

TUNE INTO YESTERDAY

Issue 41



By Dave Goldin



**Competition Time - with a major
prize donated by BBC Sound Archives
Details inside!**

B B C

**Archive Operations
Information and Archives**

Welcome Everybody,

this is Issue 41 of T.I.Y. and goodness - we're out on time again!! Many thanks to Graeme and John without whom this would not be possible at all.

Supplement Announcement :-

Back by popular demand and suggestion with this issue of Tune Into Yesterday you are getting a great supplement. As ever we owe a large round of applause to all the fine articles in both the main body and the supplement. Talking of which again - more articles and ideas are warmly sought please as they are the life-blood of the magazine. Otherwise I'll start writing again. (sounds of horror-stricken souls from SFX there please) Talking of which there were a number of typos made by yours truly in the great hand written article on Music While You Work by Brian Reynolds in the last supplement. I hope to straighten those out for everybody when I find a suitable humble cap for myself. Meanwhile please take note of the great programmes from that special series newly put into the library thanks to Brian.

Remember "Use the Library" otherwise our brilliant librarian will feel neglected and the tapes will partly go to rust. Notice the 'in' ferric oxide joke there. It'll be the only one on this page.

"Review-itorial".

A Great Great book "Classic Radio Comedy" written by Mat Coward - a longtime member and friend of O.R.C.A. It is modestly priced at 3.99 sterling. It really is an essential guide to British comedy. Published by Pocket Essentials - 01582 761264 www.pocketessentials.com

Remember Mat was on 'Loose Ends' and was co-author with Barry Took of 'The Best of Round the Horne' and has created this outstanding Pocket Guide. I wholeheartedly endorse this one folks!!!

Appreciative Thanks :-

are due to some very special people who make all this possible. To Graeme for putting this issue together and John for distributing it and looking after the membership details and also to both for their Off-Air preservation work. Special Special thanks to Michael Coates; Sandy Stevenson; Alison Moore and Ron Pearce for their fine Off-Air work. The library functions so well thanks to Daniel who does so well getting tape goodies out to you all. Remember now "Use It or Lose It".

Thanks are due also to Brian Reynolds; David Elliot; Michael Highton and others who have made library and Archival donations. As ever Marilyn deserves recognition for all that she does to support O.R.C.A.

Donations:-

All formats are gratefully received including Minidisc; CDs; Cassette; Reel to Reel; Disc; Hi-Fi Video or Knotted String with ferric attachments. Donations of other resources such as stationary; tapes; and even the ol' cash-type lucre are always most welcome and will be put to good use.

As before e-mail address is :- orca@eurekanet.com for those who wish to use the computer to communicate directly. Remember though that usually Headquarters is 5 hours behind UK time. Hence a delay in response time is frequent.

Fabulous Competition Prizes :-

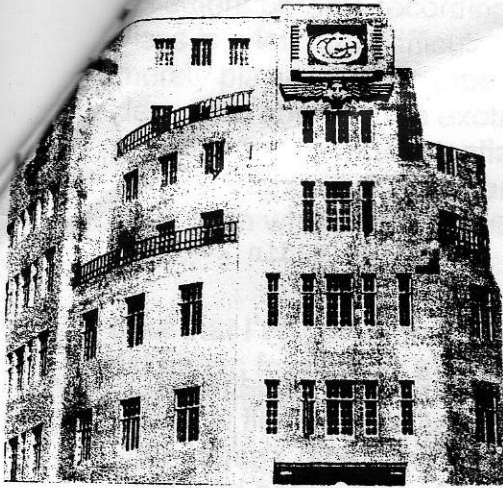
this is a truly outstanding set of catalogues and this opportunity is unique and is a benefit of our longstanding association and support of the BBC Sound Archive which under the current leadership of Simon Rooks and Jonathan Dann is starting to achieve much of what we all hoped it would and would still further with an enhanced budget - but that's another story folks. We must all be appreciative of and applaud the BBC Sound Archive progress and give praise where it is due. This progress is currently well reflected in current programme output on BBC 7 etc. There may even be the odd contribution therein from the O.R.C.A. Archive. Nuff said Folks

Right that's it Folks. "Keep your Head Clean"

Best Wishes from *Bgyv*

5309 Braun Road. Belpre OH 45714 - 9308 USA





Welcome to Issue 41 of TIY and, as usual, many people to thank for recent correspondence: Tony Lang, Alasdair Fenton, Michael Highton, Patrick Morley, David Elliott, Darren Vidler, Terry Lewis, Darren Kirk and Brian Reynolds. Special thanks to Phil Watson and William Hardwick who were able to supply us with 4 of the 'lost' Life with the Lyons episodes. See page 9 for details. Thanks also to Harry MacKenzie (still a great reel to reel man) who has recently given us many old episodes of the AFRS series ' One Night Stand ' from the 1943 - 1950 period. Over in Germany, many thanks to Bernard Wichert, Mark White (ex- AFN Berlin Prog. Director) and Ingo Paternoster. In Holland, Hans Knot always receives our warm appreciation. For those of you with e-mail access, Hans sends a monthly radio report full of lots of great info. To receive the report, e-mail

Hans at : HKnot@home.nl and let him know it was Graeme that told you about the monthly reports. Over in the States, thanks to Dave Goldin who recently sent me some superb recordings of BBC Radio Newsreel from the war years. Let us know if you'd like some of these to go onto the Library List..... In BBC Sound Archives, its special thanks to Simon Rooks and Jonathan Dann, particularly for the 5 volumes of old Archives catalogues that they recently discovered and then passed on to us to use in an ORCA competition. See page II for details and good luck to everyone who enters. On another recent visit to Archives in BH, Barry and myself were given the opportunity to hear some more of the recent Treasure Hunt discoveries. It was also most interesting to see a box full of old Radio Newsreel discs as yet uncatalogued, plus some reels of Take it from Here, but with no programme titles marked. Jonathan still has to listen and see if any of the lost TIFH episodes are on those reels. Barry and I were also most interested to learn that the BBC Monitoring Service is a regular user of Minidisc, particularly for its ease of editing at the end of a days recording ORCA member Mat Coward has recently published 'Classic Radio Comedy' in the Pocket Essentials series. At mere £3.99, this book is packed with info. on all the great shows and should be on every ORCA member's library shelf. To order it from your local bookshop, the ISBN is : I-904048-04-8..... Recent deaths in the world of radio include : Peanuts Hucko (clarinetist with the Glenn Miller Orchestra), Peter Bromley (BBC's horse racing correspondent for 41 years) and Bob Hope..... A couple of members got in touch recently with some info that might interest the rest of you. Eric Hitchcock let us know about a website called radiolovers.com, while Denis Chadwick let us know about Frank Wappat's radio show, on Northern BBC local radio stations only, that plays lots of old 78's on Monday evenings from 7 -10pm..... Well, thats us up-to-date again, so I hope you enjoy this TIY and all the tapes in the Library. All articles and letters for the next TIY are eagerly awaited, so don't delay and get in touch soon! Cheers!

Graeme

All articles & letters for publication : Graeme Stevenson, II Bruce Ave, Dunblane, Perthshire, FK15 9JB, Scotland.
e-mail : graeme.stevenson@fvah.scot.nhs.uk

Library Tapes (Audio & Video) : Daniel Smith, 10 Stainburn Rd, Leeds, LS17 6NL

Membership Renewals, General Enquiries & Back Issues of TIY (£1 each) :

John Wolstenholme, PO Box 1922, Dronfield, Sheffield, S18 8YW

ORCA HQ : Barry Hill, 5309 Braun Road, Belpre, OHIO, 45714, U S A



by Dave Goldin
(c) J. David Goldin 2003

When you drop an audio cassette of "The Fred Allen Show" or "The Lux Radio Theatre" or any old radio show into your "Walkman" or car stereo, have you ever asked yourself where the recording came from? I don't mean whether you bought the tape from Radio Yesteryear or some other company, or got it from a friend or library. Have you ever considered how a radio broadcast, heard once some fifty or more years ago and sent out into the airwaves, never to return, wound up on your tape deck?

Somebody at the network, or at one of the network's affiliated stations, or at a recording studio or in somebody's home, took the trouble to record the program on discs (before the war) or on magnetic tape (after the war). Who made these recordings...and why? Were they made for fun or profit? Were they done well by sound engineers or recorded poorly by amateurs? Please permit us to pause just a moment and trace that great band remote or "The Adventures Of Sam Spade" you're listening to from the microphone to your tape machine.

Most vintage radio broadcasts were saved on the 16" electrical transcriptions I've described elsewhere. They may have been recorded for the performers to hear, for the ad agency and the sponsor, for the network legal department, for rebroadcast, for audition purposes or for many other reasons. But just like that one dinosaur bone that's dug up after millennia underground while thousands of bones from many other dinosaurs are never seen again, these recordings were among the few that were saved from the past.

Today, radio hobbyists thoughtlessly ask, "how many of a particular broadcast series are in circulation?" Radio shows in circulation? What a dumb idea! My dictionary has eight definitions of "circulation." Let's look at just the first two: "movement in a circle or circuit" and "the movement of blood as a result of the heart's pumping action." Perhaps what the questioner really means to ask is "how many examples of a given program have been found and how can I hear them?" Usually however, to "circulate" a radio recording means to copy it. Unlike a library, where a book can be "circulated" to many people with no degradation in quality beyond an occasional gravy stain, circulating a radio show often means making a copy of a copy of a copy. Each copy generation increases the recording's faults until a "circulated" recording has as many errors as does the message in the kid's game we used to play called "Telephone." Like our second definition of "circulation" ("the movement of blood"), the further a recording is from its "source recording" (the "heart") the more waste products the "circulated" recording will have.

