

# 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 one of the largest sound archives in the world and is based at the British Library's new building at St. Pancras.

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*Anna Kravchyshyn in her home in Slavsko, Ukraine, recorded by the NSA's oral history section (photo Tim Smith, Bradford Heritage Recording Unit)*

THE BRITISH LIBRARY  
NATIONAL SOUND ARCHIVE

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## what's happening

■ Major items from NSA collections now feature for the first time in the British Library's permanent exhibitions, reopened at St. Pancras in April. The John Ritblat Gallery: Treasures of the British Library features a wide selection of historic recordings from all parts of the NSA's holdings which can be listened to on headphones. The NSA also furnished a range of illustrative recordings to complement the Library's collection of Beatles manuscripts and memorabilia on display in the gallery. Downstairs in the Workshop of Words, Sound and Images gallery, the development of recording media is illustrated, with some hands-on features, recordings of Tchaikovsky's *1812 Overture* from cylinders to CDs, and - again for the first time - items from the NSA collection of historic recording artefacts. All these attractions have already proved popular with visitors.

■ The NSA Listening & Viewing Service opened at St. Pancras on 12 May. Listening and viewing are by appointment and the contact number (0171-412 7418) and general routine remain as before. Users with appointments should report to the Listening & Viewing enquiry desk in the Rare Books and Music reading room, where they will be met by NSA staff and directed to a carrel. Those using the Recorded Sound Information Service in the Humanities 2 reading room can contact the Listening & Viewing Service via the enquiry desk in that reading room or go to the Listening & Viewing enquiry desk in the Rare Books and Music reading room.

■ The 'New Ukraine' exhibition, using extracts from interviews carried out by Rob Perks, NSA Oral History Curator, in Ukraine in 1991, opened in Bradford in November. A book entitled *Ukraine's Forbidden History*, written by Tim Smith, Rob Perks and Graham Smith is available from the Bradford Heritage Recording Unit,

Bradford Industrial Museum, Moorside Road, Bradford BD2 3HP and most bookshops (Dewi Lewis Publishing, £13.95).

■ The NSA's former HQ building at 29 Exhibition Road has been put on the market. Together with its neighbour (currently occupied by the Jamaican High Commission) it was designed by John James Stevenson in 1878 and is regarded as one of the finest examples of Queen Anne style architecture in London. Staff of the Technical section, the last remaining there, will join NSA cataloguing and acquisitions staff, and much of the NSA collection, at Micawber Street in October.

■ The National Life Story Collection, a part of the Oral History section, boasts several fund-raising successes. The Kleinwort Trust has generously given £15,000 for the continuation of the Artists' Lives project. The Unwin Foundation has agreed to give £50,000 towards an oral history of the book trade, with a further £50,000 promised if matching funding can be secured.

■ Jane Harvell, head of the Recorded Sound Information Service, has now returned to full-time work after maternity leave. Her desk moved about three miles north east while she was away. Jennifer Punnett joins the Oral History section as administrator of the National Life Story Collection, while Keith Williams transfers from the Library's Slavonic section to take over as assistant in the Wildlife section. Lawrence Atkinson, caretaker (and much else) at 29 Exhibition Road and currently the longest serving BIRS/NSA staff member, retires at the end of June, though his charity work, chess, photography etc. are set to continue. His departure coincides with the end of an era, and his helpfulness, flexibility and general bonhomie will be missed.



'Ukraine's Forbidden History'  
book cover and illustration

Tim Smith

# acquisitions 98

Time and tide wait for no man and much the same applies to the output of the record industry, broadcasters and recordists, which has continued to flow into our acquisitions and curatorial sections with no regard for minor NSA domestic changes such as the move to St. Pancras.

UK record companies, acting under our agreement with the British Phonographic Industry or independently, have kept us up to date with their publications and we are as always very grateful to them for their cooperation. A total of 34,229 commercial recordings were received in 1997. During the period staff were able to update our holdings of Pickwick, Carlton (both classical and pop), World Domination Records, Mantra, World Serpent Records and various other independent companies, including Aegean Records (run by George Michael's cousin), Warp, React, Thrill Jockey, Astralwerks, Grand Central, Domino, Putumayo, Diamond, Sub Pop, Quantum, Collegium, Arc and many others.

