

This preview contains the first part of **CHAPTER 14**, covering the year **1976**
and part of **APPENDIX A** which covers the first few episodes in
SERIES SIX of **THE GOODIES**

THE
GOODIES
SUPER CHAPS THREE
1976 / SERIES 6 PREVIEW

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CONTENTS

Introduction.....	7
'Well – so much for Winchester and Cambridge' (1940-63).....	9
'But they're not art lovers! They're Americans!' (1964-65).....	23
'It's a great act! I do all the stuff!' (1965-66).....	31
'Give these boys a series' (1967).....	49
'Our programme's gonna be on in a minute' (1968-69).....	65
'We shall <i>all</i> be stars!' (1969-70).....	87
'The Goodies. Yes. That's a name I like' (1970).....	99
'Look out – Kitten Kong is gonna getcha!' (1971-72).....	125
'He's probably just trying to win a prize' (1972-73).....	145
'Simply put it out at the wrong time of night' (1973-74).....	167
'Our duty to cheer this rotten, miserable country up' (1974).....	193
'Goodies Smash! – Move Over Rollers!' (1975).....	219
'It's hard work being a Goody' (1975).....	243
'We try and give the public something new don't we?' (1976).....	261
'Jolly good show' (1977).....	285
'I can do Mickey Mouse' (1978).....	303
'Winners of the Golden Plimsoll of Montrose' (1979-80).....	319
'I find all this very hard to believe' (1980).....	339
'And when they reached the other side' (1981-82).....	347
'We can't finish like this!' (1982-94).....	365
'Have hundreds of little groupie girls' (1995-2003).....	379
'Australia – here we come!' (2004-10).....	397
Epilogue: 'We had some good times together didn't we?'.....	423
 APPENDICES	
Episode Details.....	425
Production Schedule.....	557
Broadcasts.....	561
Commercial Recordings, Videotapes, DVDs and Books.....	569
Cor!! Comic Strips.....	579
Stage Shows.....	583
Acknowledgements.....	587
Index.....	589

‘We try and give the public something new don’t we?’

Bill, *Goodies Rule* – OK?

1976

Exactly why Graeme should don a Tarzan-style leopard skin, Tim climb into a Victorian bathing outfit and Bill slip into a tasteful pair of patterned trunks to see in the New Year is a mystery most likely lost in the mists of time ... but this was how the *Goodies* appeared to the public within the pages of the *Daily Mirror* at the start of 1976.¹ And at least they looked happier than they had been in their bi-sexual knitwear from their previous fashion shoot.

After the amazing success of 1975, the year opened with BBC Head of Television Comedy James Gilbert happily commissioning a further series of *The Goodies* – which would be referred to as *Goodies Series V* – on Tuesday 6 January. However, in line with the comments in the press from Tim, Graeme and Bill that they would like to do fewer episodes each year, this new commission was only for seven (initially six) shows, rather than the thirteen which had comprised each of the last three occasions since the end of 1970. This workload was far more reasonable, and would not exhaust ideas as quickly. It also freed the trio up more to pursue independent projects outside of the highly popular triumvirate. The deadline for delivery of the scripts to the BBC was Monday 16 February.

The UK charts for New Year week had seen both the *Goodies*’ LP and single retain the same positions as over Christmas, but the following week they continued their downward trend, with *Make a Daft Noise for Christmas* down to Number 26 and *The New Goodies LP* sinking to Number 48. Meanwhile, an Audience Research Report on *Goodies Rule – OK?* had been assembled by the BBC on Tuesday 13 January 1976. Ninety-nine questionnaires had been completed, with 12% of the UK population tuning in against 19.4% and 19% for BBC1 and ITV respectively. ‘Almost two-thirds of those reporting were seemingly more amused than usual by the “off-beat” humour of this funny threesome,’ began the summary. ‘One in four, however, had reservations, the show, in their view being more silly than funny. While agreeing that it began well, and despite some evidently skilful editing of archive film, they felt good and original ideas were, on the whole, too thinly spread.’ It was noted that about 12% of the audience remained ‘baffled [...] by

The *Goodies* syndrome’ describing it as ‘rubbishy in concept – extreme in presentation.’ However, the majority felt it has been ‘an hilarious forty-five minutes of “Goodies at their brilliant best”: “a scream”; “a tonic”; “have never enjoyed them more”.’ The three ‘fantastically funny’ stars were praised along with the special effects.²

In the New Year, Tim had followed Bill in recording an edition of ATV’s *Celebrity Squares* on Wednesday 7 January. Meanwhile, *The Goodies* was of such a high profile that the show was used in ‘The Energy Chain’, the sixth edition of the BBC1 Schools series *Biology* where eccentric popular science guru Magnus Pyke employed images from the frenetic title sequence of ‘Bunfight at the OK Tearooms’ to convey the concept of exercise to a young audience on the broadcast of Wednesday 14 January.³ This week saw the final chart appearances of both *Make a Daft Noise for Christmas* and *The New Goodies LP* as they slipped down to Numbers 36 and 60 respectively. Bill’s appearance on *Celebrity Squares* then kicked off the new run at 4.50pm⁴ on Sunday 18 January, while Tim featured a few weeks later on Sunday 22 February.⁵

Tim’s two appearances on *The 78 Show* were broadcast by Radio 2 at 7.02pm on Monday 19 January and Monday 1 March, with the first edition aired shortly before the debut of his new television project. *Hello Cheeky* burst onto television as part of ITV’s New Year Season on Monday 19 January where it was allocated the primetime 8pm slot on the network, and saw Tim, John and Barry larking around the microphone on the cover of the *TV-Times*. Out of curiosity, almost seven million homes tuned into the first edition to see what the fuss was about, placing the broadcast in JICTAR’s Top Twenty. Unfortunately, they seemed unimpressed with what they saw, and didn’t tune in again. Reviews such as that in *The Stage* were less than encouraging; ‘[it] is not so much the material itself or indeed the performers; the whole thing is just plain amateurish,’ noted critic Mike Becker who felt that the show ‘fails because of the constant rushing about’ while noting that the cast ‘work too hard.’⁶ However, the *Daily Express* realised the aim of the show when James Murray stated that it was sound radio on television and described it as ‘a funny old ragbag of bits and pieces.’⁷

¹ ‘Sox Appeal!’, *Daily Mirror*, 3 January 1976, p3.

² BBC Audience Research Report VR/75/713.

³ The show had been recorded on Friday 19 December 1975.

⁴ ATV screened the show at this time; LWT ran it at 4.05pm the same afternoon.

⁵ Most regions screened this the previous night at 7pm on Saturday 21 February.

⁶ Becker, Mike. ‘Just Amateurish’, *The Stage*, 5 February 1976, p15.

⁷ Murray, James. ‘Seeing the joke’, *Daily Express*, 20 January 1976, p10.

The *TVTimes* continued to give the new sketch show some decent coverage with unlikely programme billings,⁸ and even comedy puppets of the series' three stars for readers to cut out and collect, with Tim's long-haired and trendy figure presented in paper form in the issue covering Saturday 14 to Friday 20 February. But comical caricatures did little to sell the show, and by mid-March it was decided to pull the series and defer the remaining five episodes until a later date and a more obscure slot.

It was planned that to tie in with the Yorkshire incarnation of *Hello Cheeky*, EMI would issue an LP of songs from the series re-recorded by the team. Although *The Seedy Sound of Hello Cheeky*⁹ was scheduled for release in January, the album didn't actually hit the shops until nearer June. Tim performed on several of the numbers including the brisk *Your Third Leg* (about a girlfriend with an extra leg; nothing to do with Rolf Harris), took the lead in *Road to Plaistow* (credited to 'Ernie's brother and the girls in the canteen' on the sleeve notes), warbled the romantic break-up of *Don't Say Goodbye My Darling* (credited to 'Adolph somebody or other'; 'Say none of these things I beg you/ Because it would make me feel low/So don't say goodbye my darling/Just pack up your suitcase and go'), gave a sensitive rendition of the gentle transvestite piece *Sweet Old Fashioned Thing* (by 'Nasty Henry'), performed another break-up song called *Edith Cosgrove* (credited to 'Edith Cosgrove'; 'Now love has gone/And if we meet again/Edith Cosgrove/I'll break both your arms') and demonstrated his energy in the spirited and up-beat cycling romance *Crossbar Katy* (attributed to 'Reg Harris').