If there's noise, distortion, a limited frequency range, off-pitch music and pieces missing, your enjoyment of the program is bound to suffer. It is for similar reasons that many people visit museums and art galleries to view works of art, while others are satisfied with reproductions in picture books. There is a difference...a big difference.

I would love to claim that all the recordings in my collection originally came from discs, but that wouldn't be true. It is accurate to say that most of them did. This is a statement that few

collectors of radio recordings can make...or would want to. Recording radio programs from discs is a lot more difficult, more time consuming and more needful of arcane skills than merely playing back a tape while hitting the "record" button on a second machine. I've described some of the exotic equipment we use to record these discs elsewhere. A good question to ask any potential source of radio recordings is, "do you have transcription disc transfer capability?" If the answer is "no," look back at the name of this essay and ask, "well then, from where did you get these programs?" Somebody must have made the master tapes.

Now that I've gotten that off my chest, I must admit that there are many broadcasts that I did obtain from tapes that others recorded from discs. It's at this point that a professional attitude makes another big difference. Every radio program we have, unless otherwise noted, has been listened to, timed, described and evaluated. Several decades ago, an official at the National Archives asked me for a copy of a program from the wartime series "The Man Behind The Gun." Eager to impress, I made what I thought was a first-rate copy, only to have it criticized because the recording ran almost 32 minutes. It was then I learned about the importance of "timing accuracy."

You should be aware that every "half hour" network show only ran 29:30 from the first sound to the end of the system cue. "Fifteen minute" programs ran exactly 14:30. That's a fortunate thing, for without having these reference points, the only way one could tell a program was "on-speed" would be to have perfect pitch and some musical content with which to establish a reference. Without music on the program, having an "ear" for the voices of certain actors and the ability to recognize that his or her voice was pitched too high or too low would be required to detect a speed variance. I've only met one person who could do that, Professor Eli Segal of Governors State University.

Syndicated programs, non-network programs and programs without system cues cannot be timed using my "29:30" method. Every program that comes to us on tape is auditioned and timed before being mastered. By using a variable speed playback deck, a stopwatch, a 1000 cps reference tone, a frequency counter and a simple mathematical ratio, every network show can be brought back to its correct speed as it is mastered. We always do this to ensure the performer's voices aren't pitched too high or low and the music is "on key."

Sound processing, such as re-equalization or notch-filtering is used where necessary but as sparingly as possible. I feel that whatever can be done today, probably can be done better tomorrow, so the preservation of sound in as original a condition as possible is the goal. Of course, the upper limit of sound quality is the recording equipment chosen and its state of maintenance.

So, where do old radio shows come from? A former reporter for the Boston Globe did a story about me once in a trade publication. Describing me as "a young man (who) worked weekends at an important New York radio station," he quoted me as saying that I "showed up at the rear of the radio station...loaded (transcriptions of) old shows into the back of a truck" and made a small fortune by "pilfering" those great old shows. Before calling my lawyers, I tracked the writer to his retirement home in Florida and gave him a call. We had a pleasant chat and he later admitted (in writing) that his "facts" were based on an interview he did with me "20 or 25 years ago" and that "I was relying on my memory (of that interview). There may have been some minor errors." There have been other stories about the source of many of these recordings over the years. As much as I enjoy this reputation (like "The Saint") of being "The Robin Hood Of Modern Crime" (stealing from the "rich" networks and giving to the "poor" collectors), I'm afraid these legends are just that...myths.

The truth doesn't make nearly the same kind of good copy, but let me try. Most of the

transcriptions over the years have been bought, usually ten or twenty at a time, from record stores, radio stations, syndicators, advertising agencies, the performers who were on the programs and some special situations as well. Many people involved with these programs have allowed me access to personal collections. Here are just a few stories about some of my more interesting sources over the years.

A number of Mutual net broadcasts were obtained with the help of George Brown, the former news director of WOR (a warm human being and a gentleman). WOR had sold the Mutual Broadcasting System years before I ever met George. RKO-General, like most station owners, had no interest at all in the history of their industry or even of their own property. A group of discs was being stored in a closet on the 14th floor of the office building in which the station was located. Also in that closet were many paper rolls for the station's teletype machines. More space was needed for storage and the discs were in the way. With the help of Chris Steinbrunner, then a film buyer and producer for WOR-TV (also a one-time script-writer for "The Shadow" and vice president of The Mystery Writers Of America), the discs were rescued from the garbage. Alas, there were not enough discs to make "backing up a truck" worthwhile. Not even a small truck.

When Charles Michelson, a syndicator of "The Shadow" and many other programs was living in New York City, he apparently made a decision during the early 1960s to switch from 16" transcriptions to tape for the distribution of his broadcasts. Charlie had been involved in radio program sales since the 1930s, and was in fact responsible for bringing many famous series from England and Australia to American listeners. Being of a thrifty nature, to put it mildly, he sold those transcriptions to an old man named Alan Eichler who ran a used record shop on 12th Street and Broadway. There were, at the time, few people with any interest in 16" records or the ability to play them. Significant portions of my income were to be found on checks made payable to "Eichler Records." I took great pleasure in later years selling recordings of these programs back to Charlie, who should have kept them in the first place.

When I was still a young man, the largest collection of 78 rpm records (which I also collected) in the world was owned by a guy named Jake Schneider. He had a huge quantity of radio transcriptions as well. Jake was notoriously difficult to deal with, an attempt I never made. But Jake had two weaknesses; he was a great fan of James Melton records and broadcasts and he took a liking to a dentist from Boston. Dr. Barry Brooks, acknowledged and thanked elsewhere in this book, had a rare ability. He could get along with many different types of people and he could borrow 16" transcriptions from Jake. Schneider wanted to hear his Melton broadcasts (and others) and so Dr. Brooks would travel from Boston to New York regularly, load his car with transcriptions and visit with me for several days on his way home. We called these visits "Blitz Trades," as I was fortunate even then to have commercial quality sound equipment and the ability to record radio transcriptions as well. Barry and I kept many turntables and tape recorders going simultaneously for days at a time. I was happy, Barry was happy and Jake was very happy.

In the mid-1960s, NBC made a deal with a company called SCANFAX to transcribe and make available radio recordings from the NBC collection. A separate room was set up at the NBC studios, an NBC engineer was assigned the task of transferring the discs to tape. Guess who? Some very interesting recordings were saved in this way, but a great deal of junk was preserved as well. I haven't yet gotten around to adding all these programs into our archives, they are a very low priority, but there sure are a lot of 'em! All the discs were later returned to a bonded warehouse and were subsequently given away by NBC to the Library Of Congress. No trucks were backed up.

My favorite anecdote about the acquisition of radio recordings took place in 1969 and 1970,

while I was still at CBS radio. William Paley was still the boss then. He had the idea to establish a Museum Of Broadcasting. The nucleus of the museum's collection of radio recordings was to be taken from CBS transcriptions which were in wooden crates, stored in a warehouse in Fort Lee, New Jersey. At the time, I was the only CBS radio night engineer, until about two in the morning (I often fantasized about war breaking out some night, sending out a code 10 "Netalert" to the CBS affiliates and...well, you get the idea). This was real radio and I had the whole damn network to play with!! However, the most exciting thing that ever happened was the occasional "First Line Report" being recorded by a grouchy Dan Rather, or a circuit from Saigon. Having little to do after the 11 pm newscast (remember, this is a network, not a radio station), after which the hourly newscasts would originate from California, I was given the job of transferring the old radio shows for Paley's museum to tape. This is, of course, like hiring a cat to guard your cream! Problems soon developed. For one thing, the studios had no turntables. When the maintenance department installed two "modern" turntables for the museum project, the equipment selected turned out to be poorly suited to the task. The network had no phono cartridges intended for use with radio transcriptions and certainly no 2.5 mil stylii. In addition, the museum specified that the recordings were to be made on cassettes. The only cassette recorders CBS then owned were the ubiquitous "Norelco Carry-Corders." These were the only machines radio reporters were allowed to operate because of union jurisdiction considerations. They weren't an ideal choice for sound archiving.

I brought my own blank tape, cartridges and stylii to CBS (coals to Newcastle, anyone?) to record the discs. If the museum wanted audio cassettes recorded on a cheap cassette recorder, made in a studio filled with full track Ampex 354s, who am I to say no? The base collection of radio recordings at this museum remains these audio cassettes, while the "back-up" full track Ampex tapes went elsewhere. What happened to the discs? Most of them were thrown out.

While I love the story about "backing up a truck" to a "large New York radio station," it's a legend that I regret has no basis in reality. Most of the programs were obtained the hard way...one at a time.

Where do old radio shows go? This is the obvious question to ask after "where do they come from?" Recordings (tape, record and otherwise) of these programs accumulate in archives and in the hands of individual collectors and hobbyists. The actual discs themselves have a different destiny. After making a tape master, and having no further use for the transcriptions themselves (you can't collect everything!), I have, since 1976, personally given over 46,700 transcriptions to the National Archives, the Library Of Congress and other sound libraries. I'd like to think they'll stay there forever, but I doubt it. Even though the Library Of Congress has standards equal to or better than mine, and being the government, also has the advantage of being able to print enough money to pay for state-of-the-art equipment and lots of people, the story has a grim ending. The storage requirements for "instantaneous" cuttings (the most important kind of transcription) are even more stringent than for magnetic tape. The slightest moisture starts a chemical/biological process that eventually results in the acetate flaking off the base aluminum disc, making the grooves unplayable. Many other ills can befall a transcription in its old age, especially the glass discs made during the war (in case you've forgotten, metals of all kinds were needed for guns and tanks, radio transcriptions were not considered as vital in the fight against the Nazis and Japs). Glass made an excellent substitute. Today, these glass-based transcriptions (used from approximately 1942 to 1946) still sound well, but are very, very fragile. I've thought about some day writing a monograph about glass record recording and preservation, but it's an art that will soon have no value. Radio transcriptions, like nitrate film stocks, have built-in clocks ticking off limited lifespan. When last I checked, most of the discs I gave to the Library Of Congress hadn't been catalogued and the National Archives

considers the Nixon tapes to be far more important than H.V. Kaltenborn.

