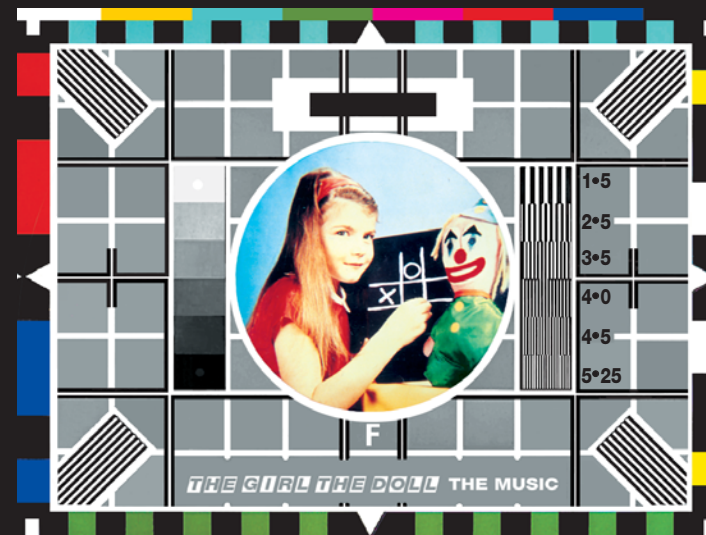


FBCD 2000

FLYBACK

## TEST CARD CLASSICS



PREVIOUSLY UNRELEASED ORIGINAL RECORDINGS

1	<b>Introduction*</b>	0:07
2	<b>Royal Daffodil (Gordon Langford)</b> BBC1/2, 1969–84 <i>Stuttgart Studio Orchestra</i>	2:17
3	<b>Riga Road (Reinhard Egin/Mike Run)</b> BBC2, 1967–74 <i>The Westway Novelty Ensemble</i>	2:10
4	<b>Angry (Dudley Mecum/Joles Cassard/Henry Brunles)</b> BBC2, 1968–72 <i>The Oscar Brandenburg Orchestra</i>	3:16
5	<b>Capability Brown (Ernest Tomlinson)</b> BBC1, 1968–84 <i>Stuttgart Studio Orchestra</i>	3:33
6	<b>Waltz in Jazztime (Syd Dale)</b> BBC1, 1968–71 <i>The Cavendish Ten</i>	2:44
7	<b>Bella Samba (John Finten/Robert von Kessler)</b> BBC2, 1972–75 <i>The Benito Gonzales Latin Sound</i>	2:14
8	<b>Holiday Highway (Brian Couzens)</b> BBC2/1, 1967–84 <i>Stuttgart Studio Orchestra</i>	2:40
9	<b>Cordoba (Werner Tautz)*</b> BBC1/2, 1968–71 <i>Orchestra Heinz Kiessling</i>	2:56
10	<b>My Guy's Come Back (Mel Powell/Ray McKinley/ Benny Goodman)</b> BBC2, 1968–72 <i>The Oscar Brandenburg Orchestra</i>	2:40
11	<b>The Lark in the Clear Air (trad arr. Gordon Langford)</b> BBC1, 1971–72 <i>The Langford Orchestra</i>	2:25
12	<b>Pandora (Ray Davies)*</b> BBC1, 1968–71 <i>New Dance Orchestra</i>	2:43
13	<b>Firecracker (Frank Checksfield)</b> BBC2, 1967–74 <i>Fernand Terby Orchestra</i>	2:42

