

playback

PLAYBACK is the bulletin of the British Library National Sound Archive (NSA). It is published free of charge three times a year, with information on the NSA's current and future activities, and news from the world of sound archives and audio preservation. Comments are welcome and should be addressed to the editor at the NSA.

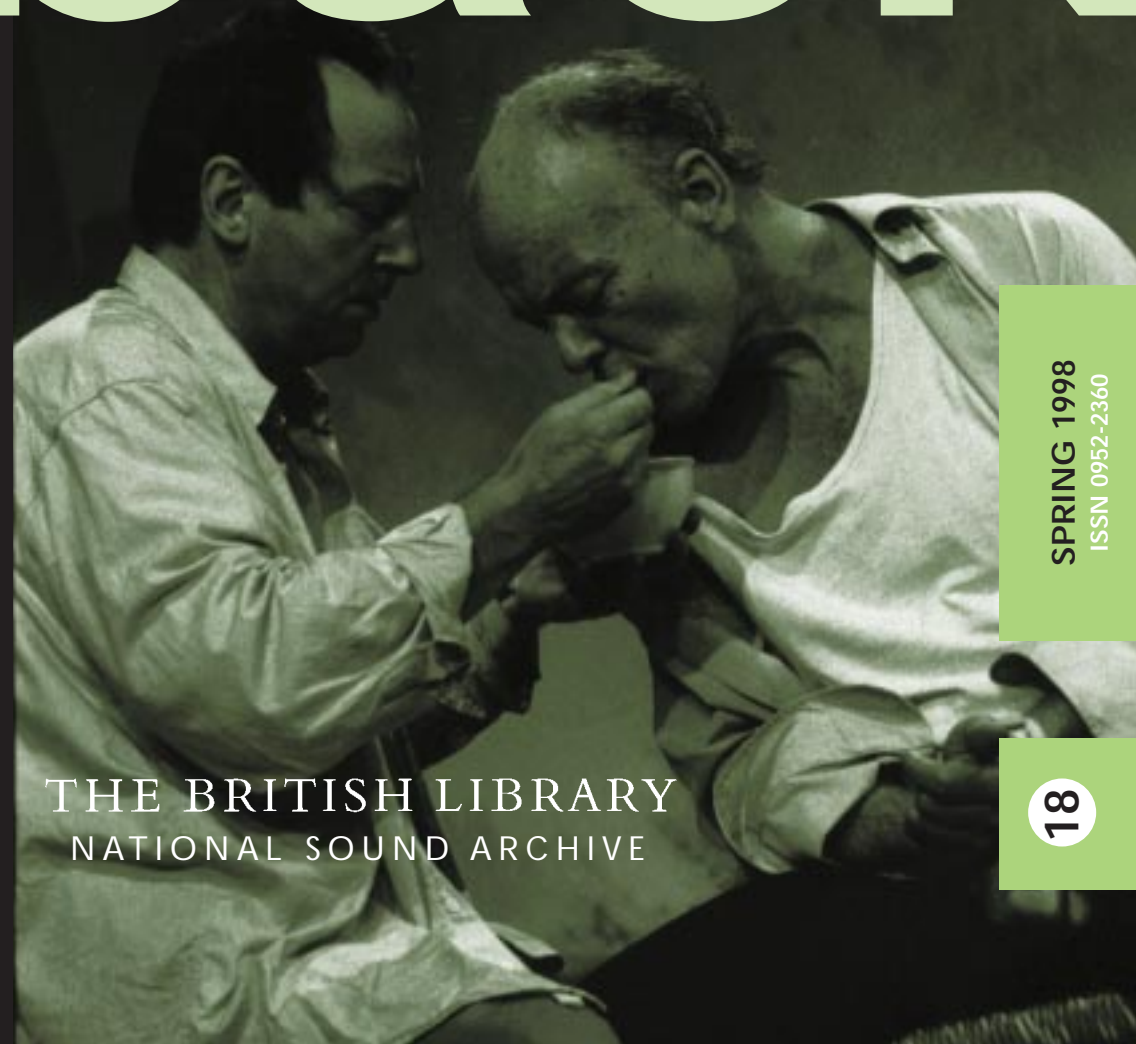
We have a special mailing list for PLAYBACK. Please write, phone, fax or e-mail us, or complete and send in the tear-off slip at the end of this issue (if you have not done so already) if you wish to receive future issues through the post.