By late January, the BBC were attempting to schedule the production of the new series of *The Goodies*, and on Thursday 22 January the basic plan was for pre-filming from Monday 29 March to Friday 30 April, followed by four studio recordings on Fridays from Friday 4 to 25 June, and then the remaining three on Saturdays from 3 to 17 July. However, before all this could be locked down, contracts had to be negotiated. Bill and Graeme's agent pushed for his clients to have parity with Tim (as on the Christmas special), while – naturally – Tim's agent pushed to keep his client on a higher wage. The BBC were impressed by Tim's continued profile on both the unbroadcast *Shades of Greene* and *Hello Cheeky*, and so a pay increase for all concerned was put in motion with regards the performance fees, resolving the issue by mid-February.

Meanwhile, the BBC cashed in on the publicity of Yorkshire's lukewarm television series by scheduling *The Least Worst of Hello Cheeky*, two half-hour shows assembled from the previous April's recording; these aired at 2.02pm on Radio 2 on Sunday 25 January and Sunday 1 February¹⁰ and were largely similar to the LP issued the previous year. Concurrent with this, Graeme's second appearance

on *Just a Minute* was broadcast by Radio 4 at 12.27pm on Tuesday 27 January, with the usual repeat at 6.15pm two days later.

By now, the Goodies were being used to spearhead a new campaign run by the British Olympic Association in association with the confectionery company Cadbury to help fund athletes at the Montreal Olympics that summer. If youngsters collected thirty Cadbury's Dairy Milk wrappers, they could own a thirty-two page book about *Montreal 76* or send off for a transistor radio, both of which would help raise the sporting funds, with the promotion taking the form of a cartoon advertisement in comics and magazines. Ever patriotic in a Union Jack tee-shirt, a sharp-featured Tim was seen rummaging in a waste bin while Bill simply ate all the 'smashing Cadbury's chocolate' himself and had Graeme help him count the wrappers, before the trio delivered their haul by trandem.

After the lukewarm response to the Christmas single, Bill composed and recorded a fund-raising single for the International Athlete's Club in another venture linked with the forthcoming Olympics. With the Montreal games due to open in mid-July, February was the time to release *Superspike*,¹¹ a fairly minimalist effort in a colourful picture sleeve of a smiling red, white and blue running shoe which explained that the artistes were 'the Superspike Squad' with Bill Oddie and John Cleese. John provided a spoof commentary to an Olympic track event where the entire British team was struck down with injuries and illnesses, but suddenly salvation appeared in the form of a bouncy running shoe played by Bill ('I'm a supersonic running shoe/I'm fit, I'm fast and British too'). Accompanying an energetic funk beat, the lyrics were minimal and after a couple of verses (which included throwaway references to British athletes such as runners Steve Ovett, Brendan Foster and Donna Murray plus shot putter Geoff Capes) largely consist of chants of 'Superspike' by the backing group. This formed *Superspike (Part 1)*, with an instrumental of the same comprising *Superspike (Part 2)* on the flip side. A promotional film for the piece had also been shot with the help of various famous athletes, and both single and the accompanying promo were launched by a big event on Thursday 5 February. The single itself was subsequently released on Friday 20 February.

Tim's appearance in *Shades of Greene* was finally broadcast by the ITV Network at 9pm on Tuesday 3 February,¹² and received a two page feature in the *TVTimes* which also acted as another publicity piece for the ailing television version of *Hello Cheeky*. The article commented on how Tim was now so recognisable that he had been forced to don a hat and glasses on the recent family holiday to Dorset, and also recounted the perception of him by younger viewers from a recent trip to school to

⁸ The episodes were allocated joke episode titles in the *TVTimes* as follows: 'Episode 124' (26 January), 'Quarter Final – Second Leg' (2 February), 'Volume 8' (16 February), '4th Folio' (23 February), 'Unauthorised Version' (8 March, postponed from 1 March because of a *World in Action* documentary about Rhodesia), 'Mark II' (15 March), 'Fifth Quarter' (22 March). The first show was referred to as 'Round 6' although this title did not appear in the *TVTimes*, and another special hour-long edition of *World in Action* had been scheduled on 9 February. The series was released on DVD by Network in 2010.

⁹ EMI, EMC 3112. This was also available on cassette TC-EMC 3112.

¹⁰ The shows were repeated the following Saturday at 7.02pm.

¹¹ Bradley's, BRAD 7606. The track was also included on *Sounds of the Seventies: 1976*, a three CD set issued by Reader's Digest alongside tunes of the year such as *Save All Your Kisses For Me* by Brotherhood of Man, *Girls Girls Girls* by Sailor and *I Love To Boogie* by T Rex.

¹² 'The Overnight Bag' occupied the first part of the one hour slot; following this was 'Dream of a Strange Land' starring Ian Hendry.

collect his six year-old son, Ben. 'There's Ben's Dad. He's always changing his clothes and he cries a lot,' said one of the other youngsters. 'Oh no I don't,' replied Tim. 'Oh yes you do,' contradicted Ben.¹³ The item also allowed Tim to discuss *The Goodies*, observing, 'Would you believe we have only just discovered padding? We've been falling out of trees, onto stone, crashing into brick walls and bruising and cutting ourselves for years.'¹⁴

On Wednesday 4 February, Tim was interviewed by the team of BBC1's *Tonight* (a show about 'interesting people' according to the *Radio Times*) concerning his old Footlights colleague John Cleese who was the subject of a special profile following the success of his new sitcom, *Fawlty Towers*; the result was broadcast at 10.15pm on Friday 20 February. Tim was then contracted for a new series of *Hello Cheeky* – now safely back in its preferred media of the radio – on Thursday 5 February, with Bob Oliver Rogers remaining as producer.

Friday 13 February saw Tim recording an appearance at RAF Coningsby in Lincolnshire for BBC1's *Cilla*. This reunited him with not only Cilla Black but also the Liverpool Sisters sketch from the 1969 edition of the show which he had previously appeared in. This time however, Tim joined Cilla and *Goodies* guest star Joan Sims as the female trio to perform *The Boogie-woogie Bugle Boy from Company B*,¹⁵ a number which had been cut from the original broadcast seven years earlier. While all those concerned gave a valiant performance, by this time it was at odds with the more outlandish humour that Tim was more readily associated with by the audience.

During the spring, the *Goodies* had made a decision based on the explosion of popularity in the previous twelve months. 'We are in grave danger of being over-exposed,' Bill explained to Chris Kenworthy of *The Sun* on Saturday 14 February.¹⁶ As such, readers were informed that the new series would be only seven shows in length and that there would be no third book to join the two best sellers ... although on the record front a new single and album were both in the pipeline. Furthermore, the *Goodies* were hoping to shoot their first film during the autumn once the TV recordings had been completed. The one perceived threat to this plan was Yorkshire Television's version of *Hello Cheeky*, since if a second series was required Tim would be needed for the recordings up in Leeds over the same period.

