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## **THE STUDY OF SESSIONAL RECORDINGS OF 1962–1972 FROM THE BBC RADIOARCHIVE (THE BEATLES, PINK FLOYD, DEEP PURPLE)**

Due to the recent increase in research interest in phono documents, which were created specifically for radio, a documentary analysis of the creation of music programs of the British Broadcasting Corporation is provided. Particular attention is paid to an overview of the chronology of recording sessions for a number of selected bands from the BBC's archival collection (1962–1972). The role of John Peel in the creation of creative music programs within the framework of "Radio 1" was noted. The study showed that the digitalization of archival space has brought new opportunities for finding lost rarities that were at the origins of rock music. Both positive and negative trends in the restoration and use of archived musical phonograms from radio storages are noted.

**Keywords:** *Archives, BBC, Bootleg, DJ, John Peel Sessions, Radio 1, Rock Music, Sound Records.*

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## **ВИВЧЕННЯ СЕСІЙНИХ ЗВУКОЗАПИСІВ 1962–1972 РОКІВ З РАДІОАРХІВУ «БІ-БІ-СІ» («БІТЛЗ», «ПІНК ФЛОЙД», «ДІП ПАПЛ»)**

**Актуальність.** Проблема відновлення, реставрації, доступу та перевидання сесій рок-музикантів ранньої доби, які спеціально створювались для радіомовників і мають відмінності з оригінальними фонодокументами, потребує наукового осмислення.

**Мета статті** — дослідити історичні особливості створення музичних програм «Radio 1» британської радіокомпанії «Бі-Бі-Сі» та сучасний стан цифрового перевидання реставрованих архівних радіофонограм з записами рок-музики.

**Методологія.** У розвідці застосовано міждисциплінарний підхід, що базується на комплексі загальнонаукових (порівняння, аналіз, синтез, узагальнення) та спеціальних методів, зумовлених метою і завданнями дослідження.

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**Результати.** Визначено повну хронологію сесійних звукозаписів «Бітлз», «Пінк Флойд», «Діп Папл» та інших гуртів з архівної колекції «Бі-Бі-Сі». Відзначено роль діджея Джона Піла у створенні креативних музичних програм на «Radio 1». Доведено, що в межах програми «Top Gear» закладено засади історичного феномену, який згодом здобув популярність як «Peel Sessions». Окреме місце приділено системному розгляду радійних бутлегерських релізів рок-гуртів.

**Новизна.** Стаття є першою спробою здійснення огляду архівних матеріалів із записами окремих (вибраних) музикантів за період з 1962-го по 1972 рр., які зберігаються у фонограмних сховищах радіокомпанії «Бі-Бі-Сі».

**Практичне значення.** Матеріали і висновки доцільно використовувати в процесах розробки сценаріїв створення спеціалізованих зібрань (колекцій) музичних фонодокументів, відновлення каталогів звукозаписів, викладання культурологічних дисциплін, а також під час визначення диджітально-правових перспектив комунікаційного розвитку архівного сегмента музичного простору.

**Висновки.** Дослідження засвідчило, що цифровізація архівного сегмента комунікаційного простору надала нових можливостей для пошуку втрачених раритетів, які створювалися спеціально для мовників. Ці унікальні матеріали вможливили переосмислення комунікаційних витоків рок-музики з розумінням специфіки її фіксації для радіотрансляції в 1960-х — початку 1970-х рр. Останнім часом стають доступними нові колекційні бокси з архівними фонограмами. У зв'язку з цим відзначено позитивні та негативні (контрафактні перевидання) тенденції використання архівних фонограм з радіосховищ.

**Перспективи подальших розвідок.** Хронологічні огляди сесійних записів «The Rolling Stones», «Led Zeppelin», «The Moody Blues», «Queen» для BBC.

**Ключові слова:** архіви, «Бі-Бі-Сі», бутлег, діджей, сесії Джона Піла, «Радіо 1», рок-музика, звукозаписи.

Recently, public interest in historically valuable music radio funds has been growing. The largest music collections of radio companies occupy an important place in the world's music repositories funds. The music collections of all phonograms, and in particular of radio broadcasting subjects, require not only special respect, but also careful preservation as an important phenomenon of audio culture. In general, among the works on music radio are the studies of A. Dubber, K. Garner, D. Hendy, M. Hockenbrink, R. Gjerdingen, J. Keller, P. Pignon, D. Perrott, A. Pras, D. Simonelli, T. Wall and some others. As for the consideration of the role of music in radio broadcasting, this topic is covered, as a rule, in the applied illustrative aspect. Modern authors consider radio companies' problems in conditions of changing technology of sound recording, but almost do not cover the functioning of archives and music funds of radio broadcasters. Among the young authors, O. Mazur is successfully dealing with the problem of studying the music archives of radio companies in the context of digitalization (Mazur, 2020). A separate group of scientific and practical developments are publications of a purely technical nature on specific methods of restoration and digitization of phonograms.

