

TUNE INTO YESTERDAY

Issue 41
Supplement



The Official Archive Format for ORCA

NON-STOP MUSIC FOR SIX WEEKS!

One section of the library at Broadcasting House contains over 37,000 gramophone records.

How would you like to play your radiogramophone for over six weeks without a stop? A terrible thought, isn't it? And yet it would take you longer than that—much longer—to play just once each side of all the records stored in the B.B.C. library.

There are over thirty-seven thousand of them, classified and stored on steel shelves. Twelve inch and ten-inch discs, special recording of effects, voices of the past, stars of the present—a giant collection that rivals anything else in the world.

A Vast Selection

At a moment's notice practically any selection of music can be chosen and played from this magnificent library, while should it be desired to broadcast the voice of Caruso, of Melba, of Stanley Holloway or the Western Brothers, the library holds it there in safe keeping.

But the great array of black discs in their card envelopes is not the only wonder that is contained within the libraries of the B.B.C. In another series of rooms there are vast collections of orchestral music, thirteen thousand items or so, of dance music, piano and violin items, organ pieces, some eight or nine thousand songs, and nearing a hundred thousand vocal scores! The twelve years of life of the B.B.C. have not been wasted by the librarians who from a tiny collection of more or less odd items piled in a corner have built up a vast and priceless storehouse of reference.

Eight Thousand Plays!

There is a third library, smaller but none the less important. It contains something like eight thousand plays collected during the last eight years from those considered suitable for broadcasting. They have not all been "on the air," however, and are being kept ready for inclusion in any desired programme.

This huge assembly of plays is not by any means comparable with the number of plays that are submitted,

for every week a hundred or so are rejected and returned to disappointed would-be playwrights.

But don't let that fact discourage you if you feel that you know what is wanted in the way of radio play material. The B.B.C. is always ready to consider plays submitted, and you might be one of the fortunate authors to have their work accepted. But don't make your play too long, and keep the number of characters down, at the same time arranging as far as possible such variety in the characterisation that the different voices are readily distinguishable over the air.

By the way, when submitting a play for broadcasting do not accompany it with a whole list of author's directions. And specially avoid the not unknown peremptory request that it should be performed *the same evening!*

RADIO ON THE ROAD

GRADUALLY car radio is growing in popularity, though the growth has not been so rapid as was expected by many. From a rather small, insignificant start at last year's motor show radio has pushed itself to the fore to the extent that over thirty vehicles at the show exhibited radio fitted as either standard or an extra.

The Phileo company have forged ahead, and twenty-three stands at Olympia showed Phileo car radio sets in situ. Among the cars fitting these sets are Austin, Standard, Singer, Vauxhall, Humber, and Hillman.

An Output of Five Watts

One model Phileo gives an output of 5 watts via a Class B stage, and is designed for limousine work where a separate speaker is required, or for passenger coaches. This set is a seven-valver using multi-purpose valves, and it costs 24 guineas.

The Ekco Co. have also entered the motor market very seriously, and at the recent show two Rolls-Royces, a Humber Snipe, and a Vauxhall were shown fitted with the



Filing a new arrival among the accepted plays in the B.B.C. library.

4-watt receiver that is produced by this well-known firm.

Of course, caravans and boats showed radio fittings, but car radio has not caught on so generally as it should. Perhaps the slow growth is an advantage, for it will certainly mean that by the time it becomes a standard fitting or standard extra on practically all cars the technical snags will all have been erased—as they have in the cases that are so far on the market. It does not look, however, as if more than four or five manufacturers are going to interest themselves in the problem of providing music for those on the road.

A Pleasant Companion

There is bound to be a fairly wide difference of opinion among motorists until car radio has fully proved its worth. In most cases, of course, it is not the necessity which home radio is considered by millions to-day, but it is a very pleasant companion; and, though I do not care for it to be "on" while driving, it is certainly a boon at picnics and other times where a little diversion is required.

Car radio is not difficult to fit, though in most cases it is a job for the qualified engineer, and not one that can successfully be accomplished at home.

Easy to Install

Should it be desired to be fitted at home, then one of the easiest to install is the Lissen—a six-valve Class B receiver that fits completely under the floorboards if desired, being contained in a metal weatherproof box.

The control is carried out by Bowden cable from a small fitment on the steering column, while the loudspeaker can be situated in any convenient part of the vehicle. A popular place is under the fascia board.

There are two models of Lissen car radio available, at 16 and 20 guineas, for battery or generator power supply. It is certainly a set that any motorist who is considering car radio should investigate. K.D.R.

Final chapter in 100 year story?

Information and Archives holds around 130,000 books, together with a large collection of journals, the archive of which extends back over 100 years and is of huge reference and intrinsic value containing many books now out of print. Unfortunately the number of book loans has shrunk over the last few years and so it has been decided that from October onwards, the lending library will no longer exist and the majority of our books ~~will be disposed of~~ Those that remain will form part of a reference-only collection. Customers wanting books will either have to have them bought in or, more likely, opt for an external loan - which could mean a delay of around a week and further charges to customers.

We feel that our customers have a right to know the fate of their library. After all, we still loan around 15,000 books a year. Please let us know what you think. Do you think libraries are an outdated concept? Do we still need books when we have the internet? Do you think the BBC should keep its library?

