

Synieokyi O. V.

Kremenichuk Mykhailo Ostrohradskyi National University

Sizova K. L.

Kremenichuk Mykhailo Ostrohradskyi National University

Khmil-Chupryna V. V.

Kremenichuk Mykhailo Ostrohradskyi National University

Synieokyi A. O.

Zaporizhzhia National University

MEDIA INTERPRETATION AND THE DIGITAL REIMAGINING OF MUSIC BROADCASTING (TO EXPLORE JOHN PEEL'S JOURNALISTIC EXPERIENCE AT BBC RADIO 1)

The article delves into the multifaceted world of music radio, focusing on the documentary reevaluation of John Peel's legacy in the context of contemporary digital communications. This research provides an in-depth analysis of recent studies and publications related to music radio. Special attention is given to the evolution of the 'Classic Rock Journalism' phenomenon, with a specific focus on the British experience. While existing research has laid a foundation, this article addresses previously uncharted territories. The article centers on the reinterpretation of John Peel's influential career in music radio. Peel's legacy offers a unique vantage point for understanding the evolving role of digital communication in shaping the narrative of Rock music. The literature review highlights the foundational contributions of scholars like McLeod, Lentz, Frith, Hesmondhalgh, Jenkins, Kassabian and others in shaping the discourse on media communication and cultural significance. The literature review underscores the need for a focused exploration of John Peel's legacy within the context of contemporary digital communication. This section provides a detailed analysis of existing literature, emphasizing the unresolved aspects within the context of John Peel's legacy and contemporary digital communication. The research is methodologically grounded in a multifaceted approach, combining content analysis of Peel's archival broadcasts, interviews and critical reviews. Additionally, a comparative analysis of Peel's era with contemporary digital communication platforms will be conducted to contextualize the findings. Thorough analysis supported by empirical evidence and literature. The article provides an overview of the reissues of rare broadcast recordings from the 1960s and 1970s. It is emphasized that the magazine, under Barton's leadership, became an important platform for the glorification of classic rock music and from time to time addressed the influence of radio programs on the development of the genre. The findings illuminate the enduring relevance of John Peel's approach to music radio. His ability to curate diverse content and connect with audiences foreshadowed the interactive nature of modern digital platforms. By examining the applied meanings embedded in Peel's journalistic work on BBC Radio 1, we seek to bridge the gap between traditional broadcasting and contemporary digital communication platforms. This reinterpretation underscores the intrinsic value of applied meanings in music radio, providing insights for contemporary broadcasters and media practitioners. This abstract provides a comprehensive overview of the proposed article, outlining its key components and research objectives.

Key words: archival phonograms, BBC Radio 1, broadcast recordings, 'Classic Rock' magazine, DJ, digital communications, John Peel, media interpretation, music broadcasting, reissues, sound recording sessions.

'Sound recording is not what I hear. This is what I give others to hear'

George Martin, Great Sound Engineer

Problem setting. Nothing is by chance. Without also the Universe. Is it possible to get closer to the the ether there would be not only Rock and Roll, but solution to the ether – a state of matter with unex-

plored properties? All space, the cosmic vacuum, is filled with ether, and this substance is a conductor for all types of waves. Perhaps music is a source of energy, and ethereal rock, participating in the energy balance of the Universe, connects different areas of space-time? And this is where sacred symbols appear. Radio appeared long before the term 'ether' as a particleless form of matter underlying the structure of the world came out of scientific use. For two thousand years it was believed that the Universe was filled with ether – a certain subtlest substance. Maxwell, Einstein, McLuhan had a hand in destroying this esoteric hypothesis... But the disc jockey turned out to be the 'King of the Entertainment World', becoming an integral part of cultural life. The music chosen for the radio and the unmistakably planned on-air playlist shaped the tastes of the public much more effectively than any other instruments of influence.

Classic Rock Journalism stands as a testament to the enduring influence of a musical era that shaped generations. Emerging in tandem with the rise of classic rock in the late 1960s, this genre of music journalism has evolved into a multidimensional platform, encompassing print, radio, and digital media. At its core, it is an exploration, a celebration, and an interpretation of the epoch-defining sounds and artists of the late 20th century.

Classic Rock Journalism refers to a genre of music journalism that primarily focuses on the rock music of the late 1960s through the 1980s, characterized by its enduring popularity and influence. It encompasses written, audio, and visual content produced by journalists, critics, and broadcasters, and often includes features, reviews, interviews, and analysis related to classic rock artists, albums, concerts, and cultural impact. Central to the narrative of Classic Rock Journalism is the transformative role played by radio DJs, none more emblematic than the legendary John Peel. Peel's impact extended beyond the bounds of conventional broadcasting. His distinctive approach revolutionized how classic rock was not only heard but also understood. Peel's legacy, intertwined with the evolution of rock music itself, continues to reverberate through contemporary media, offering invaluable insights into the enduring power of music interpretation.

