

TUNE INTO YESTERDAY

ISSUE 38

3/02

RADIO IN GERMANY 1933-45

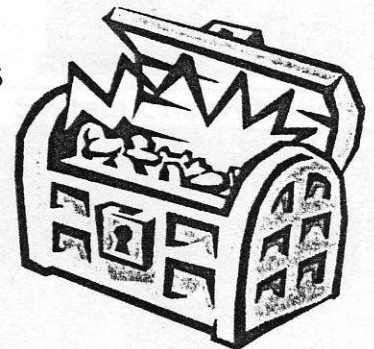
By Bernard Wichert



TALES FROM THE TREASURE HUNT

By Simon Rooks

Head of BBC Sound Archives



**Mini
Disc**

**RECORD
WITHOUT TAPES**

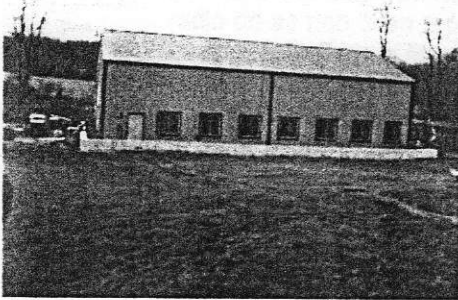
...ne to Issue 38 of Tune Into Yesterday. As promised here are some photos of the Archive. Let us know if you
...ore or even a small supplement with pictures and explanations of various activities etc. As ever all donations
...s, and all other resources are greatly appreciated and truly needed.

Thanks go to many people including our esteemed Editor Graeme (notice the Stevenson section of recorded material);
to John for getting this out on time.- Amazed I am by all the efficiency. To Maid Marilyn for copying collating et al. The
Off-Air personnel like Michael; Alison; Paul (good luck with the move) Ron and Sandy. We all owe you "Special
Thanks" for your continuing dedication.

RENEWAL TIME:- It's renewal time Folks. So if you want the next T.I.Y. you need to send the enclosed pink slip
and the necessary conkers. A small rise this year - not bad - been the same since 1984. A few price rises since then we're
sure you'll agree.

SPECIAL THANKS;- to Nick Kimber and Graeme without whom the library list would be sparse and to Elizabeth
McCleod whose outstanding article is a complete supplement with this issue. I'm outa space, time and letters - so seez ya
next issue - Best Wishes - Barry "Keep Your Head Clean"