How many radio programs, of all the hundreds of thousands that were broadcast during the so-called "Golden Age" have been found to date? What percentage of what was broadcast will ever be found? The answers to both questions is, unfortunately, "not many" and "not much." I've tried very hard to avoid locker-room comparisons. "How many shows do you have" is a question that I feel is as irrelevant as asking a museum curator, "how many paintings do you have?" Quality is far more important than quantity. I've spoken with several hobbyists who brag about the number of shows in their collection, but readily admit they haven't listened to many of them. What a waste! Youthful beginning collectors of stamps and coins often buy them by the pound or "on approval." The stamps and coins acquired this way are certainly fun when you're just starting out, but it's unlikely to generate a "find" of value. The search for other recordings continues by myself and those who will come after me. It's impossible to predict how many programs will eventually turn up, any more than we can say how many more fossils or buried temples will be found. I can predict that no matter the current or future total, it will represent only the smallest percentage of what was broadcast during the "Golden Age."

I'd like to thank ORCA members for their help in preserving our broadcast heritage and welcoming correspondence from them on subjects of mutual interest. No, I don't do e-mail, but my air mail still gets delivered and my fax number is 203-426-2525 for anyone itching for instant communication.

Editors Note : if you're faxing Dave from GB, dont forget to pre-fix his number with 001. His address is : Box 542, Newtown , CT 06470, USA
Website: www.radiogoldindex.com

CD 1 - "The Early Years"

01	SH back and relax	32	AFN Berlin's 15 th anniversary-1960
02	Mickey Rooney during WW II	33	"Monitor"- Week and World- 1960
03	Stateide & Local shows 1940's	34	"On the Scene"- Pres. Kennedy- 1961
04	40 th anniversary of "Command Performance"	35	Robert Taylor- 1962
05	GEN Luckus D. Clay speech- Oct. 19, 1946	36	AFN Frankfurt- Bill Haley interview- Aug. 31, 1962
06	Nuremberg war trial- Jan. 7, 1946	37	"Therman & the Captain"
07	Nuremberg hangings	38	Don McNeal live in Frankfurt- 1963
08	AFN-Europe's 8 th anniversary- July 4, 1948	39	Elvis Presley interview- 1963
09	AFN Berlin's 8 th anniversary- Aug. 4, 1948	40	PFC Jan Wood- 1964
10	Berlin Airlift show- "Take it or Leave it"	41	The Wall Documentary
11	AFN Bremen	42	AFN Potters- "Showcase"- 1964
12	Berlin Airlift- Letters of Appreciation- 1949	43	Bob Hope interview
13	Stateide & local show- 1950's	44	"The War to end all Wars"- Veterans Day- 1968
14	AFN network shows- 1950's	45	"On the Scene"- Kirk Douglas
15	"Meet the Misses", 1 st show- Dec. 1950	46	AFN Berlin- Nov. 21, 1964
16	GEN Dwight D. Eisenhower's farewell- 1962	47	Warner Lamp & a weather report- 1969
17	"Take Ten"- German Youth Activities	48	AFN-Europe- famous shows during the 70's
18	Stars & Stripes- 8 th anniversary- April 1950	49	"AFN Theater" plays 1970's
19	Music from Chermese Hotel- May 6, 1952	50	Den Allen and the "News at Noon"- 1970's
20	AFN Frankfurt- "The Thing in the Castle"- 1952	51	MOS in May- spot 1970's
21	AFN Promo- July 4, 1953	52	AFN Nuremberg- "Tops & Flops"- 1970's
22	Frank Sinatra- 1953	53	AFN Europe series- 1973
23	AFN Munich- Louis Armstrong interview	54	AFN Europe ID- 1973
24	USO- 1954	55	"Music off the Record"- 1973
25	"Happy Holiday"- Dec. 5, 1954	56	News- Nov. 1973
26	"The APRTS Story"	57	AFN Munich- Chorus- 1970's
27	Blue Danube Network 1950's with Bud Miller	58	AFN Spain- 1974
28	PVT Gary Crosby show- 1958	59	AFN Nuremberg- Tim Gyman- Jan. 1, 1974
29	AFN- 15 th ann. with PRES Eisenhower- 1956	60	"1905 to Nashville"
30	Brussel World's Fair- 1958	61	AFN Stuttgart- Bill Heart- 1974
31	AFN Orleans- Tom Daniels- "C&W Hitparade"- 60	62	"From Broadway to Hollywood- last show- 1970's"

(Left) : Ingo Paternoster in Germany recently released an excellent CD to mark 60 Years of AFN in Europe. Packed full of old archive clips, (a taster is given on the left just to get your juices going !) the CD can be bought for 20 Euros/£15 from:

Ingo Paternoster,
Postfach I27,
86439, Zusmarshausen,
Germany.

Highly recommended by ORCA



CALLING ALL FANS OF "LIFE WITH THE LYONS"

A really big thank you to members who have sent in copies of cherished recordings of the missing shows. A total of four new shows have been discovered one way or another. This is great news. There are now only 20 original shows missing from the collection, out of a total number broadcast of 259. I am sure Barry will be delighted at the news.

I am pleased the programme log has proved to be of interest to members and has resulted in producing the missing shows.

I was contacted by one member who lives in Blackpool and who has a wonderful collection and is especially interested in the historical side of the series and has built up an enviable collection of associated material. Obviously a dedicated fan of the series!

The discovered shows are:

prog 192	Back in the Winter	05.05.57
prog 205	Man in the Box	20.04.58
prog 216	The Scroungers	27.03.59
prog 242	The External Triangle	03.02.61

These are now in the ORCA collection and will be carefully preserved with all the others.

Series 8 is now complete, as is Series 9 and Series 11.

My e-mail address (via my wife's box) is maggielliott@lineone.net

CDOFTHEWEEK

Swing Tanzen Verboten!

Swing Music and Nazi Propaganda During World War II

Properbox, 4 CDs, £15-99

You can tell that there must something good about modern art just by considering the people who hate it - and the same is true of jazz. As a matter of fact, the same people have tended to detest both, above all, the Nazi and Stalinist regimes of the mid-20th century.

Though not outlawed at first, jazz and swing were labelled "undesirable music" by Goebbels and his propaganda machine. Then the work of individual US musicians such as Benny Goodman was banned (Goebbels's ministry said Goodman was a "typical member of the international Jewish conspiracy in the service of Red Spain").

This compilation consists of four discs, the first two devoted to jazz and swing as it survived in Germany, the third and fourth to music in occupied Europe. Of these, German dance music turns out to be bland and clunky, but otherwise similar to jazz elsewhere.

Much more sinister, and a real curiosity, is the music that Charlie and his Orchestra

recorded as a way to lure British audiences into listening to Lord Haw-Haw's propaganda broadcasts. On each track, the singer Karl "Charlie" Schwedler sings a straight version of a swing song (several by the banned, Jewish Irving Berlin), then launches into extra verses taunting Churchill, denouncing America and the Jews. At this distance, the effect is slightly comic, but still distinctly evil.

In occupied Europe, jazz had a sort of golden age. It stood for subversion, individuality, humanity, and sanity. In retrospect, not all the music recorded in those years lives up to that, but Django Reinhardt's does. A gypsy as well as a world-famous exponent of undesirable music, Reinhardt was in a dangerous position in wartime Paris. But he survived, and his brilliantly imaginative guitar solos are the sound of freedom. Most of the music in this box is interesting only for its powerful period atmosphere. But Reinhardt's insouciant improvisations and Charlie Schwedler's silky, vicious singing are truly memorable - like light and dark.

Martin Gayford

(Left):
Daily Telegraph
review.

June 2003

Recent Radio recoveries By Jonathan Dann, BBC Sound Archives

Extract from 9 p.m. news 11-9-56

A short extract from the 9 o'clock news bulletin which includes news of a new earth satellite and a report of public disorder by young people following screenings of the film *Rock Around The Clock*. The latter in particular provides a good slice of social history.

Hush Hush, Here Comes The Bolshie Man 14-3-71

The Motorway Men 21-3-71

Two programmes from the 1971 Radio 2 series *Comedy Parade* have recently come to light. Both include James Beck in the cast and are rare examples of his non-Dad's Army comedy work. *Comedy Parade* was designed as showcase for new comedy shows with a view to developing them as a series.

The Motorway Men follows the escapades of a group of navvies working on the construction of motorways and also stars Milo O'Shea and Bill Pertwee.

Hush Hush, Here Comes The Bolshie Man details one man's struggle with paying his income tax and also stars Roy Kinnear, Joan Hickson, Henry McGee and David Jason.

I'm Sorry I Haven't A Clue

A key finding amongst the many previously missing radio programmes that have found their way back to us are some complete programmes and extracts from the long-running "antidote to panel games" *I'm Sorry, I Haven't A Clue*.

The first significant finding relating to the programme was a recording of the very first edition which was broadcast on Radio 4 on 11th April 1972. The recovered recording has now been broadcast on BBC7 and has also been commercially released on CD by BBC Worldwide.

An interesting piece of associated trivia came to light during the course of the research to check the details for this recording. We discovered that this first edition was recorded as a pilot show in November 1971 under the title *I'm Sorry They're At It Again*, which somehow doesn't quite have the same ring to it.