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**The relevance** is due to the timeliness of scientific understanding of the problems of reconstruction, restoration and digitization of archival music radio documents.

**The methodology** is the application of an interdisciplinary approach based on a set of general scientific (comparison, analysis, synthesis, generalization) and special methods determined by the purpose and aims of the study. The empirical basis is materials with recordings of rock music, which are stored in BBC archives, information about which is available on the Internet and reference sources.

**In the beginning.** In 1922, when there was no Rock'n'Roll at all, and the digital beast had not yet swallowed the art of sound recording, swaying on the waves of the air, the first radio show was prepared by the British Broadcasting Corporation... Five years later, in July 1927, the first DJ Christopher Stone appeared on the BBC, playing a gramophone record. The scrooled records were not thrown away, they gradually piled up, and in 1936 the secretary, Marie Slocombe, was tasked with sorting and disposing of gramophone recordings of music previously played on the radio. Thus, it was then that the Air Force Sound Archive was actually founded. Until 1939, the BBC radio library had grown to 2 000 discs, and in 1944 there were already 7 000 recordings in the archive. By this time, the BBC's sound collection had been replenished with rare historical recordings dating from the late XIX century, among which there were about 200 wax rollers.

In the early 1960s, young British musicians had a very limited chance of getting into one of the rare BBC pop programs. Before getting permission to play on the radio, bands had to go through a listening procedure. After that, the musicians had to re-record tracks of limited duration at special sessions. If in the original phonogram on the disc the song gradually faded away, then on the radio the musicians were forced to invent and perform a new full-fledged, rounded ending of the composition. In a sense, all such "live performances without an audience" were unique and inimitable. Such recordings were used exclusively for on-air programming and most of these "radio versions" were not officially released (except for the so-called "bootlegging albums"). This was caused by the so-called "Needletime" — a limited time of daily sounding on the air of gramophone records with pop music. Rock music was broadcast on the radio for less than one hour a day, based on an agreement between the BBC, record companies and the Musicians' Union. By the way, during the 1960s, similar restrictions on playing records on the radio existed in almost all Western countries. Looking ahead chronologically, we note that the "Needletime" rule was finally canceled only in 1988.

In the first half of the 1960s, the promotion of music on the radio was reduced to the broadcast of singles. At this time, the English underground appeared. "Pirate" radio stations played an important role in popularizing

this trend in England. The illegal music stations were an alternative to official broadcasters. The heyday of beat music recordings by pirate radio stations dates back to 1965–1966. Finally, the governments of the coastal states — Belgium, Holland, Great Britain, despite the complications with international law (stations operated in neutral waters), covered this activity (Brewster, Broughton, 2000, p. 226). On August 15, 1967, Radio London ceased operations at 3:00 p.m., Radio 270 at 11:59 p.m., and Radio Scotland at midnight. And although Radio Carolina continued to broadcast for some time, as a result, all underground radio stations ceased to exist.

The DJs were keen to include the newest “active” bands at the time in their shows, so when the band released a new album, the musicians were promptly invited to the BBC studio to record a new session. Often, due to inadequate studio equipment, it was not even possible to complete the recording session. However, this “imitation of live radio performances” led to the formation of a large number of musical phonograms previously recorded on magnetic tape. Sometimes groups recorded songs there, which were then permanently excluded from their phonogram repertoire and remained inaccessible. After the broadcast, such discs could be removed to storage or discarded altogether (although a small proportion of such ultra-rare records still ended up on the collector’s market). Some of the radio sessions were specifically targeted for export. Transcription Services, as part of the “World Service”, produced complete programs that were broadcasted on foreign radio stations. These were full-length shows with commentary and explanations from the DJs, which were recorded on special “Transcription Discs”. The value of these records is that they differ from the “virgin” tapes of Radio 1, which lack the DJ notes. But at that time, the BBC management was not yet going to create a special archive of all such sessions: after the broadcast, the tapes were often erased for reuse, since the management considered the tapes more valuable than the music that was recorded on them. However, nevertheless, several sagacious DJs and producers, realizing the value of the musical material on these tapes, tried to keep records of even not always successful sessions. Artifacts like these are an important addition to the collections of avid music fans. Today, however, it is very difficult to find the surviving original tapes of BBC radio sessions on tape from the late 1960s and early 1970s.