Unusual published items included an LP entitled "Runaway Train" featuring the conversation between a hapless train driver and his controller: the incident happened in March

1948 in New Brunswick, Canada (Ash International ASH19, NSA ref 1LP 25753). Dedicated Records have issued a CD single which comes wrapped as a tablet and sealed in foil, just like an aspirin (no attempt should be made to dissolve it in water, NSA 1SS 1855). A limited edition set of Jabberjaw singles arrived in a cigarette box with ashtray and matches. From Verve we received a metal box containing the complete recordings (including unreleased items and outtakes) for that label by the pianist Bill Evans. The box is meant to "weather" (i.e. rust) and was already showing signs of doing just that before reaching our climatically controlled storage.



Chronicles of Nania presentation set



Bill Evans rusting metal box



Jabberjaw cigarette box with ashtray and matches

We were grateful for the 9 CD set of the complete Stax label recordings 1959-1968, from Ace Records (NSA 1SS 1153), and the 15 CD set of Leopold Stokowski's RCA recor-

dings (NSA 1SS 2250) including the rare 1970s quadrophonic recordings remastered into Dolby Surround.

Rykodisc sent us CDs in their new series of remastered film soundtracks from the MGM catalogue. Some of these include the original theatrical trailer in full-motion video, playable on a CD-ROM drive, and a facsimile of the original film poster. Titles include *Octopussy*, *Chitty Chitty Bang Bang*, *Carrie*, *200 Motels*, *It's a Mad, Mad, Mad, Mad World*, *200 Motels*, *The Magnificent Seven*, *The Whisperers* and various others.

## ■ Drama and literature

Published recordings received included four videotapes of Barbet Schroeder's filmed interview/biography of Charles Bukowski (NSA ref 1CV000131-4), Olivier's 1962 Chichester production of *Uncle Vanya* (NSA 1CV0001841), a documentary history of the Living Theatre (NSA 1CV0001821) and films of their performances of *The Connection* (NSA 1CV0001835) and *Paradise Now* (NSA 1CV0001848). A valuable series of interviews featured the Nobel prize winners Desmond Tutu, Joseph Brodsky, William Golding, Wole Soyinka and Elie Wiesel (NSA 1CV0001842-6). We also received Antonin Artaud's *Pour en finir avec le jugement* (recorded by Radiodiffusion Française in 1947 but never broadcast) (NSA 1CD0121877), an unreleased Lawrence Ferlinghetti reading from 1969 (NSA 1LP0027588) and a videotape of the 1965 poetry reading at the Albert Hall which featured Ginsberg, Ferlinghetti and Alexander Trocchi amongst others (NSA 1CV0001819).

Among the unpublished recordings acquired over this period was an extensive five hour interview with Graham Greene conducted over two days at his home in Antibes in 1984 by Nigel Lewis (NSA C829). Our own live recordings included *On keeping a diary* by Alan Clark at the Royal Society of Literature (NSA C660) and David Malouf speaking at PEN Writers' Day (NSA C125/313).

We continued to record all productions at the Royal Shakespeare Company, Royal National Theatre and Royal Court. In all, we recorded more than 50 plays, which included:

<b>Peter Weiss</b>	Marat Sade
<b>David Hare</b>	Amy's View
<b>Conor McPherson</b>	The Weir
<b>Martin McDonagh</b>	The Lonesome West
<b>Patrick Marber</b>	Closer
<b>Martin McDonagh</b>	Beauty Queen of Leenane
<b>Caryl Churchill</b>	Blue Heart
<b>Meredith Oakes</b>	Faith
<b>Tom Stoppard</b>	The Invention of Love
<b>Ken Campbell</b>	Theatre Stories
<b>Nicholas Kent</b>	Srebrenica
<b>Eugene Ionesco</b>	The Chairs
<b>Frank McGuinness</b>	Mutabilitie
<b>Phyllis Nagy</b>	Never Land
<b>William Shakespeare</b>	Henry VIII
<b>Samuel Beckett</b>	Krapp's Last Tape
<b>Tennessee Williams</b>	Camino Real
<b>Tennessee Williams</b>	Not About Nightingales



Camino Real at the Young Vic (RSC)