Archive - East Side



System One - Main Area



Archive - South Side



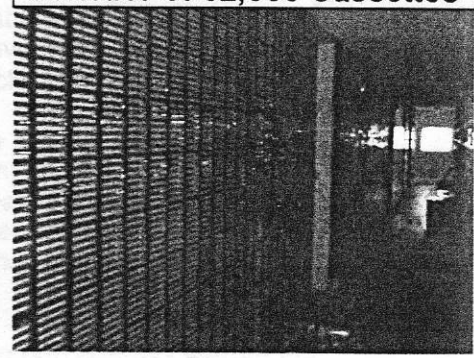
Stevenson Cassette Section



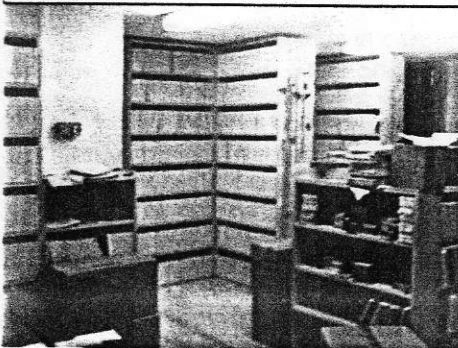
More Of System One



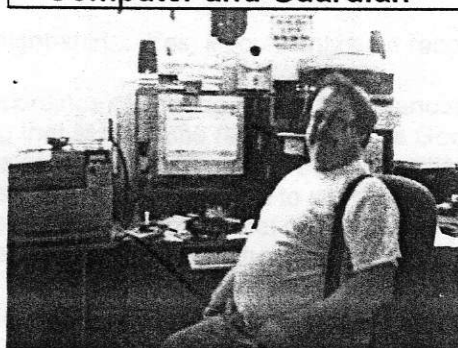
Corridor of 32,000 Cassettes



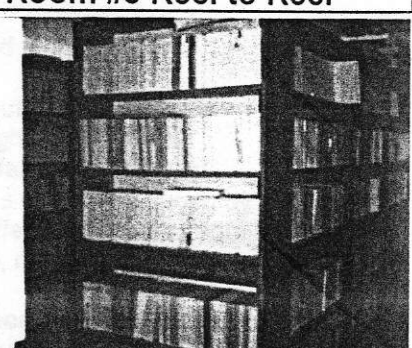
Room #8 Reel to Reel



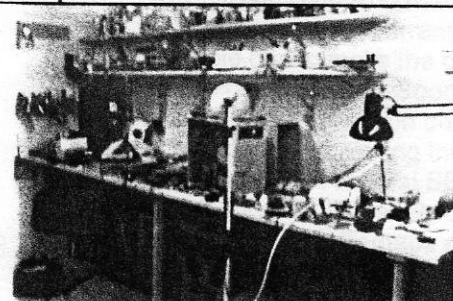
Computer and Guardian



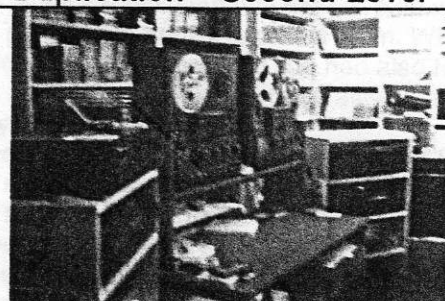
Room #3 Reel to Reel



Repair Room Second Level



Duplication - Second Level



System One with Minder



Tales from the Treasure Hunt...

Simon Rooks, BBC Sound Archivist writes

As TIY readers will know, BBC Information and Archives embarked on a public campaign earlier this year calling on members of the public to search their attics and sheds for programmes missing from the BBC Archives. Of course, recordings turn up from time to time, but there had never been such a public appeal by the BBC. My Television colleague has previously supported the BFI's 'Missing Believed Wiped' seasons, and indeed several of the tv finds were shown at MBW in October this year. These included one of the two 1969 *Dad's Army* episodes that surfaced in May.

As the Sound Archivist, I had some trepidation: whilst Television sought high quality film or broadcast standard videotape formats in the hands of ex-staff or serious collectors, I knew full well that recording radio off-air had been a popular activity since the 1950s and even earlier. I feared a deluge of poor quality recordings of little use to the BBC now. Above all we are a working broadcasting archive and not a museum - age alone and its absence from the Archive is not enough to make a recording of interest to us.

My fears were at least partially realised with well over 1000 calls, emails and letters, and only one and a half researchers assigned to the project at any one time. Offers came from former staff, serious collectors, friends of deceased broadcasters and individuals. Many offers were filtered at the first stage by identifying recordings that already existed in the Archive or that were commercially released or foreign recordings. So what were the criteria? In essence sound quality, rarity, BBC significance (plays written for broadcasting, BBC commissioned music), lack of examples of that genre or series from the Archive, rarely covered subject areas, partial or complete broadcast use, and potential for commercial re-use through BBC World Wide. Of course, the personalities involved in a recording are a major factor. were all weighed against each other to inform the selection decision.

There continues to be a significant amount of follow up work to be done. We also want to continue contact with groups such as ORCA. It became a feature of the Treasure Hunt that we ended up dealing mostly with individuals not connected with collectors organisations - almost a subconscious decision born from the feeling that Barry and Graeme are always there, whilst we have no way of knowing who and where all these unconnected individuals are - the TH 'flushed out' many of them.

Jonathan Dann, one of the Treasure Hunt Researchers was at the sharp end and has written the story of how one of the earliest recordings that has turned up got back to us.

Enter Bluebottle in cardboard night-shirt.... Yes, it could only be a recording related to the highly-esteemed Goon Show!