Two extracts from early editions which have been recovered from recordings of Radio 4 Christmas Day shows consisting of extracts from various programmes. The first of the two extracts is from the edition of *ISIHAC* that was broadcast on 27-6-72 and gives a rare example of John Cleese as a member of the panel. The second extract dates from 30-4-73 and is to date the only material from the second series of the show to surface.

Four complete editions of the show (from 25-9-74, 29-7-75, 19-8-75 and 16-9-75) which were not held in the Sound Archive have now been recovered filling more of the gaps in our sparse collection from the early years of the programme.

Kenneth Williams Playhouse: Get On With It 22-7-75

One of the four programmes that were recorded in 1974/75 to showcase the talents of Kenneth Williams has now been recovered. This show, which also stars Lance Percival and Miriam Margolyes, takes the form of a revue with various sketches and a song.

The Betty Witherspoon Show 1-6-74

Another recent Kenneth Williams recovery has been an edition of *The Betty Witherspoon Show*, a Radio 2 programme from a series of 10 shows that teamed him up with comedian Ted Ray. Their partnership never really gelled as Ted Ray wanted to get a share of the laughs for himself rather than playing the part of the straight man. No editions of the show were previously held in the Sound Archive.

In Concert: Amazing Blondel 23-3-74

Folk band *Amazing Blondel* perform a selection of their songs in this show from the Radio One In Concert series that was not previously held in the Archive.

True Story: Zeppelins Over England 14-2-61

The story of the Zeppelin raids that took place during the First World War are related in this docu-

drama from the series True Story. Good quality recording from the collection of a Bristol-based home recording enthusiast.

Story Time: Eye-Witness Accounts - The Great Fire of London 20-1-70

The events of 1666 are related through the reading of first-hand accounts in this Radio 4 programme.

Mr Piano Plays 16-1-61 & 23-1-61

Joe "Mr Piano" Henderson plays a selection of popular melodies with vocal accompaniment from The Raindrops in this Light Programme show. The two recovered editions that we now have also include interviews with Petula Clark and composer/arranger Tony Hatch.

In Search of a Title (Radio One pilot show, 1968)

Another recent recovery has been this untransmitted 30 minute Radio One pilot show from 1968, which features Kenny Everett and Dave Cash performing a selection of short sketches and comedy items alongside pop records.

Latest recovered items include more editions of The Betty Witherspoon Show (we now have 8 of the 10 that were broadcast), Oh Get On With It! 4-2-76 (Kenneth Williams Radio 4 show), Parkinson's Law 25-12-58 and I'm Sorry I'll Read That Again 23-7-67.

COMPETITION TIME

As mentioned on the Editorial page, BBC Sound Archives recently very kindly donated 5 volumes of their Recorded Talks and Speeches catalogues to ORCA to be used as a competition prize. And to win this fantastic prize, all members have to do is send their name and address on a postcard to Graeme by the 31st December 2003 to go into the lucky draw. The winner will be announced in the next TIY. So, for the price of a stamp, you could be the proud owner of these great old Archive catalogues !!! Don't say we're not good to you!

Competition address : Graeme Stevenson, 11 Bruce Avenue, Dunblane, Perthshire,
FK15 9JB, Scotland




**Archive Operations
Information and Archives**

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As discs disintegrate and tapes decay into an unplayable goo, Barry Fox reports on the race to prevent the world's sound archives vanishing into oblivion

 ASK any movie fan about old films and they'll tell you that classic features are slowly turning to dust as the old cellulose nitrate film on which they were made crumbles away. Tell music enthusiasts, or radio or theatre buffs, that irreplaceable sound recordings are being lost in much the same way, and they will probably look blank. After all, Edison's original cylinders and the 78s that replaced them were made of tougher stuff. Unless dropped and broken, they should last forever, shouldn't they?

Unfortunately not. Sound archives around the world are in a desperate race to save valuable recordings before they fade away, and sink into a hissing sea of background noise.

The extent of the problem is huge. In Britain alone, where the British Library runs the National Sound Archive, vaults in London and Yorkshire hold 2.5 million recordings: more than a million CDs, vinyl LPs and shellac 78s; 3000 wax cylinders; several hundred thousand tapes of radio programmes, personal interviews and unpublished musical performances; and the largest collection of wildlife recordings in the world. The Smithsonian Institution in Washington DC has an equally important archive that includes recordings of native Americans made in the 1890s, ex-slaves interviewed in the 1930s, and a huge collection of traditional music from around the world.

The long-term aim of both the Smithsonian and the NSA is to make all their collections available online. But nothing can be done until the sounds have been converted to digital code and saved on disc. Time is running out. Just playing many of these recordings to copy them can ruin whatever sounds are left. And to cap it

Audio archaeologists at Britain's National Sound Archive are learning how to recover old recordings

all, audio engineers are now discovering that even recordings laid down just a few years ago will soon be unplayable.

Conservators at the NSA and Smithsonian are being forced to classify the recordings in their archives according to how rapidly they are fading. Cylinder recordings made a century ago on Alexander Graham Bell's Graphophone or Thomas Edison's Phonograph come top of the risk list. The cylinders consist of a cylindrical core covered with a coating of soap-like wax that is soft enough to cut with the recording stylus but hard enough to survive when played back with another stylus.

Simply storing these things has been a headache. Over the years the wax can dry out and start to crumble, and conservators need to find temperature and humidity conditions that halt or at least slow this process. This is made all the harder because there was no standard formula for the coating: different companies used different waxes, often mixed to their own secret recipes. This means there is no set of conditions that is ideal for all of them. Another problem is that merely playing the cylinders can destroy them. Although modern pickups can minimise wear and tear by tracking the grooves very lightly, every play inevitably damages the wax a little bit more.

Most of the recordings are now in such poor shape that engineers at the NSA must do their best to clean up the sounds before they are re-recorded. Simply filtering off the hiss won't do, as this can remove meaningful sound as well. There are computer systems that can distinguish noise from sound, but they are far from perfect. So engineers at the NSA have had to develop techniques of their own to try and unscramble the precious recordings.

One of them uses a specially designed stereo pickup to capture two separate recordings simultaneously, one from each side of the groove. A digital processor can then compare the two recordings and extract the wanted sound from random noise. It can even switch from one recording to the other, choosing the one that is of better quality. Switching too sharply can distort the recording, so the trick is to fade one channel out slowly as the other fades in. Engineers at the NSA are reluctant to say more as they are in the process of patenting the device.

They have revealed, however, that the technique will get its first big challenge later this year when Peter Copeland, who was the archive's conservation manager until he retired in 2002, returns to his labs to try the stereo pickup on a wax cylinder reputed to hold the only known recording of Queen Victoria. In 1888, one of Bell's European representatives demonstrated the Graphophone to Victoria in her Scottish home at Balmoral. A cylinder recording said to be of the queen's voice turned up at the Science Museum in London in 1929. When the

cylinder was eventually played, in 1991, one section was blank, another had male speech and whistling, and the third was clearly a female voice speaking in English. The sound was so faint and the surface noise so loud that only around 40 words could be distinguished, and most of those were unrecognisable.

Copeland called in a forensic expert skilled in analysing noisy surveillance tapes, but even he could make no sense of the words. Computer analysis did not help either. So now Copeland plans to try the stereo groove-switching technique. With luck, he says, the recording on the cylinder will survive long enough for its pedigree to be established.

Sticky stacks

Another group of seriously at-risk recordings are those made on the "acetate" discs that were used for personal recording in the 1930s and 1940s, before magnetic tape came along. Recordings were cut in a layer of cellulose nitrate coated onto an aluminium or glass disc. However, with time, the cellulose nitrate hardens as the oily softeners dry out, and its surface turns to white powder. In the worst cases the coating separates and starts to break up into small pieces.

Even on discs that are playable, noise can totally mask the recording. Things are slightly easier, however, in the rare cases where there are two copies of the same disc. When they are played in exact synchrony, the speech or music is the same from each source, making it far easier to pick out from the random background noise. The hard part is synchronising the two recordings. In the past the two discs had to be played on identical turntables, locked together one above the other on a structure resembling a rotating cake stand. A less cumbersome way of synchronising the two tracks is to re-record the discs digitally and then use characteristic peaks in the music, such as loud percussion, as

markers to lock the two recordings together as they are played back.

One of the most technically challenging projects Copeland has faced was an attempt to recover broadcasts from Germany by William Joyce, alias Lord Haw Haw, made during the Second World War. BBC listening stations recorded Joyce's propaganda on 30-centimetre discs made from a mix of cellulose nitrate and lacquer on an aluminium base. After the war some 50 discs were stored at the Public Records Office in London where they were stacked in piles. Unfortunately the warm surroundings made the surface of the cellulose soften so that the discs are now stuck tightly together.

Copeland's first idea for separating them was to squirt water jets between the discs to push them apart without tearing off the outer coating. This didn't work. So his plan is now to let water seep into the cracks by capillary action, and then repeatedly freeze and thaw it. The idea is that the expansion of the ice when it freezes should push the plates apart, allowing slightly more water in when it melts which pushes them further apart next time it freezes. Unfortunately the project is now on hold while the NSA's audio archaeologists look for an "anti-crystallisation agent", a chemical that they can add to the water and which will help the ice to expand and contract smoothly, hopefully minimising damage to the grooves. Meanwhile, Copeland is not banking on success. "I estimate a chance of only about one in a hundred that this will work," he says.

