When many people think about history, they think about books and documents, castles or stately homes. In fact history is all around us, in our own families and communities, in the living memories and experiences of older people. Everyone has a story to tell about their life which is unique to them. Whilst some people have been involved in momentous historical events, regardless of age or importance we all have interesting life stories to share. Unfortunately, because memories die when people do, if we don’t record what people tell us, that history can be lost forever.

National Life Stories was established in 1987 to ‘record first-hand experiences of as wide a cross-section of present-day society as possible’. As an independent charitable trust within the Oral History Section of the British Library Sound Archive, NLS’s key focus and expertise has been oral history fieldwork. Over the past two decades it has initiated a series of innovative interviewing programmes funded almost entirely from sponsorship, charitable and individual donations and voluntary effort. Each collection comprises recorded in-depth interviews of a high standard, plus content summaries and transcripts to assist users. Access is provided via the Sound Archive’s catalogue at www.cadensa.bl.uk and a growing number of interviews are being digitised for remote web use. Each individual life story interview is several hours long, covering family background, childhood, education, work, leisure and later life.

Alongside the British Library Sound Archive’s other oral history holdings, which stretch back to the beginning of the twentieth century, NLS’s recordings form a unique and invaluable record of people’s lives in Britain today.
Last year we celebrated our twentieth anniversary with a reception, hosted by one of our founding trustees Jennifer Wingate, which brought together many of the key people, past and present, who have contributed to our success. Later in this Review Jennifer and our Founder, Paul Thompson, reflect on National Life Stories’ early years: the struggle for funding and recognition, the importance of the partnership with the British Library, and the growth of our activities since those early beginnings.

The original goal of the charity – ‘to record first-hand experiences of as wide a cross-section of present-day society as possible’ – remains our focus. Over our first two decades we have gathered nearly 2,000 life story interviews for access at the British Library. This is a significant achievement by any standards. Added to other oral history collections at the British Library – notably the Millennium Memory Bank – it is now one of the largest oral history archives in the world. None of this would have been possible without the many staff, volunteers, trustees, advisors, sponsors and supporters who have so enthusiastically grasped our purpose. This year’s Review includes a CD of highlights from the collections: it is a mere one hour or so from some 20,000 hours of recordings, but we hope it gives a flavour of our work over the past twenty years.

2007 saw the end of one of our longest-running interview programmes – Food: From Source to Salespoint – but also the start of a new project, Authors’ Lives. Obviously this fits with the British Library’s core business. It has been an enthusiasm of one of our trustees, Penelope Lively, who now chairs the Authors’ Lives Advisory Committee. We have, in particular, to thank the Arts Council of England and, recently, the Booker Prize Foundation for their generous funding.

Over the last two years we have been ‘digitising’ all our activities. All our new interviews are now collected digitally and stored digitally in the British Library’s new Digital Object Management System (DOMS). Our content summaries and transcripts include time-codes to enable fast access. We have also, as funds allow, been retrospectively digitising our older analogue recordings, both for preservation purposes and to make easier a whole host of digital applications, not least use on the internet. The second phase of the Archival Sound Recordings project is digitising many of our Holocaust interviews for this purpose and we remain convinced that, in the longer term, access to all National Life Stories recordings will be via the web.

Interestingly, the enormous changes in our society that scientists and technologists have wrought over the past twenty years have not been well documented by historians. Our proposed new Oral History of British Science project will be the subject of our energies over the next year. Armed with the results of a scoping study, which re-emphasised the paucity of science oral histories in Britain, we are now seeking significant funding to take this new interview programme forward. This will be a fitting way to celebrate our first twenty years.

Sir Nicholas Goodison
Chairman of Trustees
This year we launched a new project, Authors’ Lives, with support from the Arts Council of England, the Authors’ Licensing and Copyright Society and individual donors. A project advisory committee was assembled, chaired by Penelope Lively, to prioritise writers for interview, and in July we appointed Sarah O’Reilly as project interviewer. Her first interviewees were Nina Bawden, Michael Holroyd, Paul Bailey, Dannie Abse and Maureen Duffy. Further funding will be needed if the project is to achieve its initial aim of one hundred interviews, but since we started the Booker Prize Foundation has agreed a donation to support recordings with shortlisted authors from two selected years of the Prize, with a possibility of making this a permanent feature of the Booker Prize in the future. This is an exciting development which allows us to gather recordings with a wider range of writers than we had originally envisaged, including some younger authors at the early stages of their careers.

2007 saw the conclusion of Food: From Source to Salespoint, our major food programme, which has collected some 300 interviews over the past decade. We celebrated in June with a reception for key partners and supporters at the British Library’s new Centre for Conservation (BLCC) and launched Food Stories, a new educational website and CD based on the interviews. Although the main activity has wound down we expect to continue to collect interviews on a more modest scale in this sector, and are adding a series with leading chefs to the collection, with generous personal funding from Sir John Craven. Albert Roux and Prue Leith have been the first two interviewees, recorded by Niamh Dillon who also completed the last of 39 interviews for Tesco: An Oral History. This project, detailed later in this Review, captures the story of how Tesco grew from Jack Cohen’s market stall in London’s East End after the First World War into the multinational success story it is today, with annual pre-tax profits in excess of £2bn. Working with Tesco we have produced a corporate CD for the company for release later in 2008. Sainsbury’s (including a recently completed 46 hour recording with John Sainsbury), Waitrose and Safeway were also represented within Food: From Source to Salespoint.

An important new area of research and development work for us has been An Oral History of British Science, for which we commissioned a wide-ranging scoping study to assess what oral histories already exist and how we should design our own programme. The study (authored by Simone Turchetti from the University of Manchester) confirmed the impression we had drawn from the roundtable conference organised in 2005 that very few publicly accessible interviews exist with British scientists; and concluded that we should move forward in four thematic areas: The Factory of Life (biomedicine), Cosmologies (maths, astronomy, physics), Made in Britain (applied sciences and engineering), and A Changing Planet.
(earth sciences). Over the next year we will be working with Katrina Dean, the British Library’s Curator for the History of Science, to approach potential funders.

Architects’ Lives remains important to us. Two new interviews got underway in 2007 with Professor Sir Colin Stansfield Smith, who worked in several local authority architects’ offices (notably Hampshire County Council, 1973 – 1992), and John Outram, whose work for the Raising family at Wadhurst Park on the Kent-Sussex border won ‘Best Country House since the War’ Award in 1989. As Hans and Marit Raising were both recorded for Food: From Source to Salespoint, we are in the rare position of having interviews with both architect and client. We were saddened to learn last year of the death of Colin St John ‘Sandy’ Wilson, the architect of the building in which NLS is based, and were therefore especially relieved that Sandy made a detailed recording with us soon after we moved to St Pancras (see page 20).

We have also been investigating the possibility of a Legal Lives programme of interviews in the legal and criminal justice system, building on the previous work with city legal firms a decade ago. Some pilot recordings have been commissioned and we will be developing a scoping document during 2008.
Of our continuing projects *Artists’ Lives* was the most active in 2007, adding 22 new interviews (a project total of 275). In December Hester Westley made an heroic journey through snow drifts to record sculptor William Tucker in Williamsburg, Massachusetts, and our interview with Derek Boshier, supported by the Yale Center for British Art, enabled us to make another link with a second British artist based in America. Nearer to home, recordings supported by the Rootstein Hopkins Foundation and the Henry Moore Foundation included John Hilliard, Bruce McLean and an updated recording with Nigel Hall. An edited version of Nigel Hall’s NLS recording will form the main text for the publication to accompany his 2008 exhibition at the Yorkshire Sculpture Park, and edited extracts from Anna Dyke’s recordings with John Ward and Lubaina Himid feature in *Good Foundations* (published by Laurence King, 2008). We have also completed the retrospective digitisation of the entire collection which we reported on in last year’s Review, and will shortly be transferring copies to our project partners, the Henry Moore Institute, Tate Archive, The Yale Center for British Art, The Fleming Collection and the National Galleries of Scotland, as well as individual sponsors.

Our Archive Assistants over the past year, Naomi Setchell and Elspeth Millar, have worked hard to audit and prepare many hundreds of hours of recordings for deposit, and we have been greatly helped with corrections to our summaries by a new volunteer, Claire Fons.

Another, more modest, project – *Pioneers in Charity and Social Welfare* – drew to a close as funding from the J Paul Getty Jr Charitable Trust was expended, but this has been such a valuable area that I feel sure we will want to continue to add recordings as and when funding becomes available. Notable interviewees last year were Kenneth Leech (a founder of the Christian Socialist Movement who, in 1968, set up Centrepoint whilst Curate at St Anne’s Church, Soho) and Lord Joel Joffe, whose recording fascinatingly reflects on his time as part of the defence team at Nelson Mandela’s Rivonia Trial in 1963–4, his later involvement with Oxfam and his advocacy for the recent Assisted Dying Bill. Louise Brodie, our interviewer on this project, has also been completing a tranche of recordings for the *Oral History of the British Press*, including testimony from Brian MacArthur (*The Times, The Sunday Times* and launch editor of *Today*), Donald Trelford (who edited *The Observer* between 1975 and 1993), Bill Hagerty (deputy editor of the *Daily Mirror* and editor of *The People*), Roy Greenslade (whose forty-year career embraced the *Daily Mirror, The Sunday Times, The Sun*, and who, since 1992, has had a further career as a media commentator) and Brenda Dean (who, as General Secretary of the print union SOGAT during the News International crisis, was the first woman to lead a major industrial trade union).