**THE BEATLES On The Air!** Like any other band of those years that wanted to play on the BBC, THE BEATLES were forced to audition. It happened in February 1962 before “Teenager’s Turn”. And the producer of the program, Peter Pilbeam, who noted the unusualness of the new group and the “desire to play music”, wrote one word: “Yes”. This confirmed that the band’s first performance on a BBC radio station would take place on March 7, 1962. During the recording of works for radio programs, the sound

engineers could not apply additional effects, so the music sounded very lively and natural, being the essence of THE BEATLES at the height of their career. By that time, John Lennon and Paul McCartney had already begun to move from performing cover versions to writing their own hits, based on the music that was popular in their early youth. In November 1963, THE BEATLES were featured on the BBC's "The Public Ear", and outside the studio's radio market, in the real world, "She Loves You" marked the birth of Beatlemania... Between March 1962 and June 1965 THE BEATLES recorded 52 special radio broadcasts for the BBC, recording 88 songs on tape, while 36 of which were not released on records by the early 1980s (note that information circulating in various publications about the fact that there are more than 300 versions of 94 different compositions, of which 42 were not released, does not quite correspond to the real state of affairs).

In 1982, Kevin Howlett was looking through the BBC's archives for THE BEATLES, in particular the "Beatles at the Fan", and realized that this unique piece should be published. But first, in 1982 and 1988, two radio programs came out, telling about the work of THE BEATLES for the BBC. However, in negotiations on the restoration of the recordings and the release of these materials, the parties – "Apple" three of the living members of THE BEATLES and Yoko Ono, "EMI" and the BBC – managed to agree only in 1994. Howlett then took the rare radio tapes to George Martin in the studio on Abbey Road, where the great sound engineer selected and processed 58 of the 88 songs THE BEATLES played on the BBC radio station (in fact, there were only 57 songs in the archives, and Howlett borrowed the recording of the 58th composition from an enthusiast who personally recorded this track at one of the sessions).

"Strictly forbidden to publish before 11a.m. GMT on October 28, 1994: THE BEATLES release new album...". This is a phrase from a press release, which the whole world has dreamed of reading for more than a quarter of a century. The double album "The Beatles Live At the BBC" was released on CD, cassette and vinyl in November 1994. The circulation of 8 000 000 copies was sold out at lightning speed. With the release of this record, a process began that again returned the concept of "Beatlemania" to the lexicon of pop culture (Robertson, Humphries, 2004).

"Live At the BBC" demonstrates the professional growth of THE BEATLES. 76% of the songs by other artists were written between 1954 and 1959, when the guys lived in Liverpool. Half of the compositions were written by famous musicians Chuck Berry, Little Richard, Karl Perkins and others. The composition "I'll Be On Moo Way" became the only unreleased Lennon/McCartney song that was included in "Live At the BBC". In 1961, Paul wrote the song "I'll Be On Moo Way", imitating the style of Buddy Holly. The song was included in their concert repertoire, but at an audition

for Decca, THE BEATLES decided not to play it. As a result, this 1 minute 57 seconds song was presented by Billy J. Kramer, who, having recorded it with THE DAKOTAS in April 1963, released on the other side of the disc “Do You Want That Know A Secret?” Although later, in 1980, John Lennon spoke badly about “I’ll Be On Moo Way” itself. He said that this was exactly the style of pop music that he never liked, because they used hackneyed phrases, and not real feelings. Paul put it differently: “Overall, it was a very good song that was a hit on the band’s early shows”. However, thanks to the archives of the BBC radio company, “I’ll Be On Moo Way” became the first new song by Lennon and McCartney, which was released after the breakup of the group (Turner, 2011, pp. 324–325).