The National Sound Archive is based at the British Library's new building at St. Pancras, though the Listening & Viewing Service will not open there until May 1998.

For further information contact

The British Library National Sound Archive
96 Euston Road, London NW1 2DB
Tel: 0171-412 7440. Fax: 0171-412 7441
e-mail: nsa@bl.uk

Front cover: Bill Paterson and Michael Byrne in "Death and the Maiden" at the Royal Court Theatre (cover photo Joy Sapiieka Associates)



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THE BRITISH LIBRARY

what's happening

■ At the end of December the British Library signed a contract with the New Millennium Experience Company Ltd. to produce a detailed business plan for the Millennium Memory Bank Project. We have appointed L&R Consultancy to assist in this stage of the work. Between autumn 1998 and the end of 2000 it is hoped that many thousands of people from all over Britain will take part in one of the most exciting social history programmes this century. The BBC is also a major partner in the project and their regional and local radio stations will provide nationwide support for the collection of oral history recordings. An article about this project will appear in a future issue of *Playback*.

■ The NSA's online catalogue CADENSA has been upgraded to use the latest version of its Unicorn operating system. This combined with integration in the broad-band network at St Pancras has produced much improved access speeds for users in the Humanities 2 reading room, which is home to the NSA Recorded Sound Information Service.

■ A recent recording by the Western Art Music section was unique in a number of ways. The piece recorded was a tiny waltz for piano, the only musical composition by Tolstoy, to which we were alerted when it was mentioned by the late Sir Isaiah Berlin in one of his last broadcasts. It has probably never been recorded before and there was certainly no recording in the NSA. The pianist was Imogen Cooper, a personal friend of Sir Isaiah's, and we sent him a copy ten days before he died.

■ Paul Duck, long-serving and much valued assistant in the Wildlife Section, is moving to the Library's Information

Systems directorate on promotion. As a partial consolation the section has been awarded a grant of £5,000 per year for three years by the John Ellerman Foundation to support its work. Recordings recently supplied by the section included rainforest sounds for the forthcoming CD-ROM, DVD and Internet versions of the *Encyclopaedia Britannica*, and frog sounds for a production of Aristophanes's *The Frogs* at the Court Theatre - about 100 yards from the British Library at St Pancras. Although the play was written in about 405 BC, the section was able to identify the species of frog required from the precise descriptions of the frog sounds in the text.

■ *Guardian* readers may recently have seen the Most Wanted and Unwanted Songs project based on the results of a poll. The most wanted song lasts about five minutes and features a small ensemble with "low male and female vocals singing in rock/r&b style", performing a love song with everything in moderation. The most unwanted lasts over 25 minutes and veers wildly between loud and quiet sections, fast and slow tempos, and extremely high and low pitch, accompanied by an orchestra including bagpipe, banjo, flute, tuba and harp, while an operatic soprano raps and sings atonal music about cowboys and holidays (likely to appeal to less than 200 of the world's total population). The published CD - the result of collaboration between Dave Soldier and Komar & Melamid - can be heard at the NSA.

■ The Listening & Viewing Service at the NSA's old premises in South Kensington will close on 9 April in preparation for its move to St. Pancras, where it will be based in the Rare Books and Music reading room. The service will re-open there on 12 May, offering future users not only improved listening and viewing facilities, but also the opportunity to make use of the holdings of other British Library departments which are housed within the same building.