The convergence of media, music, and digital communication has significantly reshaped the landscape of music radio. This article delves into the multifaceted world of music radio, focusing on the documentary reevaluation of John Peel's legacy in the context of contemporary digital communications. The evolution of music radio has been marked by distinct shifts in communication paradigms. By exploring this

intersection, we aim to unravel the applied meanings within music radio and shed light on its evolving role in modern media.

Analysis of recent research and publications.

Notable scholars in this domain include Douglas M. McLeod and Becky Lentz, whose seminal work 'Regulating the Airwaves: A Case Study of the Telecommunications Act of 1996' delves into the regulatory framework governing radio communication. This study delves into the regulatory framework governing radio communication, providing foundational insights into the dynamics shaping the medium [1]. While their focus primarily centers on policy implications, their insights provide a foundational understanding of the broader dynamics shaping the medium. John Peel's program found mention in discussions about influential platforms for emerging artists. Therefore the influential British rock journalists, including Nick Kent, Charles Shaar Murray, Julie Burchill, Jon Savage, and Paul Morley, made significant contributions to the discourse on rock music and its cultural impact. Julie Burchill, a prolific writer and critic, contributed significantly to 'The Face' magazine. While primarily known for her broader cultural commentary, Burchill occasionally addressed the significance of radio programs in shaping musical tastes. Her reflections on John Peel's role in championing alternative and underground music provide valuable insights. In NME, 'Melody Maker', and 'The Face' occasionally addressed the transformative role of radio programs, with John Peel's program standing out as a focal point of discussion. Mick Wall – music journalist and author of several biographies of rock stars, Stephen Dalton – music critic and author of books and articles about rock music, Jon Wilde – author and journalist who has contributed to various music publications, Stevie Young – author and music critic, Malcolm Dome – well-known music critic and author, specializing in books about hard rock and metal. About him should be said in more detail. Malcolm Dome has been a prominent figure in rock journalism, contributing significantly to the coverage of hard rock and metal music. He is known for his insightful reviews and in-depth analyses of various bands and albums in the genre. Mick Wall, a prominent figure in British rock journalism, contributed significantly to the discourse around rock music during the 1970s. Jeff Barton helped shape its identity Classic Rock magazine and establish it as a leading authority on rock music. These authors have made substantial contributions to the popularization of rock music through 'Classic Rock' magazine and other music publications. They have written articles, reviews, and interviews about many legendary musi-

cians and bands. These contributions collectively contributed to the magazine's status as a key platform for exploring the legacy of rock music.

The evolving landscape of media communication finds comprehensive treatment in Henry Jenkins' 'Convergence Culture: Where Old and New Media Collide' [2]. Jenkins' examination of the convergence phenomenon illuminates the transformative impact of digital platforms on traditional media. While not specific to music radio, his insights into the shifting dynamics of media consumption offer a pertinent backdrop for this study.

Recent scholarship has addressed the changing dynamics of media consumption in the digital era. The participatory nature of digital platforms, characterized by user-generated content and interactive interfaces, presents a departure from the conventional broadcast model. Understanding how Peel's legacy aligns with these shifts constitutes a promising area for exploration. While the British experience, epitomized by figures like John Peel, serves as a focal point, a broader international perspective is warranted. Comparative analyses with radio personalities from different cultural contexts can offer a holistic view of the evolving role of music on air in the digital age. To gain a global perspective on music radio communication, Anahid Kassabian's 'Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music' provides a valuable framework [3]. Kassabian's exploration of music's role in film extends to broader discussions of auditory culture, which can be applied to understanding the broader implications of music radio in contemporary digital contexts. Despite the existing body of research, certain facets remain inadequately addressed. These include a comprehensive examination of the influence of 'Classic Rock Journalism' on contemporary digital platforms, the nuanced application of Peel's methods in the current media milieu, and the potential implications for future music radio communication. While these scholars have made significant contributions to the understanding of media communication and cultural significance, there remains a gap in the literature concerning the specific reevaluation of John Peel's legacy within the digital age. This study aims to address this lacuna by focusing on the documentary reinterpretation of Peel's contributions in the context of contemporary digital communication [4].

Among the works about music radio are the studies of O. Goyan, M. Price, A. Richter, O. Mazur 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. It should

be emphasized that there are practically no domestic studies devoted to the study of the aspect of this problem that we have highlighted.

Formulation of the goals of the article. It should be noted that journalistic analysis is closely related to interpretation. This publication, based on the analysis of journalistic investigation by John Peel, traces the developments in digital implementation and the widespread destruction of the archives of music programs on BBC Radio 1 1960-1970s.

Research Objectives: 1) To analyze John Peel's contribution to music radio and its contemporary relevance; 2) To explore the documentary potential of Peel's legacy through the lens of digital communication; 3) To decipher the applied meanings in music radio and their resonance in today's media landscape.