Keira Dempsey, Jefferson Maxim, Ian Williams and fellow members of BH, TVC and Bush House research centres

Paul Flander, head of information and archives, replies: The majority of our lending books are based at BH and will have to be moved out to make way for the redevelopment. Books loans have shrunk from 50,000 to 15,000 over the past five years, making it unviable to recreate a large lending library at a remote location when the same books could be obtained from other sources more cost effectively. However our specialist collections - eg art, music, biography, broadcasting, history, geography - which make up 75 percent of borrowing will be retained in W12 and will continue to be available to I&A researchers and for browsing. Our external loans service will be enhanced to satisfy the BBC's requirement for books.

I&A buys an extensive collection of online reference sources on behalf of the BBC, which are used by many more people than currently borrow books. We believe this is the best use of our resources for the future.



Bristol SBJ Steve Haigh found a world exclusive interview with Paul McCartney in the bottom of a drawer in his home - 31 years after he recorded it. While browsing Ariel's letters page, he saw Ruth Hickman's plea for any early programming from Radio Leeds, which celebrates its 35th birthday this year. He worked for the station in the early 70s, and was summoned to the Leeds Metropolitan Hotel in 1972 after a tip off that Macca was staying there. The interview, the first he'd given since The Beatles split, was a world exclusive announcing his new band Wings and even made it onto the *Today* programme. It was Steve's second encounter with the former Beatle. Aged 15 he interviewed a young McCartney (pictured) for Barnsley hospital radio. Unfortunately his tape recorder was broken at the time.

(Above) : Ariel/BBC March - July, 2003

(Below) : The Sunday Sun, 27th December, 1931

FOREIGN STATIONS.

PRAGUE IS EASY TO GET - AND WORTH IT.

ONE of the most reliable transmitters on the medium waveband is the new high-powered Prague on 488.6 metres. The station, on your tuning dial, is just a couple of degrees above the North Regional Station. The signal strength is amazing, as it has a power rating of 120 kilowatts, and when it is over modulated it can be heard sometimes during an interval in the North Regional programme. Listeners in the North with good sets should have no difficulty in separating the two stations, as there is an eleven kilocycles difference between them. The programmes from Prague are good, and at present the forty minutes from 9.20 p.m. to 10 p.m. (Greenwich time) is either light music, or dance music, with an organ recital from a cinema on Thursdays.

Chimes Time Signal.

At 10 o'clock you will always hear the time signal, which consists of chimes—four deep notes followed by eleven notes of a higher pitch. It is then eleven o'clock in Prague. Prague frequently relays either the BRNO, Bratislava, or the Moravska-Ostrava programmes in the early evening, and as they work on wave-lengths of 342, 279 and 263.8 metres, respectively, you will find them a handy check for your dial readings.

FRNO you will find just below Strasburg. Bratislava is the station below Heilsberg, and Moravska-Ostrava should be found about two degrees on your dial above the London National transmitter.

If you can tune up to 542 metres you will find that Sundrall is now free from the interference, which was caused by Palermo, now on 512.4 metres, its allotted wave-length.

Another Change.

Another change in this part of the waveband is that Milan, which used to work on 571 metres, is now on 571.5 metres.

This is to allow a new station at Florence to test on this wave-length, so be on the look-out for another high-power station.

BBC DRAMA AND FACTUAL PROGRAMMES BY ROGER WALPOLE

In between enjoying the many comedy and music programmes during the golden age of radio there were of course dramas, panel games, serials, documentaries and news items.

Perhaps the daily serials were probably the most popular and the forerunners of the present day soaps. The most popular especially for the housewives was Mrs. Dales Diary which chronicled the life of a doctors wife played initially by Ellis Powell and later by Jessie Matthews. The opening line I recall was "I'm rather worried about Jim". This was broadcast on the Light Programme around late afternoon and ran for fifteen minutes. Doctor Dale was played by Douglas Burbridge and son Bob by Derek Hart. When it finished after 21 years it was replaced by the short lived Waggoners Walk.

Probably the original family serial was The English Family Robinson on the air every Friday evening at 6.25 in 1938. The Radio Times issue of 30 September 1938 quotes as follows "The English Family Robinson are as near to being a real family as you can expect on the radio". It was written by Mabel Constandurus and her nephew Denis. Mabel Constandurus herself played the mother Clara and Ralph Truman played Dad (Charles) of the Robinson household which also included Joan, Peter and John. They lived in a suburb with a maid called Shirley and a car called Ella. This serial was 5 years before my time but it seems strange to me for a "real family" to have a maid although one of my Grandmothers sisters in a terrace house in Birmingham did have a maid which was a rarity.

At six forty-five each week day evening from 1946 up to 1951 there was the legendary adventure series Dick Barton Special Agent written by Geoffrey Webb and Edward J Mason with theme music by Charles Williams entitled Devils Gallop. It starred Noel Johnson in the title role up to the last two years when Duncan Carse took over. In supporting roles were Alex McCrindle as Jock Anderson and John Mann as Snowy White.

Alternating with Dick Barton was Journey Into Space written and produced by Charles Chilton which starred David Kossoff as Lemmy Barner, Andrew Faulds as Jet Morgan (later to become a Labour MP), Guy Kingsley Poyner as Doc Matthews, Bruce Beeby as Stephen Mitchell. Other parts were played by Anthony Marriot and the perennial David Jacobs with music composed and conducted by Van Phillips.

From the early 1950's this evening spot was then taken over by The Archers "an everyday story of country folk" which is still running of course and fully documented in many journals including the Radio Times. In subsequent years the time has moved to 19.00hrs and on for six evenings with repeats the following afternoon with an omnibus edition originally on Saturday evenings but now on Sunday mornings and currently residing on Radio 4. Unlike TV soaps when an actor/actress got tired of the part and wanted to leave a replacement was easily made without the necessity of killing off the character.