Ivan Kynch

# memories of the mermaid

## the Bernard Miles collection

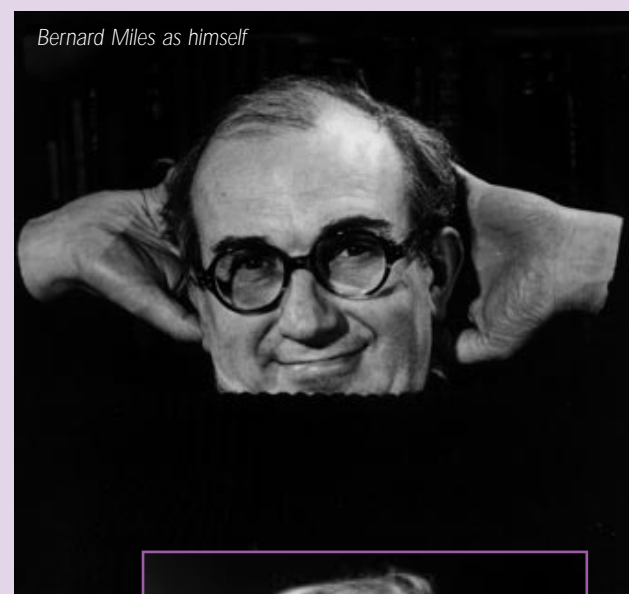
by Toby Oakes

Among recent donations we were pleased to receive a collection of tapes from the family of the late Bernard Miles. Although he only died in 1991, Miles seemed to come from an earlier, pre-television age. He was a repertory actor from 1930, a writer, director and actor in films from 1937 (often appearing as a chirpy 'other ranks' in wartime propaganda like *In Which We Serve*), the writer and performer of popular radio broadcasts and recordings of bible stories and anecdotes told in a nostalgic recreation of a rural Hertfordshire idiom, and, perennially, Long John Silver in his annual Christmas productions of *Treasure Island*. However, the achievement for which Miles was knighted, subsequently ennobled and for which he is probably best remembered was the planning, fundraising and, finally, in 1959 the opening of the Mermaid, the first theatre in the City of London since the Restoration.

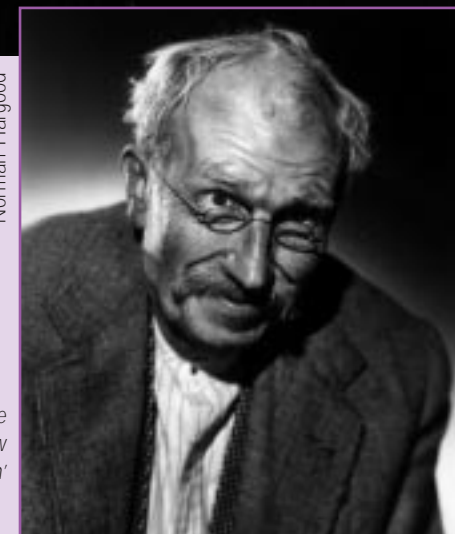
The collection consists mainly of recordings taken from the theatre's show relay documenting the very varied programme staged by the Mermaid under Miles' direction during the 1960s and 1970s. Production recordings naturally include *Treasure Island* (NSA C875/2) among some real curiosities - for instance does anyone remember Harry Nilsson's musical *The Point* (NSA C875/24)? Other material is scantily documented but much of it seems to derive from a series of informal Sunday afternoon readings, recitals and conversations. There is a brief but charming interview with Sean O'Casey (NSA C875/26) in which the playwright reminisces, sings and takes tea, a tape from 1974 preserves an outstanding reading by Thom Gunn (NSA C975/9) and a number of recordings feature Spike Milligan, among them a

poetry reading with Miles and Robert Graves (NSA C875/27).

By coincidence, we have also recently received a copy of a unique and hitherto unsuspected recording of Graves' longtime lover Laura Riding (NSA 1CDR0000602). On a tape made at her home in Florida in the early 1970s Riding delivers a lecture to Notre Dame students in which she considers modern poetry and literary criticism (and doesn't much like what she sees).