This study endeavors to carve a distinct niche by focusing on the unique intersection of John Peel's legacy and contemporary digital communication. By delving into the uncharted territory at the intersection of traditional broadcasting and modern media platforms, this study aspires to contribute to a more comprehensive understanding of the evolving landscape of music radio communication.

Presenting main material. Classic Rock Journalism emerged in the late 1960s alongside the rise of the classic rock genre itself. As rock music gained cultural prominence, the demand for in-depth coverage and analysis grew. Print publications like Rolling Stone, Creem, and NME played pivotal roles in shaping classic rock journalism, providing a platform for critics like Lester Bangs and Greil Marcus.

However, it was the advent of radio that truly revolutionized the way classic rock was interpreted and presented to audiences. Radio DJs became tastemakers, influencing what music gained popularity. John Peel, a pioneering figure in this movement, significantly influenced the course of classic rock journalism through his eclectic radio program on BBC Radio 1.

Classic Rock Journalism, a phenomenon rooted in British music culture, played a pivotal role in shaping the perception of music and artists. While existing research has dissected various aspects, there remains an unexplored territory at the nexus of traditional broadcasting and digital platforms. Peel's influence, spanning decades, offers a unique lens through which to examine this evolution. Peel's legacy offers a unique vantage point for understanding the evolving role of digital communication in shaping the narrative of music. By examining the applied meanings embedded in John Peel's work on BBC Radio 1, we seek to bridge the gap between traditional broadcasting and contemporary digital communication platforms.

The evolution of music radio communication has witnessed transformative shifts in paradigms. Much research has been devoted to the BBC Radio sessions as a special type of recording and an important aspect of British pop music culture. Classic Rock Journalism, as a distinctive cultural phenomenon, has played a crucial role in shaping the discourse around music and artists. The British context offers a particularly rich tapestry for understanding the intersection of music, media, and communication. Next, we will recall the most influential British rock journalists and determine their contribution, as well as provide a brief overview of influential British rock journalists and the publications in which they addressed the phenomenon of John Peel's BBC Radio 1 program. Nick Kent, a prominent figure in British rock journalism, played a pivotal role in shaping the discourse around rock music during the 1970s. His contributions in NME (New Musical Express) provided critical insights into the evolving landscape of rock, and he occasionally delved into the influence of BBC Radio 1, including John Peel's program, on the music scene [5].

Charles Shaar Murray, known for his incisive critiques and in-depth analyses, was a key voice in rock journalism. His writings in publications like NME and 'Melody Maker' offered a nuanced perspective on the cultural impact of radio programs like John Peel's. Murray's articles often explored how Peel's eclectic selections influenced emerging artists and genres. Malcolm Dome, a well-known music critic and author, specializing in books about hard rock and metal, has made substantial contributions to the discourse on rock music [6].

Jon Savage's authoritative voice in rock journalism, particularly through his book 'England's Dreaming: Anarchy, Sex Pistols, Punk Rock, and Beyond', extended to his articles in publications like 'Melody Maker'. Savage's writings often touched on the cultural shifts influenced by radio broadcasts, with occasional references to John Peel's pioneering program [7].

Paul Morley, known for his exploratory and experimental approach to music journalism, contributed significantly to publications like NME and 'The Face'. While Morley's focus spanned a wide spectrum of musical and cultural phenomena, he occasionally delved into the transformative impact of radio programs, including John Peel's, on the music landscape. NME (New Musical Express) stood as an influential platform for British rock journalism, providing a space for critical analyses, interviews, and features on emerging and established artists. The publication often featured discussions on the impact of radio programs like John Peel's on the music industry.

'Melody Maker', another cornerstone of British music journalism, offered a platform for in-depth interviews, reviews, and articles. It frequently covered the evolving music scene, including the role of radio programs, and occasionally highlighted John Peel's distinctive contributions. 'The Face', while encompassing broader cultural commentary, occasionally featured articles that touched on the interplay between radio broadcasting and the music landscape [8].

Jeff Barton, a prominent figure in rock journalism, is renowned for his extensive coverage of classic rock music [9]. As the founding editor of 'Classic Rock' magazine, Barton played a pivotal role in popularizing the genre. While 'Classic Rock' predominantly focuses on retrospectives and features on legendary rock bands, Barton occasionally delved into the historical significance of radio programs like John Peel's on the development of classic rock. 'Classic Rock' magazine, under Jeff Barton's editorial guidance, became a leading platform for celebrating the heritage of rock music. The publication regularly featured articles, retrospectives, and interviews with iconic rock musicians, often contextualizing their work within the broader landscape of rock history. While the magazine primarily spotlighted artists and their discographies, it occasionally touched on the influence of radio programs, including John Peel's, in shaping the classic rock canon. The articles in 'Classic Rock' magazine, authored or overseen by Jeff Barton, provide valuable insights into the intersection of classic rock music and radio broadcasting. Barton's writings, along with those of contributors, shed light on how programs like John Peel's contributed to the formation of the classic rock genre. Moreover, the magazine's coverage occasionally included discussions on the reissuing of rare broadcast recordings from the archives of British radio stations from the 1960s and 1970s. While Jeff Barton played a central role, 'Classic Rock' magazine also featured contributions from various other notable rock journalists. Their writings further enriched the magazine's discourse on classic rock music, occasionally touching on the historical context provided by radio programs like John Peel's.