Francis Durbridge famous detective Paul Temple was serialised from 1942 to 1959 starring initially Leslie Perrin, Duncan McLintyre, Marjorie Westbury and Kim Peacock. The producer was Marilyn C Webster with the memorable theme Coronation Scott composed by Vivian Ellis but for earlier episodes Rimsky-Korsakov's Scheherazade was used.

The main play of the week was in Saturday Night Theatre and late every evening there was A Book At Bedtime.

Another drama series I recall was The Barlows of Bedlington set around a school with Cavalcade of Youth as its theme composed by Jack Beaver.

Religious programmes were also an integral part and I recall every morning after House Wives Choice there was aptly titled Five to Ten. There was also Morning Service and The Weeks Good Cause. The latter was where personalities used to appeal on behalf of charities.

Quiz programmes or rather panel games were also an integral part of programme scheduling and the following come to mind.

Twenty Questions with the panel consisting of Anona Wynn, Joy Adamson, Jack Train (from ITMA fame) and Richard Dimbleby. The chairman was the Legendary Gilbert Harding. The mystery voice was Norman Hackforth who named the object for the listeners ears only.

Brain of Britain a nationwide general knowledge quiz with the listeners as the contestants devised by John P Wynn and chaired in later years by Robert Robinson. The Brains Trust with a succession of question masters namely Lionel Hale, Donald McCullough and Sir George Schuster. The panellists included from time to time Dr. Cyril Joad, Lewis Ord, George Woodcock, Sir Norman Kipling, Barbara Wootton and Col. Walter Elliot.

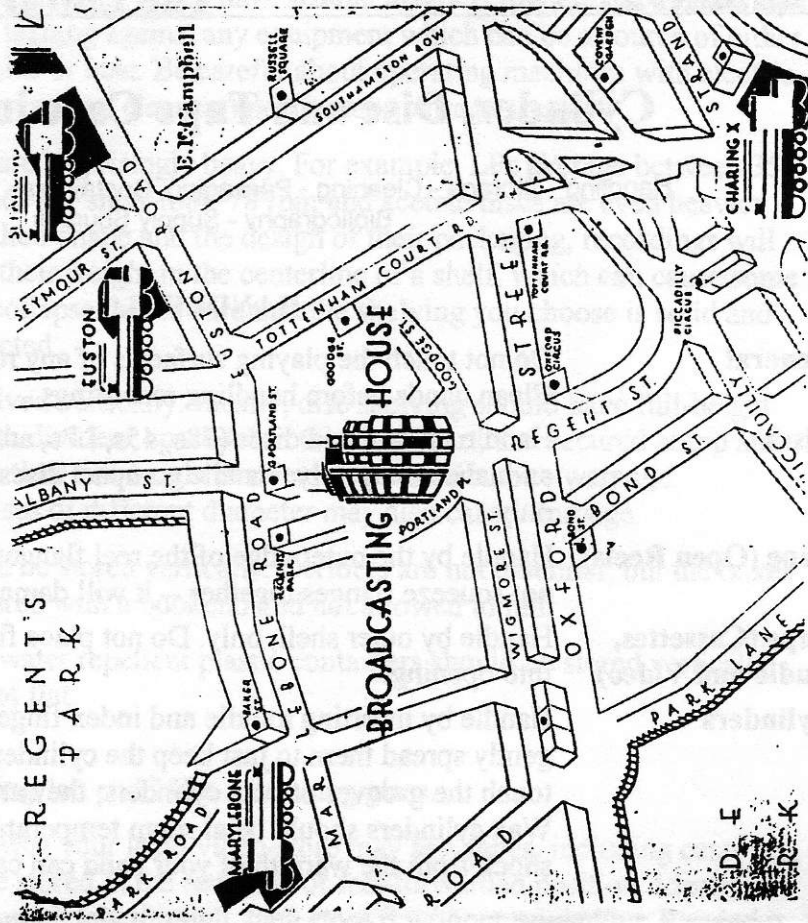
On the more serious side was Any Questions which toured the country inviting the audience to put questions on the main issues of the day to a panel consisting of politicians, writers, journalists and various other celebrities with the travelling question master Freddy Grisewood. There was also the spin off Any Answers inviting listeners to air their views on the comments made by the Any Questions panel. Both programmes still running now with Jonathan Dimbleby currently in the chair but for awhile David Jacobs was the chairman.

Freddy Grisewood also chaired Gardeners Question Time in its infancy superseded by Ken Ford, Clay Jones and now presently Eric Robson and again it toured the country to towns and the smallest villages. There's a waiting list of various gardening clubs to participate and only recently one club made the programme after applying Sowerbutts, Percy Thrower, Arthur Billitt, Geoffrey Smith, Ann Swinbank, Bill Flowerdew, John Cushnie, Alan Titchmarsh, Pippa Greenwood, Bunnie Guinness Stefan Buchalski, Roy Lancaster and Nigel Colborn. It was during the late fifties we had the fictious crime solving panel detective programme Guilty Party. In later years there was the all girl chat show Petticoat Line with Anona Wynn. I must not exclude the previously mentioned Does The Team Think and Just A Minute (ORCA issue 38) and also the zany Ignorance is Bliss.

Other factual programmes were Alistair Cooke's Letter From America from the 1940's right up to the present day and an interesting nostalgia series looking back at a particular year entitled "Scrapbook for" presented by Leslie Bailey and Charles Brewer. Two other broadcasting legends were Jack De Manto and Godfrey Talbot who both had serious documentary programmes.