Having received a variety of recordings of missing shows from Hancock's Half Hour through the Treasure Hunt, we were hoping that at least one recording of The Goon Show might also make an appearance. The archive status of The Goon Show has been complicated by the fact that although many of the original broadcasts were released on disc to subscribing radio stations around the world by BBC Transcription, they decided to edit out any topical references or potentially offensive material from the recordings. So although many recordings from the fourth series onwards exist, many are incomplete.

No offers of recordings of the shows in their original unedited state having been received, we thought that the Treasure Hunt may prove to be a Goon-free experience. However, I received a call from the widow of a former producer who had read about the Treasure Hunt in *Prospero* (the version of *Ariel* for retired staff) and who had some tapes her husband had kept. Would we be interested in them? We certainly were and I arranged to go down to Surrey to collect them. When I called her to arrange a suitable day to make the collection, she mentioned that she had also found what she called some LPs including one of The Goons and asked if we would like them as well. As I wasn't sure what they might be I said that we would be happy to check through them.

It was only after picking the tapes and LPs up that I realised that the LPs were not actually LPs at all but were in fact original BBC 78 rpm acetates from the 1950s. As I waited for the train back to London, I took a look at the labels on the acetates and noticed that one bore the words "Goons Interview" with a date from 1955. Perhaps our Goon-free days were over....

Back at BH we gave the acetates a quick check through and then played a couple just to make sure that they were indeed what they claimed to be. Some strange but fun!

our suspicions were confirmed! Whilst the technical team transferred and de-clicked the recordings, the research started to find out more about this recording and where it was made. Written Archives (without whom...) came to our assistance yet again and located a PasB and contracts bearing the names Secombe, Milligan and Sellers...

Now all can be revealed - the interview, which was recorded on 16th November 1955 and transmitted two days later, comes from a regional news magazine broadcast on the Midland Home Service called What Goes On. Recording of the interview took place at the Coventry Hippodrome and each Goon received the sum of five guineas for his trouble. The interview starts with each Goon being asked to introduce himself - young Neddie Seagoon cunningly disguised as Harry Secombe is first before a knock at the door brings forth Bluebottle (Peter Sellers) and Eccles (Spike Milligan). Asked why they are at the Coventry Hippodrome brings forth a unanimous response from all three: "Money! Money!" before Harry reveals more seriously that they are there to perform in a show for an anniversary of the Coventry theatre.

Questions about how The Goon Show came into existence form the majority of the interview, with Spike revealing how they took a home tape recording of a pilot script into the BBC "heavily disguised as humans" which got the attention of producer Pat Dixon. They also talk about how each show is rehearsed and Spike mentions how he writes the shows during regular office hours before returning home to his wife and children - "or at least somebody's wife and children". At the interviewer's request, Major Bloodnok finishes the interview off before being joined by other characters to bring things to a suitably different conclusion.

As a bonus, the acetates also include a trail for the interview from a show called Programme Parade (a preview of the days programmes) which also features the three Goons in a variety of different voices & characters.

The Goon Show's place in the history of radio is now long-established so it was particularly gratifying to locate a previously unknown piece of the programme's history through the Treasure Hunt.

Jonathan Dann
Archive Researcher

BFLOW: ARIEL/BBC JANUARY 2002

LOST AND SOMETIMES FOUND, OUR INCOMPLETE TV ARCHIVE ...

MISSING BELIEVED WIPED

BY DICK FIDDY

by Paul
Fiander

Dick Fiddy catalogues the history of early television material (pre 1980), which has either been wiped or removed from broadcasters' archives. He is critical of all broadcasters, especially the BBC. However, he does provide some explanation and mitigation for the gaps in TV archives. For instance, early video tape, at £2000 a tape, was used only to record a show for play-out rather than as an archival format.

Fiddy describes how in post war Britain, when transmission resumed, there was no adequate method for recording live television. With the high cost of sets and costumes for plays, often the entire cast returned a few days after the first broadcast to restage and rebroadcast the play.



With the introduction of video tape in the late 50s, Fiddy tells us this could have led to extensive archiving. But the fact that video tape could be used again and again and was expensive meant that many programmes, once repeated, were wiped from the tape and it was used for another recording.

Many of the most popular programmes such as *Juke Box Jury*, *Top of the Pops* and *Emergency Ward 10* were lost during the 60s and only a handful of episodes remain.