Copeland has already managed to extract some of the recordings – by balancing the huge piles of discs one at a time on a strengthened turntable. This let him play the sides on the outer surfaces of the stacks. And at least the problem won't get any worse if the Haw Haw recordings have to sit for a few more years while Copeland and his colleagues work out how to split the plates apart. Since the surfaces of the discs are stuck together, the

SOUND PEDIGREE

Technology developed to save old recordings has given conservators a way to re-examine recordings they think may be fakes. Some are crude hoaxes, such as a tape of Richard Nixon that made him appear to confess to bugging the Oval Office. Others are harder to spot, such as three purported recordings of William Gladstone, a 19th-century British prime minister. "One is a deliberate hoax, one is genuine and one may be either," says Crispin Jewitt, director of the NSA.

In 2001 Peter Copeland, then

conservation manager at Britain's National Sound Archive, finally settled a long-running dispute over a cylinder recording of *The Ballad of Reading Goal* allegedly recorded by Oscar Wilde while in exile in Paris in 1900. The scratchy recording surfaced in 1963 at a New York radio station. Copeland had always been suspicious of the way the recording sounded; to his ear the frequency range of the voice was wider than that of the surface noise of the cylinder, so he believed it must have come from a different source.

His chance came in 2001 when the British Library was preparing an exhibition on the life of Wilde. Using a computer program developed for analysing wildlife sounds he found that while high-frequency components in the background noise only reached around 2 kilohertz, those of the voice peaked at beyond 4 kilohertz. It was clear that they had been recorded separately and then mixed before being re-recorded onto the cylinder. So the voice was almost certainly not Wilde's.

grooves inside should be protected against atmospheric attack.

A potentially far worse problem is with some magnetic audio tape that has been in use since the 1970s. The chemicals that bind the magnetic oxide to the plastic base go soft over time, and in tapes made by a few leading manufacturers the binder begins to ooze out. Even if the tape somehow holds together, this goo sticks the turns of tape to on another on the reel, and when you try to play it the tape machine grinds to a halt. The recording industry calls it sticky tape syndrome.

There is an answer, but it is a nail-biting technique. The sticky roll of tape is put in an oven and baked for up to 8 hours at 55 °C. This melts the goo and seals the magnetic oxide onto the base. After cooling, the tape can be played once to make a copy – but there is usually no second chance. The process makes the tape brittle, and if it's played again it cracks.

After numerous experiments, conservators at the NSA have invented another trick that helps speed up this lengthy process. The spools of sticky tape are mounted on a tall machine, dubbed the grandfather clock, which slowly unwinds the tape and runs it past a hot air blower before feeding it into a tape player. The technology has already proved its worth in recovering the historic recording made in South Africa in 1964 when Nelson Mandela was on trial in Pretoria's Palace of Justice. Mandela's impassioned speech from the dock just before he was sentenced to life imprisonment was recorded on plastic belts of the kind then used in office dictation machines. When Apartheid ended, the National Archives of South Africa passed the belts to the NSA, but they were found to be too rigid to play. So conservators at the NSA took a gamble. They heated the belts just enough to make them flexible, and played them. The recordings they retrieved are now back in South Africa and awaiting release.

All may not be well even on tapes that superficially appear perfectly solid. On some, the recordings are simply disappearing. In the 1970s, recording engineers realised that it was possible to get superb quality recordings by converting sound into digital code and storing it on Betamax videotape. This was widely used to record classical music, and live concerts and theatre performances. The National Theatre and Royal Court Theatre in London used the technique, and around the world there are hundreds of thousands of these Betamax recordings, safely stored for posterity.

But last year research at the Bibliothèque Nationale in France brought the bad news that the signal on these tapes is slowly degrading. With video pictures this isn't a problem, as the deterioration is so slow its effects are barely noticeable. With digital audio recordings, however, the result is far more serious. Once the signal fades below the level of noise, the

recordings are lost. The British Library, with 10,000 Betamax digital audio cassettes holding 25,000 hours of theatre and music history, has conducted its own study and found the recordings are fading faster even than the French research suggested, predicting the signal level will halve in 10 years.

Going, going, gone

The British Library is now spending £150,000 a year on transferring its Betamax sound recordings onto other media before the signal on the tape corrupts too badly to replay. But the Betamax video players are wearing out. Worse, the supply of new Betamax machines and spares for the old ones has completely dried up. No players have been made in Europe for 10 years and Sony's factory in China has just stopped production. When existing Betamax players stop working, the tapes will be useless.

As if conservators such as Copeland don't already have enough to do, audio engineers have now discovered that even relatively new digital audio tapes are self-destructing. Last year, engineers at Warner Brothers records went into their vaults to pull out the treasured original master tapes for classic recordings to reissue them on a new high-quality DVD format, and were horrified to find that although stored carefully many were suffering from sticky tape syndrome. Those affected include The Eagles' *Hotel California*, the Doobie Brothers' *The Captain and Me* and The Band's *The Last Waltz*. Even the master recording of REM's *Automatic for the People*, just 10 years old, needed baking before it would run smoothly through the playback recorder. There are probably many thousands of similar master tapes in record company vaults all around the world suffering from the same problem.

There is no easy solution. At the NSA, only four people are working full-time on rescuing the past, and Copeland's former post of conservation manager has not yet been filled. Things are little better in the US. Last year, Congress announced a grant of \$750,000 to help the Smithsonian and the Library of Congress with their preservation programme. At the same time, musicians such as Pete Seeger, Ry Cooder, Bonnie Raitt and Carlos Santana are backing the call for more money.

But even if the current rescue attempt succeeds, we might need to launch yet another. There's already evidence that compact discs – the favourite recording media of the moment – aren't as permanent as archivists had hoped. Their aims are honourable, but today's conservators might simply be laying down problems for their descendants. ●

The Smithsonian has a website with a taste of the material at risk: www.saveoursounds.org/soundsamples.htm
The National Sound Archive in Britain also has some sample sounds online: <http://cadensa.bl.uk/uhtbin/cgiisirs/x/0/5?searchdata1=virtual%20nsa&library=ALL>

"Music While You Work"

COLIN MORGAN writes: Since I've been printing BBC programme details of the past in this magazine, I've received some requests for more 'Music While You Work' shows to be featured - one reader even asked if we could devote the whole of the article in one issue to listing titles on the shows. Perhaps I can do better than that. I've been looking once again at my files of BBC documentation which involve the programme and find that there are some memos which should be of much interest to the fans of this long running show. And, to add to that, on the opposite page, I've even managed to list a few more of the shows!

The B.B.C. began the long running show, 'Music While You Work', on the 23rd June 1940. It was a programme designed to stimulate the workers in the Nation's factories at a time when their backs were against the wall, a time to work and work and work.

For the uninitiated reader, the 30 minute shows consisted of non-stop music, or perhaps it might be described as a 28 minute medley, topped and tailed by the theme, CALLING ALL WORKERS, composed by Eric Coates. Orchestras of all types, sizes and styles took part in this and strict rules were drawn up by Wynford Reynolds, organiser of the show. Vocals were out, so was any sort of noisy drumming - Ken Mackintosh once told me he did one of the programmes and the day following the broadcast he got a letter from Reynolds informing him that the drummer had played too many 'rim shots'. He was never invited back.

The B.B.C. file on the programme is curiously sparse. But it does contain some early memos which are particularly memorable (pardon the pun). We come first to one written by Mr Reynolds on 11th August 1941. It would seem that he felt it necessary to remind all potential broadcasters of the rules. I quote:

"It is essential that the following four headings are observed and strictly adhered to in the building and presentation of all programmes.

"1. Familiarity

Workers definitely prefer tunes that they know and the most popular programme is one which enables them to 'join in' by humming or whistling. THERE MUST, THEREFORE, BE A MINIMUM OF TWENTY MINUTES FAMILIAR MUSIC IN EVERY PROGRAMME.

"2. Melody

This heading is closely related to the above. Numbers

that have no melody, or that are so orchestrated or played that the melody is lost are not satisfactory. The melody must always be clearly defined and never submerged by the 'inner parts'. If the scoring is too thick or the balance wrong the only effect in a factory is a meaningless blurred musical sound mingled with the machinery noise. MUSIC OF THE 'HOT' VARIETY MUST NEVER BE INCLUDED as this type of music does not answer to the need for familiarity and melody.

"3. Constant Tone Level

Variation in Tone Level is one of the main grounds of complaint from factories generally, and it must be emphasised that for these programmes the dynamic range must be limited. Please note, therefore, that THE DYNAMIC RANGE SHOULD LIE BETWEEN MEZSO-PIANO AND FORTE, and that the extremes of piano and double-forte must be avoided.

"4. Rhythm

a. Dance Bands / Theatre Organs

The most suitable rhythm is obtained from a jig or quickstep tempo and programmes should be built around that ideal. As in Tone Level, extremes of tempo must be avoided. Slow tunes are unsuitable and too many fast tunes create an atmosphere of unrest and irritation. Rhythm must not be too strongly accented and 'hot' rhythms must always be excluded. PROGRAMMES MUST NOT INCLUDE ANY MODERN SLOW WALTZES, and rumbas are unsatisfactory.

b. Light Orchestras / Military Bands / Brass Bands

The rhythmic ideal as applied to dance bands cannot be applied here, but this loss can be made up in other directions. Programmes must have a bright, cheerful and lilting spirit running through them. Slow or too many fast numbers must be avoided. Special attention must be paid to 'Familiarity' and 'Melody'. Popular selections from Musical Comedy and Light Opera are suitable providing cuts are made to exclude any unfamiliar or too slow melodies. The changes of tempi in selections need cause no concern as these variations are well compensated for by the happy results obtained from 'Familiarity'. Waltzes with Viennese rhythm are suitable provided they are familiar. Pay special attention to the first three headings.