14	<b>Hebridean Hoedown (Gordon Langford)</b> BBC1/2, 1969–74 <i>Stuttgart Studio Orchestra</i>	2:54
15	<b>High Life (Otto Sieben)</b> BBC2/1, 1968–84 <i>The Gerhard Narholz Orchestra</i>	2:29
16	<b>Samba Fiesta (Heinz Kiessling)*</b> BBC1, 1969–71 <i>Orchestra Heinz Kiessling</i>	1:48
17	<b>Stately Occasion (Ernest Tomlinson)</b> BBC1/2, 1968–75 <i>Stuttgart Studio Orchestra</i>	3:02
18	<b>Chelsea Chick (Johnny Scott)</b> BBC2, 1967–74 <i>Mr Popcorn's Band</i>	2:46
19	<b>Greenland Sleigh Dogs (aka Alaska) (Roger Roger)*</b> BBC1, 1966–72 <i>Roger Roger and His Orchestra</i>	3:07
20	<b>These Foolish Things (Jack Strachey)</b> BBC1, 1968–71 <i>The Cavendish Ten</i>	2:12
21	<b>March from 'The Colour Suite' (Gordon Langford)</b> BBC 1, 1968–70 <i>Stuttgart Studio Orchestra</i>	3:12
22	<b>Long Hot Summer (Roger Roger)</b> BBC2, 1967–74 <i>Ensemble Roger Roger</i>	2:11
23	<b>Going Places (David Gold/Ernest Ponticelli/Gordon Rees)</b> BBC2, 1968–72 <i>The Oscar Brandenburg Orchestra</i>	2:52
24	<b>440Hz Tone*</b>	0:20

TT 60:43

\*mono recordings

Dates given show first and last years of transmission – tracks may not have been used continuously.

Compiled by Tony Currie and Lucy Reeve

### The Girl, the Doll, the Music

A wet Thursday afternoon in 1968. Flu. Off school for the week. Nothing to do. Television doesn't begin until around half past four in the afternoon. Switch it on anyway. My generation takes TV for granted and the room seems unfurnished without it.

On comes a familiar picture. A little girl – around eight years old. She is wearing a red dress, and apparently playing an eternal game of noughts and crosses with a witless-looking green doll. Immobile, the pair are frozen in time, surrounded as they are by a bizarre pattern of lines and shapes. But there's music. Wonderful music. Grand orchestras, jazz combos, big brassy bands, impeccable soloists playing tunes I never hear anywhere else. Who are they? Where does this music come from? And where can I buy it?

Dear BBC Television,  
Where do you get your wonderful afternoon music from?  
Yours hopefully,  
Teenage fan.

Dear little boy,  
It's ours. You can't have it. It will never be in the shops. Sorry.  
Yours sincerely,  
Viewer Correspondence (Miss).

Thirty years later. Now you can. You are holding in your hand some of the best music

from the BBC test card transmissions of the mid-sixties to mid-eighties – digitally remastered and mostly in stereo. (Digitally remastered means we've filtered out the slush and wiped the oxide dust off the tapes, by the way...)

Back at the dawn of (television) time, the BBC were faced with a problem. Various restrictions imposed by the Musicians' Union and the copyright people meant that it was impossible to use commercially available gramophone records (remember those?) during test transmissions. But it was essential to transmit a test card during the day in order to demonstrate to viewers how wonderfully realistic this new colour television thingy was.

So little Carol Hersee (now grown up and probably hating the sight of herself on the sleeve – sorry, Carol, but blame your Dad since he was the guy who designed test card 'F') sat motionless whilst assorted aggregations of musicians recorded in Germany (mostly) and thus got around the restrictions. Oddly, in several cases the musicians and producers were British, nipped over to Germany for the session and then flew straight back again, but nobody ever said the music business was sane, did they?

Many of the finest light-music composers churned out some of their most inspired work for the test card. People like Syd Dale (the uncrowned King of TV and film background music), Gordon Langford, Ernest Tomlinson, Johnny Scott (one of the great session flautists), Ray Davies, Frank Chacksfield

(remember Limelight?), renowned Frenchman Roger Roger and many other household names contributed to these musical riches.

Elevator music? Pardon me? You either don't remember the music or you haven't played the CD yet. Listen to *March from 'The Colour Suite'* by Gordon Langford. It won a prestigious *Novello Award* in 1970–71. The arrangement of *These Foolish Things* is a magnificent example of small group playing. Roger Roger's stunning *Alaska* (later renamed *Greenland Sleigh Dogs* for no apparent reason) with its impressions of snow, huskies and mountains. *Royal Daffodil* is surely one of the finest (and catchiest) pieces of British light music to be written in the last forty years? Doesn't *Cordoba* make you want to grab your castanets and do a paso doble on the kitchen table?

And what about the stunning arrangements and production behind the Oscar Brandenburg Orchestra? Elevator music? Do me a favour!