The radio incarnation of *Hello Cheeky* started recording its fourth series on Sunday 15 and Sunday 22 February at the Paris, although only the first four shows of a projected sixteen were taped at this time. As with *The Goodies*, by now Tim had also dropped out of contributing to the writing process altogether, leaving John and Barry to soldier on alone with some entertaining scripts, the puns of which the audience were now occasionally booing in a manner reminiscent of *ISIRTA*. The first show to be broadcast featured another guest star in the form of *Grandstand* presenter Frank Bough, and the subject of sport allowed Tim to enthuse about mid-fielder Charlie George at Derby

County ... as well as commenting that he found LWT's *World of Sport* presenter Dickie Davies 'rather pretty'. The climax of this edition was a *Colditz* spoof about the BBC's BBC (Bad Broadcasters Camp) of which an elderly Tim was an inmate ('After we [the *Goodies*] won our last award, I hung a small star on my dressing room door' – 'What's wrong with that?' – 'It was Bill Oddie'). When threatened by Commandant Bough, Tim retorted, 'You can't frighten me, I've worked with Engelbert Humperdinck,' and when told that he was now free to leave his imprisonment, declared, 'I'm too old. I'll just stay here and tend my Graeme Garden.' John Cleese also got a mention during the second show by Tim ('No offence John, you great long poof!') while the fourth show had Tim singing *Tickle a Pickle for Easter*.

Graeme meanwhile had his own projects lined up for the year, such as presenting the light-hearted *Innovation – A Great British Habit*, a film made by Gazelle Film Productions and sponsored by Wall's Ice Cream. Graeme was also doing some more radio recording on two editions of a new panel game called *Quote ... Unquote* taped at the Paris on the evening of Tuesday 17 February with *Just a Minute*'s John Lloyd as producer. Devised and chaired by Nigel Rees and described as 'the game based on well-known sayings, and some which haven't been said yet', like *I'm Sorry, I Haven't a Clue* the show is still running on Radio 4 to this day and is effectively concerned with the guests correctly determining the origin of famous quotations. On his two editions, Graeme's fellow contestants included Ned Sherrin and John Wells as well as romantic novelist Roberta Leigh, while the quotations were read out by Ronald Fletcher – the BBC authority figure from *Twice a Fortnight*. While Ned, John and Roberta were strong on their classical references, catchphrases and sayings from popular culture were something which Graeme found it easy to clean up on points when his competitors were unaware that Sousa's *Liberty Bell* was the theme to *Monty Python's Flying Circus* or the identity of comedians like Ken Dodd or Ken Goodwin. Amidst games such as *Great Confrontations* and *Last Round*, Graeme identified quotes from *Peter Pan*, made ad libs about the Watergate scandal and offered unlikely tales about how Gilbert and Sullivan met which featured the sort of puns found on *My Word*. One question even seemed geared by Nigel Rees to allow Graeme (introduced as 'one third of the *Goodies*') to resurrect his impersonation of Clement Freud, this time encountering his ancestor Sigmund Freud. The resultant shows were broadcast on Radio 4 at 7.02pm on Sundays, with Graeme's contributions transmitted on 29 February and 28 March.

The same evening as he made his first recordings for *Quote ... Unquote*, Graeme also recorded an insert representing *The Impressionists* for an *Easter Spectacular* programme produced by Richard Wilcox. He then travelled to BBC Bristol for the recording of *Going for a Song* – the long-running antiques valuation quiz which he had sent up on *ISIRTA* show 6/2 – on the afternoon of Tuesday 24 February. The format of the programme was that two celebrity guests

¹³ Ennis, Jane. 'Straight Acting For Naughty Eyes ...', *TVTimes*, 31 January – 6 February 1976, p12.

¹⁴ *Ibid.*, p13.

¹⁵ Tim later performed the same song in a round of 'Pick Up Song' on *I'm Sorry, I Haven't a Clue*, show 32/4, BBC Radio 4, 21 December 1998.

¹⁶ Greenwood, Chris. 'Too Much Of A Goodie Thing!', *The Sun*, 14 February 1976.

would join the programme's experts to guess the value of the vintage objects, with England ladies' cricketing captain Rachael Heyhoe-Flint accompanying Graeme as a guest alongside antique experts Arthur Negus and Harriet Wynter.

Planning meetings for *The Goodies* at Lime Grove were scheduled to start on Wednesday 25 February, with producer Jim Franklin and his team gearing up for another batch of shows. Peter Day returned to handle visual effects for the filming, although the studio sessions would be supervised by Tony Harding. John Stout, Andrew Rose and Jean Steward were back to look after set, costume and make-up design for the run; John shared studio chores with Peter Blackler having been in charge of the pre-filming. By now, the back catalogue of previous Goodies outings was also proving lucrative for the BBC. Their US distribution company Time Life generated \$500,000 of business in three weeks during February/March, with their top three sellers into syndication being the historical dramas *The Onedin Line* and *A Fall of Eagles* plus *The Goodies*.

The same day that the planning meetings began, Tim taped an interview at Broadcasting House concerning the Cambridge Footlights for the Radio 2 documentary series *The Story of Revue* being produced by Simon Brett; the Goody's contribution featured in the penultimate edition broadcast at 2.30pm on Sunday 18 April. In the same session, Tim also taped material for Simon's new unnamed adult literacy pilot programme which was then in development. That evening, BBC1 (apart from the Welsh transmitters which ran *Heddiw* and the soap opera *Pobol y Cwm*) screened a repeat of *Goodies Rule - OK?* in the early evening slot of 6.40pm. Up against shows like the ATV soap *Crossroads* on ITV, the special this time grabbed a respectable audience of over thirteen million.

In the meantime, over the previous few months Bill and Graeme had crafted six of the seven new scripts which were accepted by the BBC by Sunday 7 March. Having plundered the Goodies of the past in 'Rome Antics', the team's continued stretching of their characters this time saw them flung forward by twenty-five years so they could all switch roles and play their own descendants in '2001 and a Bit'; this story brought Tim's beloved and sedate sport of cricket into an encounter with the vicious game of rollerball as displayed in the 1975 science-fiction movie of the same name. 'It Might as Well be String' was an exposé of advertising practices, particularly with regards the world of television commercials which the trio plundered mercilessly and hilariously. 'Hype Pressure' saw the Goodies return to the theme of the pop world with its fashions and fads, again attacking television talent shows but this time also focusing on the music and styles of the 1950s which were in part being revived by sectors of modern rock. 'Black and White Beauty' was another excellent reason for some animal cruelty gags: a pastiche of the classic Anna Sewell equestrian novel, the popular LWT film series *The Adventures of Black Beauty* it spawned in 1972, and the 1944 movie melodrama *National Velvet*, with a dash of the popular novels of 'James Herriot' (the pen-name for James Wright) and their loveable Yorkshire vet misadventures thrown in

for good measure. The acclaimed – but very long – 1974 movie *Murder on the Orient Express*, adapted from Agatha Christie's famous detective novel, gained a plethora of additional 'tecs of which there was then a glut on television to become 'Daylight Robbery on the Orient Express'. And finally came 'Lips' in which Graeme and Bill had fun at the expense of the hit 1975 shark thriller movie *Jaws* by placing a similar aquatic menace at the centre of a story concerning the Cod War then raging between England and Iceland. This episode was fundamentally driven by Bill who wanted to spoof the previous year's blockbuster. 'When we wrote the episode, *Jaws* had been out for [a year]. We had a lot of soul-searching about whether it was out-of-date,' recalled Graeme.¹⁷ However, the importance of *Jaws* in the cinema world sustained, and the ongoing situation of the Cod War bolstered the scenario in a way which Graeme felt maintained a relevance. As such, by and large the scripts continued the largely topical and satirical themes of the previous year. All the same, the new shows were still some way removed from the original format with 'Daylight Robbery on the Orient Express' being the closest to having somebody hire the Goodies to take on a job, '2001 and a Bit' set firmly in the future, and 'Black and White Beauty' and 'Lips' both starting with Graeme having effectively set up another business away from the familiar surroundings of the office.