**Partnerships**

In November we marked the culmination of our partnership with the University of Brighton with an event in the British Library Centre for Conservation to celebrate the end of two oral history projects about *Haemophilia and HIV*, attended by many interviewees, amongst them relatives of those who had died as a result of contaminated blood product. As we report later in this Review, the projects have led to an excellent website, and the Independent Public Inquiry led by Lord Archer has been mindful of the testimonies in its deliberations.
Our collaborative project with Wimbledon College of Art, part of the University of the Arts London, led to a further 14 recordings for An Oral History of British Theatre Design in 2007 and research student Liz Wright’s interviewees included Michael Pavelka, Hayden Griffin, Yolanda Sonnabend, Roma Patel, Marie Blunck, William Dudley, Stefanos Lazaridis, Kate Burnett and Martin Johns, bringing the project total to 32. Several of these are featured in an audio exhibit which continues at the Victoria & Albert Museum until November 2008 as part of Collaborators: UK Design for Performance 2003 – 2007, and we also produced a short-run CD of audio extracts reflecting on the theme of collaboration and process in theatre design. During 2008 we will be expanding our theatre collections with a series of interviews with directors connected to the Royal Court for a project entitled The Legacy of the English Stage Company.

Dissemination

We have seen an ever-increasing use of the collections by the media, as well as by public users. In August BBC Radio Four’s Archive Hour, ‘On the Grapevine’ presented by Jancis Robinson, drew substantially from our Oral History of the Wine Trade, and both print and radio obituaries (notably Radio Four’s Last Word) have featured our interviews over the past year. Knifedge Productions used several of our Holocaust recordings in an educational DVD for Holocaust Memorial Day, and a selection of these interviews is now being digitised by the Archival Sound Recordings project for web access later in 2008.

The number of users of those collections that already feature on the web continues to grow: Food Stories had a respectable 32,000 visitors in its first month, whilst a new accents and dialects web resource – Sounds Familiar – drawn from oral history interviews, broke all British Library records last year by attracting 165,000 hits in its launch month. Compared with onsite listeners these figures are very high indeed and reinforce our policy of planning web outputs into all our new fieldwork projects going forward.

People

Anna Dyke left the Artists’ Lives team to devote more time to her career in illustration, and Hester Westley joined us to concentrate particularly on the art professionals series funded by the Calouste Gulbenkian Foundation. Polly Russell took up a new post within the British Library as a Lead Content Specialist in Social Science collections. She and Rosamund Grant, who was interviewed for the food project in her role as a food writer, made an excellent presentation at the annual conference of the Oral History Society in July, Making Community Oral Histories, in which they reflected on their interview relationship. We were again able to extend Alex King’s position as cataloguer for a further year thanks to generous funding from the Wyfold Foundation. Funding for core administrative and cataloguing activities remains a challenge: for example we have recently been forced to cut back on transcription. We continue to rely on our volunteers for their help with this work. Our longest standing volunteer Audrie Mundy has been with us for nearly 20 years and was amongst those staff and trustees that celebrated NLS’s anniversary at a special party last September.
When I came to Book Trade Lives in November 1998 the project had been taking shape for several years. A longstanding aspiration of NLS’s founders and trustees, it was championed by Martyn Goff, Booker Prize Administrator, when he joined NLS as Chairman in 1993. He devoted himself to seeking funds for this project, aided and abetted by NLS Treasurer, Eric de Bellaigue, a financial expert in the book trade. By happy coincidence, Martyn was approached by a friend, Ian Norrie, London bookseller and author of the definitive history of the trade – a revision of Mumby’s Publishing and Bookselling in the Twentieth Century – who was thinking on similar lines. Did Martyn know of an institution that would back an oral history of the book trade? Martyn quickly saw the benefit of bringing Ian on board. The plan now had plenty of ballast; all that it needed was money. The breakthrough came when Martyn had lunch with a publisher friend, Rayner Unwin. As soon as he heard about it, Rayner offered support from the charitable trust set up by his father, Sir Stanley, who had founded the family firm of Allen & Unwin in 1914. So behind Book Trade Lives is a typical book trade story: friends, lunch, finance – and the drive to make something substantial out of a great idea.

By the time I arrived, Ian had got cracking with several recordings – including a classic with Christina Foyle – and drawn up an ambitious list of prospective interviewees. In my first week I enjoyed a series of generous lunches as each committee member greeted me in turn, and I learned that while they broadly agreed on ‘The List’, they differed on which of the names should be given priority. By the end of the week my copy was so heavily annotated with comments that it was not longer clear who had made them. In some cases this was probably just as well. On the Tuesday, Rayner gave me a one-day crash course in the history of the trade. He talked about wartime paper rationing (‘Ask André Deutsch how he got his paper’) and visiting the Frankfurt Book Fair with his father. He described how Victor Gollancz outraged other publishers by advertising in newspapers, and he explained that the usual reason staff used to move from one publishing house to another was to seek new romantic opportunities. The lesson continued in the Indian restaurant next to his flat in Covent Garden, where he recounted how the wholesaling firm of Simpkin Marshall had, disastrously for the trade, gone into receivership in 1955 under the ownership of Robert Maxwell. Sir Stanley got wind in advance and sent Rayner to ask Maxwell to pay for the Allen & Unwin books that Simpkin’s had already sold. When Maxwell assured him that the cheque was ‘in the post’, they resigned themselves to the worst. To their astonishment it arrived the next day, bringing Sir Stanley the rare distinction of having recovered his money from Maxwell. All this time I was scribbling notes in an attempt to capture the details. Many were hard for me to grasp, but it was clear that I was going to find this a compulsively interesting world. Two years into Book Trade Lives, when Rayner died just weeks after becoming ill, I looked back through those notes and realised how astutely judged his history lesson had been. If only he could have made a recording himself. We had often tried to persuade him but, typically, Rayner always insisted that others should be given priority, among them Ronald Eames (see page 14).

Nevertheless, Rayner had a considerable influence on the shape of the project. He had insisted on a series of recordings with Scottish booksellers and publishers which turned out to be crucial. He had been adamant that the collection should not just include the great and the good. And he had stressed the importance of representing booksellers to the same extent.
as publishers. Thank heavens the rest of the committee strongly agreed. Their vision has produced a collection which ranges in scope from bookselling in the 1920s (Tommy Joy at Thornton’s in Oxford; Frank Stoakley at Heffer’s in Cambridge) and publishing in the 1930s (Sir John Brown at Oxford University Press; Charles Pick at Victor Gollancz) to accounts of work at Simpkin Marshall before and after the second world war. It includes recollections about Leonard Woolf at Chatto & Windus (Peter Cochrane), of Collet’s trade with Eastern Europe during the cold war (John Prime); of Collins (Ian Chapman), Blackie’s and Nelson (Martha van der Lem-Mearns), of Penguin (Charles Clark; Peter Mayer) and Longman (Lynette Owen; Tim Rix); Fabers (Rosemary Goad; Anne Walmsley); McGraw-Hill and Butterworth’s (Gordon and Betty Graham) and Book Club Associates (Stan Remington). Independent bookselling is documented in recordings ranging from those with Ainslie Thin of Edinburgh and Robert Clow of John Smith’s, Glasgow, to Maureen Condon of King’s Lynn. Others, with figures such as André Deutsch and Max Reinhardt of The Bodley Head are enhanced by recordings with those who worked with them. Secretaries, editors and publishers’ representatives describe their own experiences of the trade, producing a rich variety of inter-related perspectives.

In 2000 Jenny Simmons joined Book Trade Lives to make recordings with specialists in book production and design. This remarkable series, which includes interviews with Iain Bain (Bodley Head), Ron Costley (Fabers), Ronald Eames (Allen & Unwin) and Werner Guttmann (Hammond & Hammond, Thames & Hudson), constitutes a valuable contribution to book trade history in its own right.

The following year, Penny Mountain, former deputy editor of The Bookseller, brought her extensive knowledge of the trade to the committee. She advocated recordings with younger members of the business – a controversial policy which, in retrospect, paid dividends. In the last two decades of the twentieth century the British book trade was transformed. Family firms were absorbed by conglomerates and new technologies revolutionised distribution and sales. Historically, publishers controlled the economics of the trade. But since 1995, when the ending of the Net Book Agreement gave bookshops the freedom to compete on prices, the balance of power has shifted to bookselling chains. The recordings with younger interviewees, including Andrew Franklin of Profile, Jessica Kingsley (of Jessica Kingsley Ltd) Emma Margrave of Tindal Street Press and Neil Astley of Bloodaxe, show the continuing story of the trade and confound assumptions about the death of independent creative enterprise. And thanks to Philippa Harrison (Little, Brown and elsewhere), Clive Bradley (the Publishers Association) and Terry Maher (who challenged the status quo), the demise of the Net Book Agreement itself is thoroughly documented.

Given the shift from family firms to conglomerates, it is fitting that the most recent member of the committee should be someone who experienced this at first hand. David Young began his book trade career at Thorsons, the family business set up in 1930 by his grandfather; moved to HarperCollins when they bought the firm in 1989, and later moved to Time Warner UK, whose CEO he was when he joined us. We are grateful to have made a recording with David – and, indeed, with everyone on the Book Trade Lives committee with the sad exception of Rayner. I am glad to know that future listeners will have the opportunity to hear about the trade from their informed, insightful and very different vantage points.

When Rayner offered support from the Unwin Charitable Trust, he made a far-sighted condition. The first tranche of money was given up front. The rest depended on our finding matching funding. The committee themselves helped, and invited others to do so. And they did. Book Trade Lives has
benefited from the generosity of many individuals, interviewees among them. And in 2002 a significant donation from the Max Reinhardt Charitable Trust helped to secure the interview programme for several years. This is my chance to thank everybody who supported the project. It is impossible to say how much it was appreciated.

Help came in other forms as well. Charlotte Benson made time to record Rosemary Ind’s recollections of her time at Better Books. Margaret Lally, herself a bookseller (and former co-director of The Owl Bookshop, Kentish Town), volunteered much-needed support with documentation. Throughout the project, Susan Hutton produced impeccable transcripts whose consistency shows a painstaking approach to fiddly book trade detail. Ultimately, of course, the project depended on interviewees. The collection contains 118 in-depth life story interviews in over 1,600 hours of recording. Those hours reflect the considerable time and energy that they gave to this history of the book trade. The generosity I found in that first week turned out to be inherent to the business. All the evidence is in the Book Trade Lives collection.

