

## No Play Listening Lounge

Andrea Zarza Canova and Miranda Iossifidis

Field recordings, interviews, oral histories and contemporary music sourced from the British Library Sound Archive, Pacifica Radio Archives, a.o.

## HEADPHONE 1

### Uses of the "Reassuring" Female Voice

1. Inspector Sands announcement (00:55)
2. Emma Clarke—Spoof Tube announcements (02:28)
3. Machine Woman—I can mend your broken heart (11:13)
4. Claire Tolan—You're Worth It (08:54)

### Inspector Sands and Emma Clarke

In an essay as guest curator of the Her Noise archive, Nina Power uses these recordings of London underground announcements—both real and spoof—to discuss the 'dystopian technology of the female voice' (2012). Inspector Sands is a code phrase used by public transport authorities in the United Kingdom to alert staff and the police, of an emergency or without alerting the public. Emma Clarke is a former Tube announcer whose contract was not renewed after she was accused of criticising London Underground. Power writes:

'We are well-accustomed to hearing the well-honed and slightly robotic tones of a reassuring female voice in places where many people pass through—train stations, airports, buses, but also at the end of a pre-recorded telephone message or reading out a set of pre-set options. Here the female voice is calm, neutral and ever-so-slightly futuristic. She is the logical vocal daughter of the switch-board operator of a previous era. But what does the use of the female voice in these spaces mean for the co-optation of recognisable female voices? What of the sinister implications for both women and public space when the gendering of this voice—often used to reassure but simultaneously to order and remind us of states of 'heightened security'? ... To go back to my point about what the technologized female voice obscures even as it tried to reassure a supposedly permanently anxious public, I want to turn to a curious instance of a mismatch between the techno-transport female voice and the woman behind it ... Emma Clarke's recordings unsettle because they send a ripple across the supposedly calming and neutral quality of the recorded female voice, which is not supposed to criticise, or feel, but only to reassure, order and alert.'

The full essay can be read online at: <http://hernoise.org/nina-power/>

### Machine Woman—I can mend your broken heart (2016)

In this track, taken from an LP entitled Genau House, released in May by the Brighton (United Kingdom) based record label Where to Now?, we can hear the breathy vocals of Machine Woman, alias of Russian-born, Berlin-based sound and visual artist Anastasia Vtorova.

In a review of the record on the label's web page, we learn that the track is inspired by unsuccessful Tinder dates. Her yearning and lyrical voice reassuring us that she can mend our broken hearts against the rigid and mechanical backdrop of this tightly constructed techno track demonstrates that the power of the gendered female voice is undeniable.

### Claire Tolan—You're Worth It (2016)

Berlin-based artist Claire Tolan's radio show 'You're Worth It' on Berlin Community Radio is dedicated to exploring ASMR (Autonomous Sensory Meridian Response), a physiological „tingling“ reaction to soft sounds and whispering. In this extract from an episode aired in March 2016, we can experience ASMR's relaxing power by listening to Jenny Mainframe and Systems Administrator Snowcrash Overload as they try to patch an SSL vuln on Berlin Community Radio's VPS. The reassuring female voice is used in many different contexts—medicine, psychology, and religion—to conjure states of serenity and relaxation.

Claire Tolan's show 'You're Worth It' airs every other Tuesday on Berlin Community Radio, 19h CET.

## HEADPHONE 2

### Self-Defense

1. A Lady Doesn't Take Karate (05:03)
2. Born In Flames (02:20)
3. Yarl's Wood protests (05:56)
4. Angela Davis—Technologies of Punishment (02:08)

#### **A Lady Doesn't Take Karate, moderated by Lois Hansen (1972)**

This sound recording is an extract of a longer radio programme about karate and self-defense broadcast in 1972 as part of a radio programme series entitled 'Unlearning not to speak'.