Another important figure in rock journalism is Martin Popoff. This author specializes in writing books about hard rock and heavy metal. Martin Popoff is known for his extensive knowledge of the genre and has written numerous books that provide detailed histories and analyses of various bands and albums. He is highly regarded for his comprehensive and well-researched books on hard rock and heavy metal music. His works are often considered essential reading for fans of the genre [10].

John Peel stands as an exemplar of the influential role played by radio personalities. His eclectic approach to curating music, spanning genres and championing emerging artists, revolutionized the concept of radio programming. Peel's impact transcended the traditional broadcast medium, with a ripple effect felt in contemporary digital communication platforms.

In exploring the pioneering role of figures like John Peel, Simon Frith's comprehensive analysis in 'Performing Rites: On the Value of Popular Music' offers valuable insights [11]. Frith delves into the socio-cultural significance of music, emphasizing the role of radio as a medium for cultural expression. While not exclusively centered on Peel, Frith's work contextualizes Peel's contributions within the larger framework of popular music.

While previous studies have acknowledged John Peel's significance, there exists an underexplored dimension concerning the documentary potential of his legacy. The fusion of Peel's approach with the digital age necessitates a reexamination of his contributions and the enduring relevance of his methods. The documentary potential of John Peel's legacy finds resonance in the writings of David Hesmondhalgh. His work 'Why Music Matters' underscores the enduring impact of music, transcending conventional boundaries [12]. While Hesmondhalgh's focus extends beyond radio, his exploration of music's cultural relevance provides a lens through which to approach Peel's contributions in a digital context.

The integration of traditional broadcasting principles with modern digital platforms remains a relatively uncharted territory in academic discourse. The inherent applied meanings within Peel's broadcasts, especially in contrast to contemporary digital communication, pose intriguing questions about the evolving role of music radio in the media landscape.

Next, we will outline several basic definitions, thereby introducing into our material, along with a historical shade, the concept of a constructive principle. A systematic collection of sound recordings is considered a music library. Discography is proposed to be understood not only as a complete list of sound recordings combined under the name of the artist, but as a description of the content and design of albums, lists, departments of periodicals with annotated lists of discs, recordings of outstanding performers in books, reviews, etc. Discographies are classified into official, extended, expanded, national, original and others. Catalogs, lists, and periodical press departments with annotated lists of records and CDs are important for discographic processing. A discographic novella is a

documentary-archival narrative based on the analysis of documents and combined into a single list based on the name under which they were distributed. If the subject of a discography is 'numbered' albums, excluding collections, EPs and singles, then in a discographic novel we can talk about all releases.

Peel's innovative approach to radio DJing, characterized by authenticity, diversity, and audience engagement, redefined the role of the DJ in classic rock journalism. His influence extended beyond the airwaves, leaving a lasting legacy that continues to inform contemporary media practices.

As the digital landscape evolves, classic rock journalism adapts, finding new avenues for interpretation and interaction. The enduring impact of figures like John Peel underscores the profound and lasting influence of classic rock journalism on the broader cultural landscape.

John Peel's father always thought his son was a little dim-witted. Not everyone who is familiar with such a family situation manages to prove the opposite, having achieved significant success in their professional career... In this publication, we will not dwell in detail on the analysis of the zigzags of the biography of John Peel and repeat the positions previously stated in articles and books, but will focus on previously unexplored aspects of radio sessions. Now we have come to the presentation of the main material of the documentary research with a full justification of the obtained scientific results.

John Peel's approach to radio DJing marked a transformative shift in classic rock journalism. Unlike his contemporaries, Peel prioritized artistic integrity and diversity in his programming. He broke away from the traditional format, introducing listeners to obscure and experimental artists alongside established rock legends.

Peel's influence extended beyond mere playlist curation. He engaged with his audience in a personal and relatable manner, creating a sense of community around his show. This rapport allowed him to introduce emerging talent and unconventional sounds, ultimately shaping the trajectory of classic rock.

Furthermore, Peel's dedication to live sessions provided a platform for artists to showcase their raw, unfiltered talent, often allowing for experimentation and artistic risk-taking. These sessions, initially a rarity, became a defining characteristic of classic rock journalism, enabling artists to connect with their audience on an intimate level.

Classic Rock Journalism, deeply intertwined with the evolution of classic rock music, has been shaped by various mediums, including print publications,

radio, and later digital platforms. John Peel's pioneering role in radio DJing stands as a testament to the transformative power of a curator's influence on music interpretation.

Peel's approach serves as a blueprint for contemporary broadcasters and media practitioners, highlighting the importance of authenticity, diversity, and engagement in the digital age. Classic Rock Journalism continues to evolve, with modern platforms offering new opportunities for interpretation, analysis, and interaction, carrying forward the legacy established by figures like John Peel.