**Book Trade Lives Interviewers**

Sue Bradley recorded the majority of interviews, with additional recordings by Charlotte Benson, Cathy Courtney, Ian Norrie and Jenny Simmons.

**Book Trade Lives interviewees**

I came to the Book Trade Lives steering committee as a sceptic. Had I not been editor of The Bookseller in those days when it claimed, and justly, to be a journal of record? What was there of importance that I or my predecessors had not dutifully recorded? And would not we have been more accurate, reporting events at the time, than participants now in their dotage allowing their failing memories to gild lilies, whitewash sepulchres and see their own part in events through rose-tinted spectacles, and thus hopelessly to mislead future historians?

But I did as our chairman Martyn Goff told me: I joined, I listened, I added to the debates on key names to be listed for interview, and became convinced both of the value and of the fascination of oral history.

Martyn’s style of chairmanship is mandarin: impassive and inscrutable. He was endlessly patient as we argued the merits of one name above another and as we, as a committee, included the mischievous, the choleric and the occasionally plain daft – this latter role we took in turns, as we did to be wise and statesman-like – it was Martyn’s notable achievement always to end meetings with agreement, and on time.

Rob Perks has seen a huge number of committees and is difficult to surprise, but I think we managed it. Every member of the committee knew every other member. Few candidates were suggested for interview whose merits could not be debated, sometimes fiercely, by almost all of us. I do not think Rob had realised just how tiny the bookselling and publishing trades are. We tried to range from the packer in the warehouse to the chairman of the board. We included salesmen and sales directors, editors, secretaries, trade journalists, booksellers both independent and from the then small chains, a wholesaler, publicists, designers and typographers. 118 in all. We tried to provide word pictures of a trade during half a century of change, and which ended with a revolution.

The abolition of the Net Book Agreement in 1995 altered the trade’s structure to a greater extent than anything that had gone before. Resale price maintenance favours a host of small suppliers, and a host of small retailers. Publishing had seen amalgamations in the past, but never on the scale that was to come. The greater part of British trade publishing is now in the hands of three companies, one French, one American and one German. Two chains now dominate bookselling. Book Trade Lives looks back to a more parochial time.

As an interviewee I found it unexpectedly stimulating to have to review the changes that I had seen, and to try to retell some of the story both coherently, and chronologically. When I joined our company there were 18 of us. When I left there were 110. When I joined everything was set in hot metal. When I left we were the most successfully computer dependent publishing house in the world.

Our admirable interviewer, Sue Bradley, made me recall not only the progress of one small, specialist house but also many of the wider changes, notably the death and then rebirth of wholesaling. That, of course, led on to Robert Maxwell – he oversaw the death of wholesaler Simpkin Marshall after the 1939 – 45 war – and we progressed to other, more moral, giants: Allen Lane, Basil Blackwell and Paul Hamlyn. It was, of course, a male dominated trade. The most important social change I have seen is in the role of women. It is salutary to note that of today’s three giant publishing groups, only one is led by a man.

I am grateful to Martyn for asking me to join his team: there is far more to events than the written record alone provides.

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**Book Trade Lives Advisory Committee**

Martyn Goff CBE (chair), Penny Mountain, Ian Norrie, Michael Turner, Rayner Unwin CBE, David Whitaker OBE, David Young.
An Interviewee’s Perspective

Tim Rix

When it was suggested to me that I should make a recording as a contribution to the Book Trade Lives project I had, to my shame, only a sketchy awareness of it and, despite having been a British Library Board member, limited knowledge of National Life Stories. As I became involved I began to realise what a significant resource was being created for book historians and, indeed, for anyone interested in the recent history of the British book trade. I also learned for the first time of the wider, and fascinating, reach of oral history.

That I had any awareness of Book Trade Lives was due to having attended a presentation of some early recordings held in the British Library Conference Centre in 2002. I thought then how nice it was to have recordings of André Deutsch and other book trade luminaries, but completely failed to grasp the scale and value of the project. It was on that occasion that I first met Sue Bradley, the Book Trade Lives interviewer. Again to my shame, I do not think I gave the project much more thought until I met Sue two years later, entirely by chance, this time outside the British Library Conference Centre. ‘People keep telling me,’ she said, ‘that you should be recorded for Book Trade Lives. May we do that?’ I readily agreed with little understanding of what was involved. So we arranged our first recording session.

It came as something of a shock when, as we sat with a tape recorder at the ready, she said ‘Let’s start at the beginning.’ It took me a moment to realise she meant the beginning of my life. ‘Yes,’ she said, ‘where were you born?’ And off we went through my childhood, adolescence, education and so on, led by her relatively infrequent and low key questioning. How can she get what she wants with such gentle questioning I wondered? But later I realised just how skilful her questioning was, often leading me to talk about things which I would not, without prompting, have thought of mentioning. I also later realised the point of recording the early lives: the project is, after all, about the life stories of people in the book trade. And by showing what led up to them entering the trade, and the cultural biases and personal motivations and inspirations that they brought to it, the recordings succeed in preserving a fuller and more complex picture than the more conventional interview I had anticipated ever could. The approach has another advantage: by starting at the beginning I had a chance to exercise my memory and start to get it into gear.

The whole business of recording is, of course, an exercise of memory and a very testing one. As the recordings proceeded and I gained more of a sense of the reach of the project, I became aware how important it was to try to be accurate. There was a responsibility (without being too sanctimonious about it) to the organisations I had worked with, the people I had worked with (particularly) and to any future listeners, to give as fair and honest account as possible.

As the recording sessions continued (and there were many of them) I began to enjoy the process of getting a long publishing life into some sort of perspective. I was, with help, creating my memoirs without all the effort of writing them. I was also sometimes getting my publishing experience into context because another of Sue Bradley’s skills (clearly exercising a trained memory herself) was to make links to other Book Trade Lives recordings and to particular events in trade history. Yet again my appreciation of the wider value of the project was enhanced.

The History of the Book is a relatively new, and fast growing, academic field and it is not surprising that Book Trade Lives recordings are already being explored by book historians and biographers. As more of them discover what a rich resource they – and National Life Stories itself – provide, demands on the collection will undoubtedly increase. Publishers’ archives are (to some of us) already a gripping read, but this oral history collection brings a whole new dimension to the enterprise. Imagine if we could hear the voices of those who published and sold classics and popular novels of the nineteenth century – John Murray, Richard Bentley or George Smith – or – better still – those who worked with or for them, but left nothing on the record. It was a thrill to hear André Deutsch again in the British Library Conference Centre, but I am pleased that Book Trade Lives isn’t just about the luminaries but about people from all sides of the book trade. It gave me a surprising opportunity to re-experience my publishing life and to leave something for researchers to make of it what they will in the future. And I am delighted that a book of extracts from the project, edited by Sue Bradley, will be published by the British Library this year. I am sure it will give readers a fair idea of what this extraordinary collection offers.

Tim Rix is former Chairman and Chief Executive of the Longman Group and member of the British Library Board, now Deputy Chairman of Yale University Press, London.
A Researcher’s Perspective

Judith Adamson, Biographer

Long ago I learned to pay careful attention to how and why people narrate the past, so I was less wary about using the Book Trade Lives tapes when I began to write Max Reinhardt: A Life In Publishing (to be released later this year by Palgrave Macmillan) than a younger scholar might have been. I needed day-to-day detail about working at The Bodley Head and Sue Bradley’s interviews with Judy Taylor and Belinda McGill rewarded me richly. Where else could I have learned that books used to be packed in corrugated cardboard and the sides flattened with wooden blocks before each bundle was wrapped in brown paper and tied with a slip knot? No one but Judy Taylor could have spoken of being the only woman, and the only children’s editor, on the Publishers Association Council in the early 1970s. Even thirty years later the surprise at having broken into a man’s world was still in her voice.

There were quirky details in her interview, like coming out of The Bodley Head office in Bow Street and finding vegetables left for her under her car by the Covent Garden market people, who also saved her a parking space in the morning. Belinda McGill’s description of the rush in the summer of 1968 to polish the translation of Cancer Ward held funny anecdotes, like that of ringing her doctor husband late one day to ask where you dispose of an amputated leg and typing ‘in a bin’ into the text as he replied. Listening to these tapes was like being at The Bodley Head; I could not have recreated place and time without them.

My experience with Max Reinhardt’s tapes was different. I had already interviewed Reinhardt many times and read thousands of papers in his private archive, as well as everything people had said about him in print. Between my interviews and Bradley’s Reinhardt had been very ill and his memory seemed to have grown imprecise. Or had it? The stories he told were the same. They were told more slowly and some of the detail had faded but as Bradley waited more patiently than I might have for his answers, every so often Reinhardt added something unexpected.

Tempted as I was to use Bradley’s interview transcripts as I would a good index to a book, it was when I kept my finger off the fast-forward button that I found what I needed. It came in pauses between words, in the intonation of Reinhardt’s voice as he formed an answer to a question I already knew the answer to, in a hesitation, or a laugh. I suspect he was as surprised as I was by the little revelations that tumbled out while Bradley waited, for he was the consummate gentleman, not used to revealing his feelings, especially about the past.

But in a pause the direction of a sentence can change, and as it is re-formed something astonishing may be revealed. You stop. You go back and listen to it again. You stop again. And you are very grateful for the record of even the frailest of human memory.