In 'A Lady doesn't take karate' we can hear eight Bay Area feminists "talk about learning karate, both in traditional schools and in the newer, women-only self-defence classes. The women come from a range of backgrounds (some of them are young, some older, some gay, others living with men), but all feel that a woman who intends to go about day and night as a free person had better learn to defend herself. It's a joyful conversation for the most part, as women discover that their bodies can become an extension of their will and personality instead of just something for men to whistle at." (Text extracted from programme notes)

You can listen to the full recording at [https://archive.org/details/pacifica\\_radio\\_archives-BC0937](https://archive.org/details/pacifica_radio_archives-BC0937)

It belongs to the American Women Making History and Culture: 1963 – 1982 Collection which was funded by a grant from the National Historical Publications and Records Commission (NHPRC), a division of the National Archives and Records Administration (NARA).

#### **Born in Flames, extract, Director: Lizzie Borden (1983)**

This recording is an extract from Born In Flames, a film that is being screened on Tuesday 31st May as part of the No Play exhibition at nGbK.

The film begins 10 years after a Socialist revolution, with the women of the film, many of whom black and queer, demanding more. It follows different factions of radical feminist movements: the non-hierarchical "Women's Army," who advocate for violent self-defense; two pirate radio stations, who serve as the film's chorus, and three white interns at a prominent socialist newspaper, who feel extreme feminist separatism is tearing the movement apart.

#### **Yarl's Wood Demonstrations (recordings from August 2015 and May 7, 2016)**

Yarl's Wood is one of eleven detention centres in the UK, and specialises in detaining women and families. These recordings are from protests held in solidarity with those detained, aiming to shut down detention centres. Led by ex-detainees and organised by Movement for Justice, with the support of many groups including Sisters Uncut and Anti-Raids Network, hundreds have been mobilising in recent years. May 7th 2016 was an international day of action to close detention centres. In these recordings we hear testimonies from detainees inside Yarl's Wood, some of whom write messages on t shirts and sheets hung outside the windows as a form of communication. The UK is the only country in the EU not to have a time limit on detention.

Recordings extracted from audiovisual documentation by Red Pepper and Picture Capital can be viewed online at <https://www.youtube.com/watch?v=W1a0NyjyVWw> and <https://www.youtube.com/watch?v=DR1LFQUtnTg>

#### **Angela Davis—Technologies of Punishment (2000)**

This track is extracted from an AK Press CD released in 2000 entitled 'The Prison Industrial Complex'. A full recording of Angela Davis' talk delivered at Colorado College, Colorado Springs, CO on May 5, 1997, in which she argues for prison abolition. AK Press is a worker-managed independent publisher and book distributor that specialises in radical left and anarchist literature. It is collectively owned and operated out of Oakland, California (U.S.A.).

## HEADPHONE 3

### Bodies and Technology

1. Donna Haraway—A Cyborg Manifesto (05:31)
2. Olivetti Design Process (07:57)
3. Carter Scholz, Pauline Oliveros—Lion's Tale (15:09)
4. Daphne Oram—Intro (Oramics) (03:34)
5. Daphne Oram—Power Tools (Oramics) (00:48)

So what is it about electronic equipment and science fiction that permitted such modes of female inventiveness?... Electronics carried with it a utopian promise of its own: if working women were rapidly being aligned with the machine in terms of communication – the secretary and her typewriter, the switchboard operator – the machine becomes central to a mode of living that is overwhelmingly modern in practice and wholly futuristic in theory. (Nina Power, 2012)

#### A Cyborg Manifesto, Donna Haraway (1985)

In this extract we can hear the beginning of Haraway's 'A Cyborg Manifesto' being read aloud. Haraway famously says in this text that she 'would rather be a cyborg than a goddess'. Even though cyborgs are meant to 'undermine binaries – of humans and animals, of humans and machines, and of physical and non-physical – a cyborg actually inhabits an intersection – of body and technology' as many have argued (Puar, 2013: 380).