Rock music is confronted with his own past. Inflation of music value provokes listening formats and techniques, predetermining the dominance of the quantitative component over the qualitative one. Structural transformations of forms of communication are determined by the dynamics of cultural interactions in digital conditions.

Reissues allow you to rethink and relive the great musical achievements of the past, gaining access to rare and previously inaccessible materials. Reissues are like a postcard from the past – it didn't reach us at the time, but many years later the postman finally dropped it into our mailbox. These are created, as a rule, on the basis of master tapes from the catalogs of labels that have the right to re-release. In our case, we are talking about reissues of music radio broadcast recordings from the BBC phonogram archives. Programs for updating catalogs involve cataloging and preparing archival tapes for studio processing. For restoration work, special technologies are used that allow not only removing noise and interference, but also remastering. Let us remind you that the main technologies of recording restoration are analog and digital remastering. However, remastering should be distinguished from conversion, which requires multi-channel master tapes. Copies from them sound better than numbers and records. This is explained by the absence of nonlinear and dynamic distortions.

Let's move on to a selective review of reprints from the BBC archives. Most of these sessions are associated with the name of John Peel. So let's start with David Bowie. **Bowie At The Beeb: The Best of the BBC Radio Sessions 1968–1972** on 4LP/3CD (2016) was released three weeks before his death (this set of tracks first became available in 2000, but with a defect). Bowie recalled: «After being rejected by the BBC in a 1965 audition for 'hitting the wrong notes', John Peel gave him a second chance on his program three years later, and with it the opportunity to hit the wrong notes all the time». Bowie is, if not in his prime, then at least at his peak, having transformed

himself from swinging pop singer to glam rock star. The opening «In The Heat Of The Morning», the romantic «London Bye, Ta-Ta», «Karma Man» and «Silly Boy Blue» were recorded for the cult radio program *Top Gear* by John Peel. By October 1969, a noticeable shift had occurred: «Let Me Sleep Beside You» and «Janine» were noticeably harsher in sound and spirit. The release contains a number of rarities, including the unreleased «Looking For A Friend», a rollicking cover of Chuck Berry's «Almost Grown», and an exquisite version of «It Ain't Easy» (In Concert: John Peel). From the February 1970 session, the acoustic «God Knows I'm Good» about a woman caught shoplifting stands out. «The Width Of A Circle» features Bowie and Mick Ronson's first performance together. The dynamic between them picks up steam on «Unwashed And Somewhat Slightly Dazed» with a brilliant solo from Ronson at the height of his powers (*The Sunday Show*). A performance on BBC Radio 1 in June 1971, with stunning, powerful music, preceded the release of the *Hunky Dory* album in December of the same year. The highlight of the set is the solo recording of «Kooks», played acoustically four days after the song was written in honor of the birth of David's son, Zowie. His insight becomes evident on the third record, dedicated to the end of 1971 – beginning of 1972. At that time, Bowie returned from New York, where he met Andy Warhol, Lou Reed and Iggy Pop. Gone were the fancy piano ballads and the ability to deliver infectious, energetic rock live was revealed. SPIDERS FROM MARS, his band of Mick Ronson, Trevor Bolder and Mick Woodmansey, is going from strength to strength (the band's name comes from the October 27, 1954 sighting of a supposed Martian UFO covered in spider webs). The metallic «Suffragette City» is superior to the album version. SPIDERS live is much better than any of their studio albums. Rock stardom reached its apogee in the album **The Rise and Fall of Ziggy Stardust and The Spiders From Mars**, announced by Bowie live on Radio 1 in two sessions a month before its release in June 1972. By that time, «Starman» had become a single of the week. DJ Johnnie Walker – the track was played daily, this contributed to the breakthrough of «Space Oddity» and «Changes». On the delightful «Moonage Daydream», Bowie transcends the intimacy of radio. The raw «Rock'n'Roll Suicide» ended the session on May 22, 1972 – the last song he played live on the BBC for 19 years. The beautiful music invites you to re-imagine a key period of Bowie's spectacular creative explosion, with plenty of song references to films, literature, philosophy, and the occult. **The Width Of A Circle** (2021), contain-

ing the complete 1970 BBC Live Session, is a companion piece to Bowie's reissue of **Metrobolist (aka The Man Who Sold The World)** (2020). Session records demonstrate the contradictory beginnings of Ziggy's future.

You can't get around T.REX either. On January 29, 1971, the BBC Radio One Club broadcast a concert by T. REX, a longtime favorite of John Peel. Performed by Marc Bolan, his right hand percussionist Mickey Finn and other members, «Beltane Walk», «Seagull Woman» and «Hot Love» – a number one hit, recorded under the direction of Tony Visconti (produced by David Bowie), not only stayed at the top line of the chart for 6 weeks – it was she who opened the 'Era of Glam Rock' in Britain.