В А П Ь С



Tolstoy's Waltz



sound answers

the recorded sound information service

What questions do people ask when they phone the NSA? The enquiries received during the past month reveal a typically wide range of subjects. One user was researching the kind of popular music played on BBC radio in the first decade after the Second World War. Another asked which record label puts out 'You're bound to look like a monkey' by Clarence Williams (a CD reissue of the original 78 is available on ASV Living Era). A documentary producer requested some Protestant marching music from Ulster. A television company needed to know whether the NSA had a recording in full of the opening statement from the Nuremberg Trials - yes, it does, courtesy of the BBC Sound Archives.

At the NSA's end of the phone is a team of experienced staff, who work on a rota, manning the Recorded Sound Information Service during normal office hours.

Generally they answer enquiries by consulting CADENSA, the NSA's online catalogue, which now includes information on more than one-and-a-half million published and unpublished recordings. For other enquiries, such as those regarding the music business or the history of recording technology, they have access to information in the NSA's vast collection of reference material. It is easy to get a list of recordings of Puccini's *La Bohème* from before 1940 or the address of the Hawaiian

Composers Association, when the NSA has so much information to hand. Where an enquiry would entail lengthy research, staff advise that a charge may be levied at a standard hourly rate.

The service does not only operate by phone. It is possible to fax enquiries or - an increasingly popular option these days - submit them by e-mail. This means that access to information held by the NSA is not limited to those who are London-based, but is freely available across the country and to users overseas. People with Internet access may also like to consult the NSA's website, which will be upgraded later this year to incorporate a selection of short sound extracts representative of the recorded collections.

Personal visitors to the British Library's new building at St. Pancras will find the Recorded Sound Information Service based in the Humanities 2 reading room. Regular users have been delighted to discover that the new accommodation allows back issues of periodicals to be as easily available on open access as they used to be at the NSA's old premises in South Kensington. The area in the reading room that has been prepared for NSA users also includes two terminals dedicated to CADENSA, microfiche readers (for the BBC Sound Archive and EMI Archive catalogues) and CD-ROMs, such as the RED catalogue and *Gramofile*.

Over more than 40 years the NSA has built up an unrivalled reference collection of printed material relating to recordings and the recording industry. It includes books and periodicals from around the world, an extensive range of discographies, and a large collection of commercial record catalogues dating back to the 1900s. (Early examples can be quite valuable and are increasingly included in sales at Christie's.) This represents a unique resource, both in its international scope and its range across every subject area of recorded sound.

Users who wish to come to the British Library and use the



service in person need to hold a valid British Library reader's pass. If you do not already hold a pass, it will be most convenient to contact the Reader Admissions Office (0171-412 7677) in advance of your visit. In most cases Reader Admissions require proof of the need to use the collections and NSA staff will be pleased to assist in authorising the application of those wishing to use the collections of the NSA. For those using the service by phone, fax or e-mail, no pass is needed.

How to use the Recorded Sound Information Service

By phone: 0171-412 7440 (Mon to Fri 10.00 to 17.00)

By fax: 0171-412 7441

By e-mail: nsa@bl.uk

Website: www.bl.uk

(look for collections/sound-archive)

In person: The British Library
National Sound Archive
96 Euston Road
London NW1 2DB

Opening times
(from 23 March)
09.30 to 18.00 Mon
and Thurs
09.30 to 20.00 Tue and Wed
09.30 to 17.00 Fri and Sat