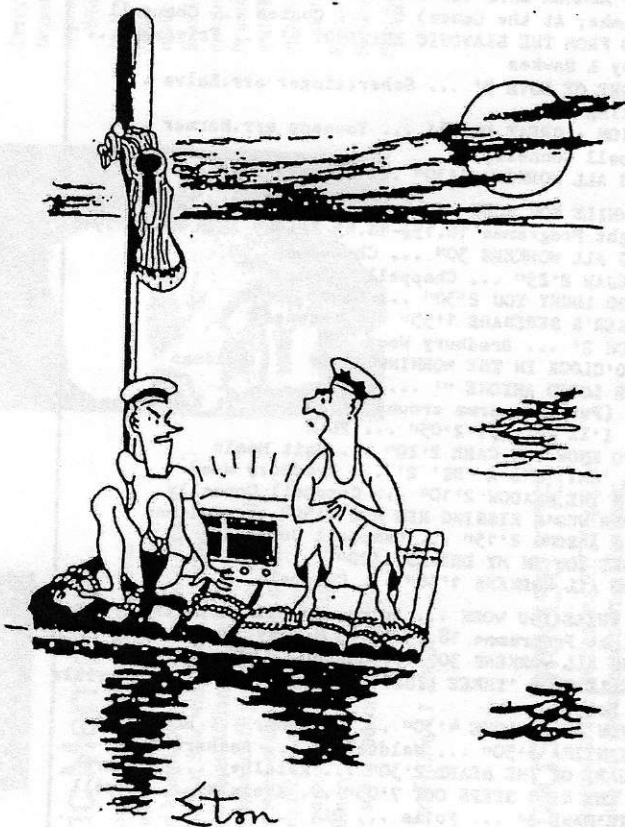
Wherever possible, links must be played between items, or the programme so arranged that it can be played without breaks."

You get the feeling that Mr Reynolds put out this memo to prevent him having to endlessly repeat himself to band-leaders preparing to debut on the show. Did it have the required effect? Well, just under two years later, on 5th April 1943, he drafted another memo, this time sending copies to all BBC departments including the various regions of the British mainland and Northern Ireland. I quote: "Instructions for Dance Bands, Light Orchestras, Military and Brass Bands:

In order to assist all those concerned in the building of 'Music While You Work' programmes, I shall be glad if you will circulate the following general instructions. I may explain that dance music has been divided into four categories, i.e.:

1. Banned completely (numbers with predominant rhythm, insufficient melody or other unsuitable characteristics).
2. Banned completely (numbers that are too lethargic and unsuited to any speeding up of tempi).
3. Banned completely (all modern slow waltzes owing to their soporific tendencies)
4. Banned temporarily (as arranged with Dance Music Supervisor these numbers will only be released for this series when they are sufficiently familiar. The release dates will be issued periodically.

In cooperation with Dance Music Supervisor I will advise you from time to time of the release dates of new numbers and of additions to the banned lists. Any new publications



"THIS IS A FINE TIME TO PLAY 'MUSIC WHILE YOU WORK'!"

not appearing on the lists should be referred to Dance Music Supervisor or myself before inclusion in 'Music While You Work' programmes. Details of items, under the four categories, are attached."

Those details, annotated Appendix I to IV, follow ...
 Appendix I - Banned completely:
 Numbers with predominant rhythm, insufficient melody, or other unsuitable characteristics:

All Rhumbas

A Boy Scout in Switzerland/Counterpoint a la Mode/Cuban Boogie Woogie/Deep in the heart of Texas/Drummer Boy/Happy Darkies/Jay Walk/Lady Sergeant/Massachusetts/Mexican Hat Dance/Mirage/Mister Five by Five/Night Flight/9.20 Special/Oasis/One o'clock Jump/Powerhouse/Rhythm Rookie/Rockin' in Rhythm/Running Wild/Savoy Russian Medley (pub:Lawrence Wright)/Safari/Siberian Sleighride/South Rampart Street Parade/Stage Coach/Sugar Foot Stomp/Swing, Swing dear Mother-in-Law/The Fuddy Duddy ... maker/The Fur Trapper's Ball/The Shorty George/The Off/Toy Trumpet/Twilight in Turkey/Westcliff Jump, 1-wind/Yeah Man/Pedigree on Pomander Walk

Appendix II - Banned completely:

Numbers that are too lethargic and unsuited to any speeding up of tempi:

At last/Can't get out of this mood/Deep Purple/Juanita/Manhattan Serenade/Nightingale/Serenade in Blue/Starlight Souvenir/The Moon and Sixpence/Why can't it happen to me

Appendix III - Banned completely:

All modern slow waltzes owing to their soporific tendencies:

All the world sings a Lullaby/Are you sincere/Blue Tahitian Moon/By your side/Dancing without any Music/Farewell to Dreams/Forever and a Day/If you are in love/I'll come to you/I'm dreaming/I shall see you tonight/I try to say I love you/it's a wonderful thing is love/Lonely Serenade/Looking for Romance/Lullaby Lagoon/No More/No more Goodnight/One More Kiss/On the street of regret/Russian Lullaby/The Anniversary Waltz/The First Waltz/There are Angels outside Heaven/There's a tumbledown house/There's Magic in the name of Mary/The Twilight Waltz/Was it the orchids you wore/We both told a lie/When did it begin/When they sound the last all clear/When you know you're not forgotten/Where the waters are blue/You don't have to tell me I know

Appendix IV - Release dates of recent publications:

- March 21 - You were never lovelier/I'm old fashioned
 - " 28 - There are such things
 - " 29 - Let's get lost/Happy go lucky
 - " 31 - Nain Nain
 - April 1 - Ev'ry night about this time
 - " 2 - The Soldier Boy from Caroline
 - " 14 - Shoe Shine Gal
 - " 16 - I want somebody / I'm still crazy for you
 - " 18 - As time goes by/I had the craziest dream/I spy
 - " 25 - Will o' the Wisp/My heart and I/Darling/Hit the Road to Dreamland/Run little raindrop
 - June 1 - Why don't you fall in love with me
- Out indefinitely:
 I hear your voice/Out of the Dawn/I dream of you"

Regular lists of songs applicable to the various conditions followed. On the memo of 23rd August 1943, it was noted that these songs were banned until further notice: If it's only a dream/Let us live for tonight/With all my heart/I don't want anybody at all/All or nothing at all/You rhyme with everything that's beautiful. To Appendix II (banned as being too lethargic) was added 'In the Blue of Evening'.

The list for 1st November 1943 noted the following songs were banned until further notice: Wings of England/You happen once in a lifetime/Ferry to Londonderry/Glouce to You/Say a prayer for the boys over there/Hold back the Dawn/Evergreen/I wonder why/heavenly Music/He doesn't look much like a hero. The slow waltz, 'There's No Use Pretending' joined the banned slow waltz list needless to say.

There seemed to be a certain relaxation when the war came to a close in 1945 and the lists mainly contained dates at which time songs could be considered for inclusion in MWYW programmes. However, the overall heading of the memos had been extended to the following:

"Instructions for Dance Bands, Light Orchestras, Cinema Organs, Military and Brass Bands" - "Music While You Work"
 "Uninterrupted Music"

Footnote: When MWYW was revived for a short time on Radio 2 in the early 80's, Syd Lawrence used vocals on the show...

MUSIC WHILE YOU WORK ... Billy Munn & his Music ...
 BBC Light Programme 15.30-15.59 1/2 Tuesday 28 Jan 1944
 CALLING ALL WORKERS (sig.tune) 30" ... Pub.Chappell
 LET IT SNOW 2' ... Sterling
 THIS IS ALWAYS 2'25" ... Bradbury Wood
 THREE BEAUTIFUL WORDS OF LOVE 2'35" World Wide
 ANY TIME AT ALL 2'30" ... Macmelodies
 CHEZ MOI 1'40" ... Cosmo
 COME CLOSER TO ME 2'40" ... Latin American Music
 FIVE MINUTES MORE 2'20" ... Edwin Morris
 MY YIDDISHE MOMME 2'20" ... Lawrence Wright
 VIRGINIA 1'50" ... Lawrence Wright
 GOODNIGHT DARLING 2'30" ... Macmelodies
 JEANNIE WITH THE LIGHT BROWN HAIR 2' ... Cosmo
 IT'S ALL OVER NOW 2'45" ... Campbell Connelly
 CALLING ALL WORKERS (tune) 1' ... Chappell

MUSIC WHILE YOU WORK ... John Blore and his Orchestra
 BBC Light Programme 10.15-18.45 Monday 1 December 1947
 CALLING ALL WORKERS 30" ... Comp: Coates ... Chappell
 SELECTION - H.M.S.PINAFORE 3' ... Sullivan ... Hawkes
 POPULAR SONG FROM FACADE 2'30" ... Walton ... Ox.Press
 SLEEPY LAGOON 3' ... Coates ... Chappell
 SYLVIA 2'30" ... Speaks ... Chappell
 THE DONKEY SERENADE 3' ... Friml ... Chappell
 SYMPATHY WALTZ 30" ... Friml ... Chappell
 CHARMAINE 3' ... Pollack ... Keith Prowse
 TEA FOR TWO 2' ... Youmans ... Chappell
 OH WHAT A BEAUTIFUL MORNING 2'30" ... Rodgers ... C'll
 AN OLD MUSICAL BOX 1'30" ... de Severac ... Chester
 LOVE HERE IS MY HEART 3' ... Silesa ... Ascherberg
 FINALE - MERRY WIVES OF WINDSOR 2' ... Nicolai ... H'ks
 CALLING ALL WORKERS 1' ... Coates ... Chappell

MUSIC WHILE YOU WORK ... John Reynnders & his Orchestra
 BBC Light Programme 18.15-18.45 Monday 15 December 1947
 CALLING ALL WORKERS 30" ... Coates ... Chappell
 SELECTION - QUAKER GIRL 7' ... Monckton ... Chappell
 ON THE BOSPHORUS 3'30" ... Lincke ... Boosey & Hawkes
 A MUSICAL MORSAIC 5'45" ... arr.Curzon ... Dix
 A LA CAN CAN 2'15" ... Offenbach ... Liber
 SELECTION - A DAY IN PARIS 9' ... arr.Finck ... Lafleur
 CALLING ALL WORKERS 2' ... Coates ... Chappell