Judith Adamson

Max Reinhardt, his wife Joan and Oona Chaplin (far left) look on as Charlie Chaplin signs the contract for his autobiography, 1964.
Ronald Eames joined Allen & Unwin as an office boy in 1932 at the age of seventeen. He was a conscientious objector during the war, then returned to Allen & Unwin where he became design manager:

“I worked at a sloping desk with a high stool – you see them in Cruickshank. There were two other fellows down there: Mr Ryan the manager, and George Wade, the invoice manager. Ryan was a broken man. He had been a prisoner in the salt mines through most of the first war and his humour was salty. He was not a happy man. George Wade was in a worse state. He had been in the Somme. A cheerful enough fellow on the face of it. When I was first introduced to him [as Ronald Eames], he said ‘So it seems.’ And he never stopped saying it; whenever I came into the room he would say, ‘So it seems.’ He was full of puns, good company. On the other hand I could see that his feet were always tapping on the floor, tapping on the floor, and he would suddenly bash the top of the desk for no apparent reason – and on the desk was a bottle full of aspirins which he took like sweets. But he survived a long time. There were others in the warehouse in a similar position, other chaps tapping on the floor. I don’t know what it was, but they were all doing it. That war never went away. And when my turn came, I had most support from those people: ‘Have nothing to do with it whatever.’

“We worked Saturday morning. That was the only day you were allowed to wear a sports jacket. On other days you wore a suit. The girls wore an overall on top of their clothes; I used to have great fun untying the knots. I’m pretty sure that George enjoyed flirting with the girls, as well. He enjoyed being mothered, because he had no mother and was living on his own somewhere. He enjoyed them darning his socks and cooking him a meal. But it would never go any further, I knew that. There were two things: he’d got his eye on producing books, and also he was doing a lot of coughing. A lot of people in those days were not well. There were chaps in the warehouse on milk diets and all sorts of weird things, and it was either the result of the war or it was TB. Really, nice as it was, they were difficult conditions to work under. Dusty. SU [Stanley Unwin] provided tea in the afternoon and that was all. But the girls started making cups of coffee on the quiet and gradually SU began to accept it. But we were not to take any time off for it – that must be done as we went along.

“There were thirty or forty of us, many of whom stayed on for the whole of their lives. It happened in other publishing firms. We were a peculiar breed, I think. Not too interested in getting to the top, but in doing something nice. SU’s secretary, Miss Davies, joined at the beginning in 1914 and did not retire until 1968, after he had died. She dealt with all his business, discreet as they come. I met her last when she made her one and only visit to the new firm at Hemel Hempstead. She came and sat in my room, countryside outside the window, birds flying. One old-timer to another. I never knew Stanley to sack except twice. But old-timers, new-timers, nice people, good people, were being sacked right, left and centre. Her parting words were, ‘SU would never have permitted it.’

Charles Pick joined Gollancz as an office boy in 1933. He later became a director of Heinemann:

“The first author I met was Dorothy Sayers, soon after I went to work at Gollancz. I had just read a proof copy of The Nine Tailors, and I was told to take her upstairs to the production lady. As we went up the rickety staircase at the back of the building, I said, ‘Miss Sayers, I’ve just read your new book. I must congratulate you on your knowledge of campanology.’ She turned round. ‘Young man,’ she said, ‘twenty minutes with the Encyclopaedia Britannica.’ That was a moment of great disillusion. I had thought she must have a lifetime’s knowledge of the subject. [What was she like?] Very unattractive – stout, with pince-nez, and a rather florid face. But her books were very popular.”

Bert Taylor started work at Simpkin Marshall, book wholesalers, in 1920:

“When I became a rep for Simpkin’s in the late 1930s I was given a Morris Ten and they would leave me to plan my own journeys. I started off in the southern half of England, including Devon and Cornwall, where I used to get good orders, and after a while I was asked to go further afield.
Eventually – just before Simpkin’s was blitzed – I was covering the whole of the British Isles with the exception of London. So I don’t know London at all, as far as commercial travelling goes. But I worked Ireland, Scotland and the whole of England. I used to go to Ireland twice a year. I would go on the boat from Heysham to Dun Laoghaire, and stop at the same hotels every time in Dublin, Limerick, Cork, and Belfast. Each time I booked a hotel, I told the Boots [the servant in hotels who cleaned the boots] there that I was due, and they would be waiting at the dock with a barrow, on which my cases were put. I used to carry three great cases, because I was carrying remainders and some really big art books. These barrow men – which is what we used to call them in those days in Ireland – would call for you at the hotel in the morning and load your bags onto a barrow. ‘Where are you going to first, Mr Taylor?’ You’d tell them the bookshop you wanted to visit, then they’d wheel your bags there and carry them in. Whenever the Boots at the Hotel Metropole in Cork knew I was going home, he’d say, ‘You’re away on The Innisfallen tonight, Mr Taylor? Then I’ll be round for you.’ Sure enough, he was down there half an hour before the boat was due to sail, and he’d bring my cases onto the boat. Everywhere in Ireland I used the barrow boy. Quite different from here or in Scotland or Wales, where you carried your bags in yourself from the car.”

Bert Taylor (1905 – ) interviewed by Sue Bradley, C872/34.

Anthony Blond became a publisher in 1957 and ran his own companies for over thirty years:

“One of my definitions of heaven is: ‘Heaven is a place where there are no rejection slips so that everything gets published.’ And this is not heaven, is it, this world? So most of the books that you get sent are an awful nuisance. I remember some publishers refusing to even open the parcels. Too expensive to handle. I think it’s probably now quite common, that unsolicited manuscripts are simply returned unread. The cost of opening them and logging them and acknowledging them is too high. It’s very sad, isn’t it? …We tried to write a little letter saying something comforting. For years I didn’t use a rejection slip. But then I capitulated and did… Horrible. Nastiest little thing you’ve ever seen in your life.”


Belinda McGill became secretary to Max Reinhardt, owner and managing director of The Bodley Head, in 1964:

“The first week I started work at The Bodley Head, Ralph Richardson came to lunch. Max Reinhardt had brought some smoked salmon and a loaf of brown bread and said, ‘Can you make smoked salmon sandwiches?’ So I set them out with napkins and a couple of plates, then Ralph arrived. First time I’d met him, and a hero of mine – fabulous actor. He went into the office, sat down. Max came out with a chilled bottle of wine and handed me one of these bottle openers – which in those days were new – that have arms; you screw it down, the arms go up, then you press down. Five minutes went by and I still hadn’t opened the bottle. The door opened and Max came out and said, ‘Haven’t you got that bottle open yet?’ I said, ‘I’m terribly sorry, I can’t work out how it works.’ And Ralph in the background piped up, ‘Maxie Darling, next time you interview a secretary, don’t bother with the shorthand and typing speeds. Just give her a bottle opener, and if she can’t do it, don’t employ her.’”

Between 2003 and 2007 thirty-nine life story interviews were collected with employees of Tesco, charting the rise of the UK’s leading supermarket retailer from the East End market stall set up by Jack Cohen in 1919 to the multinational giant it is today, with profits in excess of £2bn. Today Tesco accounts for £1 in every £3 spent on groceries in Britain. The interviews span a wide range of Tesco staff from checkout operators to Chairmen past and present. The oldest interviewee was 82 year old Eddie Clark, former regional managing director; the youngest 39 year old Jason Tarry, commercial director of non-food. Some, like Kevin Doherty, former CEO of Tesco Poland, had spent over forty years with Tesco. Shirley Porter shared childhood memories of her father Jack Cohen: his affinity with market-trading and his boundless energy. And indeed stories of Cohen’s unorthodox management style still imbued the company’s culture long after his death in 1979.

Each interviewee was selected collaboratively by National Life Stories and Tesco’s Lucy Neville-Rolfe to cover the chronology of the company from its origins, and for their insights into key developments, such as opening the first self-service store in 1956; the decision to drop Green Shield Stamps in favour of low prices in 1979; the period of acquisitions in the 1990s; the launch of Tesco Clubcard in 1995; the expansion into Eastern Europe and the Far East; the arrival of tesco.com in 2000; and reflections on the recent Competition Commission enquiries.

Niamh Dillon led the project, carrying out recordings at the interviewees’ homes and workplaces. Several were retired but the majority were still working and so had to fit the interviews into the pressures of their day-to-day work. Chief Executive Terry Leahy devoted eleven hours to his own interview. The full 350 hours of recordings have been archived and we expect to be able to make them publicly available soon. We have also edited a corporate compact disc of extracts from the collection which is being distributed to senior Tesco staff and from which these following extracts are drawn.

Former head of advertising Robin Gray:
“I can remember one night I was working quite late. Anyway, Sir Jack shuffled in and I thought I’m gonna get a pay rise here, I’m the only one working. And he came up to me and he said, ‘Curly’ he said, ‘Do you realise you’re costing me money?’ And I said, ‘Am I?’ He said, ‘You’re costing me a lot of money. You’re the only one here and you’ve got all my lights on. I suggest you go home, come in early when it’s light and finish checking off all your adverts then’. And so he went over and switched all the lights off, I had to go home and I had to get in really early ‘cos I had to clear all my ads for the next day. And that was Sir Jack for you.”


Retail and logistics director David Potts:
“So I left [school] on the Friday, started work on a Monday, when I was just sixteen. He paid me ten pound fifty a week and I had to give fifty-one pence back straight away for National Insurance, which I thought was a bit of a rip. [laughs] So I came out with nine ninety-nine for forty hours’ work. I worked behind a provisions counter serving cooked meats. In those days people hardly dared shop in a supermarket, never mind go and work in one, and Tesco was considered to be down-at-heel and not a place to be seen dead in. So I didn’t know anything about Tesco really other than it was, you know, a funny looking supermarket. [laughs] People had really been brought up going to the smaller more traditional grocers’ stores and supermarkets were very kind of Johnny-come-lately, kind of things. And they were brash and they were, I think garish. You know, they were giving out Green Shield Stamps, the staff had to wear green and white and I just know that supermarkets were perceived to be downmarket. So my job really was to put the gear out on the counter, put cooked meats and salads, sausages, bacon, put it out on the counter and sell it to customers during the day. And then the deliveries would come in so you’d have a half a side of pig, lots of pigs and you’d take ‘em upstairs, hang ‘em up in the

The Cohen Family: (left to right) Shirley and Leslie Porter, Cissy and Jack Cohen, Irene and Hyman Kreitman.
chiller and then you’d take all the bones out and you’d roll them, slice the bacon. And then you’d take the gammons off the pigs and bone those out, roll those, put them in what’s called a miser [heater], and create boiled ham, cooked ham out of that and then slice it, breadcrumb it and put it on the counter. So I used to make the counter look fantastic.”