I also remember the public announcement items enquiring about lost relations but coupled with the "posit" BBC accent and my young ears thought people had lost their dog. The correct phrase "was last heard of".

Afternoon programmes were in the main directed to housewives, the retired and very young children either on The Light Programme or The Home Service. At a quarter to two there was Listen With Mother presented by Daphne Oxenford with those opening line "are you sitting comfortably then I'll begin". Hopefully that settled the tiny tots leaving the mothers to listen to Woman's Hour. Around tea time came Children's Hour presented inter alia by Derek McCulloch (Uncle Mac) with his "catchphrase" Hullo Children everywhere. This started in 1922 and ran right up to 1964. Another children's programme was Toytown.



My Word (from 1956) and My Music (from 1967) devised by Tony Shryan and Edward J Mason with Frank Muir and Dennis Norden partnered by Dilys Powell & Nancy Spain (My Word) and Ian Wallace & David (Bill) Franklin (My Music) chaired by Steve Race. John Amis joined the panel upon the death of David Franklin. As the titles imply they were panel games with music and literature topics. One aspect of the My Word programme was for Frank Muir and Dennis Norden each to be given at the start a well known saying for them to explain at the end of the show the origin in a long drawn out humorous way. One example which comes to mind is the saying "People who live in glass houses should not throw stones". In this case Franks or Dennis's explanation was as follows. "A tribe in darkest Africa from time to time had tribunal ceremonies which needed ornate seating which after each event were not required until the next time. Consequently storage was a problem until one of the village elders came up with the ideal of keeping them tied up in the loft of a hut. This proved satisfactory for many dry years but after a spell of heavy rain and gales disaster struck causing the roof of the hut to become sodden, bearing in mind of course that it was constructed of straw, and collapsed with the ceremonial seats crashing to the floor causing damage and killing one or to unfortunate natives who happened to be in the hut. Hence the saying "people who live in grass houses should not stow thrones".

Factual programmes were In Town Tonight the brainchild of Eric Maschwitz introduced by Lionel Gamlin and also featured Joan Clark and Roy Rich doing the interviews and produced by Peter Duncan. The programme opened with street noises, a news vendor calling out "In town tonight" then a voice calls out STOP followed by an announcer saying "once again we stop the mighty roar of London's traffic and from the great crowds we bring you some of the interesting people who have come by land, sea and air to be in town tonight". The theme music was Eric Coates Knightsbridge March from The London Suite. Franklyn Engleman and later Brian Johnston came "Down You Way" on Sunday afternoons visiting not only towns large and small but also the smallest villages the width and breadth of the country. Haydn Woods The Horse Guards Whitehall was its signature tune.

Early morning on the Home Service there were programmes for farmers and around two o'clock educational programmes for schools including history, maths lessons and Music Box introduced by Tim Gudgeon. There's always been the six o'clock news and regular news bulletins. Here are some of the regular newscasters: Alvar Lidell, Frank Phillips and Frederick Allen. Similarly there were regular continuity announcers who also presented various programmes headed by John Snaage (associated with The Boat Race), Stuart Hibberd (Jacques String Orchestra), Kay Cavendish (Once in a while), Wilfred Pickles (Have A Go), Lionel Gamlin (In Town Tonight, Puzzle Corner and Music Hall), Frederick (Freddy) Grisewood, Any Questions and The World goes by), Roy Rich (Record Time) and Raymond Raikes (Forces shows). Apart from the newscasters there were the roving reporters responsible for specialised subjects e.g. politics and science. Two that come to mind especially to my then young ears for there strange names were Conrad Vos Bark and Bertram Michok.

Cylinder, Disc and Tape Care in a Nutshell

Handling - Storage - Cleaning - Packaging, Containers - Playback Equipment
Bibliography - Supply Sources

HANDLING

- General** Do not touch the playing surface/s of any recording. Clean hands before handling recordings.
- Discs** Handle all grooved discs (78s, 45s, LPs, and acetate discs) by their edge and label areas only. Handle compact discs by outer edge and center hole only.
- Tape (Open Reels)** Handle by the outer edge of the reel flanges and center hub areas only. Do not squeeze flanges together -- it will damage tape edges.
- Tape (Cassettes, Audio and Video)** Handle by outer shell, only. Do not place fingers or any other materials into openings.
- Cylinders** Handle by inserting middle and index fingers in the center hole, then gently spread them to just keep the cylinder from slipping off. Do not touch the grooves of wax cylinders; they are very susceptible to mold. Wax cylinders should be at room temperature before touching; the thermal shock from the warmth of your hand can cause cold wax cylinders to split.