Most significantly, the trio had now eliminated the need for guest stars to clutter up their wacky little show. 'We began to phase it out as the series went on, because we kept giving them the best lines,' recalled Bill. 'I remember watching one playback and thinking, "Hang on, we don't have any lines here; we're just two of us standing there while the guest star does this guest act, upstaging us, and we'd given him all the best lines!" [...] Instead we took it in turns to go mad, so one of us would become the guest villain as it were.'¹⁸ In '2001 and a Bit' Graeme became the villain, 'Black and White Beauty' painted Bill as the nasty country squire, 'Hype Pressure' presented Tim as ruthless and exploitative, 'It Might as Well be String' saw Bill and Graeme as the bad guys, 'Daylight Robbery on the Orient Express' cleverly saw the Goodies also playing their own adversaries (as per 'Double Trouble'), and a group of featureless Icelanders were the trio's opponents in 'Lips'.

Music recording for the new episodes took place at the BBC's Television Music Studios at Lime Grove on Monday 8 and Tuesday 9 March, with vocal sessions on the second day. Several of these compositions – such as *Calypso Hustle* and *Silly Funky Chase* – would be retracked on numerous episodes, becoming much enjoyed recurrent cues for the series. In comparison to previous series though, Bill was now seldom composing or reworking songs on a weekly basis to fit the frantic film sequences, the exception being the *MCC Song* from *ISIRTA* shows 8/7 and 8/13. At the same time as maestros Bill Oddie and Dave MacRae oversaw the music, Jim Franklin and his team were performing a recce in Torquay for the location shoot. Monday 8 also saw the contracts being issued to the trio for *The Goodies 1976 Series*; to the team's delight, there were salary increases all round and production dates were confirmed. Later that week on

¹⁷ Interviewed for *Return of the Goodies*, 15 September 2005.

¹⁸ Spragg, Paul. 'Three Amigos', *Cult Times Special* 26, June 2003, p81.

Friday 12 March, Tim was informed that the bulk of the new series of *Hello Cheeky* would be recorded up in Manchester during an intensive week of taping in May, neatly nestling between filming and recording on *The Goodies*.

At the time, *The Goodies* was still being sold for overseas transmission by BBC Enterprises as both colour videotapes (standards converted to 525 line for North America) or in the more universally accepted form of monochrome 16mm film recordings.¹⁹ And some territories very much took to this peculiar British show. 'I went to Portugal in the mid-Seventies,' chuckled Tim, 'and I was swimming in the sea and [...] Eric Morecambe happened to be there. And suddenly – it's one of these dream things – a Portuguese girl with lovely black hair came running out of the water and pointed her finger and said "Goodiesh!" Now I didn't know it went out in her country. So she followed me up the beach and – as she didn't recognise Eric Morecambe – she pushed him and said "He Goodiesh!". And he said, "No I think he's Baddiesh actually.'" It was one of those great moments. And as it turned out it was number two in the ratings in Portugal.²⁰

In North America, a package of episodes of *The Goodies* was being syndicated to local Public Broadcasting Service stations which carried a lot of British shows from both the BBC and also ITV stations; it was PBS that had enjoyed a cult hit with *Monty Python's Flying Circus* when it had been discovered by the college audience in 1973. It seems that twenty-six *Goodies* episodes were on offer, apparently comprising the Montreux version of 'Kitten Kong' (the original having been erased) and episodes from the first four series. However, unlike the Python's outlandish sketches, *The Goodies* failed to attract the same sort of interest, with the next major British television comedy hit in the US being the repackaged versions of Benny Hill's programmes made by Thames Television. *The Goodies* was also carried by the Eastern Educational Television Network (EEN) for presentation by Eastern PTV stations, and following one of their screenings, *Variety* noted that '*The Goodies* has a free-wheeling budget, which could only emanate from a nation and public television system with an enormous sense of humor. To the great good fortune of EEN, the lunacy herein is too rich for American commercial television ...'²¹

The Goodies and the Beanstalk was used to spearhead the launch of the series in the USA. WGBH in Boston had secured sponsorship from Mobil Oil to launch the monthly series *Piccadilly Circus* in which it aimed to bring the best of British culture to PBS stations. The strand had kicked off in January 1976 with an edition of the BBC's comedy series *Dave Allen at Large* and was also to include plays by Dennis Potter and Alan Ayckbourn, documentaries and classic period adaptations. *The Goodies and the Beanstalk* was introduced to viewers by the show's host Jeremy

Brett in the third edition, screened at 8.30pm on Monday 15 March. 'They are the Goodies, a modern Anglo-Saxon institution every bit as important as the slightly older habit of imbibing tea, munching muffins and uttering Keats sonnets,' enthused one journal as they encouraged Stateside viewers to tune in.²²

In March, *The Goodies* was nominated for a British Screen Award under the Light Entertainment Programme category, but again lost out, this time to *The Two Ronnies* with the other also-rans being BBC1's *Dave Allen at Large* and LWT's *The Stanley Baxter Moving Picture Show Part III* with sketches showcasing their guest star from 'The Loch Ness Monster'. The ceremony itself – hosted by Diana Rigg and Eamonn Andrews and attended by HRH Princess Anne – was screened by Thames Television on the ITV network at 8.30pm on Wednesday 17 March as *The British Screen Awards*.

Shortly before production on the new *Goodies* series began, Tim joined Cilla Black at the BBC studios on Sunday 21 March to record various other sequences for the Liversalt Sisters skit, and also a short solo piece of observational comedy about different people's mannerisms in trying to be helpful. 'The most frightening experience of my life,' was how he described this few minutes of stand-up some months later.²³ The finished show was screened at 8.25pm on Saturday 27 March. In recent weeks, Tim had enjoyed a skiing holiday and Bill had indulged in some bird-watching, while Graeme unfortunately had been struck down with influenza.

Before the main filming period for the new series, it had been planned to perform a special photocall at Television Centre on Tuesday 23 March to get silhouette photos of Bill and Graeme as String Sheikhs for a visual gag where Tim lifted up cardboard cut-outs of his colleagues before they burst to life in 'It Might as Well be String'. Unfortunately, this first day of production was hampered when Graeme was unable to attend because of his bout of flu.

Shooting really got underway from Monday 29 March, with the first week seeing the trio in and around London. In the new series, the *Goodies* often moved away from the 'uniform' look of their standard characters (e.g. '2001 and a Bit', 'Black and White Beauty' and Graeme's three piece tweed suit for 'Lips'), but a revised set of outfits were introduced for Bill and Graeme. For Bill, the 1976 styles dictated a white version of the usual 'I'm A Goody' tee-shirt, denim jeans and a navy and white bomber jacket again with the declaration 'I'm A Goody' emblazoned across its back. Graeme had new, more-stylish glasses which dispensed with the dark NHS look, and the rest of his garb was rather more plain than before, comprising a light brown jacket, brown tie, and brown trousers with leather knee patches.²⁴ Tim remained much as before in navy suit with patriotic waistcoat.

¹⁹ An exception to this at the time appears to have been 'Hype Pressure' where there was apparently damage to the 625 line colour tape held by BBC Enterprises which resulted in its non-appearance in territories such as Australia and New Zealand.

²⁰ Merrick and Rosso, Triple J, 19 April 2000.

²¹ Hainworth, Victoria. 'The Goodies on the Goodies', *Radio Times*, 18-24 September 1976, p11.

²² 'Slapstick Over Comedy Preferred', *The Dispatch*, 10 March 1976.

²³ Brooke-Taylor, Tim. 'Writer or performer, I like to be in a team'. *The Stage*, 18 November 1976, p18.

²⁴ Graeme was also seen to wear a tank top as part of the trio's usual look in the closing film sequence behind the titles for 'It Might as Well be String'.