Bernard Miles as himself



Norman Hargood

Miles in 'The Smallest Show on Earth'

## ■ International Music Collection

We received field recordings from Alison Williams-Bailey (Norway, NSA C814), Gwilym Davies (Gloucestershire) Jonnet Middleton (Galicia), Steve Williamson (Ghana and Tanzania), John Brearley (Botswana NSA C65), Ian Russell (Yorkshire, NSA C331) and Rolf Killius (South India, NSA C815), the latter including a special recording of temple music in Kerala which involved some 40 musicians, sponsored by the NSA. In addition we were glad to acquire 233 tapes of music mainly from African countries donated by the Overseas Film & Television Unit, 27 cassettes from Noriko Sato of recordings of Syrian Orthodox music, and four reel tapes recorded by Dave Harker (two recorded in English folk clubs in the 1970s, and two a recorded interview with Alex Glasgow).

IMC section staff recorded the second International Conference on Jewish Music, City University, a concert by Vieja Trova Santiaguera at the QEH, a concert of Spirit Talk Mbira from Zimbabwe at the Purcell Room, London, evening concerts at the 5th Biennial International Symposium organised by the Centre for Intercultural Music Arts, a series of ethnomusicological seminars in the department of music at Goldsmiths' College, a concert by Mexican artist La Graciana Negra at the South Bank Centre, and performances etc. at the Hornimania Festival at the Horniman Museum. About 68 performances were recorded by five NSA staff at this year's WOMAD festival in Reading in July.

## ■ Jazz

The Jazz section continued to Hoover up the diversity of the genre in the London area by recording scores of live gigs from both north and south of the Thames, and Soho too. Participating artists included veterans of the Afro-Caribbean jazz scene and visiting notables from the North and New York. The documented performances include those by:

Tony Kofi's Hard Bop Society; sensitive tenor saxophonist Bobby Wellins; the pairing of bebop vocalist Frank Holder and Israeli saxophonist Gillad Atzman; various groups featuring drummer Gene Calderazzo; Anita Wardell's New London Jazz Voices; the Michael Garrick Orchestra; pianist Russ Henderson, the duo of flautist Ali Ryerson and ex-Miles Davis guitarist Joe Beck; the Elton Dean/Paul Dunmall/Howard Riley/Tony Levin free improvisation quartet; trad-swing trombonist and Jazz FM presenter Campbell Burnap's combo; alto saxophonist Ntshuks Bonga's African jazz-styled sextet; and the amusingly iconoclastic Ronnie Scott's Rejects.

The Oral History of Jazz in Britain has progressed to embrace the life stories of not only musicians but those whose careers enrich the field, even without them playing or singing a note. Recent interviewees include record distributor John Jack; the swinging clarinettist Dave Shepherd; Martin Drew, a drummer's drummer who has spent many years with Ronnie Scott and Oscar Petersen; top vibraphonist Bill LeSage; Australian pianist Graeme Bell, who helped spark the UK trad

revival; BBC jazz producer Teddy Warrick; London Palladium conductor Woolf Phillips; and Annie Ross, the agile jazz singer of the vocal group Lambert, Hendricks & Ross, and who starred both on the West End stage and in films.

The Horace Harris (NSA C651) and Tony Middleton (NSA C782) collections of jazz radio broadcasts increased, as did Chris Trent's stellar collection of the Sun Ra Arkestra's Victorian live performances. The Ted Mechen Collection (NSA C867) of 1970s performances from the South Coast features visiting American/British soloists such as Wild Bill Davison and Wingy Manone.

## ■ Oral History

A very wide range of interviews was received, both as part of existing or new projects organised by the NSA, or as donations from other people. In the latter category we received the final tranche of a series of interviews with pharmacists funded by the Wellcome Trust (this project will now be extended to hospital pharmacists); 35 audio interviews with Holocaust survivors from the Holocaust Survivors' Centre in Hendon; and 15 interviews with women conscientious objectors from Rena Feld at Sussex University. John Crabbe, active in the Campaign for Nuclear Disarmament from the 1950s, deposited five tapes including recordings of Bertrand Russell, Canon Collins's St. Paul's sermon in January 1959 and a CND fund-raising event at the Royal Festival Hall compered by J.B. Priestley in September 1959.

Two of the NSA's ongoing projects have reached important stages in their development. The Oral History of British Photography has just completed its 100th interview and a catalogue of the collection is due to be published shortly with support from the Arts Council of England. The Oral History of British Athletics has added notable interviews with Daley Thompson (decathlete), and Sandy Duncan, Robert Kennedy and Bill Roberts (respectively British Olympic Association official, high-jumper, and 4x400 metres gold medallist at the 1936 Berlin Olympics).