Ever since its publication, the Manifesto has taken on 'an intellectual 'life of its own' and has been called on to perform vastly different political and theoretical work than Haraway intended or could have forecast' (Grebowicz and Merrick, 2013: 148). Embodying plurality, recognising shifting perspectives and abstaining from absolute declarations, the essay continues to inform and influence all kinds of feminist work.

#### Olivetti Design process, 1908-1978; Nathan Shapira interviewed by Clare Spark (1979)

"Did you know that women typists used to be called typewriters. That their bodies often merged with the typewriters in the imagery?" (Clare Spark)

In this extract from a longer interview, we can hear Nathan Shapira, an industrial design scholar, critic, and curator based at UCLA discussing the role of women at Olivetti, how women were portrayed in advertisements and his thoughts on how the typewriter contributed to the emancipation of women. He was interviewed by Clare Spark on KPFF Los Angeles on April 22, 1979 on the occasion of the exhibition Design Process: Olivetti 1908 – 1978, which he curated.

You can listen to the full recording at [https://archive.org/details/pacifica\\_radio\\_archives-KZ0929](https://archive.org/details/pacifica_radio_archives-KZ0929). It belongs to the American Women Making History and Culture: 1963 – 1982 Collection which was funded by a grant from the National Historical Publications and Records Commission (NHPRC), a division of the National Archives and Records Administration (NARA).

#### Pauline Oliveros—Lion's Tale (1989)

This track is taken from an album released by electronic music pioneer Pauline Oliveros entitled 'Lion's Eye / Lion's Tale' and released by the Deep Listening record label. The sampler we hear in the track was performed by Carter Scholz. The formula behind the piece is simple: a short, multilayered, discrete rhythmic and melodic pattern is repeated several times and then replaced by a new pattern. The patterns vary considerably in timbre, texture, pulse, and melody, and the number of repetitions changes enough to avoid predictability. The piece is the aural equivalent of looking through a kaleidoscope, holding each image a while, giving the viewer the time to absorb the details of the image, and then turning the cylinder quickly to a new and contrasting image. (paraphrased from a review by Stephen Eddins)

#### Daphne Oram—Intro (2007)

#### Daphne Oram—Power Tools (2007)

These two tracks are taken from a Daphne Oram compilation released on the London based label Paradigm Discs, in 2007. Although the compilation is out of print, you can find and listen to all of the tracks on [www.ubuweb.com](http://www.ubuweb.com). The following notes, are extracted from the liner notes of the Paradigm Discs release:

'Daphne Oram is best known for her design of her Oramics system, and also for co-founding the BBC Radiophonic Workshop in 1957, but until now the only easily available piece of music by her on CD has been the 8 minute long 'Four Aspects'. There was also a 7" EP from 1962 on HMV, released as part of the 'Listen, Move and Dance' series that was specifically designed to help children dance. Although the short pieces on this record are very basic it could be argued that this is the first ever electronic dance record! Now for the first time is a survey of nearly all the major pieces that she produced since her departure from the BBC in January 1959 until her final tape piece in 1977. During this time she worked independently in her home studio, and thanks to a grant from the Gulbenkian Foundation in 1962 she was able to pursue her interests. Throughout this period she devoted her attention to developing her Oramics 'drawn sound' system, which consisted of a large machine that enabled drawn patterns to be converted into sound. This system was eventually fully realised in the late 60's and several pieces here incorporate its use.' (Clive Graham)

## HEADPHONE 4

### Work, work, work

1. Silvia Federici—the making of capitalist patriarchy (11:18)
2. The Future of Housework (03:18)
3. The Alice B. Toklas Cookbook (03:56)
4. Flora Mc Neill—Dandling, Spinning and Waulking Songs (06:58)
5. Ading Wiu Diing Part 3 (01:06)

#### **Silvia Federici, Interview, *The Making of Capitalist Patriarchy*, by Tessa Echeverria and Andrew Sernatinger (2014)**