SERIES SIX – 1976

CREDITS

Written by Graeme Garden & Bill Oddie. Stunt arranger: Stuart Fell ('Daylight Robbery on the Orient Express'). Music by Bill Oddie and Dave MacRae*. Musical director: Dave MacRae (*The Goodies – Almost Live*). Musicians: Ron Asprey, Simon Burns, Paul Keogh, Richie Hitchcock, Chris Mercer, Barry Morgan, Brian Odges, Alan Parker, Graham Prescott, Chris Rae (*The Goodies – Almost Live*). Choreography: Flick Colby (*The Goodies – Almost Live*). The BBC wishes to thank Leisure Services, Torbay, Devon for filming facilities ('2001 and a Bit'). Make-Up: Jean Steward. Costume: Andrew Rose. Lighting: Alan Horne. Sound: Jeff Booth** (all episodes), Larry Goodson (*The Goodies – Almost Live*). Film editor: John Jarvis (except *The Goodies – Almost Live*). Film cameramen: Reg Pope (except *The Goodies – Almost Live*), Brian Easton (except *The Goodies – Almost Live*). Videotape editor: Ed Wooden ('Hype Pressure'), Dennis Collett ('Daylight Robbery on the Orient Express'). Dubbing editor: Glenn Hyde ('Hype Pressure', '2001 and a Bit', 'Daylight Robbery on the Orient Express', 'Black and White Beauty'). Production assistant: Peter R Lovell. Visual effects: Peter Day (except *The Goodies – Almost Live*)***, Tony Harding (except *The Goodies – Almost Live*)***. Designers: Peter Blacker ('Hype Pressure', '2001 and a Bit', 'Black and White Beauty'), John Stout (all episodes; film sequences only of 'Hype Pressure', '2001 and a Bit', 'Black and White Beauty'). Produced by Jim Franklin. BBC Colour (c) BBC 1976.

* Mis-spelt 'Dave McRae' apart from *The Goodies – Almost Live*.

** Credited as Geoff Booth on 'It Might as Well be String'.

*** Peter Day handled filming and Tony Harding handled studio work.

Uncredited: Dog trainer: John Holmes ('It Might as Well be String'). Producer's Assistant: Liz Cranston. Assistant Floor Manager: Iain McLean. Technical Manager 2: Ray Hider ('Lips or Almighty Cod', 'Hype Pressure'), Norman Brierley ('It Might as Well be String'), Derek Thompson ('2001 and a Bit'), Terry Wild ('Daylight Robbery on the Orient Express', 'Black and White Beauty', *The Goodies – Almost Live*). Grams Operator: Neil Sadwick ('Lips or Almighty Cod', 'Hype Pressure', '2001 and a Bit', 'Black and White Beauty'), J Chapman ('It Might as Well be String'), Ian Tomlin ('Daylight Robbery on the Orient Express'), Alan Stokes (*The Goodies – Almost Live*). Vision Mixer: Bill Morton. Floor Assistant: Richard Boden ('Lips or Almighty Cod', 'Hype Pressure', 'It Might as Well be String', '2001 and a Bit', *The Goodies – Almost Live*), Richard Cox ('Daylight Robbery on the Orient Express', 'Black and White Beauty'). Crew: 17.

TITLE SEQUENCE*

Giant Dougal approaches Goodies (*Goodies Rule – OK?* [SP6]); Tim as a clown ('The Clown Virus' [5/2]); Graeme on trandem (*Goodies Rule – OK?* [SP6]); Bill as Ecky Thump Master ('Kung Fu Kapers!' [5/7]); Goodies open violin cases (*Goodies Rule – OK?* [SP6]); Twinkle attacks the Post Office Tower ('Kitten Kong' [SP1]); Scamp chases Frankenfido ('Frankenfido' [5/5]); Goodies play *Wild Thing* (*Goodies Rule – OK?* [SP6]); Goodies as The Extremes (*Goodies Rule – OK?* [SP6]); Graeme falls off mule ('Bunfight at the OK Tearooms' [5/12]); Goodies do acrobatics (*Goodies Rule – OK?* [SP6]); Bill falls out of window ('The Movies' [5/1]); One ton weight flattens Graeme ('The Clown Virus' [5/2]); Graeme and lorry back projection ('The Movies' [5/1]); Saw blade goes through ladder ('Cunning Stunts' [5/10]); Barn falls around Goodies ('The Movies' [5/1]); Woman turns into Tim behind feathers ('Wacky Wales' [5/4]); "We Do"; Giant Bill drops Tim ('The Movies' [5/1]); "Anything"; Tim and Scamp dance ('Frankenfido' [5/5]); "Anywhere"; Goodies run off cliff ('Rome Antics' [5/9]); Goodies cycling through forest (*Goodies Rule – OK?* [SP6]); Tim walks down street ('Bunfight at the OK Tearooms' [5/12]); Graeme boxes Bill ('Kung Fu Kapers!' [5/7]); Graeme walks down street ('Bunfight at the OK Tearooms' [5/12]); Goodies dance with digeridoos ('Scatty Safari' [5/6]); Bill walks down street ('Bunfight at the OK Tearooms' [5/12]); Goodies run off as clowns ('The Clown Virus' [5/2]).

Note: The BBC retains the 16mm elements which formed the titles for this series.

* The title sequence for *The Goodies – Almost Live* is different from the rest of the series and comprises extracts from the performances of the trio with *Please Let Us Play*, Tim with *Cactus in My Y-Fronts*, Graeme with *Good Ole Country Music*, Bill with *Please Let Us Play*, the trio with *Bounce!*, the trio with *The Funky Gibbon*, the trio with *Please Let Us Play* and Tim dancing to *The Last Chance Dance*.

6/1

LIPS OR ALMIGHTY COD

Title: Production paperwork refers to the episode as 'Episode 6: Lips' on 15 March 1976 but 'Almighty Cod' by 21 May 1976 and 'Ep 1: Lips or Almighty Cod' by 30 June 1976. The camera script reads "Lips" or "Almighty Cod" on the front sheet and then "Almighty Cod" or "Lips" on the running order. The PasB carries the title '1: Lips or Almighty Cod'. The VT clock, Programme Title Index and BBC Enterprises have 'Lips or Almighty Cod' and INFAX refers to it as 'Lips, or Almighty Cod'.

Duration: 27'56".

Videotape Number: VTC/6HT/B11112/ED.

Project Number: 1156/2001.

Radio Times synopsis: The Eskimos extend their fishing

limits by 2,000 miles and have a cod war with the Goodies in the Serpentine; and then Graeme breeds an enormous cod.

Cast: Tim Brooke-Taylor (*Tim*), Graeme Garden (*Graeme / Voice of Eskimos / Tannoy Voice / Newsreel Voice*), Bill Oddie (*Bill*) with the voice of Barry Cryer (*Radio Voice*).

Uncredited Cast: Al Fiorgal, Mike Lee Lane, Stan Van, Rex Wei, Tony Calvert (*Eskimos*); Carole Kennedy (*Passerby with Dog*); Norman Bacon (*Stand in for Bill*); Peter Barlow, Ray Poole, Peter Granger (*Unknown*).

Music Masters:

- The theme music for the series is taken from 1975's *The New Goodies LP* published by Bradley's (BRADL 1010).