Joyce Pinto

## ■ Western Art Music

Just before Christmas we received one of the largest donations in recent years in a bequest from a private collector (and NSA user) in Holland. The 10,000 discs, about half 78s and the rest LPs, are rich in material published outside the UK and include some very rare and very early German discs. We were also fortunate to receive donations of rare early 78s from two separate sources on the Homochord, Polydor, Beka-Meister, Odeon and Gramophone Monarch labels, and, from another source, privately recorded 78s of the Oxford University Opera Club's 1950 performance of Berlioz's *Les Troyens*, which played a significant role in the discovery of this hitherto neglected opera by professional companies in the 1960s.

Two BBC producers donated all the interviews they had recorded for several series of *Composer(s) of the Week*. Among valuable interviews are those with the composer György Ligeti, Schoenberg's son and Robert Craft, who was Stravinsky's long-time associate. Stuart Deas, formerly Professor of Music at Sheffield University and a pupil of the famous conductor Weingartner, gave us a 1963 Austrian Radio broadcast of the Innsbruck Municipal Orchestra conducted by Walter Hindeland in a performance of Weingartner's *Serenade for Strings* Op.6. Also from 1963 we were given a recorded organ recital from Ely Cathedral by Douglas Fox. One of the greatest English organ teachers this century, he lost his right arm in his early twenties in World War I. The donation included some of the specially arranged scores used for the broadcast.

## ■ Wildlife Sounds

A total of 65 collections of original field recordings were received, covering 51 countries as far afield as Cameroon, Papua New Guinea, Mexico and Madagascar. We received the last batch of recordings from the authoritative Claude Chappuis collection of West African birds, the most important single collection received by the section; and a collection of about 800 commercial CDs, cassettes and LPs bequeathed by Mr. Wheeler-Holohan. Many of these were already in the NSA collection, but the second copies are invaluable for conservation. Other published recordings included the AA CD-ROM guide to birds of Europe, for which the NSA supplied all 500 recordings.

# out to play

## a history of children's games

by Rob Perks

Few people have done more to document and record children's play than Iona and Peter Opie. Confounding post-war academics who argued that there were very few children's games left to investigate and that children had lost the ability to amuse themselves, they spent forty years assembling an encyclopaedic knowledge of the folklore of play, the basis for their pioneering books *Lore and Language of Schoolchildren* (1959) and *Children's Games in Street and Playground* (1969).

The Opies were the first to categorise games in terms of their

dynamics and structure, spotting the differences between, for example, chasing, counting, duelling, daring, guessing, skipping, clapping, singing and acting games. What they found was that despite alternative adult-oriented 'spectator amusements' and the growth of television, children's play was still vibrant, varied and alive, though frequently hidden from adults' gaze.

In the 1970s they made a series of tape-recordings to update the earlier research and, as Iona Opie explains, to gather children's comments and explanations 'to give life to our writing'. Originally the Opies had relied on an army of correspondents all over Britain, but this time Iona herself made most of the 88 recordings between 1968 and 1982, and many were used in *The Singing Game* (1985) and *Children's Games with Things* (1997). The whole set of tapes is now part of the oral history collection at the NSA and reflects the rich local distinctiveness of an essentially oral play culture.



Skipping in Shoreditch, London, 1922

John Topham Picture Library

# recent additions

## to the NSA Library

McDevitt, Chas

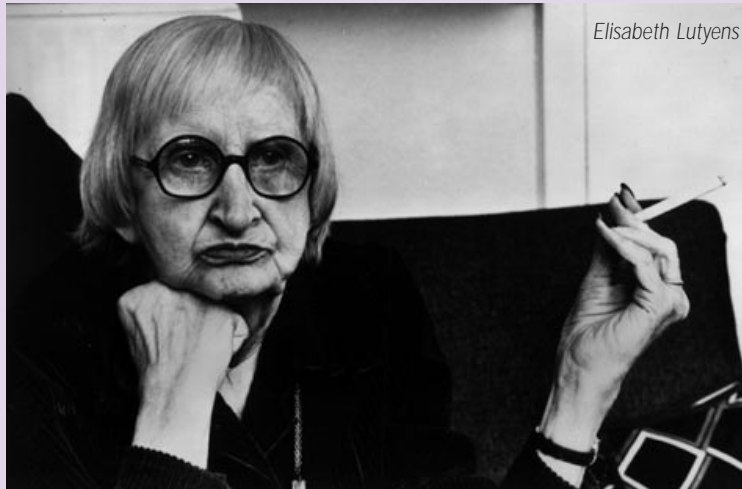
**Skiffle: the definitive inside story**  
*Robson Books. London, 1997*

A comprehensive and extensively illustrated guide to this musical genre. The book traces the development of Skiffle and looks at its impact on popular music.

