

woman who later became Mrs. George. They were by then in their 60's, and it was a second marriage for both. Georgia George, too, was a jazz aficionado, and she somewhat romantically related how they were both "ordering records from the same dealers before [they] ever met, sometimes buying the same [ones]."

Robert George was a self-taught musician, of sorts. He never had music lessons, Mrs. George believes, because his family could not afford them. And so he expressed himself musically on the washboard. He liked to accompany records, and he certainly had many to accompany. Along with the records the Archives received, came the washboard and a set of silver thimbles with mermaids engraved on them.

Robert George made the most out of life and its rhythms. "Bob didn't care much for country living," Mrs. George asserts. "He seemed to enjoy the hustle and bustle of city life." We see him as offbeat, outgoing, and full of energy. Even the wooden parts of his washboard were painted a flamboyant red, and decorated with pictures and quotations of his favorite performers.

Despite the amount of time and money Mr. George must surely have spent on jazz recordings, it was not his only collection. He also collected bulldogs in every size and material, except, perhaps, the flesh and blood variety. Is there an Archives of Traditional Bulldogs somewhere that might benefit from the bulldog collection as the Archives of Traditional Music has from his record collection?

Mrs. George wrote, "He had no children to remember him in years to come, so maybe he can be remembered through his collection." We at the Archives will certainly remember him, as will the many people to whom we make music available.

*Archives accession numbers 82-001-C through 82-405-C

Amy E. Novick, Archives staff

Play It Again, Sam

(In the Archives Listening Library)

Do you have any music from Nepal? I'd like to listen to some reggae. What is a corrido? That's a wedding song?! What does the didjeridu sound like?

These are just some of the many questions and comments that are heard in the Listening Library of the Archives of Traditional Music. The Listening Library, a complex of rooms on the top floor of Maxwell Hall, is the public arm of the

Archives.

The Library contains over 8,000 open-reel listening copies of original recordings. The original collections, which may be on cylinders, discs, wires, open-reel tapes, or cassettes, are stored on the

patrons have access to all Archives holdings. New listening copies are made upon request. The Archives has also prepared several specialized printed catalogs and indexes which patrons may consult.



Photo by Verlon Stone

Listening in the Archives of Traditional Music Listening Library

ground floor of the building. The copies can be played repeatedly without endangering the originals, thus allowing the Archives to both preserve and disseminate its holdings.

In the Listening Library are ten open-reel tape decks, each in its own semi-private booth. Up to three people can listen with earphones in each booth, or tapes can be played aloud for large groups. Material whose use has been restricted by the collector is listened to under close supervision. A Stroboconn, tuning bar, metronome, and other specialized equipment are available for students who wish to analyze music.

The card catalog, a prominent feature in the Listening Library, allows the patron to find music and oral data by a) country and culture group, b) Human Relations Area Files designation, c) subject, d) personal name such as collector, depositor, or performer, and e) long-play record company name and number. Through the card catalog,

The Listening Library is open forty-four hours a week. A reference desk is staffed by assistants who guide patrons in understanding the card catalog, selecting music appropriate to their needs, and using the equipment.

Patrons range from foreign scholars researching specialized topics, to Indiana University students doing class listening assignments, to casual listeners enjoying their favorite music. Memorable are the young Native American who tearfully listened to his grandfather's voice on a tape copy of an old cylinder recording; the two Russian scholars, experts in Asian music and culture, who spent the afternoon listening to American jazz; and the undergraduate football hero who came in grumbling about having to listen to some strange music and went out humming "Barbara Allen." It's the Listening Library which adds sparkle to all the other activities of the Archives of Traditional Music.

Louise S. Spear, Archives staff