In this extract, we hear Federici talk about how she got into feminism. She says at one point: I actually titled the essay that opens the book [Revolution at Point Zero: Housework, Reproduction and Feminist Struggle, 2012] "Wages Against Housework", because it was very clear for us that wages for housework was at the same time wages against housework. Women who have revolted against housework have suffered from an immense guilt. They've never seen themselves as workers in struggle. Neither have family members or their communities seen them as workers in struggle when they've wanted to refuse these duties, instead they've been seen as bad women. That's how much it's been naturalized. You're not seen as a worker, you're just seen as fulfilling your natural destiny as a woman. Wages for housework for us was cutting that umbilical cord between us and housework. Full text and audio available from: <https://blacksheepodcast.org/2014/02/23/the-making-of-capitalist-patriarchy-interview-with-silvia-federici/>

#### **The Future of Housework (1977)**

This radio documentary about the future of housework opens with the song 'The Housewife's Lament', which we can hear in this extract. The lyrics to the song come from the diary of a 19th century Illinois pioneer woman, who had 7 children and outlived them all. The full programme also contains recordings from the conference „The Future of Housework: the role of the housewife and sharing arrangements for childcare," organized by the Women's Studies program at Sarah Lawrence College in 1977. The full programme was broadcast on WBAI (New York, U.S.A.) December 20, 1977.

You can listen to the full recording at [https://archive.org/details/pacifica\\_radio\\_archives-lZ1421](https://archive.org/details/pacifica_radio_archives-lZ1421). It belongs to the American Women Making History and Culture: 1963 – 1982 Collection which was funded by a grant from the National Historical Publications and Records Commission (NHPRC), a division of the National Archives and Records Administration (NARA).

#### **Flora Mc Neill—Dandling, Spinning and Waulking Songs (1953)**

This sound recording was made in the Hebrides Islands by ethnomusicologist Alan Lomax. In the recording, which was released (on LP in 1961 and 1968 and on CD in 2008) on a compilation entitled 'Heather and Glen A Collection of Folk Songs and Folk Music from Aberdeenshire and the Hebrides' we hear a group of women conversing about working with textile and occasionally breaking into waulking songs. Waulking songs are Scottish folk songs, traditionally sung in the Gaelic language by women while waulking cloth. This involved a group of people beating newly woven tweed rhythmically against a table or similar surface to soften it. Simple, beat-driven songs were used to accompany the work. To capture the natural spirit and flow of the conversation between the women in this recording, Lomax surreptitiously hid the tape recorder in the room. You can listen to the full album on iTunes <https://itunes.apple.com/gb/album/heather-glen/id284192456>

#### **The Autobiography of Alice B. Toklas by Gertrude Stein, read by Alice B. Toklas (1960)**

In this sound recording we hear Alice B. Toklas reading Brion Gysin's recipe for hashish fudge, which was published in The Alice B. Toklas Cook Book in a chapter featuring recipes from friends. It is one of the bestselling cookbooks of all time and can be considered a precursor to classics such as Julia Child's Mastering the Art of French Cooking. Although Alice B. Toklas spent the majority of her life supporting the writing career of her wife Gertrude Stein, she had since childhood found fascination in recipes. After Stein's passing away, she wrote the cookbook in four months, condensing memories of her lifetime companion and their shared experiences into playfully written recipes peppered with personal reflections, insights and opinions.

This selection is taken from the Verve record (MGV-15017), and was loaned to KPFA by Campus Records, Berkeley. Recording made April 29, 1960. The Autobiography of Alice B. Toklas broadcast on April 11, 1963. You can listen to the full recording at [https://archive.org/details/pacifica\\_radio\\_archives-BB1178](https://archive.org/details/pacifica_radio_archives-BB1178). It belongs to the American Women Making History and Culture: 1963 – 1982 Collection which was funded by a grant from the National Historical Publications and Records Commission (NHPRC), a division of the National Archives and Records Administration (NARA).

