

# [Recording of the week: echolocating birds](#)

*This week's selection comes from Cheryl Tipp, Curator of Wildlife and Environmental Sounds.*

Echolocation is a handy tool used by several groups of animals to understand the world around them. The major players are bats and cetaceans, who use the echoes of specialist calls to locate prey and navigate in conditions where visibility is poor, however a few other animals also possess their own biosonar systems.

Oilbirds (*Steatornis caripensis*) are one of only a handful of birds with the ability to echolocate. These nocturnal birds roost in caves across the tropical forests of northwestern South America and spend a considerable amount of their time in the dark. In conditions where eyesight is irrelevant, individuals use sequences of clicks to build up a 3D image of their surroundings. The rapid fire and variable nature of these sequences is captured in the following [recording](#) made in the Colombian Andes by wildlife sound recordist Ian Todd. Calls from nearby birds can also be heard, especially in the first half of the recording.

[Echolocating oilbirds recorded by Ian Todd in the Colombian Andes on 9 Feb 2009 \(BL ref 110359\)](#)



**An Oilbird in the Asa Wright Nature Centre caves, Trinidad (courtesy of Alastair Rae)**

As Ian explained in his accompanying notes, obtaining this recording was by no means a walk in the park.

*"To gain access to the mouth of the cave we had to wade across the fast-flowing upland Rio Alicante, and then clamber up a series of huge boulders. The colony of Oilbirds was localised just within the cave entrance."*

Hats off to you, sir.

Follow [@CherylTipp](#) and [@soundarchive](#) for all the latest news.

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## [Linguistics at the Library – Episode 1](#)

PhD placements students Andrew Booth and Sarah Rowan write:

## Episode 1

The first episode of Linguistics at the Library introduces the British Library's Evolving English Collection, which is a sound archive capturing the diversity of English accents and dialects. Podcast hosts Andrew Booth and Rowan Campbell are working with this archive as part of a PhD placement, and every few weeks will be bringing you a fresh discussion about linguistics and how to identify different accents.

This week's 'What's the feature?' used a clip from:

BBC Voices Recording in Newcastle. BBC, UK, rec. 2005 [digital audio file]. British Library, C1190/32/01. Available: [sounds.bl.uk/Accents-and-dialects/1190X0023XX-0101V0](https://sounds.bl.uk/Accents-and-dialects/1190X0023XX-0101V0)

Interesting links:

The glottal stop in

Glasgow: [www.theguardian.com/commentisfree/2011/oct/16/england-london](http://www.theguardian.com/commentisfree/2011/oct/16/england-london)

The Bristol 'l': [blogs.bl.uk/sound-and-vision/2011/09/n-idea-dialect.html](http://blogs.bl.uk/sound-and-vision/2011/09/n-idea-dialect.html)

An in-depth look at the Newcastle

accent: [www.bl.uk/learning/langlit/sound-studies/geordie/](http://www.bl.uk/learning/langlit/sound-studies/geordie/)

Follow Rowan and Andrew on Twitter on @VoicesofEnglish

[Linguistics at the Library Episode 1](#)

Andrew Booth and Rowan Campbell

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## [Recording of the week: Benno's Emperor](#)

*This week's selection comes from Jonathan Summers, Curator of Classical Music Recordings.*

The last Classical Recording of the Week was of [George Szell conducting Haydn](#). [Here](#) he is again fifteen years earlier in 1938 during his time as conductor of the Scottish Orchestra (1936-1939) just before he left for the United States. He conducts the London Philharmonic Orchestra for soloist Benno Moiseiwitsch in Beethoven's immortal Piano Concerto No. 5, the Emperor Concerto. The music of a genius performed by one of the greatest pianists of the twentieth century. Conductor and soloist are in total accord in the magisterial first movement; Szell shapes the poetic slow movement to perfection (beginning at 20'32") while both have fun in the rollicking third movement (beginning at 28'42").