The unique material of “Live At The BBC” was made not only by its antique value – these recordings, which the band brought after their concerts in Liverpool and Hamburg, even before they became icons, are an important lost link in the history of rock music. The unique material of “Live At The BBC” was made not only by its antique value – these recordings, which the band brought after their concerts in Liverpool and Hamburg, even before they became icons, are an important lost link in the history of rock music. “Live At The BBC” was criticized for its oddly rough sound and muffled guitars, but everyone noted the album’s historical significance. Critic Peter Doggett, who wrote in Record Collector magazine: “THE BEATLES Live At The BBC is our only connection to music, giving Lennon, McCartney, Harrison and Starr the nerve to influence millions of people around the world” (Turner, 2011).

By the mid 1960s, pirate music stations were an alternative to the official broadcasters. Beginning in 1966, such “competition” led to the rapid spread of new pirate music in the formed wide network of underground clubs (“UFO”, “Speakeasy”, “Middle Earth” and others). In London, the main leaders of such underground music then were the groups TOMORROW, HAPSHASH & COLORED COAT and THE CRAZY WORLD OF ARTHUR BROWN... music broadcasting, but now official broadcasters. This move, based on the idiom “If you can’t beat them, lead them”, was supposed to compensate for the lack of underground among British listeners. Among these pirate DJs was John Peel – it was he, later a very famous music expert and radio commentator, who played one of the leading roles in the propaganda of “new rock music”. On September 30, 1967, the BBC established “Radio 1”, a 24-hour music station, where John Peel was invited as one of several in-house DJs. The debut episode of “Radio 1” was hosted by Tony Blackburn, who opened the song “Flowers in the Rain” by THE MOVE. John Peel initially hosted “The Perfumed Garden” on “BBC Radio 1”, a radical alternative to officialdom. There was no mainstream music, by no means – and instead of the charts, it sounded exclusively underground

in the person of TYRANNOSAURUS REX, CAPTAIN BEEFHEART, FAIRPORT CONVENTION and similar bands. Often, not individual compositions were played on the radio, but new music albums in full (or in large parts). In addition, specially for the broadcast, collections of tracks on a specific topic were edited as a whole. This was previously unthinkable on the BBC. And also, on the radio waves of the Peel's program, in-depth interviews with composers and musicians, poems of avant-garde poets sounded, articles from the so-called "street press" were read, acute issues of political and public life were frankly discussed. Often, not individual compositions were played on the radio, but new albums in full (or in large parts).

**John Peel and his "Top Gear".** On September 30, 1967, BBC opened "Radio 1", which began broadcasting 18 hours a day, from 5:00 to 19:30 and from 22:00 to 2:00. John Peel was invited there as one of the DJs. John Peel's radio program "Top Gear" (which he co-hosted with Pete Drummond, a former "Radio London" colleague) first aired at 2:00 a.m. on October 1, 1967 (Garner, Peel, 1993, p. 92). The first episode of John Peel's "Top Gear" radio program aired he began broadcasting on BBC Radio One with Pete Drummond, a former co-worker at Radio London. Paul announced live sessions of underground bands and immediately began to clash with the BBC leadership, but the producer of the program Berne Andrews sided with him. Soon, "Top Gear" was playing live music performed by performers who had been ordered on the radio before. By June 1968, DJ John Peel was visited by Joe Cocker, FAIRPORT CONVENTION, JETHRO TULL, Scottish performer Donovan, PINK FLOYD, DEEP PURPLE and several other musicians. It was accepted that every artist who was waiting for the first broadcast on the BBC recorded something like a trial session and this recording served as a kind of demo tape. The tape of potential radio tracks was then placed in a signed box and sent to the talent selection department, a dedicated unit of 8 reputable employees and producers of the BBC. These experts expressed their opinions on the musical material: their positive assessment allowed the newcomers to get on the air, and the negative one sent the next musical ensemble to a dead-end stop. David Bowie recalled: "After the BBC rejected him in 1965 for "hitting the wrong notes", it was John Peel who three years later gave him a second chance in his program, and with it the opportunity to take the wrong notes a life". "Top Gear" has paved the way for success for virtually all British rock stars. During the 1960s and 1970s, many iconic bands recorded on BBC radio studios, including THE ANIMALS, THE YARDBIRDS, LED ZEPPELIN, QUEEN, SWEET, SLADE, FREE, BADFINGER and many others. In addition to British musicians, there were also several American ensembles – THE DOORS, JEFFERSON AIRPLANE and GREATFUL DEAD – for some time it was quite troublesome and difficult to invite American groups to Britain. So,

one of the first American bands to record a special radio session were SLY & FAMILY STONE, playing eclectic music with a predominance of hard funk, sometimes with a touch of psychedelia. But on August 11, 1968, having arrived in London with Larry Graham, the inventor of the technique of striking the electric bass guitar, which radically expanded the tonal palette of this musical instrument, the customs officers discovered cocaine. As a result, SLY & FAMILY STONE, without appearing on the BBC and without giving a single concert, had to leave the UK (Brewster, Broughton, 2000, pp. 227–228).