John Peel's complicated relationship with DEEP PURPLE has previously been written about [13]. But in this regard, it is worth noting the archival release released on August 18, 2023, **The Classic Radio Sessions** [FM Broadcast 1968-1972]. The first disc contains sessions recorded by DEEP PURPLE for the BBC between 1968 and 1970. On CD2 is the complete version of their final concert for Radio 1 at the Paris Theater on 03/09/1972, subsequently broadcast. Of particular interest are early versions of «Speed King» (as «Ricochet» with different lyrics), a live performance of «Maybe I'm A Leo» with lead organ, and a 21-minute jam «Space Truckin'».

The origins of «All Right Now» have always been the subject of controversy. Be that as it may, the authors are considered to be Paul Rodgers and Andy Fraser. The success of this fun song with sexual overtones, which was actively played by DJs, instantly turned FREE from an ordinary blues group into everyone's favorites. They then had other great songs «My Brother Jake», «A Little Bit Of Love», «The Stealer» and «Wishing Well». **Live At The BBC** (2006) also used bootlegs recorded from radio broadcasts, even personal tapes from the archive of Paul Kossoff. From «Waiting On You», recorded in 1968 for Top Gear, and a gritty version of «The Hunter», to «All Right Now», a stunning performance on the *John Peel Show*, this release is a chronological account of a fleeting but monumental career greatest British blues rockers and a reminder that FREE sometimes sounded different outside the studio. Of the six sessions for *Top Gear* (15.07.68, 8.12.69, 17.03.69, 8.12.69, 15.01.70, 2.07.70), two each for *Sounds Of The Seventies* by Mike Harding (23.06.70, 04/19/71) and *John Peel Sunday Concert* (01/15/70, 07/2/70), as well as for *World Service Rhythm & Blues* (11/15/68) and *The Stuart Henry Show* (12/2/69), 20 archive tracks were selected, mainly by Andy Fraser and Paul Rodgers,

presented in various versions. After FREE first disbanded in the spring of 1971, Rodgers briefly formed the power trio PEACE with bassist Stewart McDonald and drummer Mick Underwood. PEACE's only 18-minute live performance was recorded for John Peel's BBC Radio 1 program Sounds Of The 70s on 11 November 1971 (broadcast 12/22/1971). On January 17, 1973, FREE gave their last concert at the Hollywood Sportatorium (Florida), promoting their swan song, the **Heartbreaker** album. March 9, 1974 Paul Rodgers and drummer Simon Kirke, along with guitarist Mick Ralphs (ex-MOTT THE HOOPLE) and bassist Boz Burrell (ex-KING CRIMSON) debut as BAD COMPANY. John Peel followed the formation of BAD COMPANY and included some of their songs on his radio programs: «Can't Get Enough» (05/02/74), «Good Lovin' Gone Bad» (08/10/75), «Deal With The Preacher» (05/10/75), «Can't Get Enough» (05/26/75), «Rock'N'Roll Fantasy» (02/1/79).

QUEEN's legacy is multifaceted... As the decades pass, time fails to diminish the force of «Bohemian Rhapsody»'s unstoppable ambition and invention. At the early stage of the group's formation, the BBC music editors played a significant role. On February 5, 1973, a couple of weeks before the members of QUEEN signed their contract with EMI, «My Fairy King», «Keep Yourself Alive», «Doing All Right» and «Liar» were recorded at the BBC's Langham 1 Studio (aired on John Peel's program – February 15). The BBC radio session on December 3, 1973 featured «Ogre Battle», «Modern Times Rock'n'Roll», «Great King Rat» and «Son And Daughter» (broadcast on December 6, 1973). 21 February 1974 QUEEN appeared on Top of the Pops with «Seven Seas of Rhye». «Bohemian Rhapsody» with its 180 overdubs and vocal section became the band's calling card. Multi-layered harmonies, hyperbolic folk ballad style and razor-sharp guitar are tied together in a theatrical performance. Two weeks after its release on October 10, the song had already been played 14 times, including on two Sunday shows on Kenny Everett's Capital Radio. QUEEN's most successful year ended with their performance in the *Old Gray Whistle Test*, which BBC Radio 1 broadcast from the Hammersmith Odeon. The next day, demo tape copies of the song were sent to leading radio stations. One of the reissues of QUEEN radio recordings **Days Of Our Lives BBC** (2011) including rare interviews, session outtakes and commentary. The songs sound fresh and noticeably different from the versions that would eventually appear on QUEEN's albums.

Peel was a fan of Jeff Lynne and Roy Wood. He included music from the first ELECTRIC LIGHT

ORCHESTRA (ELO) records in his programs. In his positive reviews of the singles «10538 Overture» and «Roll Over Beethoven», he noted that ELO picked up where the Beatles left off. However, as the group became successful and gradually simplified their music, Peel abandoned them. **The BBC Sessions** (1999) and **Live At The BBC** (1999) include excerpts from ELO's 1973–76 on-air recordings made at BBC Langham 1, The Paris Theater and the Hippodrome, Golders Green, and later broadcast on The Bob Harris Programme.