[Concerto for Piano and Orchestra no. 5 op. 73 E flat \(Emperor\)](#)



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## [Recording of the week: Anglo-Romani and dialect](#)

*This week's selection comes from Jonnie Robinson, Lead Curator of Spoken English.*

It was great to see [Peaky Blinders](#) back for a fourth series as, among its many delights, it offers a rare glimpse in the mainstream media of Anglo-Romani. Given the presence of traveller communities across the UK it's perhaps not surprising that Romani has influenced local dialect in many parts of the country. Speakers either side of the English-Scottish border, for instance, will be familiar with terms like gadgie [from gaujo = '(non-gypsy) man'], mort [= 'girl, woman'], moeey [from mui = 'mouth, face'], radgie [from radge = 'mad, angry'] and scran [= 'food']. A small set of Romani words are used more widely, including cushty [from kushti = 'good'], mullered [= 'dead, killed'] and mush [= 'man (esp. as form of address)'] and a recent [collaboration](#) between the British Library and Guardian newspaper to document regional words confirmed the relationship between Anglo-Romani & dialect as contributors supplied numerous expressions including chore [= 'to steal' (Poole)], dinilo [= 'fool, Idiot' (Portsmouth)], jukkel [= 'dog' (Carlisle)], ladging [= 'embarrassing' (York)] and tuvli [= 'cigarette' (Newark)].



Probably the most unfortunate contribution of Anglo-Romani to English is the word chav, which in recent years has been adopted by young speakers all over the country to refer negatively to a stereotypical young ne'er-do-well characterised by cheap designer clothes, anti-social behaviour and low social status. The word derives from the much more endearing Anglo-Romani word chavvi [= 'boy, son'] and illustrates how certain social groups have unfortunately always attracted suspicion and condemnation. A WordBank contributor from the Medway, Kent who can pukker [= 'to speak'] Romani explains, for instance, how he will often jel down the tober to see my little chavvis in my vardo ['go down the road to see my children in my caravan'], while another contributor submitted an expression assumed to be local to Newark, seemingly unaware of its Romani origins. The book *Romani Rokkeripen To-Divvus* (Thomas Acton and Donald Kenrick, 1984) records mandi [= 'I'], buer [= 'woman'] and rokker [= 'to talk, speak'].

[Jel down the tober to see my little chavvis in my vardo \(BL shelfmark C1442/2355\)](#)

[Mandi don't know what the buer is rokkring \(BL shelfmark C1442/1079\)](#)

Over 400 recordings capturing English dialect and slang worldwide can be found in the [Evolving English Wordbank](#) collection on [British Library Sounds](#).

Follow [@VoicesofEnglish](#) and [@soundarchive](#) for all the latest news.

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## [Recording of the week: Trisha Brown in conversation with Richard Alston](#)

*This week's selection comes from Dr Eva del Rey, Curator of Drama and Literature Recordings and Digital Performance.*

American dancer and choreographer Trisha Brown talks to British choreographer Richard Alston at the ICA, London, 15 November 1991 (duration: 59 min 43 sec).

At the time of the discussion there were three works by Trisha Brown programmed at the Sadler's Wells theatre in London: *Opal Loop* (1980), *Lateral Pass* (1985) and *For M.G.: The Movie* (1991). Most of the discussion is centred on these three works.

In 1989, *Opal Loop* was added to Rambert's repertory under the artistic direction of Richard Alston. This was the first time Trisha Brown had ever agreed to stage it for a company other than her own. Alston was the artistic director of Rambert from 1986 till 1992.

Brown also talks about her explorations of gravity and perspective for her 'walking on the walls' pieces; how she works with dancers; character and gender in dance; and *Set and Reset* (1983), a dance work made in collaboration with Robert Rauschenberg and Laurie Anderson.



Trisha Brown – Walking on the Wall. Photo by Sascha Pohflepp / CC BY. The Barbican Gallery, London, 5 May 2011. First performed in 1971 at the Whitney Museum, New York.

This recording comes from a [collection](#) of 889 talks and discussions held at the Institute of Contemporary Arts in London between 1982-1993.

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