**PINK FLOYD: First Time On The “Radio 1”.** The official release of the debut single PINK FLOYD took place on March 10, 1967 and reached number 20 in the UK charts. However, the BBC banned the broadcast of the song “Arnold Layne” from that LP. The pirate radio stations “Radio London” and “Radio Carolina”, which were not yet closed at that time, also refused to air this song. The ban was explained by vague hints in the lyrics of sexual perversion: a story about a transvestite named Arnold Lane, who at night in the light of the moon stole women’s underwear from the ropes, and then dressed in the stolen in front of the mirror. Of course, the reaction to the appearance of such an unusual character was mixed. Subsequently, John Peel included Arnold Layne in “Peelennium”, a list of compositions that represented 20th century music. Mentioned in Bruce Pollock’s 7500 Biggest Songs 1944-2000, this song marked the beginning of a new era in pop music, becoming a textbook example of British psychedelia. The composition was included in the list of the “50 best British tracks in the history” of the “Mojo” magazine (2006) and took 56th place among the “100 records that changed the world” (2007) (Mason, Dodd, 2011, p. 111). When PINK FLOYD faced obstacles on the radio, the only way out was to independently advertise and promote their record. Nonetheless, the BBC took it upon them to play “See Emily Play”, PINK FLOYD’s second single (released June 16, 1967). Two weeks later, this song moved to the 17th position in the charts. Position in the top twenty secured a “Top of the Pops” appearance. In general, on BBC Radio 1 PINK FLOYD recorded a number of extraordinary radio versions of their compositions, including “Flaming” (BBC Session, 09/25/1967), “Grantchester Meadows” (BBC Session, 05/12/1969), “Cymbaline” (BBC Session, 05/12/1969), “Green Is The Color” (BBC Session, 05/12/1969), “Careful With That Ax, Eugene” (BBC Session, 05/12/1969). And on June 20, 1969, in a special (we emphasize – non-musical) BBC thematic program dedicated to the space flight of the Omnibus 11 Apollo spacecraft, PINK FLOYD performed the song “What If It’s Just Green Cheese?”.

At the beginning of the new decade, BBC PINK FLOYD demonstrated “Embryo” (Alternative Version) (07/16/1970), and a little later made the full live version of “Dark Side of the Moon”. This archived release, recorded on

November 16, 1974 in Soundboard Recording mode, only became available in 2007 on the “BBC Archives 1974 Dark Side Live” CD with dubious legality (Harvest Records). In this edition, the great album is reproduced in its entirety from start to finish, and therefore the record is a historical monument to early conceptual music recordings for radio. Notably, here the band showcased an early version of “Shine On You Crazy Diamond” (1975), as well as very early versions of “Sheep” and «Dogs” (1977) under various titles – “Raving and Drooling” and “You Got to Be Crazy” respectively. In addition to the fully recreated radio version of “The Dark Side of the Moon” (1973), “Echoes’ from “Meddle” (1971) is played with saxophone by Richard “Dick” Parry. As an independent phonogram document, such a gramophone record was never published at all. On January 11, 1975, the recorded sessions (with the exception of Echoes) were broadcast on “BBC Radio 1” as part of the Alan Freeman program. The full recording of “Live at the Empire Pool” was not released to the public until September 26, 2011.

**DEEP PURPLE: The Early Radio Sessions.** On June 18, 1968, a new group, DEEP PURPLE, was invited to take part in the recording of the next program “Top Gear”. During the recording of the radio session, the group needed to set up the equipment in 45 minutes, conduct a soundcheck and perform three compositions. DEEP PURPLE has been tested. Their three songs – “Hush”, “Help” and “One More Rainy Day” – were greeted with enthusiasm with unanimous approval on the air. On June 30, 1968, the band was called back to the London headquarters of the BBC to record another session, now for a show by DJ David Simmons, a lawyer by profession with experience at Pirate Station 390. This time the musicians performed four songs: again, they played “Hush’ and “One More Rainy Day”, plus two new compositions – a bright cover version of Neil Diamond’s song “Kentucky Woman” and an explosive rehash of Ben King’s hit “It’s All Over”. Both programs aired during the first week of July.