- The specially composed music by Bill Oddie and Dave McRae includes *Silly Funky Chase* (as the Goodies throw fish at the Eskimos) and *Calypto Hustle* (as Tim sees the Eskimos, and as Graeme takes Brian for a walk). Musicians for the series included Barry Morgan, Barry de Souza (percussion), Dave MacRae (keyboards), Peul Keogh (guitar), Brian Odges (bass). Music from *Goodies Rule – OK?* [SP6] is retracted for the theft of the cod and Bill and Tim trying to trick the Eskimos.
 - Reg Gosling's *Newsroom One Signature Tune* is heard on the *BBC Nine O'Clock News*.
 - Edrich Siebert's *Rule Britannia* can be heard on Tim's radio at the start of the programme, taken from the 1970 Keith Prowse LP *Marches for Any Occasion* (KPM 1074).
 - *Barwick Green* (see 'Invasion of the Moon Creatures' [4/2]) is used to establish Dr G Garden's Fish Farm and taken from the same BBC Midland Light Orchestra recording as *The Goodies and the Beanstalk* [SP5].
 - Bill and Graeme sing DuBose Heyward, Ira Gershwin and George Gershwin's 1935 song *Summertime* from the musical *Porgy and Bess*.
 - As Graeme faces the Eskimo fishing captain, Dimitri Tiomkin's theme to the 1952 Western *High Noon* is heard, played by the Geoff Love Orchestra on the *Big Western Movie Themes* (see 'The Movies' [5/1]).
 - The start of the lullaby for Brian is *O Sole Mio*, an Italian song by Eduardo Di Capua and Giovanni Capurro composed in 1898; it had been planned that this would be a burst of Paul McCartney's *Golden Slumbers* from the Beatles' 1969 album *Abbey Road* (Apple PCS 7088).
 - John Williams' theme from the 1975 movie *Jaws* is used in the spoof sequences of this film; the version heard is performed by the Geoff Love Orchestra on the 1976 Music for Pleasure LP *Big Terror Movie Themes* (MFP 50248).
 - The music that angers the fish in general and the giant cod in particular is Ralf Arnie, Gene Martyn and Ernst Bader's 1956 song *Tulips from Amsterdam*, performed by Max Bygraves (see 'Wacky Wales' [5/4]) on the 1974 Decca double LP *Unbeatable Bygraves* (DPA 3003); this had been a hit in May 1958 as the B-side to *You Need Hands*.
- I'm Sorry I'll Use That Again:*
- Graeme does a variation on his 'Pets Corner' routine with a frisky pike; see 'Kitten Kong' [2/7].
- Cultural Comments:*
- The contemporary animation and music for the *BBC Nine O'Clock News* is seen at the start of the show.
 - In November 1975, Iceland proclaimed it would fish up to two hundred miles from its coast rather than the previously agreed fifty miles established during initial confrontations with British fleets in May 1973. This created a territorial incident with Britain as both British and Icelandic fishing fleets were trawling for the same supply of cod. There were rammings between ships and cutting of nets, and this third 'Cod War' escalated until Iceland threatened to close its NATO base at Keflavik which would have serious issues relating to defence of the Atlantic from the soviet bloc. NATO had to intervene and an agreement between Britain and Iceland was reached on Wednesday 2 June, two days before the episode was recorded.
 - Tim refers to Chelsea's performance last week (see 'The Stone Age' [4/4]).
 - Graeme does a quick burst of Walter Gabriel from *The Archers* at his fish farm (see 'That Old Black Magic' [3/4]).
 - Graeme tells Bill that eggs are no longer lion branded (see *The Goodies and the Beanstalk* [SP5]).
 - Bill feels that slant eyes, snub noses and fur coats could refer to Liza Minnelli (see 'The End' [5/13]).
 - Bill's pet Gilbert the goldfish is named after Jimmy Gilbert (see 'The End' [5/13]).
 - The Goodies pose as members of the MCC, the private members Marylebone Cricket Club founded in 1787 and dedicated to the development of cricket, when stealing a cod.
 - When splitting up the giant cod, Tim says that the tail goes to Birds Eye, the frozen food company founded by Clarence Birdseye.
 - Brian the Cod is named after Graeme and Bill's agent, Brian Codd (see 'Superstar' [SP4]).
 - Tim reads the *Evening Standard* (see 'Gender Education' [2/11]).
 - Bill suggests using the face of Nicholas Parsons – who is big on Eskimo TV's *Whale of the Century* – to frighten the Eskimos (see 'Frankenfido' [5/5]).
 - *Let's Talk Eskimo* is another 'Teach Yourself'-style book (see 'The Winter Olympics' [3/3]).
 - When Bill looks at a tank of angel fish marked 'INTERLUDE', this refers to one of BBC TV's interlude films between programmes from the 1950s, *Angel Fish* filmed at Regents Park Zoo.
 - There is reference to Prince Charles *not* being romantically linked with a fish; at the time, the press were interested in any relationships formed by the apparently unattached twenty-seven year-old heir to the throne.
 - Much of the climax of the episode spoofs *Jaws*, the movie released in June 1975 (and screened in the UK from December 1975) based on Peter Benchley's 1974 bestseller about a coastal town's police chief attempting to protect the public from a great white shark. This includes the shots of Tim's legs as seen from underwater.
 - Attempting to anger the cod, Graeme says that Noele Gordon is TV Personality of the Year again, *Radio Times* (see 'Give Police a Chance' [1/3]) is the biggest selling magazine in Europe and mentions Tony Blackburn (see 'Snooze' [1/2]). Noele Gordon played Meg Richardson in the popular ATV soap opera *Crossroads* from 1964 to 1981 and won the *TVTimes* Award for Most Popular Television Actress on eight occasions.
 - Wildlife expert Peter Scott, one of the founders of the World Wildlife Fund, is seen watching the events regarding the cod.
 - The boat used by Bill and Tim carries a picture of Lenny the Lion, a camp lion puppet used by ventriloquist Terry Hall seen in the BBC TV series *The Lenny the Lion Show* in 1957 to 1960, then *Lenny's Den* from 1959 to 1961 and *Pops and Lenny* from 1962 to 1963.
- Production Points:*
- In the camera script, the original comments to anger the cod were 'David Frost (see 'Pollution' [2/3]) has

got an OBE. Diane Soloman is getting a new TV series. Jimmy Young (see 'Double Trouble' [2/13] and 'Chubby Chumps') grows his own wigs. Tony Blackburn (see 'Snooze' [1/2]) sleeps with Tessa Wyatt (see 'The Stone Age' [4/4] and 'Cunning Stunts' [5/10]). Etc.' Diane Soloman was an American singer of the mid-1970s who never achieved chart success.

- BBC 16mm stock film was used of a snowbound airport, screaming fans, the Queen and Peter Scott and his family.

6/2

Title: This was referred to as 'Episode 3: Hype Pressure' on 8 March 1976, 'Episode 6: Hype Pressure' on 14 March, and 'Episode 2: Hype Pressure' on 3 June and 30 June. The camera script and PasB carry the title '2: Hype Pressure'. The VT clock, Programme Title Index, INFAX and BBC Enterprises refer to it as 'Hype Pressure'. BSB listings referred to the episode as 'High Pressure'. It is also known as 'Back to the Fifties' and 'The Rock and Roll Revival'.

Duration: 25'28".

Videotape Number: VTC/6HT/B11179/ED.

Project Number: 1156/2002.

Radio Times synopsis: It's the 50's revival, Goodies style, with Tim in the director's chair, Bill and Graeme are overwhelmed and undermined; until they too take a hand in directing.

Cast: Tim Brooke-Taylor (*Tim / Beehive Girl*), Graeme Garden (*Graeme / 'New Faeces' Announcer / World War II Narrator*), Bill Oddie (*Bill / Ken Russell*) with McDonald Hobley (as himself), Mary Malcolm (as herself), Corbet Woodall (*Newsreader*), Jake Anthony (*Tony Bitch*), Richard Pescud (*Weather Man*).

Uncredited Cast: Anthony Lang (*Man in Cowl & Gown*); Eddie Davis (*Dennis Droll*); Ron Tarr (*Henchman*); Al Fiorgal (*Mafiosa [Don Corleoni]*); Michael Bryden (*Football Fan*); Helen Forster, Juliet Vaughan (*Beehive Girls*); Vincent Hayes (*TV Producer*); Pauline Mee (*Moira Anderson*); Dawn Rodriques (*Vanessa Redgrave*); Ernie Goodyear, Richard Smith, Peter Simpson, James Muir, Barney Carroll (*Soldiers*); Ernie Goodyear (*Hitler*).

Not in Finished Programme: Tony Snell (*Unknown*).