David Potts (1947 – ) interviewed by Niamh Dillon, C1087/29.

CEO of Tesco Mobile Andy Dewhurst:

“The most amazing thing from a technological perspective was when I saw the buying office in fruit and veg, which was in Welwyn Garden City in an old building. They had a blackboard around the wall, so there was five guys buying fruit and veg, that’s all there was in the whole business, five people, and a blackboard went the whole of the way round four sides of this office wall, divided into fifty-two, and their management information was every week they chalked up how many cases of apples, oranges, bananas, potatoes and everything that they had managed to sell. So that’s all they knew. That was management information in 1983; chalk and a blackboard... and it really is quite amazing how food tastes have changed over two decades. I remember things like peppers coming to market and we called them an exotic. I remember kiwi fruits coming for the first time and completely unknown and they were an exotic fruit. Broccoli was almost unheard of and was an exotic vegetable for a period of time. I remember we opened a store in Brent Park, which is still there, and it was heavily populated with Gujarati Indians. We had to design a food range when Brent Park opened specifically for that type of customer and we hadn’t a clue, we didn’t know where to start, so we ended up, we hired in a guy who worked from Covent Garden market, helped us to source food we’d never even seen, never even heard of. I remember opening the door on the first day with sort of four foot of papdi beans and mangos stacked to the ceiling, with our fingers crossed hoping that, you know, we’d got it right and were hoping that these people were gonna come in and buy the stuff that he’d bought for us because we really didn’t have a clue. And it went like a dream, it was great, it was exactly what they were looking for and really quite an eye-opener actually.”

Andy Dewhurst (1937 – ) interviewed by Niamh Dillon, C1087/23.

When I was approached by Sir Dominic Cadbury and Bill Mason back in 2003 and asked to take part in Tesco: An Oral History, I immediately sensed that this was a project that would richly reward the investment of my and my colleagues’ time. There is no full, formal history of Tesco of the type that adorns boardroom bookshelves across the world – a fact that perhaps says something about Jack Cohen’s legacy of hard work and focus on business essentials, as well as his dislike of grand gestures. That spirit lives on in Tesco today, so it seems very fitting that the story of this company should be told by the people who work there. They make the history of Tesco each day, and it’s through their eyes that the true story of this fantastic business can best be conveyed.

The excellent National Life Stories team at the British Library have spent countless hours recording this, the living history of Tesco, stretching from Dame Shirley Porter’s account of her trips to Petticoat Lane with her father our founder, right up to the eyewitness accounts of my present-day colleagues. I myself spent several hours happily recounting the memories of over a quarter of a century, and let me say what a rewarding experience this was. In all honesty I’d forgotten how much there was to remember! But mine is just one voice: the project CD contains many more fascinating accounts from the shop floor to the boardroom, from distribution to purchasing, and there are more still in the hundreds of hours of archived material held by the British Library. Tesco is a living, breathing company and we look to the future in everything we do. But we forget the past at our peril, and this project will help ensure that its most valuable lessons are not lost.
Living Stories:
Oral Histories of Haemophilia and HIV

In November 2007 National Life Stories hosted an event at the British Library Centre for Conservation to celebrate the completion of two ground-breaking projects about haemophilia and HIV. In the early 1980s 1,200 people in the UK with bleeding disorders were infected with HIV through contaminated blood products, of whom over 800 have now died. Between 2003 and 2005 the HIV and Haemophilia Life History Project recorded the stories of thirty people with bleeding disorders and HIV. It became clear that in addition to these important recordings, there were many more, often silenced, stories, so funding was sought for a follow-up set of recordings which got underway in 2006. This project, entitled HIV in the Family, finished this year, and gave a voice to thirty-six family members who witnessed their partners, their children, siblings or their fathers face the challenges of living, and dying, with HIV infection. The core interviewing team of Sîan Edwards, Krista Woodley and Robert James were based at the University of Brighton. Both projects were run in partnership with NLS, funded by the Heritage Lottery Fund, and supported by The Haemophilia Society and the Macfarlane Trust.

Lord Morris, President of The Haemophilia Society, welcomed the sixty interviewees, family members and researchers from both projects to the British Library. Interviewee Paul Bateman spoke about the importance of recording his own life story, and Krista Woodley and Rob James premiered the website which features extracts from both projects: www.livingstories.org.uk. The sixty interviews, transcripts and summaries have been deposited with the British Library, where all but a handful are accessible to researchers. The Independent Public Inquiry into Contaminated Blood and Blood Products, chaired by Lord Archer, is aware of the collections and several interviewees have given evidence.
I wanted to be part of this project from the outset because I felt our stories had never been listened to. As time rolled on and more of us passed away, the truth behind our story was being distorted by politicians and the media. Successive governments have stated that there was no negligence and that we received the best possible treatment available. The media have stated on numerous occasions that we had been compensated for our infections.

I wanted to have the opportunity to tell my part of the story and how it felt living this life to give some balance, truth and perspective to our recorded history. I also felt, that as a person lucky enough to still be alive, that I had a choice. There were many people I had known with haemophilia who were no longer alive. Some of them took their stories to their graves. Some of their own families did not want to discuss the issue of HIV infection. Some of them never told their families the truth about what had happened to them. I had a choice and I felt it was important to all the people that I had known who were no longer here to tell this story.

So what did the experience feel like to me?

I was scared and certainly apprehensive about discussing my life story on tape. It seemed weird that although I was discussing some very private and personal feelings and aspects of my life I would have no idea who would listen to them.

I do not think anything could have prepared me for the experience of being interviewed. I had thought about what I wanted to say but when it came to the two days of interviews I found it emotionally draining. Feelings and emotions I thought I had dealt with, or I had hidden deep away, flowed out. Parts of my life I had forgotten about came to the surface as raw as if they were yesterday. Fitting 40 years of my life into six hours of recorded tape over two days left me feeling completely exhausted. On the plus side I felt as though I had contributed, along with others in my situation, to altering the course of recorded history and giving some meaning to our situation.

The experience helped with my own healing process as though it was an intense counselling session. I felt as though I had got a lot of things off my chest. Now my feelings were on tape at the British Library it seemed as if I didn’t have to worry about them as much. It gave me confidence to be more open about my status and to be able to explain to friends and family that they could listen to my story at any time. For the children in my life that I feel are too young to know about my story now, whatever happens to me, my story will be there in my own voice whenever they are ready to hear it.

Not only was the experience of taking part in the project a cathartic process I felt it also gave huge credibility to our situation on a global scale. The fact that this project is unique worldwide (along with the Birchgrove woodland project) says something special about the UK situation and how we have, as a community, supported each other through the last 23 years. I hope this project will be there forever, to help future generations understand what happened to us, and more importantly what it felt like through the voices of those affected. I feel this project is not only important as an educational tool but as a balance to society’s perception of what happened to us as a patient community.

There are always two sides to every story and the truth about our situation would have been distorted if left to politicians and the media. The Life Histories Project is unique in giving our community a voice and a balance to how haematologists, pharmaceutical companies and governments would like our story to be told.

I would like to finish on a positive note because this story, although now recorded, is far from over. The Archer Inquiry, set up this year, has yet to deliver its recommendations and conclusions. Tainted Blood, an organisation set up by people living with bleeding disorders, has produced a credible and accurate history of documentation relating to our situation; again giving a balance and some truth to the ongoing story. The Haemophilia Society is also committed to seeing some closure to our situation in order to move forward. There are also ongoing legal litigation cases against the pharmaceuticals which are now being prepared in the UK.

Also, and most importantly, some of us have been lucky enough to have lived a lot longer than the medical profession or Government predicted.

I think our story is far from over.
Twentieth Years of National Life Stories 1987–2007

In an interview recorded to mark NLS’s twentieth anniversary founders
Paul Thompson and Jennifer Wingate reflect on setting up NLS

**Paul Thompson**

“So I just sketched out an idea on a page and I asked Asa Briggs if I could see him about it. He was then Provost of Worcester College Oxford. I went to see him and he seemed really keen on the project, and I said to him, ‘How should we do it? What roles should you and I take?’ And he said, ‘I’ll be Chairman and you should be Director’. So it started like that. I’d seen quite a bit of Asa over the years because of being in the same field of social history, but I hadn’t had a close working relationship with him, this was the first time and so it was very exciting to me that he was so keen. I remember he sent me a Christmas card after that saying something like, ‘May our wonderful project flourish!’ But he was very enthusiastic because that was his nature, he’s such an encouraging person, wonderful in that way.

“We then set about getting a group of trustees, that was the next stage. My idea was that we should get an impressive list of people. At that point I hadn’t thought through how you needed to be strategic and have trustees who were going to be able to help you achieve your end in particular ways. I thought, this is a national project so we want MPs and other distinguished people. So we had distinguished biographers, like Lady Longford, Elizabeth Longford, and politicians like Rhodes James, historian and Conservative MP, and the biographer, Lord Blake.

“In recruiting the first trustees, another person who was particularly helpful was my mother-in-law, Tilli Edelman. Her husband Maurice Edelman had been an MP and so there was a network of connections there that made it much easier for me to approach the MPs. In many ways the most valuable supporter we found in that political sphere was (Baroness) Jane Ewart-Biggs. Tilli introduced me to her. Jane was very involved with SOS Sahel who had an excellent oral history project, and later we had a meeting on oral history and development at the National Life Story Collection. [...] Asa felt absolutely confident at the beginning that we would find a multimillionaire who would provide enough money for an endowment and then we could just go ahead. And of course it didn’t happen.

**Jennifer Wingate**

“In the end the endowment really came from you?