STORAGE

- General** Keep all discs and tape both open-reel and cassettes standing upright, on edge. Store cylinders standing on their ends. Do not lay any recording flat, not even audio or videocassettes.
- Environment** Keep all storage and use areas clean.
- Medium-term Storage** (materials to be preserved for a minimum of 10 years, ANSI IT9.13, 1996) Storage areas should be kept at a constant 65 to 70° F and 45 to 50% Relative Humidity (RH). Widely fluctuating temperature or RH severely shortens the life span of all recordings. Environmental conditions shall not fluctuate more than ± 10 F or $\pm 10\%$ RH over a 24-hour period. Keep recordings away from light, especially sunlight and unshielded fluorescent lights.
- Long-term Storage** (Materials having permanent value) Storage areas should be kept at a constant 45 to 50° F or colder (do not store magnetic tapes below 46° F as it may cause lubrication separation from the tape binder) and 20 to 30% RH for magnetic tapes (open reel and cassette) and 45 to 50% RH for all others. Widely fluctuating temperature or RH severely shortens the life span of all recordings. Environmental conditions shall not fluctuate more than ± 5 ° F or $\pm 5\%$ RH over a 24 hour period. Store in dark areas except when being accessed, being sure to keep recordings away from UV sources (unshielded fluorescent tubes and sunlight.)
- Tape Demagnetization** In general, demagnetization is not a problem in most situations. For an added margin of safety to prevent demagnetization keep all tape (open reels

and cassettes) away from potential sources of demagnetization, such as loudspeakers, most of which have sizable magnets in them. Do not set tapes on top of or leaning against any equipment which can be a source of either magnetic fields or heat. Be careful about operating machines with electric motors (e.g., vacuum cleaners) next to tape storage areas.

Shelving

Recordings are surprisingly heavy. For example, LPs average between 35 and 45 pounds per shelf-foot; 78 rpm and acetate discs are even heavier. Because of their shape and the design of their packaging, recordings will concentrate their weight in the centerline of a shelf, which can cause some shelving to collapse. Make sure that the shelving you choose is solid and well constructed.

Discs

Must be shelved vertically. Ideally, disc shelving should have full-height and full-depth dividers, spaced 4 to 6 inches apart, and secured at top and bottom. Less than full-height dividers may contribute to warpage. Interfiling discs of different diameter may also cause warpage.

Tapes (Open reel)

Boxes should be stored vertically. Dividers are not essential, but the boxes must be secured with a bookend and not allowed to fall.

Tapes (Cassettes, Audio and Video)

Cassettes in water repellent plastic containers should be stored vertically "on edge," not flat.

Cylinders

Stored standing "on end," like a drinking glass.

Winding tapes

Contrary to what your local video-store may say, tapes, including cassettes, should not be stored in the rewound or fast-forwarded position. Ideally, play a tape completely through, then store it without rewinding. Rewind it just before playing it again.

CLEANING

Cleaning Solution for Audio Records CD's and DVD's

A simple, environmentally-friendly solution has been developed for cleaning acetate/lacquer, shellac, and vinyl records as well as CD's and DVD's. This solution has been used very satisfactorily at the Library of Congress. We have not compared it for its effectiveness against commercial products and have no intention to do so at present. While most of the lacquer records respond readily to this cleaning solution, a few isolated examples tend to retain a wax-like deposit that is resistant to this cleaning solution. A supplemental solution for cleaning such records is under development.

PACKAGING, CONTAINERS

Discs

Most record sleeves should be replaced with a high density polyethylene such as DiscWasher V.R.P., Mobile Fidelity Original Master Sleeve, or Nagaoka No. 102 Anti-Static Record Sleeve. If an original paper sleeve contains text or graphics, the Nagaoka sleeves are thin enough to fit inside the paper sleeve.

Some plastic or plastic-lined sleeves should not be used. As a rule of thumb, "bad" sleeves are clear and have a sticky or tacky feel whereas "good" sleeves are frosted in appearance and have a slippery feel.

Tape (Open reels)

Replace any reel which has a slotted hub. Only reels with unslotted hubs are acceptable for storage. Reels with slotted hubs may be used as take-up reels.

PLAYBACK EQUIPMENT MAINTENANCE

Clean equipment (tape heads, guides, etc.) often and thoroughly with isopropyl alcohol and cotton swabs. Demagnetize tape decks periodically; if you are unsure about doing this leave it to a professional. Clean the phonograph stylus before playing each disc side using a densely packed bristle brush such as DiscWasher's SC-2 or LAST's stylus cleaning brush. Learn how to balance and set the tracking and anti-skating on your tone arm. Check the settings at least once a month or anytime you hear mistracking.

BIBLIOGRAPHY

Varcla, Allan. "Art of audio archiving in the '90s." *Pro Sound News*. 1994 Mar 15;
Note: Presents the complications in archiving that have taken place with the advent of digital audio recording technology, most notably incompatibility of systems and/or media. Presents comments on analog tapes from John Matarazzo, manager of technical services for Sony, concerning binder breakdown, crystallizing or oxidizing of lubricants, and treatment resulting in temporary stability in order to make working copies; continues with uncertainty of how well digital tapes store and critical nature of temperature and humidity in storage, with information on metal evaporated tape, with some of advantages of optical recording technology, that Open Media Framework (OMF) is addressing problem of incompatibility and back up systems. "The requirements of OMF are that we continually keep it backwardly compatible so, as we extend the capabilities in the file format and the specification, we will continue to support the things that were in there originally. That means that you can never have an OMF file that you can't go back to and open and process with the capabilities that you have at that time."

Fox, Barry. "Master tapes come to sticky end." In: *New Scientist*; 1992 September 22; 127 (1735): 15.

Note: Reports problem of deteriorating sound recording tape, result of which is that the tapes are very difficult to run and may, in serious cases, jam in the recorder. The cause is thought to be the deterioration of the polyurethane binder used to hold the magnetic material onto the tape base, probably caused by hydrolysis of the polyurethane brought about by atmospheric moisture adsorbed onto the tape surface. A method for temporarily reducing the problem so that copy recordings can be made is described.

VanBogart, John W. C. *Magnetic tape storage and handling : A Guide for libraries and archives.*

Washington, D.C., St. Paul, MN: Commission on Preservation and Access, National Media Lab; 1995. [4], ii, 34 p; ISBN: 1-887334-40-8.