Music Masters:

- The specially composed music by Bill Oddie includes *One Note Rock* (as performed by the Goodies in the *Oh-Boy Special*), *Flower Love* (which Bill and Graeme perform on *Superficial*) and *Loud Instrumental Hustle* (which seems to have been recorded for the climax of the programme but not used). As The Two Folk, Bill and Graeme sing *The World is Full of Women and Men* in *New Faeces*. Bill also plays *God Save the Queen* (see 'Commonwealth Games' [2/2]) on the saxophone in an attempt to break Tim's trance.
- Bill sings the traditional folk ballad *As I Walked Out One Morning in May*.
- The theme tune to *New Faeces* is Chopin's *Funeral March* (see 'Hospital for Hire' [4/3]).
- The music for the *BBC News and Newsreel* is 'Charles Williams' *Girls in Grey* played by the Queens Hall Light Orchestra from Chappell's *Selection* (LPC 1031). The same album provides Sidney Torch's 1947 composition *All Strings and Fancy Free* which introduces *World War II*.

- Barry Cryer's narration voice-over was recorded on Tuesday 18 May 1976.
- The episode was initially edited on Saturday 5 June 1976. The new opening titles were not yet ready, so those for the previous series had been used in studio.
- One 'INTERLUDE' fish tank shot for the episode was retaken at the end of taping for 'It Might as Well be String' [6/5].
- The BBC retains a copy of the original broadcast master tape.

HYPE PRESSURE

- Don Lang's 1957 song *Six-Five Special* was used for *The Oh-Boy Special* from the 1972 Regal Starline double LP *After The Ball (A History of Pop)* (MRS 513); this was the theme tune to the BBC's television pop and variety show of the same name from 1957 to 1958.

- Tim sings *Bless 'Em All*, a World War II song by Bill Williams and Fred Godfrey

- Moira Anderson starts to perform Helen Taylor and May H Morgan's 1927 hymn *Bless This House*, performed by Gracie Fields on the 1970 Decca LP *The World of Gracie Fields* (SPA 82).

- The battle climax is fought out to Richard Strauss' 1898 symphonic poem *Ein Heldenleben* Op. 40 from the HMV LP *Richard Strauss Orchestral Works Volume 2* (BOX 88001).

I'm Sorry I'll Use That Again:

- *One Note Rock* had been heard briefly as the introduction to *Sick Man's Blues* on *ISIRTA* show 9/3 (18 November 1973) and on the 1974 Decca LP *The Goodies Sing Songs From The Goodies* at the start of *Spacehopper*.
- Bill's Muffin the Mule gag turned up in his diary for January 1956 in *The Goodies Book of Criminal Records*.

Cultural Comments:

- Graeme is reading *Play Guitar My Way and Other Jokes* by Tony Blackburn (see 'Snooze' [1/2])
- Bill squeaks 'Eek Eek Eek, Funky Ferret' in reference to *The Funky Gibbon* and John Cleese's ferret obsession from *ISIRTA*. Bill also refers to the muse which allowed him to write *Black Pudding Bertha*. Graeme claims the computer wrote *The Funky Gibbon*, and the machine responds to his 'Give me an "Oooo"'. Of his other musings, Bill's *I've Got a Brand New Rolls Royce Motor Car* is based on the song *Brand New Key*, a January 1972 chart hit for American singer Melanie [Safka] (and already spoofed by the Wurzel's *Combine Harvester (Brand New Key)* in June 1976), while Paul McCartney's *Yesterday* ('All my troubles seemed ...') came from the Beatles' 1965 album *Help!*.
- Graeme refers sarcastically to both Lord Byron – a romantic nineteenth century Anglo-Scottish poet whose major works included *Don Juan* – and Percy Bysshe Shelley – one of his contemporaries best known for pieces like *Ozymandias*.
- Tim reads *Variety*, an American weekly trade paper for the entertainment industry which has been running since 1905.
- *New Faeces* is a spoof of the successful ATV talent show *New Faces* which debuted in July 1973 and ran to April

1978. Hosted by the coiffured Derek Hobson, its judges such as record producer Mickie Most and composer/manager Tony Hatch (here seen as Tony Bitch) were notoriously hard on contestants; Hatch had written songs such as Petula Clark's *Downtown*. Don Corleoni appears to have come from *The Godfather* (see 'Goodies in the Nick' [4/5]), the skeletal Charlie Chorley represents the likes of Charlie Chester (a veteran comedian and broadcaster whose radio career included *Stand Easy* and was now best known for his *Sunday Soapbox* on Radio 2) and Arthur Askey (another veteran comedian who had featured in pre-war radio shows such as *Band Waggon*) both of whom featured on *New Faces* to generally give sympathetic comments to the contestants. The judges marked each act on various aspects such as Content, Technical Quality, and Star Quality to give a Grand Total. The other contestants on *New Faces* are The Flying Gilberts (presumably another reference to Jimmy Gilbert; see 'The End' [5/13]), and Wilson, Kepple and Parsons – a reference to the music hall Egyptian dance act of Wilson, Keppel and Betty and, presumably, Nicholas Parsons (see 'Frankenfido' [5/5]).

- In 1956, Tim would have been neither thirty-seven (as Graeme claims) nor eight (as he claims), but sixteen.
- Tim says 'See you later crocodile' with Bill and Graeme responding 'In a while alligator', a misquote of Bill Haley and the Comets' 1956 hit *See You Later Alligator* which featured in the film *Rock Around the Clock*.
- *BBC News and Newsreel* was the revamped version of the *BBC Television Newsreel* launched in July 1954.
- Concorde (see 'Pollution' [2/3]) is replaced by the Bristol Brabazon (a vast transatlantic airliner designed in 1949 which was abandoned unused in 1952) and the 'Flying Bedstead' (the nickname of Rolls-Royce's 1953 experimental vertical take-off test rig). The original coronation of Queen Elizabeth had taken place on 2 June 1953 (see 'The Stone Age' [4/4]).
- McDonald Hobley was an actor who had been one of the first BBC in-vision television announcers and presenters from 1946 to 1956, who had subsequently joined ITV.
- Mary Malcolm was another in-vision announcer/presenter who had worked with BBC TV from 1948 to 1958.
- The *Oh-Boy Special* is an amalgam of two period music and variety shows; *Oh Boy!* which ran on ABC from June 1958 to May 1959 and *Six-Five Special* which appeared on BBC TV from February 1957 to December 1958.
- The film of fish and the potter's wheel were two examples of BBC TV's *Interlude*, short films which from the early 1950s were run to fill in gaps between programmes, during intervals in live plays and during technical breakdowns. *Angel Fish* had been referenced before (see 'Lips or Almighty Cod' [6/1]) while another popular item was the five minute *Potter's Wheel*.
- Looking at a period 1950s *Radio Times*, Bill comments that they have taken off *Porridge* and *Fawlty Towers* and replaced them with Prudence Kitten and Muffin the Mule. *Porridge* was a popular BBC1 sitcom set in a prison starring Ronnie Barker which had debuted in September 1974 following a successful pilot in *Seven of One* in April 1973. *Fawlty Towers* was a BBC2 sitcom

co-written by and starring John Cleese, six episodes of which had been screened in September/October 1975. Muffin the Mule was a popular children's marionette character on BBC TV who had debuted in *For the Children* in 1946, and then featured in live shows until 1952 when filmed programmes were made under the title *Muffin the Mule* and re-run until 1955, before transferring to ITV until 1957. Prudence Kitten was another character from the Hogarth puppets who appeared with Muffin from 1950; Prudence had her own series as a glove puppet from 1955.