# contemporaries in music

## Maconchy and Lutyens

by Timothy Day



Elisabeth Lutyens



Elisabeth Maconchy

Suzie E. Maeder

The NSA is frequently offered recordings by composers or the families or executors of composers. In recent years privately-made recordings of music by Michael Tippett, Benjamin Britten, Robin Orr, Bernard Stevens, Richard Arnell, Denis Aplvor and Bill Hopkins have been donated, complementing the commercial discs and BBC broadcasts already held by the NSA.

We have recently been given recordings from the private collections of two of the most important composers of their generation: Elizabeth Maconchy, who was born in 1907, an English composer of Irish descent and a composition pupil of Charles Wood and Vaughan Williams, and Elisabeth Lutyens, born in 1906, a daughter of the architect Sir Edwin Lutyens.

The NSA already had many of the broadcast performances in these two composers' collections. But there were notable acquisitions: the string quartets are at the heart of Maconchy's output and we now hold a number of early performances of these, including performances by the Brosa Quartet, the New Hungarian Quartet, the Macgibbon String Quartet and the Aeolian String Quartet. There are the first performances of her Seventh Quartet in January 1958, and of her Symphony for Double String Orchestra with the Royal Philharmonic Orchestra conducted by Walter Goehr in 1954. More recent tapes include the concert given at the Royal Northern College of Music to celebrate the composer's eightieth birthday.

Items selected from the Lutyens collection include a performance by the Blech String Quartet of her String Quartet no.1, a 1943 recording of her Chamber Concerto no.1 conducted by Constant Lambert, and a recording of the String Trio composed in 1939 at a 1945 performance by the London String Trio at the Wigmore Hall. There are also performances conducted by her husband Edward Clark, of her *Three Symphonic Preludes*, played by the BBC Symphony Orchestra at the ISCM Festival in London in July 1946, and of her dramatic scene *The Pit*.

Henderson, Derek  
**Gene Vincent: a discography**  
*Spent Brothers Productions.*  
*Southampton, 1997*

The discography lists chronologically all known existing recordings of Gene Vincent.

Arnold, Claude Graveley (comp)  
**The orchestra on record, 1896-1926: an encyclopaedia of orchestral recordings made by the acoustical process**  
*Greenwood Press. Connecticut, 1997*  
This expansive work is based on

materials gathered from record collections both public and private, discographies, catalogues and trade journals. The recordings surveyed are primarily of music in the "standard" classical repertoire, with a few additions from composers now forgotten.

Martland, Peter  
**Since records began: EMI the first 100 years**  
*B. T. Batsford. London, 1997*  
An attractively illustrated book that focuses on the history of the British

company. It charts the beginnings of the sound recording industry and the formation of Electric and Musical Industries (EMI).

Witteloostuyn, Jaco van  
**The classical long playing record: design, production and reproduction**  
*A. A. Balkema. Rotterdam, 1997*

This weighty and impressive volume from the Netherlands covers the development of the classical LP. The centre-piece of the book is a broad coverage of the trends in sleeve

artwork of classical LPs. Over 500 covers are featured in superb high resolution prints.

Perks, Robert and Thomson, Alistair (eds.)  
**The oral history reader**  
*Routledge. London, 1998*  
International anthology of key writings about the theory, method and use of oral history.

Blum, Bohlman and Neuman (eds.)  
**Ethnomusicology and modern music history**

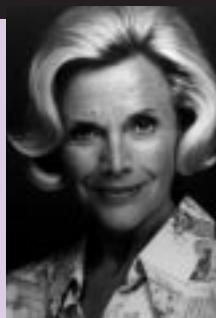
*Illini Books. Illinois, 1993*  
The 15 contributors explore topics ranging from meetings with the Suya Indians of Brazil to the German-speaking Jewish community of Israel and Indian music in Felicita, Trinidad.