The introduction of colour television in the late 60s also sounded the death knell for black and white programmes. At the time broadcasters, including the BBC, argued that the public had little appetite for old b&w programmes (many with their rights already used up) and the recordings had outlived their usefulness.

Not all is lost according to Fiddy. His *Missing, Believed Wiped* and the recent BBC

Treasure Hunt has restored some of the gems to broadcasters archives, such as the recently shown lost *Dad's Army* (1969) episodes and classics such as the *Likely Lads* (1965) and *Hancock's Half Hour*.

No book of this type would be complete without a reference to *Dr Who*, such is the passion that surrounds this children's/cult serial first broadcast in 1964. To this day 109 episodes are still missing

This is a book that tells the sad and elusive story of the history of British television archives.

The case studies of *Dad's Army*, *At last the 1948 Show* (a forerunner to *Monty Python's Flying Circus*) and ATV's *Turn of the Screw* (a Benjamin Britten opera), make it interesting reading for all.

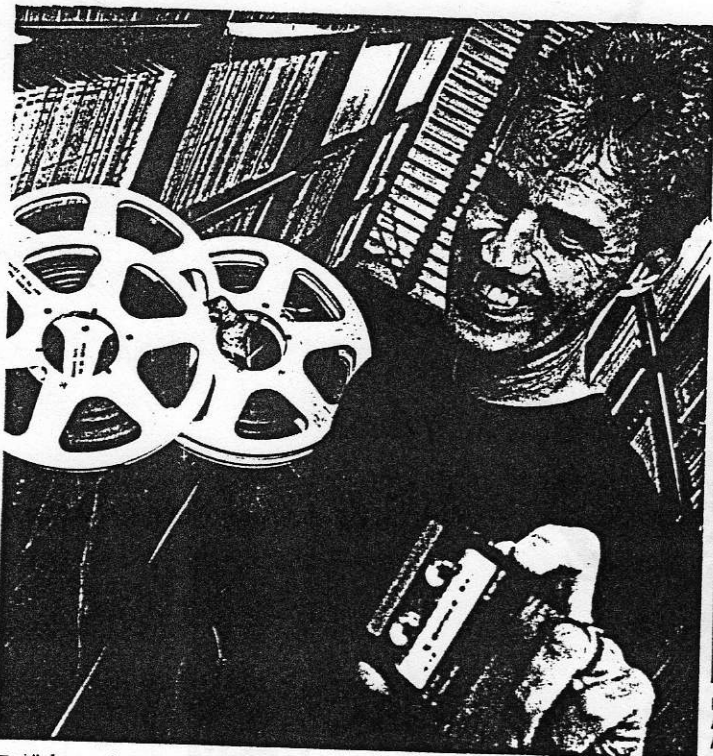
Missing, Believed Wiped: Searching for the Lost Treasures of British Television (BFI Publishing)

Paul Fiander is head of information and archive

£16 paperback

printed from Ariel. Many thanks to Emily Jones/BBC.

The real saviour of Radio 1



From Hendrix jamming on Lulu's TV show to the Smiths performing a live concert on Radio 1, some of the BBC's most sought-after performances were once missing presumed lost. **Emily Jones** meets the archivists who were determined to find them



Left: Phil Lawton in Radio 1 archives. Photograph: Chris Capstick
Above left: Rare Beatles performances for the BBC have been found by archivists
Above right: Keith Badman, freelance archivist and Top of the Pops expert

Phil Lawton loves his job. The BBC archivist has been organising and collecting material from Radio 1 for 15 years, and every day he comes across a new gem. The other day he found a box containing a reel of tape, and discovered a long-forgotten Smiths concert recorded for the Janice Long show.

Lawton was working in the radio archives in the 1980s, dealing with tapes of everything from Thatcher interviews to DLT programmes, when love for pop music began to pay off. Radio 1's then controller Johnny Beerling was looking for someone to deal with the muddled cupboard that was the station's archive and asked Lawton if he would take a look.

'It was a tiny office that producers just threw reels and tapes into - some things were labelled, some weren't,' recalls Lawton. 'But when they asked me to sort it, I was like a kid in a candy shop.'