Note: Available from Commission on Preservation and Access; 1400 16th St., NW, Suite. 740; Washington, D.C. 20036-2217. Illustrated; bibliography; glossary. Includes reprint of Ampex 'Guide to the care and handling of magnetic tape'; estimation of magnetic tape life expectancies; and a resources list for transfer and restoration of video and audio tape. Focuses on how to properly store and care for magnetic media to maximize their life expectancies. Includes technical explanations for the rationale behind recommended procedures, written specifically for those who do not have a significant background in recording technology. Topics covered include what can go wrong with magnetic media, preventing information loss, life expectancy (how long will magnetic media last), prevention of premature degradation (care, handling, storage, staging, refreshing of media), and a reprint of the Ampex 'Guide to the care and handling of magnetic tapes.'

Milligan's secret notes – bought for £30

By WILL BENNETT
ART SALES CORRESPONDENT

SECRET notebooks used by the comedian Spike Milligan to write scripts for the Goon Show, which were bought by a dealer for £30, could fetch more than £10,000 at auction.

The 13 scruffy books, which dealer Phil Carey found at an antiques fair in Sussex, provide a fascinating insight into the classic BBC radio show, which ran from 1952 to 1960.

"It was a complete accident," said Mr Carey, from Uckfield, East Sussex. "I went to the fair but was not particularly interested in buying anything because I

had just paid £35,000 for an entire private library.

"I saw one of the books on the edge of a stall and quickly realised what it was from from the jokes, poems and comments inside. The dealer wanted £10 but I knocked him down to £8 and then he said that he had more in his car outside.

"I bought the whole lot for £30. It is the biggest bargain of my career. It was just a matter of being in the right place at the right time, which maybe happens once in your lifetime."

Last week Mr Carey took the notebooks to Christie's in London, where they will be sold later this year. Although

experts at the auction house have not yet finished examining them, it is thought that they could fetch more than £10,000.

The recent history of the notebooks remains a mystery. The dealer who sold them to Mr Carey said they came from a house clearance in Hastings, Sussex, which is not far from where Milligan died aged 83 last year.

The notebooks are as unconventional as their author. Milligan used Victorian and Edwardian children's books and publications by the Religious Tracts Society in which he scribbled on blank pages and in the margins. The first



Milligan with Secombe and Sellers. One of the notebook entries says: "How to obtain a job as comedian/scriptwriter at the BBC: Dear Sir, Madam and those of you who have had the operation. Please give me a position at the BBC. I am willing to start at the bottom and work my way to the top (I was taught this by a French mistress in Naples.) I have an assistant idiot, name of P. Sellers, who is willing to make tea."

Post production moves towards tape free operation

Post production is joining forces with manufacturer Quantel to introduce a digital server based solution that will eventually make the operations of clients such as BBC sport tape free.

The partnership plans to phase in operations suitable for modern digital widescreen production, making production more efficient for fast turnaround activities such as sport and events.

"The post production market is currently seeing advances in server-based technology and this is going to continue to change the face of the industry within the next three to five years," said Paul Grice, director of technology resources.

Post production will begin with a combination of linear and non-linear editing and move towards a completely tapeless set-up.

In the short term, there will be a reduction in tape-based working although archive capture will still take place on tape for the foreseeable future. Ingest from incoming feeds, post production and server playout will all become part of a tapeless process.

The full project will involve a phased refurbishment of post production's facilities. It will begin with the replacement of existing analogue systems by a digital server for BBC sport. The service will then be rolled out for other BBC and commercial customers.

– may fetch £10,000

entry that Mr Carey noticed said: "This book belongs to a wandering idiot of no fixed abode known on most police charge sheets as Terence Milligan, also Spike, also Eccles, also Minnie Bannister."

It adds: "T. Milligan, June 20, 54."

The books reveal the banter that went on between Milligan and his fellow Goons stars, Harry Secombe and Peter Sellers. One poem says: "There P Sellers goes on his toes, Chasing crumpet I suppose."

Another reads: "Oh To be in England now that April's there. Ah but I am in bed in East Finchley and April's

bare. P. Sellers. Dirty lucky swine."

"When I am sad and want a laugh, I think of Ned Seagoon, stuck in his bath."

The books contain references to Goon Show characters and Milligan has written the word "use" next to some of the jokes indicating that he intended to include them in his scripts.

There are frequent remarks about Sellers's visits to Buckingham Palace.

Milligan describes Prince Philip as "Phil the Bubble" (which is understood to mean "Phil the Greek", since bubble and squeak is rhyming slang for Greek).

In the front of a children's

book he writes: "This book was presented to Peter Sellers by the East Finchley Borstal Reform School where he graduated in hoisting, bin whizzing, fraud, embezzlement, sexual deviation, silly voices and over-acting. Terence Milligan. August 1951."

Mr Carey said: "These books are like a treasure store of jokes and comments from one of Britain's greatest ever humorists."

Bill Horsman, chairman of the Goon Show Preservation Society, which has branches in Britain, the United States, Australia and South Africa, said: "Milligan might be dead, but he won't lie down."

Ariel/BBC and
Daily Telegraph
May - July, 2003

Wartime Piaf songs unearthed

Six songs recorded by Edith Piaf during the Second World War and long since thought lost have been discovered in the archives of the National Library in Paris.

One of the songs, *La Fille de Joie est Triste* (The Party Girl is Sad), is said to be an early version of Piaf's well-known *Accordeoniste*.