Jackson, Paul  
**Sign-off for the old Met: The Metropolitan Opera Broadcasts, 1950-1966**  
*Duckworth. London, 1997*

This narrative history contains many pictures as well as cast lists of all broadcasts from 1950-1966.

# nsa user profile

honor blackman



Honor Blackman has had a long and varied career in films, television and theatre, although everyone remembers her in particular as Cathy Gale, the original partner of Steed in 'The Avengers', and Pussy Galore in the James Bond film 'Goldfinger'. Her many other films have included 'Life at the Top', 'Moment to Moment', 'Quartet', 'So Long at the Fair' and 'The Virgin and the Gypsy'. On stage she has appeared in major productions around the world, from Tom Stoppard's 'Night and Day' in Australia to the role of the Wicked Stepmother in 'Snow White and the Seven Dwarfs' in Canada. In the West End she has appeared in 'Wait until Dark', 'Who killed Santa Claus?' and the 'Deep Blue Sea', together with the musicals 'On Your Toes' and 'The Sound of Music'. Her highly successful one-woman show, 'The Life and Times of Yvette Guilbert', toured Britain and culminated in a season at the Edinburgh Festival.

## When did you first come to the National Sound Archive?

I think it was in 1983, because I came across an old NSA listening request form when I was turning out my VAT receipts recently. I had approached the BBC to hear some recordings and they passed me on to the NSA, where they said I would find what I needed. Since then I have used the Listening & Viewing Service four or five times. I can't describe myself as a regular user, but it is important for me to know that whatever accents or historic recordings I may need to hear, the NSA has them.

## What did you listen to on your first visit?

It was the period when I was doing a one-woman show on Yvette Guilbert and I wanted to hear her singing. I had heard some recordings from France, but the NSA was able to supply a wider

selection, some of which were really ancient. It was amazing to hear singing in French at that speed, especially in the comic songs, and the amateurish plonking of the piano was hilarious, when I compare that to my professional accompanist. I suppose recording was in its early days then, so people didn't take it seriously. She stops to have a good cough in the middle of one song.

## What brought you to the NSA earlier this year?

I was due to make a film in Kenya called *To walk with Lions*, in which I play Joy Adamson. After the earlier film on her life, *Born Free* with Virginia McKenna, I think people will get a shock when they see the new one. The general impression from the earlier film was that she was a docile English woman. In fact, she was Austrian, spoke with a thick accent, and could be very

difficult. At the NSA I heard a BBC interview, which I think came from a television programme. It was quite eye-opening, because listening to her speak brought to life a very different character, foreign and volatile.

## How do you use the service?

I don't usually consult the catalogue, I must admit. I always know what I want and the NSA staff provide it. They're always so courteous and helpful and prompt. I wasn't aware that there was a tape facility that allows people to hear a recording over and over, but I'll ask for that next time. It is so necessary to keep on repeating the recording so that you can really grasp how a foreign person speaks, not just the accent, but the way they put the stress of a sentence in the wrong place. Of course, I know I won't be speaking the very same words, but I still need to hear it again and again.

# events

## ■ Performing arts collections: virtual, dead or alive?

The 22nd SIBMAS conference at the Theatre Museum, London

Contact: Claire Hudson

Tel: 0171-836 7891. Fax: 0171-836 5148

e-mail: c.p.hudson@compuserve.com

July 1-4

## ■ Indian summer school

Study session on classical Indian music with lectures, concerts and demonstrations at the School of Oriental and African Studies, sponsored by SOAS and the Asian Music Circuit

Contact: Alistair Will

Tel: 0181-742 9911

July 2-8

## ■ Folksong: tradition and revival

An international conference to celebrate the centenary of the founding of the Folk Song Society at Halifax Hall in the University of Sheffield

Contact: Dr. Ian Russell

Tel/fax: 01246-417315

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

July 10-12

## ■ From cylinders to CDs

Five morning sessions reliving the story of recorded music at the Marlborough College Summer School, Wiltshire, SN8 1PA

Contact: Mrs. Alex Scott

Tel: 01672-892388/9

July 13-17

## ■ The Interpretation of romantic and late romantic organ and piano music

A symposium featuring lectures, workshops, seminars and concerts, organised by the Royal Swedish Academy of Music in Stockholm

Tel: +46 8 407 18 02

September 3-12

If you are not already on the NSA's mailing list and would like to be, please fill in and return this slip to  
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