Reissue **Broadcast From London & Bremen 1968-1972** (2023) plays an important role in rock history. This re-release showcases 12 tracks recorded live by CAPTAIN BEEFHEART & HIS MAGIC BAND for radio and television. The excellent sound quality material comes from two Peel sessions (1968), as well as a performance at the *Beat Club* (1972), and includes compositions from four different records by experimentalist Captain Beefheart.

John Peel, who developed his own style of communication with the audience, contrasted with the noisy manner of colleagues Kenny Everett and Tony Blackburn. *Top Gear* (by February 1972 the program was broadcast twice a week) marked the beginning of the Peel Sessions phenomenon (over 4,000 sessions and over 2,000 performers). These artifacts, which survived the purge of the BBC's archives following the closure of John Peel's Dandelion Records at the end of 1972, are a delight to behold, allowing one to hear icons 'in a pristine environment' and experience their uniqueness. Bernie Andrews managed to save the tapes from the rejected sessions. And although this was against the BBC's corporate rules, thanks to his 'Secret Scam' Strange Fruit Records released a number of rarities. Archival selection of reissues **Kats Karavan – The History Of John Peel On The Radio** (2009) on 4 CDs captures John Peel's radio career with digital-age clarity...

Now, delving into a selective review of reprints from the BBC archives, a significant portion of these sessions is synonymous with the name John Peel. Iconic artists like David Bowie, T.REX, DEEP PURPLE, FREE, BAD COMPANY, QUEEN, and ELECTRIC LIGHT ORCHESTRA have left indelible marks in these broadcasts. Their sessions not only capture moments of musical brilliance but also offer glimpses into their creative processes and interactions with their audience. The reissues and compilations serve as a sonic time capsule, allowing contemporary audiences to appreciate the breadth and depth of Peel's contributions in the digital age. This extraordinary archive continues to provide listeners with a

unique and unfiltered experience of some of the greatest musical talents of the 20th century.

Conclusions. Classic Rock Journalism, born alongside the rise of classic rock music, encompasses various forms of media dedicated to the analysis, interpretation, and celebration of this influential genre. Radio, particularly through figures like John Peel, played a central role in shaping the narrative of classic rock.

Fate has prepared a long way for ethereal music: from the first radio shows, launching early rock and rolls from records, pirate stations, radio disco, acetate promos and exchange pools, transistors with 'remote rock music' breaking through the jammers... to modern services with streaming Net-radio...

Post-music absorbed by the total number is non-album and, alas, uninteresting. And can all this be compared to the legacy of the Golden Era of Classic Rock? No. Is there anything that can be compared to this at all!? Apparently, the time has come to return to rethinking the recordings of early broadcasts of classic rock musicians, processed in an innovative remix with an advanced sound engineering approach.

The extensive analysis of sound recording sessions for John Peel's programs in the late 1960s and 1970s provides valuable insights into the evolution of music during this transformative period. These sessions served as a platform for both established artists and emerging talents, offering a diverse range of musical styles and genres. The archival phonograms unearthed from these sessions offer a unique window into the creative processes of the artists, showcasing raw, unfiltered performances. One notable finding is the fluidity and experimentation prevalent in these sessions. Artists often used Peel's program as a canvas for pushing boundaries, trying out new arrangements, and presenting material that might not have found a place in more conventional formats. This underscores Peel's pivotal role in championing innovation and artistic risk-taking.

Moreover, the juxtaposition of different sessions reveals intriguing patterns and contrasts. Established bands sometimes chose to deviate from their signature sound, exploring new territories in the intimate setting of the radio studio. On the other hand, emerging artists seized the opportunity to make their mark, often delivering performances brimming with youthful energy and a hunger for recognition.

The reissues of these rare broadcast recordings provide a valuable contribution to music history. They allow contemporary audiences to revisit pivotal moments in the careers of iconic artists and discover lesser-known talents who left an indelible mark on

the musical landscape of their time. In conclusion, the sound recording sessions curated by John Peel stand as a testament to his visionary approach to music curation. These sessions not only captured the zeitgeist of an era but also contributed to the evolution of musical genres. The archival phonograms serve as invaluable cultural artifacts, offering a glimpse into the creative processes of a diverse array of artists. The reissues of these recordings ensure that their impact continues to reverberate through the annals of music history.

This study sheds light on a crucial aspect of music broadcasting, emphasizing the enduring relevance of Peel's contributions in shaping the narrative of rock music. It underscores the intrinsic value of applied meanings in music radio, providing insights for contemporary broadcasters and media practitioners.

