustrated.
AVAILABLE FROM bd Pacjeco 44, Bruxelles.

Note: Bibliographic references; illustrated.
Part of a general presentation on Edison as a chemist which presents background information on the subject along with chemical technology understandable by "those
with little training or experience in chemistry, includes information on manufacturing processes for wax and celluloid cylinders and Diamond Discs, along with chemical analysis and formulae, problems and solutions found by Edison, and work of others in the field (Bell & Tainter; Berliner; Columbia; etc.).


220. Waffen, Leslie. Sound recordings IN: Cohen-Strayner, Barbara; Kueppers, Brigitte. Preserving America’s performing arts : Papers from the conference. Preservation management for performing arts collection; 1982 April 28-May 1; Washington, D.C. New York: Theater Library Association; 1985. 61-63. Gives summary history of sound recording technology from 1877 to the present and preservation needs of sound recordings. Concludes that fundamental is a stable environment, cleanliness, and good upkeep of playing equipment. Reformating is inevitable; advocates splice-free, low noise, high-output, 1.5 ml. Polyester audio magnetic audio tape. Recommended priorities for reformating are cylinders, acetate discs, acetate-base open reel audio tapes, audio cassettes, 45 rpm discs, 78 rpm shellac discs, and vinyl Lps.


225. Walcott, Ronald; Jabbour, Alan. American Folklife Center project : The Federal Cylinder Project IN: Phonographic Bulletin; 1982 July; (33): 13-22. Following introduction giving some background information on the effort and its scope outlining the three principal aspects of the project (physical transfer of the cylinder recordings onto magnetic tape, location of contextual documentation of the recording and cataloging of them, and dissemination of the recordings to the public and to cultural groups for whom these recordings comprise their cultural legacy), documents the work of the project.


227. Waltrip, Bob. The Edison diamond stylus IN: In the Groove : Michigan Antique Phonograph Society; 1991 March: 6-7. After general information on characteristics of diamonds and their strength, comments on diamonds used by Edison as styli, manner in which they were produced, potential hazards to them (the diamond stylus) from playing chipped or badly scratched recording, and resulting damage to recordings. Suggests method for testing to see if the stylus is chipped or damaged. Concludes with information on normal wear and tear of diamond stylus from use and with recommendation that both recordings and styli should be checked and cleaned regularly.

228. Webster, A G. Acoustical impedance and the theory of horns and the phonograph IN: American Physical Society; 1919 May.


231. Welch, Walter L. Preservation and restoration of authenticity in sound recordings IN: Library Trends; 1972 July; 21(1).


   Note: Includes bibliographic citations.
   Part of the May 14, 1994, ARSC Technical Committee presentation at the 1993 ARSC Conference.
   Gives summary information on some of the historical cylinder formats (tinfoil recordings, Bell-Tainter Cylinders, white wax cylinders), formulas for a number of wax cylinders (metallic soaps, brown wax, moulded master records, Edison Gold-Moulded Records, hard-wax for Edison Amberol Records, for bluing Amberol), concluding with observations and comments on preservation of cylinders.


   Note: Illustrated.
   Presents how cellulose nitrate - also known as nitrocellulose - has been used since the mid-1800s (photography since the 1840s, explosives since 1845, moulded plastic objects since about 1870, etc.) under various trade names (celluloid, collodion, gun cotton, pyralin, pyroxylin, and xylonite). After listing some of the uses of cellulose nitrate in library, archive and museum collections - such as toys and dolls, photographic film, eyeglass frames, protective and decorative lacquers, sound recordings, etc. - includes information on deterioration of same.

242. Wonderful invention: Speech capable of indefinite repetition from automatic records IN: Scientific American; 1877 November 17; (37).


Note: Photographs; bibliographic references.
After an introduction which includes a brief description of the relationship of the Berlin Phonogramm Archiv and the Archives of Traditional Music, the method that was used to select the cylinders to be made by the Archiv, provides information on the return of around 95% of the holdings of the Archiv in 1991, a brief history of the Archiv from 1900 summarizing its holdings ('more than 13,000 by the late 1930s'), evaluates the condition of the collection, describes the holdings, and sets out goals for the future, including hopes to record the cylinders onto digital tape.
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