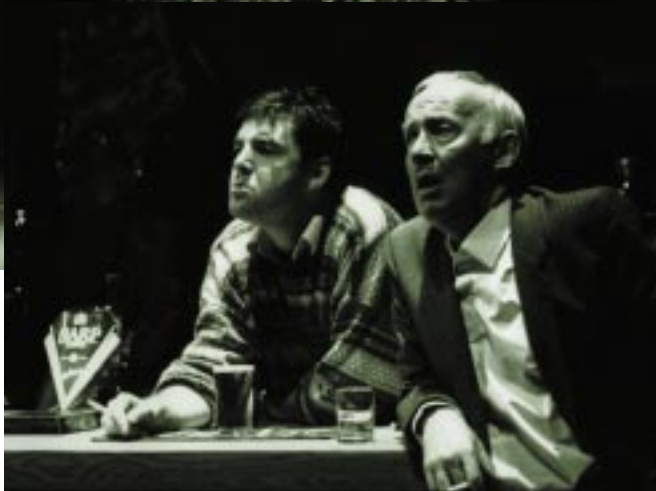
spotlight on new plays

the Royal Court collection

by Toby Oakes



Joy Sapijka
Associates



Pau Ros



Stephen Vaughan

Since 1978 the NSA has recorded nearly every production at the Royal Court Theatre. The hundreds of plays thus preserved form a unique and rich collection of the most vital and influential writing for theatre from Britain and around the world, and our association is one that we are proud and grateful to maintain.

After two years in rented accommodation, the Royal Court returns to its refurbished home in Sloane Square later this year. Architecturally, Emden and Crewe's 1888 edifice was never one of London's grandest theatres, but, in a haphazard early history of boom and bust, a tradition of theatrical innovation and excellence was established with Pinero's work at the theatre at the turn of

the century. It continued with Granville Barker's tenure from 1904 to 1907 when an extraordinary programme of 32 new plays including seven by George Bernard Shaw was staged.

Decline followed. Converted to a cinema in 1934 and bomb damaged in 1940, the Royal Court lay derelict until the Theatre Guild funded its renovation in 1952. An inelegant bit of work

with offices and workshops carved out of the auditorium, cramped, confusing and uncomfortable, it nevertheless provided the space for the English Stage Company under George Devine to develop and mount the most influential programme of new writing on the post-war British stage.

They opened in 8 May 1956 with John Osborne's *Look Back in Anger* and set the British cultural establishment alight. Kenneth Tynan's review in *The Observer* that week precisely identified the play's importance. In response to others' criticism that it only addressed a minority taste, he wrote: "What matters is the size of the minority. I estimate it at roughly 6,733,000 which is the

number of people in this country between the ages of twenty and thirty." The Royal Court seized this new audience and sought out the writers who could speak to it, supporting and grooming a new generation of talent. Osborne was followed by Arnold Wesker, John Arden, Edward Bond and David Storey who all benefited from the support of a literary office whose commitment and enthusiasm is still the mainstay of the theatre's success. They cast their net wide. As well as British writers like Howard Brenton, Howard Barker, Caryl Churchill and Terry



Ivan Kyncl

Johnson, the Royal Court introduced audiences to Sam Shepard, David Mamet and Wallace Shawn from the USA and Irish writers like Brian Friel, Ron Hutchinson and Sebastian Barry. More recently the theatre has reached new audiences with productions of plays by Biyi Bandele Thomas, Winsome Pinnock, Jonathan Harvey, Kevin Elyot and Ayub Khan-Din. Though always looking

From left to right:

- Tom Bell and Sir Ian McKellan in 'Bent' (1979)
- Juliet Stevenson in 'Death and the Maiden' (1992)
- Brendan Coyle and Jim Norton in 'The Weir' (1997)
- Geraldine McEwan in 'The Chairs' (1997)
- Anthony Calf and Sheila Gish in 'Never Land' (1998)