**Paul**

“Yes in a sense, because I had a Henry Moore sculpture. The story about that was that when I’d been at school there was a master called Walter Strachan, who was a huge influence on me, who was a friend of Henry Moore, and Henry Moore lived only about five miles from the school, and Walter used to come into the classroom with a whole sheaf of drawings by Henry Moore just done and say, ‘Look at these’. So for me that was what art was about, I was really keen on Henry Moore. We’re talking about the fifties when Henry Moore was well known but he wasn’t an international figure in the same way that he was to become. So then my father started buying works of art and I said, ‘Well, you ought to buy a Henry Moore.’ And eventually one day in 1958 he rang me up and said, ‘I’ve bought a Henry Moore, have I done the right thing?’ ‘Yes!’ It’s a bronze of a woman seated on steps with very grooved garments. Her arms were free but the torso was covered by this very strongly incised garment. It’s a beautiful shape, less than a metre square. We had it in the garden at home for a long time and I used to love walking round it, because it’s different from every side. But anyway, my father eventually gave it to me and I felt that as I’d inspired him to buy it, in a way that was fair enough. We had no idea that it was all that valuable. And then I thought well, what’s the point of hanging on to this, the moment’s come to actually do something useful with it, so we sold it at Sotheby’s and it sold for £230,000, which at that time was quite a lot of money. I still feel that it was a good thing to have done. Because it was rewarded by the National Life Story Collection taking off, it just made that crucial difference. [...]”

**Jennifer**

“And then we started and I remember the first time I came to see the offices in Princes Gate [one of two National Sound Archive buildings in South Kensington]. It was up five flights of stairs, and right at the very very top and behind all the filing cabinets and boxes and boxes of things, there was [NLS’s first administrator] Carol Freeland sitting at a desk, and that was our offices.

**Paul**

“Yes. My idea was to try to have both leaders of national life, elite interviewing, and also a national cross-section of some kind. And interestingly, oral historians in England hadn’t been interviewing elites so much and there was really great unease in the oral history community about this idea. So that was sort of a legacy that we had to overcome. And also the idea of a national cross-section was the beginning of a long history which was really never resolved, because I had hoped was
that either we would raise enough in an endowment to allow that or we would get one of the major surveys to undertake perhaps a sub-sample of interviews at regular intervals. But that never emerged. And then we tried different things, including running our own competition which was run by Rob [Perks], and Melvyn Bragg was very involved. And then later the Millennium project with the BBC did actually produce a fantastic collection of material which I think is still to be mined a great deal more than it has been – over 6,000 interviews. So that relates to our original purpose very closely.

Jennifer

“Our first lot of meetings I think were to do with City Lives. But I think you had started investigating that project before I was involved. I think the first suggestion I made was to go and visit Nicholas Goodison, Chairman of the Stock Exchange, who later became Sir Nicholas Goodison, at TSB.

Paul

“For me, the amazing thing about meeting Nicholas was that one had been to see quite a few of the City people, and they found it hard to understand what one was suggesting. Here was a new idea and it was hard for them to grasp. But Nicholas understood exactly what we were trying to do, he was so sharp on that. I guess that’s partly because he is very intelligent, but one has to remember he’s an art historian as well. I was also impressed by the way he knows what a good interview’s about, and drawing people out. We were tremendously fortunate that we found him.

Jennifer

“Yes. I do remember that actually because we’d had very little luck with people we’d been to see in the City, they just didn’t get it. It was a very uphill battle because we really didn’t have anything much to show them, there was nothing to produce, there was an idea and it was a brilliant idea but only to somebody who was fascinated by it and as you say, Nicholas got it. Then quite a while afterwards, we went and had tea, you and me, with the Governor, Robin Leigh-Pemberton at the Bank of England.

Paul

“Well I remember that particularly because you thought it would be best to arrive in a car and that involved arriving through a thing like a portcullis and going down into a dungeon, the most extraordinary experience, I wondered whether we’d ever be allowed out. The room was full of old mahogany furniture and, to my mind it was a bit like being in the headmaster’s study in a public school and there was absolutely no sign of any computers or typewriters or equipment of that kind at all. Completely empty desk. Then we were served tea with crumpets was it?

Jennifer

“I remember we sat on a settee and it was very comfortable and very cosy and he was utterly charming.

Paul

“Well eventually he did offer us a little bit of money, he gave us three thousand pounds […] But that was quite a useful success in that having the support of the Stock Exchange and then also the Bank, it carried us forward. […]”
Last Words

Sir Colin St John Wilson (1922 – 2007)

‘Sandy’ Wilson spent a large part of his career working on the British Library building at St Pancras. It is a welcoming, uplifting and hugely popular space, with more than 4,000 people using the reading rooms each day. The building was short-listed for the 1998 RIBA Stirling prize. Here Sandy describes how the towering library of King George III came to take centre stage in his design:

“The only significant changes that have emerged really over the period of twenty years or so since the design was put together in 1975 are both to do with the computer… In 1975 we had at the heart of the building the Catalogue Hall… After that design had been evolved and approved and everything else, it became quite clear to the Library that the catalogue was going to disappear into the computer, and for one awful moment we thought that the hole had dropped out of the middle of the design. And then we had the thought of turning the King’s Library into an object. It was part of George IV’s gift to the nation that those books should be able to be seen by the general public, and suddenly, you know, it just came the right way up for us for a change. An absolute gift for a really major visual monumental jewel to the crown. And so we replaced what would have been a sort of enclosure, a catalogue hall, with the King’s books… a six-floor high, glass-fronted bookcase with the beautiful bindings, leather vellum and so on, as near as possible to the glass so that they could be seen, and on mobile stacks so they could be retracted, so that anybody taking the books out to be read could go round to the front, take the book out, and then the bookcase would return to its position close to the glass. And that would stand right in the centre of the entrance hall, at the point where you – if you were having a coffee in the restaurant as it were – you could sort of look at this. But almost wherever you are in the entrance hall, and as you go on the passarelles that lead from the humanities side to the sciences, at different levels, you are walking past these beautiful books… They are also something else yet again which delights me architecturally, which is, some hint to you, or manifestation to you, of the fact that the treasures are below ground, but as it were, they’ve sort of emerged. They’ve burst out… In fact I’m trying to do a sort of polished black granite round the base at the point where they as it were break through from the enormous basements which architecturally have no presence at all, you know. I suppose it sort of dates me a bit, but I have memories of going to the cinema with my mum and dad in the days when the cinema organ used to come up from the floor and the chap played, da da-da da-da da da da. [laughs] And, then disappeared again. And the notion of something that is appearing from the underworld, but also in this case sort of, manifesting itself as the magic object, like the black box in Mecca.

Nigel Bridge’s distinguished career in the law saw him rise to Queen’s Bench Division of the High Court in 1968. Perhaps his most noteworthy case was the trial of the ‘Birmingham Six’ in 1975. He became a Law Lord in 1980. His journey to the legal profession was somewhat accidental, as the extract below reveals. After leaving school at seventeen he then became a journalist. He did eventually return to formal studies, graduating with a degree in mathematics from the Open University at the age of 86.

“From my point of view, a much more significant landmark in my military career was when I had been at Chiseldon, commissioned as a second lieutenant for about two months I think. It was a very nice, friendly place, and the adjutant sent for me one evening and said, ‘Nigel, we’ve got a rifleman being court-martialled tomorrow, and they have to have a defending officer, and I’m sure you would like to do it.’ I said, ‘Now what on earth do I have to do?’ ‘Well you have to, it’s like a barrister in court, you have to say what there is to be said for him. He’s being court-martialled for desertion, he probably is having trouble at home and a sick wife or something like that, and you’ll probably be able to produce what is called a plea of mitigation.’ So I went off to see Rifleman Bloggs or whoever he was, and there was absolutely no mitigation at all, he hadn’t been to see a sick wife, he had been off with some girl at the East End of London. (laughs) And his wife and children shouldn’t come into it at all. But he said, ‘No no, I’m not going to plead guilty, you must find some defence for me.’ So I went off and spent the evening reading the manuals of military law, and triumphantly discovered that there was some frightful technical defect in the… prosecution’s evidence, because they couldn’t properly prove that he went absent in the first place. The document which… posted him as an absentee hadn’t been signed by the right person, and wasn’t admissible in evidence. And I took this highly technical point and secured his triumphant acquittal, when there was absolutely no merit in it at all. So this, this gave me a great taste for forensic activity… And a very, very close friend of mine at that time … called Mondi Howard … had been at the Bar before the war, and I told him about this… He was very interested in this court martial, and he said, ‘Nigel you should go to the Bar, you obviously enjoy this sort of thing.’ And this was what first put the idea in my mind… that I might eventually finish up in the law. And later on… I did quite a lot of defending, and prosecuting, because defending and prosecuting officers were always in demand, and if you had any taste for it, other people were only too delighted to let you do it. So I did quite a lot of this later on, and, I can’t remember when but it was certainly by 1944, before VE-Day, I had joined one of the Inns as a student, put my name down and joined the Inner Temple as a student.”