On June 6, two days after the broadcast of the session recorded for Symonds, DEEP PURPLE gave their first concert in Great Britain (Thompson, 2004, p. 79). On January 8, 1969, the band recorded a performance for the “Top Gear” radio program. The set includes “Emmaretta”, “Wring That Neck”, as well as new remakes of “No Joe” and “It’s All Over” and a completely new composition – “No Bob-A-Roo-Bob”. The latter, under an absurd name and obscene text, hid the beginnings of what later became one of the best moments of the future album – the composition “The Painter”.

The first four tracks were aired on February 9, 1969, and again on March 23, and now there are 5 tracks. On February 11, the musicians reappeared in the studio, this time – at the call of DJ Tony Brandon – and again recorded “Emmaretta” (broadcast – 17.02.1969), “The Bird Has Flown” (broadcast – 18.02.1969), “Hush” (broadcast – 19.02.1969) and “No, Bob-A-Roo-Bob”

(broadcast – 20.02.1969). The radio version of “The Bird Has Flown” is great this time.

The start of the first full-fledged British DEEP PURPLE tour was the widely advertised BBC concert at the Radio One Club (regular club radio shows resembled some medley and always evoked excitement among the listeners). DEEP PURPLE’s recordings were still on BBC radio on March 2, March 15 and March 31, 1969. On June 24, 1969, DEEP PURPLE re-recorded several tracks for Brandon’s Radio Show – “Lalena’ (the song was played on the BBC radio on 07.01.1969), “The Painter” (broadcast – 07.03.1969) and “I’m So Glad” (broadcast – 07.04.1969).

DEEP PURPLE recorded their last show for BBC Radio on “Top Rank” with their first line-up (the so-called Mark I) on 4 July 1969 in Cardiff. The Mk II debuted on the BBC on 7 July 1969. The first song that the band created with the new line-up was “Kneel and Pray”, later reworked into “Speed King”. Inspired partly by guitarist Ritchie Blackmore’s love for Jimi Hendrix’s “Fire”, and partly by a collection of old rock ‘n’ roll records kept at vocalist Ian Gillan’s home. The song quickly debuted on the BBC (where it was immediately renamed “Ricochet”). On August 11, 1969, the band made another recording for the Symonds on Sunday program of British radio – “Ricochet” and “Bird Has Flown” went on the air on August 17, 1969. And on August 29, they recorded “Kneel and Pray’ for the Stuart Henry Show program and “Child In Time” (broadcast – 09.07.1969). Also, during October, the BBC sounded such compositions – “And The Address” (13.10.1969), “The Painter” (15.10.1969), “Child In Time” (15.10.1969), “Kneel & Pray” (16.10.1969) and “The Bird Has Flown” (17.10.1969). These rivers were recorded for the Dave Cash Show. The BBC radio show “Stuart Henry Show”, for which “Speed King”, “John’s Stew” and “Livin’ Wreck” were recorded on October 31, 1969, went on the air on November 9.

Describing his horror at the very idea of a joint concert of a hard rock band with a symphony orchestra, John Peel did not restrain himself in expressions. Nevertheless, the musicians made it clear that all the previous recordings for them are yesterday. A concert with the Royal Philharmonic Orchestra under the direction of Malcolm Arnold was performed on 24 September 1969 at the Royal Albert Hall. Everything was recorded live by British television and aired on the radio (the show was also broadcast in Denmark at the same time), and in January 1970 the LP “Concerto for Group and Orchestra” was released. However, John Peel even refused to invite DEEP PURPLE to his evening show. “To put it simply, Concerto... came out frankly awful”, Peel told journalist Paul Stump at the time. – I knew in advance that the crap would turn out... People say that in my show “Top Gear” I constantly played DEEP PURPLE records. And indeed, it is. But as soon as they muddled such nonsense with the orchestra, I immediately realized – I’ve had enough”