AFP, Paris

Edith Piaf

Harry MacKenzie in Glasgow remembers AFN London :

As I recall, the signal from AFN Munich/Stuttgart during daylight hours was almost unlistenable at times, but only came a bit stronger when darkness fell. That meant that tuning in the summer time was pointless during the day. Plus the fact that I, like everyone else, was working during the day, so the only time we could try for a signal was late in the evenings at the week-ends.

This is why I'm fully wised up to AFN London. In these days, my job allowed me to come home at lunch time, and I wasted no time in tuning in Duffle Bag, and the later afternoon programmes, Strictly Off The Record, Downbeat and all the rest. Then, just after the six o'clock news, a programme called GI Supper Club. It was a record programme and ran for just under an hour. The evening programmes were just as great, and the whole point was then once AFN was up and running, and on air from 6am to 12mn or 1am, the signal was always loud and clear and easy to tune in to, and essential listening.

The American service men and women stationed in this country were less than excited by the BBC. In fact, they found nothing of interest on it and campaigned for their own radio station. At first, the higher-ups said, "No," but there was quite a bit of pressure on them. The troops, naturally, wanted to hear the programmes they were used to back home, Jack Benny show, Bing Crosby show, Dinah Shore show and so on. They could not get to like any of the shows being broadcast by the BBC. So, eventually the BBC was approached for permission for their own radio station, but they didn't like the idea, as the thought of what would be a foreign station operating on their patch filled them with horror. However, gradually the pressure was increased and the BBC eventually had to agree, but stipulated that there would not be a transmitter in the London area. Although the new station was intended for the US troops only, the BBC knew that they could not stop British listeners from tuning in. It certainly seems that they did not allow any British newspapers from carrying AFN's listing. I would say this is true. I got a friend to check the publications between 4 July 1943 and 31 December 1945, and there is not one listing anywhere.

Today, I still wonder how I and my pals knew to tune into 240m, and also knew what programmes were on at what time. However, as there was a huge transit camp on the south side of the city, and Yanks arriving regularly by boat at Greenock to be taken to the transit camp, there was always a lot of American soldiers milling about. I reckon we must have got the information from them. From what I have heard of the German AFNs, I have to come to the conclusion that AFN London was much more enjoyable.

70 YEARS AGO - AN ANNIVERSARY

by

Raymond F. Welch-Bartram

In the history of commercial broadcasting to Britain from radio stations on the Continent, few dates are as significant as the one, the seventieth anniversary of which is nearly upon us. On that date, Sunday 3rd December 1933, Radio Luxembourg's English-language commercial programmes commenced on the Station's wavelength of 1191 metres long wave. The Concession for the English-language transmissions had been obtained by Radio Publicity (London) Ltd. It was for this company that the young Stephen Williams worked. He was not employed by the Station, but by the Concessionaires, whose Directeur Général he was. The Concessionaires delegated him to the Station to launch and manage the Station's transmissions in English. An associate company of Radio Publicity (London) Ltd. commenced progressively developing pre-recorded programmes for advertisers. That was Radio Publicity (Universal) Ltd.

This was the arrangement when Radio Luxembourg's English-language commercial programmes commenced. They were transferred on that Sunday en bloc to the Station from the then commercial station, Radio Paris. Radio Paris was on long wave, as was Radio Luxembourg. The holder of the English-language programmes concession on Radio Paris was Radio Publicity (London) Ltd., for which company Stephen Williams worked. Radio Paris was no longer going to be available for English commercial programmes, because the French Government wanted to use it as a king-pin station of a non-commercial network, and their purchase of Radio Paris for this purpose gave rise to the necessity of transferring the Concessionaires' programmes to another station which, fortunately, was now available in the form of Radio Luxembourg.

Stephen Williams carried out the closure of the commercial programmes on Radio Paris, and the opening of the commercial broadcasts from Radio Luxembourg, in one simultaneous operation. Throughout the day, listeners to the programmes from Radio Paris were told to move the tuning pointer of their radio along the dial until they picked up the same programmes again. This, they were told, was where the programmes they liked would be coming from in future - they would have found, and were then listening to, Radio Luxembourg. Both stations being on the same waveband, long wave, the operation could not have been neater.

So, starting on Sunday 3rd December 1933, the Concession

on Radio Luxembourg was in the hands of Radio Publicity (London) Ltd. It continued thus until 16th February 1936. Another Sunday. I have the Studio Transmission Sheets for that fateful day. There are 3 copies of these sheets. One set is held at the Station, Radio Luxembourg, one was retained by Stephen Williams, and Stephen (a close friend) handed to me the sole other set then remaining. One sheet of these extremely detailed instructions is missing, but reference to other programme schedules reveals that there were only 45 minutes English programmes on the missing sheet. If my opinion regarding the format of these two missing programmes is correct, the fact is that out of the Sunday's total of 14½ hours English programmes, 8½ hours were on discs (28 programmes), and 6 hours were on film (15 programmes). All but 30 minutes of this total was sponsored.

The day had begun normally. At it's end, Radio Publicity (London) Ltd.'s Concession had been dramatically terminated. But that is another story. Sunday 3rd December was the day that it all started. 70 years ago.

Weihnachtsringsendung 1942 (part 1)

(Christmas broadcasts from various German fronts combined)

a review by *Bernard Wichert, Germany*

Many legends rank around that "Ring-Broadcasting" of the Grossdeutscher Rundfunk of December 24, 1942. For some it is a grand forgery of the nazi propoganda machinery to to conjure up reality before the German people, for others it is a true proof of the technical advantages and possibilities.