A selection of recordings from the NSA's Royal Court collection

Edward Bond	<i>Lear</i> 25.10.71 NP2225-7	Manfred Karge	<i>Conquest of the South Pole</i> 1.12.88 A1770
Samuel Beckett	<i>Krapp's Last Tape</i> 15.2.73 P780	Charlotte Keatley	<i>My Mother Said</i> 7.3.89 H7920
Samuel Beckett	<i>Not I</i> 15.2.73 M4851	Julie Burchill	<i>How Now Green Cow</i> 14.6.90 C311/99
John Osborne	<i>A Sense of Detachment</i> 15.2.73 NP2195, T561	Caryl Churchill	<i>Mad Forest</i> 17.10.90 A1957-8
Sam Shepard	<i>The Curse of the Starving Classes</i> 26.5.77 P1503-4, NP4515	Graeme Miller	<i>A Girl Skipping</i> 6.90 V1753
John Osborne	<i>Inadmissible Evidence</i> 19.9.78 T2439-40, NP3601	Ariel Dorfman	<i>Death and the Maiden</i> 11.7.91 C311/32
Samuel Beckett	<i>O Les Beaux Jours!</i> 26.6.79 T2512-3	Rose English	<i>The Double Wedding</i> 7.91 C231/51
Martin Sherman	<i>Bent</i> 31.5.79 T2505-6BW	David Storey	<i>The Changing room</i> 12.8.71 P904
Caryl Churchill	<i>Cloud Nine</i> 16.9.80 T3519-20	Ariel Dorfman	<i>Death and the Maiden</i> 5.11.91 H3498
W. Shakespeare	<i>Hamlet</i> 10.4.80 T3065-7	John Guare	<i>6 Degrees of Separation</i> 14.7.92 T10849-50
Brian Friel	<i>Faith Healer</i> 18.3.81 T4169-70, NP5174	Phyllis Nagy	<i>Weldon Rising</i> 6.12.92 H2603
Caryl Churchill	<i>Top Girls</i> 21.9.82 T5505-6	Biyi Bandele	<i>Marching for Fausa</i> 27.1.93 H2605
Trevor Griffiths	<i>Oi for England</i> 21.6.82 T5183	Thomas	
Terry Johnson	<i>Insignificance</i> 28.7.82 T5204-5	Neil Bartlett	<i>Night After Night</i> 10.2.93 H2265
Louise Page	<i>Falkland Sound/Voces de</i>	Martin Crimp	<i>Treatment</i> 28.4.93 H4000
(adaptor)	<i>Malvinas</i> 3.8.83 T6983-4	David Mamet	<i>Oleanna</i> 7.7.93 H4068
Michael Hastings	<i>Tom and Viv</i> 14.3.84 T8096-7	Arnold Wesker	<i>The Kitchen</i> 30.3.94 H5312
Ron Hutchinson	<i>Rat in the Skull</i> 3.10.84 T8726-7	Kevin Elyot	<i>My Night With Reg</i> 28.4.94 H5324
Wallace Shawn	<i>Aunt Dan and Lemon</i> 31.9.85 T9869-70	Jonathan Harvey	<i>Babies</i> 14.9.94 H5359
Jim Cartwright	<i>Road</i> 8.4.86 T9968-9	Sarah Kane	<i>Blasted</i> 24.1.95 H4044
Larry Kramer	<i>The Normal Heart</i> 22.4.86 T9972-3	Sebastian Barry	<i>Steward of Christendom</i> 19.4.95 H5671
Alan Bennett	<i>Kafka's Dick</i> 28.10.86 T10287-8	Sam Shepard	<i>Simpatico</i> 25.4.95 H5675
Caryl Churchill	<i>Serious Money</i> 3.4.87 H3496	Jez Butterworth	<i>Mojo</i> 2.8.95 H5756
R. Kapuscinski	<i>The Emperor</i> 18.4.87 H5831	Ayub Khan-Din	<i>East is East</i> 6.12.96 A3401-2
Jonathan Harvey	<i>Mohair</i> 14.6.88 C311/18	Ionesco	<i>The Chairs</i> 2.12.97 A3474
G. Farquahar	<i>The Recruiting Officer</i> 21.9.88 T10550-1	Phyllis Nagy	<i>Never Land</i> 12.2.98 A3491-3

for new talent the theatre continues to support its established writers and they in return remain loyal to the theatre. Sam Shepard's *Sympatico* was recently staged 27 years after his debut; Caryl Churchill's *Blue Heart* comes 17 years after *Cloud Nine*.