(Garner, Peel, 1993). He later changed the reason for his embargo a little, telling readers of his weekly Disc column: "If ... we were constantly playing TEN YEARS AFTER, ELP and DEEP PURPLE records, they would guarantee us a huge audience. However, this was not the main goal of Top Gear..." (Thompson, 2004, pp. 133). But, be that as it may, the result was the same: the paths of Peel and DEEP PURPLE parted and crossed again only once – on February 22, 1970, when he represented the musicians on a weekly radio show called "Sunday Concert" (Recorded February 19, 1970 at BBC London Studios, live recording of the event available on Deep Purple In Concert, 1980; expanded CD 1992). Throughout its long career in rock music, DEEP PURPLE staged performances with the orchestra three more times: twice in early 1970 during their European tour – in Vienna and Zurich, – and once again in August of the same year in Los Angeles "Hollywood Bowl". And then the musicians forgot about this practice for a long time. During 1970-1973 the band continued to record for music radio programs ("Radio 2 South Bank Pops", "Sounds of the Seventies", "Top of the Pops"). On May 22, 1974, the BBC recorded a full concert of DEEP PURPLE with their third lineup MkIII (with vocalist David Coverdale and singing bassist Glenn Hughes). This performance went on air and became available on "BBC In Concert" (with the exception of one piece, "Space Truckin'"), and was subsequently sold in full as an archived edition of "Live In London", EMI 1982). By the way, the final (most likely) work of DEEP PURPLE – their 21st studio release "Whoosh", which was released on August 7, 2020, received the status of "Album of the Week" on "BBC Radio 2".

**MOTT THE HOOPLE Radio Sessions.** Now let's take a quick look at studio recordings specially made by MOTT THE HOOPLE for broadcasting on the BBC. Such rarities do not get on the free sale and usually remain inaccessible.

The first radio session for the BBC, MOTT THE HOOPLE, was recorded on February 3, 1970 (not November 1969, as previously thought). The following tracks were aired: "Laugh at Me", "At the Crossroads" and "Thunderbuck Ram" (aired on February 21, 1970). Unfortunately, from the April 23, 1970 session, only the "Thunderbuck Ram" was found in the BBC phonogram repositories (broadcast by John Peel on May 3, 1970). On October 15, 1970, the first recording of MOTT THE HOOPLE for the radio program "In Concert" was made at the Lower Regent Street Cinema (London). The set list included "No Wheels to Ride", "Wrong Side of the River" and a lengthened version of "You Really Got Me" (broadcast from John Peel's Sunday concert on October 25, 1970). In the phylophonic environment circulates archived tape with recordings "Ohio", "No Wheels to Ride", "Rock and Roll Queen", "The Debt" and "Walkin' With A Mountain". The date on the cover of this document is May 3, 1970, but most likely this

is actually a recording of October 15, 1970 from the same show as above. Recording for “Sounds of the Seventies” took place on March 8, 1971 (aired on March 16, 1971). The sound quality of “Mad Shadows” is very poor, as it was recorded at night on AM (note that in those days “Radio 1” did not yet have its own FM frequency). To date, only “Whiskey Women” and “Original Mixed Up Kid” for “Top Gear” have survived in the BBC’s archives. These recordings were made on July 6, 1971, and aired on July 24, 1971. Little is known about this session, in which only 4 songs were recorded. The session recording of July 17, 1971 has not been preserved in the Air Force archives. However, there is an on-air recording of “Like a Rolling Stone” performed by MOTT THE HOOPLE. DJ John Peel revealed that they included this track in a session for the “Rosko Show” for nostalgic reasons (exact air date unknown). Little is also known about the band’s concert in Paris, which was recorded live on October 25, 1971 for the Sounds of the Seventies program (aired on November 4, 1971). Then there was a radio session on December 30, 1971 (broadcast – January 8, 1972). As MOTT THE HOOPLE was nearing the end of its UK tour, on October 16, 1972, the Bob Harris Show aired a session with “All the Young Dudes”. To be clear, this was not a real BBC session – in fact, it was tracks remixed from the original master tapes. Another point to note is that Ian Hunter forgot the text of the second verse of “Sweet Jane” and a BBC engineer surgically removed this passage. Later there were radio sessions by the groups as successors of the original MOTT THE HOOPLE – MOTT (October 1976) and BRITISH LIONS (May 1978). By the way, the only known FM recording of BRITISH LIONS on a monocassette is no longer in the BBC’s repositories (where it disappeared has not been established).