#### **Ading Wiu Diing (performer, female)—Ading Wiu Diing Part 3 (2010)**

The songs in this collection were recorded for a project conducted between 2009 and 2012 by researchers from the University of Edinburgh and the School of Oriental and African Studies, in collaboration with Dinka researchers in South Sudan. Ethnomusicologist Angela Impey writes: 'the singer describes the difficulties faced by South Sudanese women living as refugees in (north) Sudan during the war. She describes how she and other women worked as domestic servants on a casual (day-by-day or weekly) basis for minimal pay. Even when they worked on a monthly basis they were unable to make ends meet. She sings: "What we did not try was the cutting of sugarcane. Daughter of Deng Amieng, next year we will try to work on a farm, to cut sugar cane. Washing work we will also try next year, if there is no improvement in the country's policy." Information about performer: time away from Dinka territory: 20 years, age 45, both parents from the Ageer cluster; grew up in Maluth County (Upper Nile State). You can listen to the full recording on the British Library's online portal for Sounds—<http://sounds.bl.uk/World-and-traditional-music/Dinka-songs-from-South-Sudan/025M-C1580X0003XX-0001V0>

## HEADPHONE 5

### Breaking Things

1. Esther Phillips interviewed by Angela Davis (06:58)
2. Sara Ahmed—Feminism and Fragility (09:56)
3. Miranda De La Frontera—Dear Viyan (feat. Viyan Peyman and Dilar Dirik) (05:52)
4. Mesauda Doula—Thanks to our Prophet (03:17)

#### **Esther Phillips: an interview by Angela Davis, produced by Stephanie Allen and Angela Davis (1977)**

In this excerpt we can hear Esther Phillips talking to Angela Davis about the struggle to break even as a black female musician on the road. Esther Phillips (1935-1984) was a soul and blues singer who spent the majority of her life as a touring musician and in this interview with activist Angela Davis she opens up about her experiences with drugs, racism, religion, and producing.

The radio programme was produced by Stephanie Allen and Angela Davis for KPFA-FM (Berkeley, CA, USA) with technical assistance by Henry Peters. It was broadcast on November 7, 1977. You can listen to the full recording at [https://archive.org/details/pacifica\\_radio\\_archives-AZ0137](https://archive.org/details/pacifica_radio_archives-AZ0137)

It belongs to the American Women Making History and Culture: 1963 – 1982 Collection which was funded by a grant from the National Historical Publications and Records Commission (NHPRC), a division of the National Archives and Records Administration (NARA).

#### **Sara Ahmed, Feminism and Fragility, Keynote presented at the National Women's Studies Association conference (November 13, 2015)**

In this extract we hear Ahmed reading from, a chapter from her upcoming unpublished book entitled 'Living a Feminist Life'.

In the longer text, she says: the histories that bring us to feminism are often the histories that leave us fragile. It might be an experience of violence. It might be the gradual realisation that gender requires giving up possibilities you did not know you had; it might be a sense of being wronged or of something being wrong. We often have a sense of things before we can make sense of things. And then perhaps you begin to put things together, different pieces, broken pieces, which reveal a social pattern. There can be joy in this process: those clicking moments, when something that had previously seemed obscure, or bizarre, begins to make sense. Feminism: how we make sense of things. But there can be sadness in these moments, too; you might feel all the more shattered, all the more fragile, the more you realise just how much there is to come up against. Audre Lorde once described racism and sexism as "grown up words" (1984: 152).

We acquire words afterwards, words that would have made sense of what we experience. Once we have the words, you are putting a sponge to the past: mopping things up, all that spillage. And in acquiring those words, we magnify the experiences that are difficult; we turn towards the very things that leave us fragile. No wonder feminist work is often about timing: sometimes we are too fragile to do this work; it can be too risky to risk being shattered when we are not ready to put ourselves back together again ... So today I explore how fragility itself is a thread, a connection, a fragile connection, between those things deemed breakable. I will be sharing some shattering stories. In a shattering story there is often a too, a too that falls on what falls: fragility as the quality of being too easily breakable.