The Royal Court has always enjoyed a reputation for controversy. Shaw's contempt for the Lord Chamberlain - "a walking compendium of vulgar insular prejudice" - was still applicable 50 years later when the 1958 premiere of Beckett's *Endgame* was banned for the line "God's a bastard, he doesn't exist", despite an earlier unreprimanded production of the original French text. Osborne's *A Patriot for Me* and Bond's *Saved* further exercised the blue pencil in the 1960s and another Bond play *Early Morning* occasioned a police raid in 1968. The ensuing furore was a major factor in the abolition of the Lord Chamberlain's Office later that year, arguably the Royal Court's single greatest contribution to British culture.

In the end it is the sheer output and variety of work that makes the Royal Court Theatre so remarkable. Timely revivals of British and European classics intersperse the new writing. Richard Eyre's 1980 *Hamlet* with Jonathan Pryce revitalised Shakespeare production in a fallow period; the paired productions of Timberlake Wertenbaker's *Our Country's Good* and *The Recruiting Officer* introduced Farquhar's writing to a new audience and sparked a revived interest in 18th-century drama. Distinguished productions have been mined from the most unlikely source material, for example Ryszard Kapuscinski's interviews with Haile Selassie, which resulted in *The Emperor*.

Conversion of an upstairs rehearsal room, first to a cabaret venue and then in 1968 to the Theatre Upstairs, provided a less pressured environment for a wider variety of productions, many of which have made a successful transition to the main stage. It hosts an annual festival of work by young playwrights organised by the Royal Court's own Young Peoples Theatre which has

introduced Jim Cartwright, Jonathan Harvey and Winsome Pinnock to audiences. Seasons of rehearsed readings have uncovered successes like Ariel Dorfman's *Death and the Maiden* and such curiosities as Julie Burchill's *How Now Green Cow*. Both stages have also hosted co-productions, visiting companies, and festivals like LIFT and Barclay's New Stages.

Viewed from the brave new world of St Pancras it is tempting to ascribe some of the Royal Court's creative energy to the chaotic warren that nurtured it. However, two years camping in the West End has seen the company maintaining and even increasing the output of new work. They seem capable of surviving anything - even a well planned and well equipped modern working environment.

Sadly no recordings exist of the English Stage Company's early triumphs (though of course many of the plays have since been revived and recorded by the NSA). Our recording of Royal Court productions began sporadically with David Storey's *The Changing Room* and Edward Bond's *Lear* in 1971 and eight plays including Beckett's *Krapp's Last Tape* and *Not I* in 1973. Full documentation began in earnest in 1978 since when we have tried to record the Royal Court's entire programme of productions, readings, seminars and post-show discussions. Our collection provides a vivid document of the life and work of a theatre that has been at the centre of world drama for over 50 years, offering unique information and insight for anyone studying contemporary writing in English.



clockwise from left:
Ivan Kaye, Daniel Webb
and Paul Moriarty in
'Serious Money' (1987)
Bernard Gallagher with
emu in *'Heart's Desire'*
(1997)
Richard Briers in *'The
Chairs'* (1997)

drama set texts at the NSA

The NSA's collection of theatre recordings provides a major resource for educational users, particularly those teaching or studying set texts as part of school or college courses. As an example of our holdings we looked up all the plays which appear in the current NEAB A level syllabus in our on-line catalogue CADENSA. Recordings of all of them appear in our collections and numerous different productions of some are available: those listed below are just the more celebrated or interesting productions. Many were recorded live by us at the Royal National Theatre (NT), the Royal Shakespeare Company (RSC) or the Royal Court. In addition we hold radio productions, either recorded by us off the air or acquired from the BBC Sound Archive, and versions published on commercial discs. We can advise on the availability of current published recordings of set texts, but copies of NSA recordings can only be supplied to users who can obtain the appropriate copyright clearance. All recordings may be heard and studied at the NSA by appointment, at 29 Exhibition Road until 9 April, and at St. Pancras from 12 May. Groups of listeners are welcome. For further information please telephone the NSA Recorded Sound Information Service on 0171-412 7440 or the Listening & Viewing Service on 0171-412 7418.