But hang on, who was this Brandenburg guy? Truth is, he never really existed! The musicians would nip on the first plane to Germany and such jaunts were officially regarded by the bigwigs as 'outside broadcasts' – or O.Bs. Hence O.B. – Oscar Brandenburg. He was really an amalgamation of three of Britain's finest composer/arrangers: Neil Richardson (who wrote the *Mastermind* theme), Alan Moorhouse and Johnny Pearson (for eighteen years Musical Director of *Top of the Pops* and a hitmaker in his own right with *Sleepy Shores* as well as twenty-one albums as

writer/arranger/pianist for *Sounds Orchestral*. And he wrote the theme for *News at Ten*...).

The remarkable thing about this music was not only its quality, its production values and its instant appeal (you'll see – tomorrow you'll find yourself whistling *Firecracker* and doing the cracky bits with your tongue...) but the fact that no matter how hard I and many thousands of others of my generation tried, we couldn't go into the shops and buy the kind of music we wanted. The Who, Herman's Hermits, The Small Faces, Gerry and the Pacemakers, no problem. Sure, Herb Alpert, Mantovani and Percy Faith, all of whom could be heard on 'the other channel' during ITV's test card transmissions. But not *this* music.

Over 3,500 tracks were played between 1947 and 1996 (surely that qualifies for inclusion in the next sixties version of *Trivial Pursuit*?) and included not only popular music but classical, brass bands, world music and jazz as well.

This disc represents some of the best of the music used during the mid- to late-sixties although quite a few of the tracks continued to be played up to twelve years after their debut (*Royal Daffodil* and *High Life* for example.) Both the BBC1 and the BBC2 cards are represented, and some of the pieces most frequently enquired about are here. There's a fair amount from the Chandos archives – although best known as a classical label, Chandos also produced some TV music in the late-sixties with compositions or arrangements

by Gordon Langford, Ernest Tomlinson and Brian Couzens who is, perhaps, better known as Britain's leading classical record producer. Much of the Chandos music was recorded by a session orchestra in Stuttgart.

Indeed the bulk of the disc is devoted to the enforced combination of British composer/arrangers and German sessions. But some notable German music men are also represented. Gerhard Narholz – better known to the record-buying public as Norman Candler – is the man behind both *High Life* (which is clearly influenced by the Herb Alpert Tijuana style) and the Benito Gonzales Latin sound.

Werner Tautz combines with respected German musician Heinz Kiessling for *Cordoba* and *Samba Fiesta* both of which were often heard at the beginning or end of those ubiquitous *Trade Test Colour Films* that BBC2 would screen endlessly during the day in order to provide some kind of moving pictures for TV dealers to demonstrate their wares. And the German session musicians are in many cases the same people who played on million-selling albums by Bert Kaempfert, James Last, Werner Muller and others.

The voice at the very beginning, by the way, belongs to former BBC2 continuity announcer and onetime pirate-radio deejay John Ross-

Barnard, who gained the rare distinction of later becoming one of only two men at the BBC whose job was to actually choose the music that was played behind the test card. John's reign lasted through the seventies, but the bulk of the music on this disc was the choice of his predecessor David Allan (also the man who decided on the identifying signal of the notes B-B-C at regular intervals), who will doubtless be tickled to death when he hears this CD! Thank you gentlemen for introducing so many of us to these memorable performances.

And as you hear this music in glorious stereo (apart from a handful of early tracks that were mastered in mono!) for the first time, you'll experience a well of nostalgia and a sensation of having acquired a new comfort-blanket. The reliability, familiarity and relatively unchanging selections of BBC test card music may have seemed slightly irritating once, but now that you thought it was gone, that you'd never hear that twangy tune with the fuzzy guitars that sounded a bit like a fifty-year-old's impression of heavy metal (actually it's called *Long Hot Summer* and since it was written by Roger Roger you'd be right on the second count...) here it all is again. For keeps this time. Play it every day if you feel like it. Stare at the sleeve. You're gone...

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#### Stay tuned...

*If you would like to receive advance information on future releases in this series, simply send us your name and address.*

*Please write to: Flyback, Chandos Records Ltd, Chandos House, Commerce Way, Colchester, Essex CO2 8HQ.*

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(AAD)

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