MUSIC WHILE YOU WORK ... Owen Walters and his Orchestra
 BBC Light Programme 18.15-18.45 Monday 26 January 1948
 CALLING ALL WORKERS 30" ... Coates ... Chappell
 LOLA - PASO DOBLE 2' ... Brusco ... Wolfgang
 THE BLUE DANUBE - WALTZ 5' ... Strauss ... B & Hawkes
 SUITE - SUMMER DAYS (In a Country Lane; On the Edge of the Lake; At the Dance) 8' ... Coates ... Chappell
 ALLEGRO FROM THE SLAVONIC RHAPSODY 4' ... Friedman ... Boosey & Hawkes
 ONE NIGHT OF LOVE 5' ... Schertzing arr.Zalva ... Sterling
 SELECTION - GREAT DAY 6' ... Youmans arr.Harmer ... Campbell Connelly
 CALLING ALL WORKERS 1'30" ... Coates ... Chappell

MUSIC WHILE YOU WORK ... Ralph Wilson & his Dance Orch.
 BBC Light Programme 18.15-18.45 Friday 19th March 1948
 CALLING ALL WORKERS 30" ... Chappell
 HALLELUJAH 2'25" ... Chappell
 HAPPY GO LUCKY YOU 2'30" ... Dash
 SHOEMAKER'S SERENADE 1'55" ... Kassner
 HOW SOON 2' ... Bradbury Wood
 THREE O'CLOCK IN THE MORNING 2'10" ... Feldman
 I NEVER LOVED ANYONE ... Yale
 MEDLEY (Put your arms around me, honey; It had to be you; I'll get by) 2'05" ... FD&H
 NICE TO KNOW YOU CARE 2'20" ... Unit Music
 WITH A 'HAY' AND A 'HI' 2' ... Bradbury Wood
 TREE IN THE MEADOW 2'10" ... Campbell Connelly
 I WONDER WHO'S KISSING HER NOW 1'50" ... Feldman
 LOVE IS A SONG 2'15" ... Campbell Connelly
 I'LL SEE YOU IN MY DREAMS 1'20" ... FD&H
 CALLING ALL WORKERS 1'30" ... Chappell

MUSIC WHILE YOU WORK ... Anton and his Orchestra
 BBC Light Programme 18.15-18.45 Monday 7th February 1949
 CALLING ALL WORKERS 30" ... Coates ... Chappell
 BAGATELLE FROM 'THREE LIGHT PIECES' 3'40" ... Somerville ... Boosey
 WHEN YOU'RE IN LOVE 4'30" ... O'Connor ... Brad.Wood
 ESTUDIANTINA 3'50" ... Waldteufel ... Ascherberg
 SANCTUARY OF THE HEART 2'30" ... Kettelbey ... Bosworth
 SEL - THE KING STEPS OUT 7'05" ... Kreisler ... C'pell
 AMOR TZIGANE 3' ... Folia ... Dix
 BEAUTIFUL SPRING 3'/Lincke/Boosey.. THEME 2'

WHAT MANY OLD 'MUSIC WHILE YOU WORK' EDITIONS ARE AVAILABLE IN THE OPCA LIBRARY FROM THE COLLECTION OF BRIAN FRYMOLDS.

High risk built into audio disc

by John Howard

Playing an audio compact disc in your computer's CD-Rom drive has been straightforward up to now. You wouldn't expect it to not play, and you wouldn't expect it to break your computer.

Well you might be in for a shock. Recording companies have been looking for ways to prevent audio compact discs from being copied. By introducing deliberate errors into the audio data or other parts of the disc when it is manufactured, the disc will play correctly in most audio players, but will fail to play in computer CD-Rom drives.

Most people are used to making copies of their compact discs for their own use: generally as long as this is done for 'time shifting' (to play in your car or a portable), to make compilations or to make backups, it falls under the concept of 'fair use' and the law generally turns a blind eye. Trying to make legitimate copies of these new discs could prove expensive however. You may experience software errors to failure of the CD-Rom drive. One protection method damaged Apple iMacs requiring them to be returned to Apple for repair.

While audio CD players have so far not had trouble with these discs, this may not continue. Recording companies have relied on the two types of player mechanism being different for this to work. This is changing. In my local Tesco you can buy a DVD player for about £80 that will play DVDs, Audio CDs, MP3s, CD-Rs and CD-RWs, in other words a drive much the same (if not identical to) what you have in a modern computer. The drive in this is more than likely to have trouble with these protected discs.

Philips, who invented the format, have requested that companies remove the CD logo from discs that have these copy protection methods included.

While audio CD players have good old analogue connectors it will still be possible to dub a disc to make copies. You might have guessed one of the ideas being suggested in recording company circles - to remove 'legacy' analogue connectors from future products.

http://www.distrionics.co.uk/technology/cdbasics/cd_intro.htm

John Howard is technology manager, DigiLab

Cuttings from Ariel, BBC, February - June 2003

obituary

Eric Merriman

Television and radio scriptwriter, Eric Merriman, has died aged 78 from cancer. Best known for creating the radio show *Beyond Our Ken*, which became a Sunday lunchtime institution for the nation, Eric's career spanned 50 years of writing material for some of the great names of British comedy including Tommy Cooper, Morecambe and Wise, Frankie Howard, Dick Emery and Mike Yarwood. Eric, son of concert party performer,

|Ariel| June 17 2003

Please please me

It was good to see the Beatles *TOTP2* special recently, but the selection wasn't fantastic. Why were there no clips of the Beatles appearances on *Top of the Pops*? Other groups of the period (Hollies, Kinks, Manfred Mann etc) are sometimes shown, but is there a copyright problem with the Beatles? It would have been good to see John making Paul laugh by grinning at the camera all the way through *We Can Work It Out*, for example, or a repeat of the world wide showing of *All You Need is Love* (with interviews). Certainly better than the horrible *Free as a Bird* and *Real Love*.

Alan Griffiths
television sport

Mark Hagen, TOTP2 producer,

replies: I would have loved to use clips of the Beatles on *Top of the Pops*, but unfortunately none of them survives in our archive. This is not uncommon for 60s editions of the programme. From around 3:50/1960s performances on the weekly show, the BBC now retains 55 - by no means the 55 you would choose to keep now.

As for other footage of The Beatles - yes, there is a copyright problem. Apple, the Beatles' company, owns and/or controls virtually every piece of film in which the Fab Four perform and so what we can show is entirely dependent on what they will clear for broadcast at any given time.



Percy Merriman, was born in London and began writing while at school, submitting topical jokes for newspapers.

While employed at the Financial Times, he began to submit sketches to *Henry Hall's Guest Night* - a popular radio show of the 1950s. Through this, Eric met Kenneth Horne for whom he was asked to create 'a vehicle'. This turned out to be *Beyond Our Ken*, which he wrote initially with Barry Took and then nearly 100 episodes on his own.

At that time Eric was part of The Pin Factory - the famous Associated London Scripts office above a greengrocers in Shepherd's Bush, which he shared with

Spike Milligan, Eric Sykes, Galton and Simpson and Johnny Speight.

Eric was soon in great demand for television work and began writing material for Norman Vaughan in the live variety show, *Stunning Night at the Lanchester Palladium*, where he worked with such celebrities as Bob Hope, Judy Garland and Ella Fitzgerald.

He contributed to several Royal Variety shows and wrote and co-produced a number of tv specials with Tommy Steele, Beryl Reid, Sammy Davis Jr, Mickey Rooney and Perry Como.

Eric also appeared in and wrote two television series in the first year of BBC

Two featuring June Whitfield and later star with Terry Scott in sitcom *Happy Ever After*, co-written by John Chapman.

In the latter stages of his career, Eric developed a writing partnership with his son. They wrote three radio series, one of which - *Radio 4's Minor Adjustment* - featured Peter Davison, Samantha Bond and Eric's granddaughter Sarah.

Eric was predeceased by his son Christopher, who died aged eight months in 1962, and is survived by Jean, his wife of 57 years, son Andy, and grandchildren Daniel, Sarah and Joel.

Andy Merriman

Back to the Club by Darren Vidler

It's now over forty-five years that one of the most important Radio Programmes went out over the BBC (June 1st to be exact) Saturday Skiffle Club no less. The reason it is so important is that there had been no programmes for the teenage audience before this, yes there had been the odd Jazz programme where an artist like Josh White or Big Bill Broonzy had but other than that or the odd specialist programme there was nothing.

So after a year of Skiffle in the charts, the BBC decided that they had better get their act together to provide something for the expanding youth market.

After some auditions in the early part of 1957, Saturday Skiffle was ready to take to the air on June 1st 1957. Chas McDevitt Skiffle group and the Danny Levan group were the first to take part Chas as most of you will remember was the Freight Train guy, featuring Nancy Whiskey who was only to do one other edition before being replaced by Shirley Douglas (Nancy left because of her dislike of Skiffle!) Danny Levan was the violinist in Johnny Duncan and the Bluegrass Boys who made over half a dozen appearances on the as did Chas MacDevitt's group any other famous names I hear you ask well there were the Vipers, The Worried Men (featuring a young Adam Faith), Johnny Parker (former pianist with Humphrey Lyttleton he was the pianist on Bad Penny Blues) City Ramblers (who were Producer Jimmy Grant's favourite because they were more professional than most of the other groups). Surprisingly Lonnie Donegan only appeared on Skiffle Club twice but made more appearances on Saturday Club later on. These are just some of many who appeared on the show.