Nigel Bridge, Baron of Harwich, interviewed by Louise Brodie, 2002. C736/06 tape 2 side A.
Marit Allen was the costume designer on more than 40 films over 25 years after enjoying a successful career as a fashion journalist. After working at Vogue and Kaleidoscope, she first worked as a costume designer in 1973 on the controversial film Don't Look Now. Marit regularly collaborated with Ang Lee and worked to acclaim on the costumes for Brokeback Mountain in 2005. In the same year, NLS were delighted that Marit’s life story featured in the Fashion Lives exhibition, which was mounted in association with London College of Fashion. Here she describes an incident from her childhood which demonstrated the power of costume:

“Oh then I became very involved with the Wild West, that was my second passion. For some reason I can’t remember how or why I became very very connected to the idea of the early American west, and bears and cow… not cowboys, pre-cowboys. But Davy Crockett was fashionable at the time and Disney made that movie with Fess Parker, and I thought Fess Parker was the most beautiful man that walked the earth. And that Davy Crockett: I knew everything about Davy Crockett, I sort of avidly read historical books about him as well as the Disney version of it; and my parents took me to see Fess Parker when he came to Manchester on a promotional trip. And that was just the most extraordinary moment, because I had tried to get my father to get Fess Parker to stay in our hotel and that hadn’t worked; his PR machine replied very politely it was a little too much out of the way for him, and he was only going to be in Manchester, we were twenty-five miles away, and he was only going to be in Manchester overnight; so, he was staying at the Midland Hotel, which was very grand. And so I persuaded my parents to take me to the Midland Hotel that night when he was doing his appearance; and we stood waiting in the lobby… it’s not like there was a huge fan base of screaming kids, it wasn’t like that at all, there were a sophisticated gathering of people in the lobby, just as always; and Fess Parker came in dressed in buckskins from head to toe, six foot four, with his Davy Crockett hat and my parents and I, we saw him coming in, and I followed him, in a complete coma, I think, of excitement. I followed him as far as the lift, and he was getting into the lift with his entourage; and he turned around – and I was ten, maybe thirteen,

I can’t remember, thirteen possibly, but very small and very slight. And he got into the lift last, and turned around and I walked right up to the lift door, facing him, and I looked into his eyes and he looked at me, and there he was with buckskins sort of swaying, and the doors closed, the lift doors closed, with him looking into my eyes and he went away, and I fainted dead on the floor, and my parents had to come and pick me up, and that was my first real experience of real costume I suppose.”

After seven years as a steel works engineer, Steven entered Glasgow School of Art in 1978, where he created Poised Murder, a performance piece that was to have a profound impact on his subsequent meteoric career as a painter. Steven's recording is one of a series supported by the Fleming Collection.

"In the third year I ended up in the Mixed Media Department, which took in all the rejects... all the people who didn't fit in but were still very creative ended up in this place. It wasn't a compliment to be there, you were just there.

"That Poised Murder was quite influential for me. I became interested in the idea of the art gallery. I'd been interested in the romantic side of it, the garret up 'til then – starvation and all that – but it seemed I'd become an entrepreneur in art terms. I'd produced it, directed it – this thing – and people had come to see it. So I became quite interested in that side of it, the theatrics of the gallery. Having a show. All that. You don't get very long to be that terribly happy. You only get that hour of the opening... You're nervous until then, you've got an hour and then you're back to stage one again... But when you do get it, it's quite a buzz. Up until then I'd only considered art to be making it... I knew you had to show it but I didn't know the mechanics of that because I hadn't done any painting up until then... When I did this thing I became more of the idea that people come to see art and what a high you can get by having a space people come to see... and there's adrenaline rushing, something happening, that's alive. So I became more interested in that. When I first started I was probably quite pushy because I wanted paintings on a wall, I didn't want them in the studio, I wanted to see them in a place. It wasn't to do with what I could get financially or anything like that, it was to get that buzz."

Steven Campbell interviewed by Lydia O’Ryan, 2005. C466/201 tape 4 side B.

Steven Campbell working in his studio as part of the collaborative project Lord Mammal Stone with Glasgow schools and Glasgow Museums, 2003.

Steven Campbell (1953 – 2007)

After seven years as a steel works engineer, Steven entered Glasgow School of Art in 1978, where he created Poised Murder, a performance piece that was to have a profound impact on his subsequent meteoric career as a painter. Steven's recording is one of a series supported by the Fleming Collection.

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Steven Campbell interviewed by Lydia O’Ryan, 2005. C466/201 tape 4 side B.
# Statement of Financial Activities

## Year Ended 31 December 2007

### Statement of Financial Activities

<table>
<thead>
<tr>
<th></th>
<th>Restricted</th>
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<th>Unrestricted</th>
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<td>Donations</td>
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<td>Investment income</td>
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<td>18,641</td>
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<td>Miscellaneous income</td>
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<td>6,906</td>
<td>7,213</td>
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<td><strong>TOTAL INCOMING RESOURCES</strong></td>
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<td>54,261</td>
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<td>224,092</td>
<td>574,414</td>
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<td>Charitable Activities</td>
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<td>111,999</td>
<td>188,680</td>
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<td>Governance and administration</td>
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<td>39,427</td>
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<td><strong>TOTAL EXPENDITURE</strong></td>
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<td>39,427</td>
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<td>151,426</td>
<td>179,930</td>
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<td><strong>NET INCOMING RESOURCES FOR THE YEAR</strong></td>
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<td>14,834</td>
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<td>72,666</td>
<td>394,484</td>
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### STATEMENT OF OTHER RECOGNISED GAINS AND LOSSES

<table>
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<th>2007</th>
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<th>2006</th>
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<tr>
<td>Net incoming resources for the year</td>
<td>57,832</td>
<td>14,834</td>
<td>72,666</td>
<td>394,484</td>
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<tr>
<td>Unrealised investment (losses)/gains</td>
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<td>(41,128)</td>
<td>(44,695)</td>
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<td>Net movement in funds for the year</td>
<td>54,265</td>
<td>(26,294)</td>
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<td>Total funds:</td>
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<td>Brought forward</td>
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<td>482,249</td>
<td>1,023,682</td>
<td>584,252</td>
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<td>Carried forward</td>
<td>595,698</td>
<td>455,955</td>
<td>1,051,653</td>
<td>1,023,682</td>
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</table>

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Restricted funds are limited to expenditure on specific projects; unrestricted funds are intended to provide sufficient resources to maintain the general activities of the Charity. The Founder's donation is the establishing donation given to NLS to contribute to the support of general activities. The balance on restricted funds represents donations received, the expenditure of which has not yet been incurred.

The financial statements are prepared under the historical cost convention, with the exception of investments which are included at market value. The financial statements have been prepared in accordance with United Kingdom Generally Accepted Accounting Practice, Financial Reporting Standard for Smaller Entities (effective January 2007), The Companies Act 1985, and comply with the Charities Statement of Recommended Practice issued in March 2005.

The Statement of Financial Activities and the Balance Sheet have been extracted from the full financial statements of the company. The opinion of the auditors on the full financial statements is reproduced below.

OPINION

In our opinion the financial statements give a true and fair view in accordance with United Kingdom Generally Accepted Accounting Practices applicable to Smaller Entities of the state of the charitable company's affairs as at 31 December 2007 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended and have been properly prepared in accordance with the Companies Act 1985. In our opinion the information given in the report of the Directors and Trustees is consistent with the financial statements.

Approved by the Board of Directors and Trustees and signed on its behalf by:

PARKER CAVENDISH
28 Church Road
Chartered Accountants & Registered Auditors
Stanmore
Middlesex
HA7 4XR

Sir Nicholas Goodison
Chairman of Trustees
Projects and Collections

Leaders of National Life (C408) [28 interviews]

Leaders of National Life is one of NLS’s founding collections. Its scope is wide, and includes politics, industry, the arts, sports, religion, the professions, administration and communications. Priority is given to those whose life stories have not been previously recorded or published.

City Lives (C409) [146 interviews]

City Lives explores the inner world of Britain’s financial capital. Support from the City enabled NLS to make detailed recordings with representatives from the Stock Exchange, the merchant and clearing banks, the commodities and futures markets, law and accounting firms, financial regulators, insurance companies and Lloyd’s of London. The project is a unique record of the complex inter-relationships and dramatic changes which defined the Square Mile in the twentieth century. City Lives: The Changing Voices of British Finance by Cathy Courtney and Paul Thompson (Methuen, 1996) was edited from the interviews.

Living Memory of the Jewish Community (C410) [186 interviews]

These major collections were developed with the specialist advice of leading Jewish historians and complement a number of collections held by the Sound Archive on Jewish life. The primary focus has been on pre-second world war Jewish refugees to Britain, those fleeing from Nazi persecution during the second world war, Holocaust survivors and their children. An online educational resource based on the collection is accessible at www.bl.uk/services/learning/curriculum/voices.html.

Artists’ Lives (C466) [275 interviews]

Artists’ Lives was initiated in 1990 and is run in association with Tate Archive. Collectively the interviews form an extraordinary account of the rich context in which the visual arts have developed in Britain during the twentieth and now twenty-first centuries. Artists’ Lives provides visual artists with a forum in which their lives and work can be documented in their own words for posterity. We are grateful to all our sponsors but in particular to the steady support of The Henry Moore Foundation, The Fleming Collection, The Rootstein Hopkins Foundation and The Yale Center for British Art.

Artists’ Lives Advisory Committee
Sir Alan Bowness, Judith Bumpus, Penelope Curtis, Caroline Cuthbert, Mel Gooding (chair), Beth Houghton, Richard Morphet, Chris Stephens and Margaret B Thornton.

Architects’ Lives (C467) [86 interviews]

Architects’ Lives documents architects working in Britain and those in associated professions. In addition to the main collection, and in association with the National Trust at Willow Road, NLS made a series of recordings documenting memories of Ernő Goldfinger which resulted in a co-published CD Passionate Rationalism (BL, 2004). NLS has also partnered English Heritage to document Eltham Palace and the Courtauld family (C1056).

Architects’ Lives Advisory Committee
Colin Amery, Sherban Cantacuzino, Ian Gow, Jill Lever, Alan Powers, Margaret Richardson and Andrew Saint.

Fawcett Collection (C468) [14 interviews]

Supported by the Women’s Library (formerly known as the Fawcett Society) this collection records the lives of pioneering career women, each of whom made their mark in traditionally male-dominated areas such as politics, the law and medicine. Woman in a Man’s World by Rebecca Abrams (Methuen, 1993) was based on this collection.

Lives in Steel (C532) [102 interviews]

Lives in Steel comprises personal histories recorded with employees from one of Britain’s largest yet least understood industries. Interviewees range from top managers and trade unionists to technicians, furnacemen, shearers and many more. British Steel General Steels Division sponsored both the project and the Lives in Steel CD (BL, 1993).

Oral History of the British Press (C638) [15 interviews]

This growing collection of interviews with key press and newspaper figures was extended with support from the British Library as part of the popular Front Page exhibition in 2006.