Full text available from: <https://feministkilljoys.com/2016/01/26/feminism-and-fragility/>

Audio thanks to CANVAS on FBI 94.5

#### **Miranda De La Frontera—Dear Viyan (feat. Viyan Peyman and Dilar Dirik) (2016)**

This track is taken from the compilation by female:pressure. In their own words, they have 'curated an awareness and solidarity campaign for the cantons of #Rojava (located in northern Syria), where women participate on all levels of decision making and building a new society from scratch, with built-in social, racial and ethnic justice, religious freedom, ecological principles and gender equality. With a series of music, media and sound art to listen, dance and fight to, we would like to send our love and strength to these women and spread a positive message in support of their efforts.' Viyan Peyman was a Kurdish fighter, singer and poet who was killed in April 2015. Dilar Dirik is an activist in the Kurdish Women's Movement and a PhD candidate in the Sociology Department of the University of Cambridge.

More information and the full compilation can be found at [www.femalepressure.net/rojava.html](http://www.femalepressure.net/rojava.html)

#### **Mesauda Doula—Thanks to our Prophet (2013)**

Violeta Ruana Posada writes, 'this song belongs to the traditional repertoire of spiritual music in honour of the Prophet known as medeh, the traditional Saharawi music style most commonly performed in the camps today. It advocates for peace and highlights the singer's love for the prophet. She asks him to help her get forgiveness on the day of resurrection. The performance occasion was a Friday night medeh session. The recording was done at night, with no other light than the almost full moon. It was done outside, in the singer's patio. She was quite tired, so she asked her daughter and some friends to help her out with the choirs and clapping. As she didn't have a tbal, she used a big plastic bottle, something very common amongst nomad women before exile and even more nowadays in the refugee camps'.

This description is given by ethnomusicologist Violeta Ruana Posada who spent six months carrying out ethnographic fieldwork in Saharawi refugee camps, in south-west Algeria, during 2013 and 2014. The collection includes a variety of music recordings with the aim of showcasing the rich cultural heritage of the Saharawi community living in exile since 1975, when they were forced out of their homeland, Western Sahara.

Listen to more sound recordings from this collection at—<http://sounds.bl.uk/World-and-traditional-music/Violeta-Ruana-portraits-of-Saharawi-Music/025M-C1640X0039XX-0001V0>



## HEADPHONE 6

### Sounds of Re-imagined Futures

1. Ursula K. Le Guin (9:13)
2. Aliyah Hussain—Mardana (4:37)
3. City Plaza Refugee Solidarity Squat (5:53)
4. Marge Piercy—Women on the Edge of Time (17:46)
5. Octavia Butler (10:39)

#### Ursula K. Le Guin (1990)

In this interview, which was broadcast on Women's Hour on BBC Radio 4 on September 26 1990, we can hear Ursula K. Le Guin discuss her ideas about fiction, utopia and 'reality' with interviewer Jenni Murray.

#### Aliyah Hussain—Mardana (2015)

This track is from Aliyah Hussain's debut release on Sacred Tapes, a four track EP entitled Sultana's Dream. 'Created using contact mics, keyboards, pedals and vocals, Sultana's Dream is based on the 1905 short story of the same name by author Rokheya Shekhawat Hossein in which women are the ruling gender and have created a world of peace whilst harbouring scientific advances to control the power of the sun and the rain.

As a multi-disciplinary artist, Hussain has worked in performance art (with collective Volkov Commanders), visual art and music (as a member of Horrid) having performed in numerous countries and venues including and having shown work in New York, Venice and Barcelona.' (text extracted from Sacred Tapes' bandcamp page)

You can listen to the full tape on the label's bandcamp—<http://sacredtapes.bandcamp.com/>