The shows were mainly recorded at Aeolian Hall New Bond Street, Paris Cinema Lower Regent Street, Playhouse Theatre Northumberland Avenue London, the Scottish Acts were generally recorded at the Glasgow Studio.

The BBC team usually consisted of Announcer Brian Matthew (who had previously worked at AFN and had joined the BBC in 1955 as General Announcer on shows like Take it from Here and Hancock's Half Hour, this he was still doing in the early days of Saturday Club).

Engineers included Bernie Andrews, and Mighty Joe Young amongst others, London Producer Jimmy Grant and Scottish Producer Iain Macfadyen stand in Producers included Terry Heneberry and Announcer Tim Guden.

Shows were recorded midweek for broadcast on Saturday morning at 10.00AM Shows were represented by two groups each some were well known others lesser so the shows would last for thirty minutes. Auditions were arranged in the early days by production Secretary Rayna Abraham's. Groups would write in from all over the country to have a chance to be on the show to help them with a step to fame.

Groups were usually paid £12 a show the budget for the show was £75

After the show running a year it was decided to expand the show not just taking in Folk and Skiffle songs but to encompass Jazz, Ballads and Rock'n'Roll as well. (Skiffle was by now dying.)

So after Skiffle Club had ended its run (September 26th 1958) Saturday Club took up its residency on October 4th 1958. Two of the acts appearing were Terry Dene and Humphrey Lyttleton, Terry didn't go down well with some of the older people, but on the whole it went down well. The audience liked the show being extended to two hours (10 till 12) on a Saturday. One of the early successes on the show was Cliff Richard who appeared on the third edition (Ernie Shear who'd played lead guitar on Move it backed him on this edition also bass player on the record Frank Clarke, and Drifters Norman Mitcham rhythm, and Terry Smart on Drums). As time went by American Stars were brought in the first being Folk Group the Weavers who were

benused at being on the show with Rock'n'Roll artists!(they appeared on two separate shows in June 1959).As the show went on other studios like Birmingham were used,some of this due to convenience if an artist was appearing locally it was silly going down to London if you could record them locally .Also performers were recorded on different days for convenience to both.

On December 5th 1959 Gene Vincent was brought in for an interview. (I must mention at this point until the late Sixties only a few artists could appear on the show due to needletime and Musicians Union restrictions).Gene Vincent then appeared with Eddie Cochran on the show in March of 1960. Gene would appear on the show many times (thankfully all his appearances survive including the two appearances with Eddie Cochran). Many Rock'n'Roll artists appeared on the show including Johnny Preston, (Running Bear fame, Jimmy 'Handy Man' Jones both in 1960,Johnny Burnette and Gene McDaniels in 1962,Blues artists Howlin' Wolf and John Lee Hooker in 1964.Jerry Lee Lewis made three appearances in 1964. The show comprised of the latest releases a session from whoever was on tour at the time and availability usually a couple of American acts and three or British artists (who would be singing a cover of an American tune). At it's peak the show had a listening figure of 25 Million, the Pirate Stations had a slight effect on it the when they arrived on the scene in 1964.This was also the year the show made a number of outside broadcasts in Blackpool, Hamburg Germany, and Sweden. It was also the year the Rolling Stones failed to turn up for some sessions which the BBC thought was disgraceful what had actually happened was that their Manager Eric Easton had booked several sessions without consulting the Group this was eventually resolved but only after a year had gone by, several other Groups got themselves

In this situation it got so bad that the BBC eventually relented (most Groups couldn't appear because of becoming more popular they couldn't always fit the sessions in when the BBC wanted). As time went on the cost of the artists went up so less artists were booked and more needletime was substituted, Artists appearing latterly were Jimi Hendrix (February 1967) John's Children (June 1967 featuring a young Marc Bolan making his first Radio appearance the Group still get together every now and then, obviously without Marc who's now been dead an incredible twenty-five years). With the advent of Radio One in September of 1967, Brian Matthew was considered old hat so on the launch day of Radio One on September 30th 1967,Keith Skues was brought in to replace Brian Matthew, performers like Fleetwood Mac, Bonzo Dog Doo Dah Band Appeared, however towards the end of 1968 the powers that be decided that the show was out of date and so should be scrapped so on the 18th January 1969 it came to an end. However that's not the end of the story the show was revived for two weeks in July of 1990 some of the artists appearing were the tremeloes and Susan Maughan and it was brought back finally with two shows in October of 1991 amongst many appearing were the Tornado's and Mike Berry.

There isn't much that survives in the archive most of the tapes were destroyed in the early 1970's apart from the Eddie Cochran/Gene Vincent sessions which I've already mentioned (available on Rockstar Records) some of Chuck Berry's have come out on Bootleg as have Jerry Lee Lewis's, the Searchers have had some of their stuff issued, has as Dusty Springfield (but only through the fan club) also available is the only John's Children session, the BBC only have half a dozen shows three are Skiffle Club broadcasts(two with Johnny Duncan and the Bluegrass Boys)two from 1961,5th Birthday edition from October 1963,they also have of course the '90's editions of the show and the last Producer of the show Bill Bebb has the final edition.

If anyone out there has any shows could they let me know?

- 2271) Take It From Here. 21.1.54. + 3.12.53.
2272) Take It From Here. 26.11.53. + 4.2.54.
2273) Take It From Here. 3.6.52. + 20.4.53.
2274) Take It From Here. 3.5.53. + 21.2.56.
2275) Take It From Here. 12.2.58. + 15.5.57.
2276) Take It From Here. 7.1.60. + 14.1.60.
2277) Life With The Lyons. Under the tree 24.12.50. + Tally Ho! 12.2.51.
2278) Life With The Lyons. Neighbour Trouble 17.2.55. + The Family Heirloom 24.2.55.
2279) Life With The Lyons. There's always room at our house 26.3.52. + The Play's the thing 6.4.52.
2280) Life With The Lyons. Wedding Bells 8.5.53. + Coming Home 12.11.53.
2281) Life With The Lyons. The unwelcome guest 6.3.60. + Your policemen are wonderful 24.4.60.
2282) Life With The Lyons. A house on the route 9.1.53. + The Great Day 29.5.53.
2283) Life With The Lyons. Time marches back 23.2.51. + Back in October 27.4.51.
2284) Future Tense. Seventh Victim + Martian Death March.Science Fiction.WMUK.
2285) Future Tense. Knock + With Folded Hands.Science Fiction.WMUK.
2286) Future Tense. Cold Equation + Pictures Don't Lie.science Fiction.WMUK.
2287) Future Tense. A Pail of Air + The Old Die Rich.Science Fiction.WMUK.
2288) Future Tense. Tunnel Under the World + Zero Hour.Science Fiction.WMUK.
2289) Future Tense. Really Heavy/Third from the Sun+Born of Man & Woman.Science Fiction.WMU
2290) Cobblers. Comedy w/Bill Maynard. Radio Trent.Programmes 1 + 2.
2291) Cobblers. Comedy w/Bill Maynard. Radio Trent.Programmes 3 + 4.
2292) Cobblers. Comedy w/Bill Maynard. Radio Trent.Programmes 5 + 6.
2293) Music While You Work. Norman Whiteley & his Sextet 16.9.59. + Melody on the Move 21.10.60.
2294) Music While You Work. The Jack Emblow Sextet 11.9.59. +Claude Cavalotti & his Orch.27.9.6
2295) Music While You Work. Troise & his Banjoliers 18.3.55. + Anton & his Orchestra 10.7.67.
2296) Music While You Work. Eddie Carroll & his Music 29.7.61. + Morning Music 27.1.62.
2297) Morning Music 4.8.62. BBC Northern Ireland Light Orchestra + Bright & Early 21.7.58.
2298) Andrews Sisters Show. 2.9.45. + 17.10.45. Sophie Tucker + Penn's Polka. .
2299) Andrews Sisters Show. 14.10.45. + 31.10.45. Navy Day + Jane Cowell.
2300) Andrews Sisters Show. 7.11.45. + 14.11.45. Morton Downey + Mills Brothers.
2301) Andrews Sisters Show. 21.11.45. + 28.11.45. Ethel Merman + Abbott & Costello.
2302) Andrews Sisters Show. 5.12.45. + 12.12.45. Xavier Cougat + George Jessel.
2303) Andrews Sisters Show. 19.12.45. + 9.1.46. Ray Noble + Al Pierce.
2304) German Christmas Broadcast. 24.12.42. See Bernard Wichert article.
2305) Have A Go. 1967. Longridge, Lancs + Men From The Ministry 25.12.76.(never repeated)
2306) Everything For The Boys. 8.2.44. + 15.2.44. Berkeley Square + A Man to remember.
2307) Everything For The Boys. 14.3.44. + 21.3.44. The Ghost goes West + A Girl on the Road.
2308) Everything For The Boys. 18.1.44. + 1.2.44. Petrified Forest + Lost Horizon.
2309) Everything For The boys. 22.2.44. + 7.3.44. Woman stayed at Home + Of Human Bondage.
2310) Everything For The boys. 28.3.44. + 4.4.44. An Ostrich in Bed + The Living Book.
2311) Everything For The Boys. 11.4.44. + 18.4.44. The Citadel + The Jarvis Bay goes down.
2312) The Navy Lark. 15.3.70. + 5.4.70. Classic BBC Comedy.
2313) Guilty Party. Action for Libel + Murder in the Mediterranean. 1950's BBC Crime Series.
2314) Guilty Party. Fallel Angel + Case of the Empty Chimney.1950's BBC Crime Series.

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A Special Plea to members - Please help our librarian by rewinding all cassettes and where possible try to give alternate choices of tapes. The Library exists for you all.

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