Soon he was made permanent Radio 1 archivist in the basement of Yalding House - given the task of single-handedly listening to and labelling every reel and DAT tape that the station kept. Not only is Radio 1 now recording everything it does, but there is still the backlog of material from the sixties, seventies, and eighties.

Not that Radio 1 has a complete collection from the 1960s to the present - quite the opposite. For years people thought that pop music would disappear, so until the 1980s reels were recorded over or thrown out, losing valuable material forever.

'There are some huge gaps,' says Lawton. 'But the reason we have some pre-eighties

material is because a few maverick producers refused to toe the line, and started to keep everything.' Even now, people turn up at his door with boxes of reels and tapes that they find in cupboards or in their homes. 'Paul Gambaccini came over with some amazing interviews with people like Stevie Wonder,' says Lawton. 'And when producer John Walters died recently, his wife gave me a whole stack of stuff - hundreds of tapes. It was wonderful.'

Lawton is a man you want on your side in a pub quiz, with an encyclopaedic knowledge of pop music. He only has to listen to material to recognise it - add that to his investigative instinct to find lost gems, and you get the most comprehensive pop music archive in world broadcasting.

'I also have a network of people around the world who tape Radio 1 off the air,' adds Lawton, 'and they always offer me material. They never want money - just speaking to someone at the BBC is enough for them.'

Lawton finds it hard to identify a personal favourite from the vast collection - although he was very pleased when someone called earlier this year to offer two Captain Beefheart sessions recorded for John Peel in 1968. 'We had lost the original,' says Lawton. 'So I took it to John, and he was so excited that he put both out on air. At times like that it's great to know that I've been partly responsible for bringing these to the world.' The bonuses don't stop there: Lawton's job has also brought him into contact with big names who come down to look at the collection, from the Buzzcocks to the Beastie Boys.

One of the mavericks who recorded live broadcasts is former BBC librarian Nick Malin. Thanks to him, we have a copy of the slyder BBC TV show *Happening for Lulu* in which Jimmy Hendrix abandoned a rendition of *Hey Joe* to perform an impromptu tribute to British group Cream, who had split up that day. The problem was that he was making the show run over time and the six o'clock news was waiting to go out.

The footage came to Malin via a group of BBC engineers who got on mode railways. One of them had a number of old tapes and asked if he would like to have a quick look through them; he recalled Malin on a recent Channel 4 programme amongst the hours of railway footage there it was.

Malin and his colleagues often found themselves in trouble with BBC bosses for keeping personal copies of programmes - something strictly against the rules. Despite having saved a classic BBC moment, Malin said: 'I can't remember getting a thank you from anybody.'

'It really is a living archive,' says Lawton. 'You simply can't beat it as a comprehensive history of British pop music.' The whole collection is being digitised, and will be available via Gateway at the end of the year.

Another archive specialist is freelance researcher/writer Keith Badman, who has worked on many BBC music programmes and is a *Top of the Pops* expert.

The BBC did not keep copies of the show until September 1976 - before that, the corporation had just a handful of clips.

'When I discovered that many programmes were missing I was shocked,' Badman recalls. 'I realised that they must be out there somewhere.'

Ever since, he has been trying to track them down. One contact in Texas sent him a roll of film showing some obscure bands, and hidden away was a clip of the Kinks doing *Sunny Afternoon* on *TOPP* in 1966. But one collection of missing clips

was found closer to home - in WII Smith.

'They were selling a video showing a lot of bootleg material from *TOPP*' in the sixties, although they bought it in good faith,' says Lawton. 'There is a lot of footage out there - often people just don't realise it's *TOPP*'.'

That, he says, is one of the great frustrations about his job. Another is knowing that there is a copy of the Beatles' only performance on *Top of the Pops* in 1963. 'I phoned a man who I was told had some *TOPP* footage,' he recalls. 'He said he had two episodes, one of which contained the Beatles' performance - the only copy there is. But he had sold it for £150.'

Since then, it has been sold and resold, and is now, once again, missing. Sadly, despite the tireless efforts of Information and Archives to find lost gems, far too many pieces have gone the way of the Beatles from the BBC output.

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