- Bill reads the *News Chronicle*; this was a British daily newspaper running since 1872 which was absorbed into the *Daily Mail* in October 1960. Graeme and Bill refer to ration books, Lady Docker and *What's My Line?*. Rationing – with families using their ration books of coupons to claim limited volumes of certain items per week – had been introduced on some foodstuffs in January 1940 soon after the outbreak of the Second World War; petrol rationing ended in July 1950 (although it was reintroduced from December 1956 to May 1957 during the Suez Crisis), and all food rationing had ended by July 1954. Lady Docker, born Norah Turner, was a dance hall hostess who had married businessman Sir Bernard Docker in 1949 and who during the 1950s was notable for her colourful lifestyle as a socialite. *What's My Line?* was a BBC TV panel game in which celebrities guessed contestants' occupations from a mime; adapted from a CBS series, it originally ran from July 1951 to May 1963.
- Bill and Graeme are called up to do their two year stint of National Service in the Army (see 'Gender Education' [2/11]). Tim says he has considered reviving the Korean War which lasted from June 1950 to July 1953.
- Tim refers to Bill as a 'poor man's Gilbert Harding'; Gilbert Harding was an irascible journalist and broadcaster known for his rudeness and one of the regular panellists on *What's My Line?* (see above).
- Tim notes that the death penalty has been brought back; this had been abolished in Britain in December 1969, following a five year experimental suspension in 1965; the last execution was in August 1964.
- Tim sings 'You'll wonder where the yellow went/When you brush your teeth with Pepsodent', a jingle used to advertise Unilever's brand of toothpaste Pepsodent in early television commercials on ITV.
- At the television studios there is a sign reading *The Grove Family*, the first British television soap opera which ran on BBC TV from April 1954 to June 1957.
- When the hippified 1960s Bill declares that he and Graeme are marching to Aldermaston, he is referring to the protest walk from London to the Atomic Weapons Research Establishment close to the Berkshire village which was organised by the Campaign for Nuclear Disarmament in April 1958, and then held annually from 1959 to 1963, but with the walk in the opposite direction.
- Tim appears as the white-haired host of *Superficial* with directions such as 'Cue the song.' This was a spoof of the LWT pop music show *Supersonic* hosted by white-haired Mike Mansfield who would cue in the performances by the groups from the studio director's booth; the series

began as part of *Saturday Scene* in September 1975 and ran to April 1977.

- Bill and Graeme's folk act of William and Grayfunkel is named after the harmony duo Simon and Garfunkel who enjoyed chart success from the 1960s with hits like *The Sound of Silence* in 1965 and *Mrs Robinson* in 1968 before their split in 1970.
- When Tim calls out 'Cue Percy Thrower' for fertilizer to be thrown over Bill and Graeme, this is a reference to the television gardening expert and host of BBC2's *Gardener's World* from 1969 until March 1976 when his contract with the BBC was not renewed because he had accepted an offer to appear in a television advertising campaign for Garden Plus fertilizer.
- Singer Moira Anderson (see 'Music Lovers' [2/5]) appears – briefly – on *Stars on Sunday*, Yorkshire Television's Sunday night religious/entertainment programme which had launched in August 1969 and ran until May 1979.
- The studios of ATV (see 'Scatty Safari' [5/6]) explode.
- Graeme phones Ken Russell (see 'The Movies' [5/1]) and comments 'Lucky old Vanessa' in reference to Vanessa Redgrave (see *Goodies Rule - OK?* [SP6]). Vanessa had played Sister Jeanne in Ken Russell's 1971 film *The Devils* (see 'The Movies' [5/1]) in which her character had been depicted masturbating; Vanessa later arrives dressed as a nun in reference to the film.
- The other directors whom Graeme asks about are Sam Peckinpah (see 'The Movies' [5/1]), Fellini (see 'The Movies' [5/1]) and Sydney Lotterby, the latter being a BBC director and producer who had worked on Graeme's *Broaden Your Mind* and was then producer on the BBC sitcoms *Porridge* and *Last of the Summer Wine*.
- In homage to *The Birds*, Alfred Hitchcock is seen despatching a bird to defecate on Adolf Hitler (see *The Goodies and the Beanstalk* [SP5]).
- The battle sequence sees Tim and Bill cue Kitten Kong (see 'Kitten Kong' [2/7]) and the giant Dougal (see *Goodies Rule - OK?* [SP6]) respectively.

- The party political broadcast which forced Tim into submission featured Conservative party leader Margaret Thatcher (see *Goodies Rule - OK?* [SP6]).

Australian Edits: This episode was never originally taken by ABC.

New Zealand Edits: This episode was never originally taken by New Zealand.

Production Points:

- In production memos on Monday 8 March 1976, it was hoped that for the role of the female BBC announcer, the team would like to get 'Sylvia Peters or whoever'; Sylvia Peters was another in-vision television announcer who worked for the BBC from 1947 to 1958.
- EMI supplied the train wheels on 16mm film as used on the opening titles of *Six-Five Special* for *The Oh-Boy Special*.
- The Indian charge at the climax of the programme was 16mm footage from the 1941 Western movie *They Died With Their Boots On* purchased from United Artists.
- Various pieces of archive film depicting period fashion, sport, and exercises were used along with footage of the Brabazon, the Queen's Coronation, Lancasters, falling doodlebugs, the Normandy Landings, the Luftwaffe, Adolf Hitler and Margaret Thatcher, all on 16mm from the BBC Film Library. The shot of Dougal smashing through Chequers was lifted from *Goodies Rule - OK?* [SP6].
- The afternoon pre-recording covered the Mary Malcolm sequence and also the control box scenes intercut with the office as events reached a climax.
- The programme was edited on Saturday 12 June 1976.
- It was agreed with McDonald Hobley that over the closing credits of the original broadcast, a continuity announcement would be made to say that he was appearing in the farce *No Sex Please, We're British* at the Strand Theatre, London.
- The BBC retains a copy of the original broadcast master tape.

6/3

DAYLIGHT ROBBERY ON THE ORIENT EXPRESS

Title: This was referred to as 'The Orient Express' on 15 March 1976, and 'Episode 5: Daylight Robbery on the Orient Express' on 17 May and 30 June. The camera script is entitled 'Daylight Robbery on the Orient Express', but the episode number has been obscured, and this is also on the Programme Title Index and BBC Enterprises documentation. INFAX refers to the episode as 'Daylight Robbery' while the VT clock reads 'Orient Express'. BSB listings referred to the episode as 'Robbery on the Orient Express'.

Duration: 28'20".

Videotape Number: VTC/6HT/B11420/ED.

Project Number: 1156/2005.

Radio Times synopsis: Goodies 'Adventure Tours' give a detectives club a world tour in a stationary railway coach. The illusion is almost complete ... but then they are hijacked.

Cast: Tim Brooke-Taylor (*Tim / Impostor Tim*), Graeme Garden (*Graeme / Impostor Graeme / Le Boring Commentator*), Bill Oddie (*Bill / Impostor Bill / Voice of Manitas di Plateful*).

Uncredited Cast: Mary Andow (*Miss Marple*); Philip Grant (*Lord Peter Wimsey*); Trevor Wedlock (*Sherlock Holmes*); Eric

Kent (*Ironsides*); William Sully, Alan Cope, Reg Turner, John Reptsch, Barry Brier (*Kojaks*); The Fred Tomlinson Singers* (*Hercule Poirots*); Kenneth Thomas (*Father Brown*); Monty Morris (*Columbo*); Michael Bryden, Richard Smith, Gary Dean, Joe Bailey, Len Keyes, Eric French, Ronald Govey, Ramon St Clair, Peter Darren (*Sherlock Holmeses / Ironsides / Poirots / Kojaks / Doubles for Tim, Graeme and Bill / Doubles for Impostors / Spectators / Manitas di Plateful*); Stuart Fell (*Stunt Doubles for Lord Peter Wimsey, Miss Marple and Impostor Bill*).

* Comprising Fred Tomlinson, Michael Clarke, Nigel Bevan and Nigel Warr.

Music Masters:

- The specially composed music by Dave MacRae includes *Train Hustle* (as the Goodies prepared the train for the Detectives Mystery Tour, for the theft of the train, and the Impostors' getaway). *Funky Chase* (from 'It Might as Well be String' [6/5]; when the Impostors attack the Goodies in mime) and music from *Goodies Rule - OK?* [SP6] (for the Goodies chasing the Impostors) are also retracked.
- The music used on the Goodie Hols advert is Keith