The believers of the first theory say that in reality there had been no real, direct broadcasts from about a dozen fronts, spread throughout half of Europe but a simulation underlaid with excellent fakes of atmosppheric disturbances.

A document that has now come into the hands of radio historians gives some clarification of the development of that broadcasting.

The script shows that the recordings had been made days before on magnetic tape to be combined to a 90-minute-broadcast. Of that only the last minutes have survived. That means that ,indeed, it had not been a live broadcast, as Wilhelm Bartholdy pretended in the magazine "Reichsrundfunk": The speaker , he said, has called all the Germans together at home and on the fronts to join in a broadcasting that spreads over 50,000 kilometers across the continent with no borders, no difficulties that cannot be managed by the German technicians. To roof his words the magazine showed a cover-photo with those persons in charge of the monumentous undertaking. In his diaries Goebbels called the Ringsendung "wonderful" and "touching" because it combined front and home.

It was the third time during WWII that the Grossdeutscher Rundfunk presented a "Weihnachtsringsendung" . So experiences had been collected before and a routine that began in 1939 was there. A more conventional radio programme with links to various Reich Stations had been on Christmas evening 1939 and included speeches by Goebbels and Heß.

Regional broadcasts had been stopped from mid-1940 on so that Christmas 1940 presented a humogeneously formed programme. Radio magazines proclaimed "a German Christmas. 90 million celebrate together. 40 microphones connect front and home" and continued: "A Ring Broadcast of the Greater German Radio (Großdeutscher Rundfunk) conducted in community with war correspondents of the Wehrmacht- East and Wets, North and South greet over a distance of many thousand kilometers- Radio waves unite to a collective event."

Werner Plücker was the organizer. The recording still exist.

The 1941 Christmas Ring-Broadcast can only be traced down by a poem of Heinrich Anacker that appeared in the Reichsrundfunk-Magazine 21 of 1941/42 "Weihnachtsringsendung 1941": "Glocken der Heimat ertönen in Hellas und Flandern, Klingen in einsamen Bunkern an Nawa und Don. Über Wogen, zu einsamen Booten sie wandern – Jenseits der Meere nochjubelt ihr seliger Ton." As for 1943 and 1944 one can guess that there had been such a broadcast as well. The minutes of Fritzsche's conferences indicate that.

Here now a *summary of the document* :

"Schedule with compulsory information on how to conduct the single broadcast contributions":

Conductor. Gruppenleiter Werner Plücker

Organization: Heinz-Hermann Strömer

Technic: Dr Ing Ludwig Heck

Office: Haus des Rundfunks, Berlin-Charlottenburg 9, Masurenallee 8-14

Annotation: Possible broadcasting: Dec.2,1942 between 18.00-19.30 hrs

The complete broadcast comes from a magnetic tape recording.
Rehearsals with preparedness to record in Funkhaus Berlin: Dec.18th - 23rd from 2 -5 a.m. each day.

During these times the necessary links to the special selected places of broadcast will be made. The given rehearsal-times are compulsory for the Propaganda Units at these places. All necessary people (speakers, greeting soldiers, sing or play groups) must be available then. In time before Dec.18th the recording engineers must have made a foil- or magnetic tape of the proposed broadcast contribution and must have sent that to Berlin by Dec.22nd in case of a failure to be connected during the rehearsals.

Basics for the contributions:

- a) a short picture of the milieu, the surrounding and the mood at the location where the broadcast comes from;
- b) strong underlining of the hard fighting on that particular front where the broadcast comes from;
- c) refreshing to the heart- but not sentimental- greetings from some carefully selected comrades of whom one or two may give a short report of an occurrence they had and which may fill their loved ones at home with pride but also give them the reassurance that makes them on their side report of happy events back home.
- d) where especially requested: a musical Christmas greeting
- e) where of importance: sounds or signals of fighting troops; enemy jamming signals; motors etc.

.....
1) Funkhaus Berlin:

Ceremonious intro music

2) Funkhaus Berlin:

Intro words on the Christmas Ring Broadcast of 1942, then: contact to Zakopane

3) Zakopane:

Military Hospital; lead-in by a Christmas celebration of the wounded there, one Christmas song sung by all. The speaker in Z. has chosen three wounded, a doctor, and a nurse. All must have relatives in Graz, Hamburg, Berlin and Frankfurt. One of the wounded must have been active in the fighting in the Arctic Ocean. This must lead to station Petsamo.

3a) Radio stations Graz, Hamburg, Berlin, Frankfurt with the relatives of above are enclosed.

4) Funkhaus Berlin:

contact with Petsamo

5) Petsamo resp. station Liinhamari. Battery Propaganda Company 680 calls in. Three of four men with relatives in Munich, Graz and Berlin must be present.

5a) Radio stations Munich, Graz and Berlin with the relatives of 5) are called.

6) Funkhaus Berlin:

linking words to contact Kertsch, Black Sea

7) Kertsch

Navy Company 11 with speaker Kümper and three to four men at the microphone with relatives in Hamburg and Königsberg. The speaker in Kertsch begins in a soft voice a Christmas carol, the rest joins in with a dedication to the men in the Arctic Ocean.

7a) Petsamo comes back and joins the vocals of more than 2000 km away; short greetings between Petsamo and Kertsch.

7b) Radio stations Hamburg and Königsberg with the relatives of 7) come in.

(to be continued)

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