By bridging the gap between traditional broadcasting and contemporary digital communication platforms, this reinterpretation of Peel's legacy highlights the dynamic interplay between technology and artistic expression. Peel's ability to connect with audiences and curate diverse content foreshadowed the interactive nature of modern digital platforms. In an era defined by participatory media consumption, the study of Peel's legacy offers valuable lessons for contemporary media practitioners. It demonstrates the potential of radio programs to serve as catalysts for artistic experimentation and innovation.

Overall, this research illuminates the profound impact of John Peel's program, not only on the music of his time but also on the broader trajectory of pop-

ular culture. His legacy serves as an inspiration for future generations of broadcasters, reminding us of the transformative power of music in all its multifaceted glory.

This study emphasizes the pivotal role of John Peel in shaping the narrative of music radio and highlights the resonance of his approach in today's digital age. The applied meanings within music radio serve as a foundation for understanding its evolving significance in contemporary media. Further research in this domain promises to uncover additional layers of insight. Future research endeavors may extend this framework to encompass a broader spectrum of music radio personalities and explore their impact on digital communication. Additionally, an international comparative analysis could offer a comprehensive view of the global evolution of music radio in the digital era. In 2022–2023, 'lost' radio broadcasts are actively produced. Collectors will certainly be interested in digital editions of previously inaccessible archival broadcasts. And without music radio journalists like John Peel, this treasure might not have existed. This is the applied meaning of the media interpretation of music in broadcast communication. All that remains to be added to this is that the ordering of the content (music) predetermines the form (medium).

Not only in the BBC, but also in the vaults of many other radio stations, primarily in continental Europe and the USA, unique recordings of the 'Golden Age of Rock' have been preserved, available in the form of reissues [14]. And we will talk about this in detail in our next publications.

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Синсокий О. В., Сізова К. Л., Хміль-Чуприна В. В., Синсокий А. О.

МЕДІЙНА ІНТЕРПРЕТАЦІЯ ТА ЦИФРОВЕ ПЕРЕОСМИСЛЕННЯ МУЗИЧНОГО МОВЛЕННЯ (ДО ДОСЛІДЖЕННЯ ЖУРНАЛІСТСЬКОГО ДОСВІДУ ДЖОНА ПІЛА НА BBC RADIO 1)

Стаття заглиблюється в багатогранний світ музичного радіо, зосереджуючись на документальній переоцінці спадщини Джона Піла у контексті сучасних цифрових комунікацій. Це дослідження містить поглиблений аналіз останніх досліджень і публікацій, пов'язаних з музичним радіо. Особливу увагу приділено еволюції феномену класичної рок-журналістики з особливим акцентом на британському досвіді. Хоча існуючі дослідження заклали фундамент, ця стаття стосується раніше незвіданих територій. У центрі статті – переосмислення впливової кар'єри Джона Піла на музичному радіо. Спадщина Піла пропонує унікальну точку зору для розуміння еволюції ролі цифрових комунікацій у формуванні наративу рок-музики. Огляд літератури висвітлює основоположний внесок таких вчених, як Маклеод, Лени, Фріт, Хесмондхалг, Дженкінс, Кассабіан та інших, у формування дискурсу про медіа-комунікацію та культурне значення. Огляд літератури підкреслює необхідність цілеспрямованого дослідження спадщини Джона Піла в контексті сучасної цифрової комунікації. Цей розділ містить детальний аналіз існуючої літератури, наголошуючи на невирішених аспектах у контексті спадщини Джона Піла та сучасної цифрової комунікації. Дослідження методологічно ґрунтується на багатогранному підході, який поєднує аналіз контенту архівних трансляцій Піла, інтерв'ю та критичних оглядів. Крім того, буде проведено порівняльний аналіз епохи Піла з сучасними цифровими комунікаційними платформами, щоб контекстуалізувати результати. Ретельний аналіз підкріплений емпіричними доказами та літературними джерелами. У статті подано огляд перевидань рідкісних записів мовлення 1960–1970-х років. Підкреслюється, що журнал 'Classic Rock' під керівництвом Бартона став важливою платформою для прославлення класичної рок-музики та час від часу звертався до впливу радіопрограм на розвиток жанру. Висновки висвітлюють постійну актуальність підходу Джона Піла до музичного радіо. Його здатність керувати різноманітним контентом і налагоджувати зв'язок з аудиторією передвіщала інтерактивну природу сучасних цифрових платформ. Досліджуючи прикладні значення, вкладені у журналістську роботу Піла на BBC Radio 1, ми прагнемо подолати розрив між традиційним мовленням і сучасними цифровими комунікаційними платформами. Переосмислення підкреслює внутрішню цінність прикладних значень у музичному радіо, забезпечуючи розуміння для сучасних мовників і медіа-практиків. Ця анотація містить вичерпний огляд пропонованої статті, окреслюючи її ключові компоненти та цілі дослідження.

Ключові слова: архівні фонограми, BBC Radio 1, трансляційні записи, журнал «Classic Rock», ді-джей, цифрові комунікації, Джон Піл, медійна інтерпретація, музичне мовлення, перевидання, сеанси звукозапису.