Shakespeare: Othello

1LP0054938 includes an 1890 recording of an extract read by Edwin Booth
T8595 1959 RSC (dir. Tony Richardson) with Paul Robeson
P166-9 1965 NT (dir. John Dexter) with Laurence Olivier
T9951-3 1986 RSC (dir. Terry Hands) with Ben Kingsley

Shakespeare: Richard II

1CS0050220. 1906 HMV recording of extract read by Herbert Beerbohm Tree
T906& T907WR 1974 RSC (dir. John Barton) with Richard Pasco and Ian Richardson alternating the roles of Richard and Bolingbroke
B9115 1991 RSC (dir. Ron Daniels) with Alex Jennings

Shakespeare: The Taming of the Shrew

1LP0194359 1967 Extracts from soundtrack of Zeffirelli's 1967 film starring Richard Burton and Elizabeth Taylor
T2273 1979 RSC (dir. Michael Bogdanov) with Jonathan Pryce & Juliet Stevenson
H4114 1993 RSC (dir. Bill Alexander) with Anton Lesser & Amanda Harris

Shakespeare: The Tempest

T1011 1975 Leeds Playhouse (dir. John Harrison) with Paul Scofield
T885 1974 NT (dir. Peter Hall) with John Gielgud
H5357 1994 RSC (dir. Sam Mendes) with Alec McCowan

Marlowe: Edward II

B8840 1991 RSC (dir. Gerard Murphy) with Simon Russell Beale

Wilde: The Importance of Being Earnest

1CS0011318 1953 recording of extract ("A handbag?") with Edith Evans and John Gielgud
T5588 1983 NT (dir. Peter Hall) with Judi Dench

Shaw: St Joan

T1-3 1964 NT (dir. John Dexter) with Joan Plowright
T8708 1984 NT (dir. Ronald Eyre) with Frances De La Tour

Bennett: Talking heads

B7893, B7916, B7949, B7972 (audio recordings of original television broadcasts)

Anouilh: Becket

1LP0194347 extracts from the 1964 film soundtrack with Richard Burton and Peter O'Toole

Eliot: Murder in the Cathedral

Commercial recordings include the Caedmon recording of Eliot's own reading of extracts from the play (1LP0062790)
T559WR 1973, RSC (dir. Terry Hands) with Richard Pasco
H5344 1994 RSC (dir. Stephen Pimlott) with Michael Feast

Webster: The Duchess of Malfi

T4190-1BW 1981 Roundhouse (dir. Adrian Noble) with Helen Mirren and Bob Hoskins
T8649-90 1985 NT (dir. Philip Prowse) with Eleanor Bron

Middleton and Rowley: The Changeling

P1484 1978 RSC (dir. Terry Hands) with Diana Quick
B5907 1990 NT (dir. Richard Eyre) with Miranda Richardson

nsa user profile

bernard keeffe



Bernard Keefe has enjoyed a notable and varied career in classical music, as a singer, conductor, broadcaster and writer. During the war he served in the Intelligence Corps as a Japanese linguist first at Bletchley Park, where he made his first broadcast as a soloist in the code-breakers' choir in 1945, and later in Japan. He studied singing with Roy Henderson and Lucie Manen, the cello with Norma di Marco, and conducting with Berthold Goldschmidt. After joining the BBC music staff, he held various appointments, including chorus master of the BBC Symphony Chorus, head of opera for the Third Programme and - after a spell as controller of opera at the Covent Garden Opera - conductor with the BBC Scottish Symphony Orchestra. In 1964 he made what was to be the first of a long and highly acclaimed series of television programmes, although he also continued his career as a busy conductor of concerts and broadcasts, spending more than 20 years as professor of conducting at Trinity College of Music.