Ian Hunter, as a solo artist, has never specifically recorded sessions for BBC radio. However, in 1975 and 1979 his two recitals were recorded for “BBC Radio 1”, both with Mick Ronson on guitar (the 1975 show was never broadcast, but the tape remains in the archive). In early 1990, the Ian Hunter Show was aired and recorded at the Dominion Theater in London (again with Mick Ronson on guitar). This original recording is still preserved in the Air Force archives. In 1995, a CD was released titled “BBC Live In Concert”. The tracklist revealed 4 additional songs (“Once Bitten Twice Shy”, “How Much More Can I Take”, “The Loner” and “You’re Never Too Old To Hit The Big Time”), which in the original release on the radio did not sound. Finally, on the CD “Mixed Up Kids” (1996) all the session tracks of the MOTT THE HOOPLE session were released (Perkins, 2020).

**From BLACK SABBATH to Oldfield’s “Tubular Bells”... and Now.** On April 26, 1970, BLACK SABBATH performed on the John Peel radio show between their debut disc and their second album, *Paranoid*. Of particular interest is the early raw and powerful recording of the original version of the

song “War Pigs”. It was then called “Walpurgis” and it was about witchcraft (later the lyrics will be replaced with the classic text against the Vietnam War), and the early unreleased single “The Rebel” (today it is very difficult to find in the original). These early recordings provide an opportunity to follow the transformation from EARTH to BLACK SABBATH as the band finally settled on dark lyrics and heavy sound. This unique archival material was unofficially released in the form of bootlegs under the name “Walpurgis. The Peel Session” (2007).

On January 29, 1971, the “BBC Radio One Club” broadcasts a concert by T. REX, a longtime favorite of John Peel. Played by Mark Bolan, his right-hand percussionist Mickey Finn and other members, “Beltane Walk”, “Seagull Woman” and “Hot Love” are the number one hit. This song, recorded under the direction of Tony Visconti (produced by David Bowie), not only stayed at the top of the charts for 6 weeks — it was she who opened the “Age of Glam Rock” in Britain.

In the early 1970s, the popularity of the “Top Gear” radio program skyrocketed. Among the musicians who recorded for “Peel Sessions” were FLEETWOOD MAC, GENESIS, JETHRO TULL, FREE, LED ZEPPELIN, SOFT MACHINE, THE FACES, Joni Mitchell, Joe Cocker and Elton John (Garner, Peel, 1993).

In the late 1960s — early 1970s, new forms such as “Progressive”, “Fusion”, “Psychedelia” and “Space Rock” led to a change in the formation of radio programs on FM stations. By February 1972, “Top Gear” was aired twice a week. In 1973, Peel played Mike Oldfield’s “Tubular Bells” from start to finish. John then said about “Tubular Bells”: “A record that covers new, unexplored territory... combines logic with surprise, sun with rain” (Synieokyi, 2021, pp. 55–60). All this probably served as the impetus that allowed the Oldfield’s space release to take off to the first place in the UK.

On September 26 of that year, Peel received the Order of the British Empire. On October 25, 2004, the legendary DJ died. Thus, “Top Gear” launched the historical phenomenon known as “Peel Sessions”. A total of 4,000 “Peel Sessions” took place, with more than 2,000 performers (Garner, Peel, 1993). Some of these records were later released on the “Strange Fruit” label. These and other archival recordings of various broadcasters after restoration and from time to time are reissued, including in extended formats. Since the advent of the CD era and the opportunities that come with the new format, rock culture has begun to treat itself with great respect. Finding roots was part of this. As a result of historical excavations from sound storage facilities (and not only from the BBC archives), new collectible boxes with archived phonograms began to appear. Some archived BBC radio recordings appear throughout online resources and are available for download. In recent

years, BBC has authorized the commercial release of some music archive sessions.

John Peel shaped the musical tastes of several generations of Britons and opened to the world hundreds of rock musicians who became cult or famous. He gained immense cult fame by developing and honing his own, unobtrusive style of communication with the audience, in stark contrast to the noisy manner of behavior abused by his colleagues, Kenny Everett or Tony Blackburn. An informational analysis of selected archival recordings on “BBC Radio 1”, as well as a review of changes in radio programming, confirms the assumption that the ways in which music selection and radio planning processes can be used to shape public tastes.

Today, digital technologies have led to a change in the culture of archive music consumption. Archive recordings of radio broadcasters are restored and republished from time to time. Main categories of music publications from the BBC radio archives (as reprint options): 1) Live At The BBC; 2) The BBC Sessions; 3) BBC Recordings; 4) BBC Radio 1 Live; 5) Radio 1 & 2 Sessions; 6) BBC Archive Series.

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