#### Athens City Plaza Refugee Solidarity Squat, Meeting with Judith Butler and Wendy Brown, (May 12 2016)

In this extract we hear one of the occupiers of the City Plaza Refugee Solidarity Squat introducing the space to Judith Butler and Wendy Brown. The squat, in a formerly abandoned hotel in Central Athens, celebrates its first month on May 23rd. This is an extract from the message about their upcoming open assembly: 'The hotel now houses refugee families totaling 385 people, including 180 children. These include 22 single parent families, as well as people with disabilities. The nationalities that make up City Plaza include Afghans, Kurds, Syrians, Palestinians, Iranians, Iraqis and Pakistanis. The families being housed at City Plaza were selected on the basis of their previous "housing" arrangement as well as on the particular problems being faced by each one. Each family lives in a separate room of the hotel, while all inhabitants are provided with breakfast, lunch and dinner, as well as with hygiene products and other essentials. Nearly all are covered through solidarity offerings, while the few purchases that need to be made are financed through donations sourced from within Greece and from abroad'

The video can be seen at <https://www.youtube.com/watch?v=UXz5CK6Dovg> More information about the squat at: <https://www.facebook.com/sol2refugeesen>

#### Marge Piercy, Reading an excerpt from 'Woman on the Edge of Time' (1976)

#### Octavia Butler, Interview and excerpts read aloud, Democracy Now (2005)

The classic science fiction works of Piercy and Butler have been considered feminist critical dystopias, motivated out of a utopian pessimism, in that they force us to confront the dystopian elements of the contemporary moment so that we can work through them. As Levitas and Sargisson note, 'dystopianism is not anti-utopian, and its critical potential depends on the presence or absence of a route out' (2003: 14). In these narratives, unlike the "typical" utopian narrative where a visitor is guided through a utopian society, the dystopian text begins in the 'terrible new world' (Baccolini and Moylan, 2003: 5). The critical dystopia, argues Baccolini, 'stresses the connection between imagination and utopia, as well as between utopia and awareness. Empowerment, resistance, utopian imagination, and awareness, when combined, are the tools of the critical dystopia with which women can dismantle the master's house. They provide a means to analyse, critique, and transcend past and present restrictions at the personal, social and political levels' (2000: 30).

The Marge Piercy sound recording has been extracted from a cassette tape entitled 'Braided Lives, Woman on the Edge of Time and Poetry' which was published by the American Audio Prose Library in 1986.

The interview with Octavia Butler can be viewed at [http://www.democracynow.org/2005/11/11/science\\_fiction\\_writer\\_octavia\\_butler\\_on](http://www.democracynow.org/2005/11/11/science_fiction_writer_octavia_butler_on)

The 'No Play Listening Lounge' has been curated by Andrea Zarza Canova and Miranda lossifidis.

Join the curators for a discussion on their selections and themes on **24 May 2016 at 7pm**. Participants are invited to bring sounds and ideas to expand the selection.

The sound recordings in the listening lounge include field recordings, interviews, oral histories and contemporary music sourced from the British Library Sound Archive (London, United Kingdom), Pacifica Radio Archives (Los Angeles, U.S.A and other online archives). They address the following themes – the reassuring female voice, self-defense, bodies and technology, reproductive labour, breaking things and resistance, and the sounds of re-imagined futures.

Miranda lossifidis has recently finished a PhD in urban sociology at Goldsmiths College (London) and is currently writing about feminist science fiction and electronic music.

Some of Miranda's work can be seen at [www.cargocollective.com/mirandaio](http://www.cargocollective.com/mirandaio)

Archivist Andrea Zarza Canova grew up between the U.S.A. and Spain. She currently lives in London where she works as Curator of World & Traditional Music and Audio Preservation Engineer at the British Library Sound Archive.

In the past she has worked at the Pacifica Radio Archives, the Pauline Oliveros' Foundation (Deep Listening Institute) and taught workshops about sound and listening to children at the Institución Libre de Enseñanza's summer camps and the Centro de Arte Dos de Mayo (Madrid, Spain). She has collaborated on radio broadcasts for La Casa Encendida (Madrid, Spain), Radio Reina Sofia (Madrid, Spain), NTS Radio, Resonance FM and BBC Radio 3 (London, United Kingdom).