National Life Story Awards (C642)

This nationwide competition ran in 1993 to promote the value of life story recording and autobiographical writing. The judges, among them Lord Briggs and Penelope Lively, chose winners from 1000 entries in three categories: young interviewer, taped entries and written entries. Melvyn Bragg presented the prizes. The Awards were supported by the Arts Council, the ITV Telethon Trust, and European Year of Older People.
Food: From Source to Salespoint (C821) [201 interviews]

Food: From Source to Salespoint charted the revolutionary technical and social changes which have occurred within Britain’s food industry in the twentieth century and beyond. Production, distribution and retailing of food are explored through recordings with those working at every level of the sector, including life stories with those in the ready-meal, poultry, sugar, meat and fish sectors; a series with employees of Northern Foods, Nestlé, Sainsbury’s and Safeway; and a series with key cookery writers and restaurateurs. A set of interviews with chefs is now underway. This project encompasses Tesco: An Oral History (C1087) [39 interviews] and An Oral History of the Wine Trade (C1088) [40 interviews].

Book Trade Lives (C872) [118 interviews]

Book Trade Lives records the experiences of those who worked in publishing and bookselling between the early 1920s and the present day. Interviews covered all levels of the trade, from invoice clerks and warehouse staff to wholesalers, editors, sales staff and executives. The Unwin Charitable Trust was lead funder for this project.

Crafts Lives (C960) [82 interviews]

Documenting the lives of Britain’s leading craftsmen and craftswomen, Crafts Lives complements Artists’ Lives and Architects’ Lives. Areas of activity include furniture-making, embroidery, ceramics, jewellery, silversmithing, calligraphy, weaving and textiles, metalwork, glasswork and bookbinding. Crafts Lives Advisory Committee

Emmanuel Cooper, Amanda Fielding, Tanya Harrod, Rosy Greenlees, Helen Joseph, John Keatley, Martina Margetts and Ralph Turner.

Lives in the Oil Industry (C963) [177 interviews]

A joint National Life Stories/Aberdeen University project, which, between 2000 and 2005, recorded the major changes that occurred in the UK oil and gas industry in the twentieth century, focussing particularly on North Sea exploration and the impact of the industry on this country. The project received support from within the industry.

An Oral History of Wolff Olins (C1015) [40 interviews]

This project documented the development of design and corporate branding through a biographical project based around the growth and development of a single commercial company, Wolff Olins. It was complemented by a smaller series of interviews with Pentagram designers (C464).

An Oral History of British Fashion (C1046) [14 interviews]

This collaborative initiative between London College of Fashion (University of the Arts London) and National Life Stories documents fashion and its related industries within living memory.

Pioneers in Charity and Social Welfare (C1155) [11 interviews]

Records the memories and experiences of key figures in social welfare, social policy and charitable endeavour. Funded by the J Paul Getty Jr Charitable Trust.

An Oral History of British Theatre Design (C1173) [32 interviews]

This collaborative project with Wimbledon College of Art (University of the Arts London) charts developments in post-war British theatre design.

Authors’ Lives (C1276) [5 interviews]

Authors’ Lives was launched in 2007 with the aim of recording approximately one hundred novelists, poets, writers and editors in its initial three years. The project has so far received funding from the Arts Council of England, ALCS and private individuals. Support from The Booker Prize Foundation will enable short-listed authors to be interviewed for the archive. Authors’ Lives Advisory Committee

Jamie Andrews, Stephen Cleary, Martyn Goff, Mark Le Fanu, Penelope Lively (chair), Deborah Moggach, Richard Price and Lawrence Sail.

Projects in Development

Research, development and fundraising are proceeding in the areas of the British legal system and the scientific community.
How to support National Life Stories

NLS’s charitable status means that donations or sponsorship are subject to the relevant tax relief for either individuals or companies. There are four tax-efficient and convenient ways to support National Life Stories.

Gift Aid

The Gift Aid scheme allows us to claim back basic rate tax on any donation received from individual taxpayers. This means that for every £100 donated we can claim an additional £22 from the Inland Revenue if a signed Gift Aid form is received. A Gift Aid form can be obtained from the NLS Administrator. It needs to be completed and returned to NLS together with your cheque.

Companies

Companies now pay the charity the full donation without deducting any tax and in turn obtain full tax relief when calculating their profits for corporation tax.

Donation of shares

Donors of shares are not deemed to have made a disposal that makes them liable to capital gains tax. The charity has the option of retaining the shares or selling them. Unlisted shares traded on a recognised exchange are included in this initiative. The individual making such a donation will also be able to reduce their taxable income by the value of the gift. A company donor will obtain full relief against corporation tax.

Bequests

Sums left to National Life Stories are deducted from an estate in the calculation of Inheritance Tax and are therefore free of tax. The NLS Administrator can advise on an appropriate form of words within a will.

For further information please contact:

Mary Stewart
Administrator
National Life Stories
The British Library Sound Archive
96 Euston Road
London NW1 2DB
United Kingdom

T +44 (0)20 7412 7404
F +44 (0)20 7412 7441
nsa-nlsc@bl.uk

National Life Stories is the trading name of the National Life Story Collection, registered as a company limited by guarantee no.2172518, and as a charity no.327571.

Bankers:
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London
EC2R 8AU (30-00-09)

Donors and supporters in 2007

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Boodles Gentlemen’s Club
University of Brighton Faculty of Arts and Architecture
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Furniture History Society
The Goldsmiths’ Company
Nicholas and Judith Goodison
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Gry Iverslien
Kelda Group
Laura Ashley Foundation
Lennox and Wyfold Foundation
Northumbria Water
Richard Pulford
Adrian Sassoon
Scottish Water
Tesco
Wessex Water
Wimbledon College of Art
Yale Center for British Art

CD track listing

Childhood
1. Betty Boothroyd (1929 – )
   Rebecca Abrams (Leaders of National Life, 1991)
   The first female Speaker of the House of Commons recalls early family
   life in Dewsbury C408/021 03:28
   A childhood home in Kent in the 1920s C466/36 01:34
3. Noelle Tohill (1932 – )
   (National Life Story Awards, 1994)
   The winner of the Taped category recalls her mother C642/128 03:18
4. Frank Homer (1932 –)
   Alan Dein (Lives in Steel, 1992)
   Childhood memories of the smell of the industry C532/083 01:22
5. Paul Bailey (1937 –)
   Sarah O’Reilly (Authors’ Lives, 2007)
   A writer’s memory of school games and his mother’s pride C1276/01 02:32

Starting Out
   Sue Bradley (Book Trade Lives, 1999)
   An indentured apprentice at Thornton’s Bookshop, Oxford, 1920 C872/05 02:01
7. Lily Silberberg (1929 – )
   Linda Sandino (Fashion Lives, 2003)
   The three principles of designing, making and fitting garments C1046/02 01:40
8. Helen Thomson (1932 –)
   Advice for women entering the wine trade C1088/25 03:34
9. Joe Doody (1948 –)
   Unexpectedly becoming a Tesco store manager C1087/16 02:11
10. Edna McDonald (1921 –)
     Alan Dein (Lives in Steel, 1991)
     Wartime work as a woman in the steel industry C532/041 02:00

Conflict
     Katherine Thompson (General Interviews, 1999)
     The moral dilemmas of working on the atomic bomb C464/17 01:42
12. Anita Lasker-Wallfisch (1926 –)
     Jennifer Wingate (Living Memory of the Jewish Community, 2000)
     Playing in the orchestra at Auschwitz concentration camp C410/186 03:26
13. Roger Osborn (1924 –) and Des Callaghan (1924 –)
     Delivering fatalitly telegrams in World War Two C1007/16 02:17
14. Esme Hayton
     Nicholas Moran (National Life Story Awards, 1994)
     The winner of the Young Interviewer category talks to a D-Day tank veteran
     C642/229 01:57
15. Edith Birkin (1927 –)
     Katherine Thompson (Living Memory of the Jewish Community, 1989)
     An Auschwitz survivor returns home to Prague after Liberation C410/030 03:15
     Kathleen Burk (General Interviews, 1991)
     Memories of Nazi leader Goering from a Nuremberg prosecutor C465/05 03:14
17. Joel Joffe (1932 –)
     Louise Brodie (Pioneers in Charity and Social Welfare, 2007)
     Nelson Mandela’s defence counsel recalls his Rivonia Trial speech,
     1964 C1155/10 03:33

Working
18. Bob Edwards (1925 –)
    A first meeting with press baron Lord Beaverbrook C638/10 03:40
19. George Nissen (1930 –)
    Cathy Courtney (City Lives, 1991)
    The traditions of the old Stock Exchange, London C409/054 02:00
20. John Milne (1929 –)
    Sue Bradley (Book Trade Lives, 1999)
    Dusting books C872/17 01:20
21. Wing Yip (1937 –)
    Polly Russell (Food: From Source to Salespoint, 2001)
    Britain’s first Chinese restaurants C821/62 03:20
    Hugo Manson (Lives in the Oil Industry, 2002)
    A survivor recalls the Piper Alpha North Sea oil rig disaster in 1988 which
    killed 167 people C963/53 02:22

Creating
23. Denys Lasdun (1914 – 2001)
    Jill Lever (Architects’ Lives, 1997)
    Answering the critics of the design for the National Theatre, London
    C467/09 03:20
24. Maggi Hambling (1945 –)
    Mel Gooding (Artists’ Lives, 1995/96)
    Painting the portrait of comedian Max Wall C466/48 04:13
25. Rosamund Grant (1949 –)
    Polly Russell (Food: From Source to Salespoint 2000 – 2007)
    Caribbean food: identity and ethnicity C821/35 02:00
26. Lis Evans (1965 –)
    Elizabeth Wright (Oral History of Theatre Design, 2006)
    How ideas happen C1173/15 01:14
    The architect of The British Library describes the evolution of the design
    for the King’s Library C467/17 03:43
    Hawksmoor Hughes (Crafts Lives, 2004)
    Bernard Leach and breaking with tradition C960/22 04:02

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Edited by Nigel Bewley, Rob Perks and Mary Stewart.
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