When did you first come to the National Sound Archive?

"I've been a frequent user since the 1960s and the time of Patrick Saul [founder of the British Institute of Recorded Sound]. That means I must have been using the services almost all the time that the NSA was in South Kensington and now I've followed you to the new British Library building at St. Pancras. I suppose I visit about once a month, not just for listening, but also to use the catalogue. That can be very useful for tracking down recordings and dating them, if I'm giving a talk on the radio. In fact there are about 70 entries for me in there in various capacities - as a conductor and speaker, but not as a singer, I'm glad to say!"

How can the services help a classical musician?

"It is particularly valuable for researching into performance practice. For example, I've listened to Wagner performances from the

1930s and have researched how people used to perform dotted rhythms in Debussy's Nocturnes. One rare recording I listened to was Mahler's Kindertotenlieder, sung by Heinrich Rehkemper and supposedly with an unknown conductor, though Jascha Horenstein told me that his name had been deleted from the original issue in Germany before the war. I also use interviews, like those given by the composer Berthold Goldschmidt on the radio. Once you could go to the BBC for material like that. It really is excellent that the NSA has kept so much of it."

Are there also non-musical areas of interest?

"A few months ago I was the speaker in a performance of an orchestral piece written by Richard Arnell with poems by D.H. Lawrence. I wanted to listen to recordings of people who knew Lawrence and spoke in the appropriate Nottinghamshire

dialect. As I used to be an actor as well, I know how easy it is to lapse into an all-purpose Mummerset. In Nottinghamshire dialects must vary from one area to the next."

Would you suggest any changes to NSA services?

"I have always found the services to be very good. Of course, in the last few months things have been difficult with the NSA split across two sites, but when the Listening & Viewing Service has moved to St. Pancras as well, it will be marvellous to have the NSA in the same building as other British Library sections, such as the Music Library and Manuscripts. You can learn so much from looking at a composer's autographs. The pianist Alfred Cortot thought it was essential. So did Heinrich Schenker, the musicologist. Perhaps the British Library might think about making available photographic reprints. I'm told some sell for large sums these days."

events

■ Discussing dance culture

A one-day conference on contemporary dance culture at South Bank University, London

Contact: Illegonda Rietveld

Tel: 0171-582 5793

e-mail: RIETVEHC@sbu.ac.uk

April 8

■ Oral History training courses

One-day courses in oral history techniques at the British Library training suite, 2 Sheraton Street, London

Contact: Rob Perks, NSA

Tel: 0171-412 7405. Fax: 0171-412 7441

e-mail: rob.perks@bl.uk

April 16, April 24, May 5, May 12

■ Biodiversity assessment

A one-day workshop in wildlife sound recording at the Royal Geographical Society, London

Contact: Richard Ranft, NSA

Tel: 0171-412 7402/3. Fax: 0171-412 7441

e-mail: richard.ranft@bl.uk

April 22

■ London Music Week

A music industry exhibition and conference at the Business Design Centre, Islington, London, combined with a week of live music events

Tel: 0171-359 3535. Fax: 0171-288 6446

Website: <http://www.london-music-week.com>

April 25-May 1

■ Folksong tradition and revival

An international conference to celebrate the centenary of the founding of the Folk Song Society

Contact: Ian Russell

Tel: 01246-417315. Fax: 01909 568466

e-mail: ian.russell@dia1.pipex.com

July 10-12

If you are not already on the NSA's mailing list and would like to be, please fill in and return this slip to
PLAYBACK, The British Library National Sound Archive, 96 Euston Road, London NW1 2DB
ADDRESS