

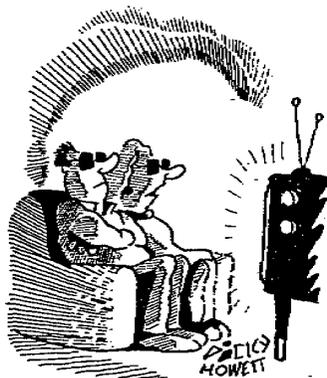
OUR THIRD YEAR!

405 ALIVE

THE VINTAGE TELEVISION MAGAZINE THAT KEEPS 405 ALIVE

ISSUE 10, April 1991.

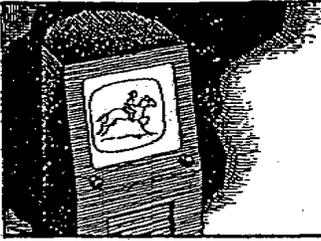
Editor Andrew Emmerson, G8PTH



IN THIS ISSUE:

ISN'T IT TIME WE GOT THE
BRIGHTNESS CONTROL REPAIRED...?

| | | | |
|--|----|----------------------------|----|
| Your Letters | 3 | The TV Dinky Supertoys ... | 34 |
| Television Newsreel..... | 7 | Teletalk | 37 |
| Picture Page | 11 | Taylor-Hobson's Choice ... | 38 |
| The Not-so-new Adventures of Charlie Chan | 14 | The Mystery of Channel 14 | 40 |
| Pirate Television | 18 | 441 Alive | 41 |
| ITC's Heritage Collection | 21 | Test Card Potted History . | 45 |
| Scottish Television | 24 | Sutton Coldfield | 46 |
| | | Servicing in the Sixties . | 50 |



FROM THE EDITOR ooo

Late again! This time it was a huge influx of work and my annual holidays (yes, I do take some time off occasionally!). I also owe you a second apology for the late appearance of issue 9: after I had finished production work I fell victim to my second bout of 'flu of the winter. This caused further delays, so thanks again for your forbearance!

All the same, I trust the content of the magazine is just as valuable to you whenever it arrives, regardless of the date on the cover. The fact that 160 of you have renewed inclines me to think that most people are satisfied!

With the formalities over, let's launch straight into issue 10, pausing only to alert you to our swapmeet mentioned on page 32. Put it in your diary straightaway if you can manage to come: I look forward to meeting you there and I hope it is the first of many such meetings. At the back of the magazine you will also see an advertisement for Jonathan Hill's communications fair: try and support this as well!

The article in TV Wales West and North has been held over. And that's all, you may now read on.

Andy Emmerson



LETTERS, WE GET LETTERS ...

**From Terence Hayes, Killuragh
(County Limerick):**

Mention has been made in 405 Alive of Monday's Newcomers, a programme I used to watch when I was an apprentice at Rediffusion many years ago. Anyway, you may be interested to know that RTE transmit their own version called Newcomers on Tuesday mornings at 11.30 to approximately midday. The ads are run back-to-back, although unlike Monday's Newcomers there is no caption saying how long the ads are (e.g. 60 secs., 10 secs., etc.).

Also the music used on the second channel's trade tests appears to be BBC test card music dating from the late 1970s, though I'm not an expert so I may be wrong.

Sounds interesting, Terry. We'll all have to put up high-gain aerials pointing to the west now! [AE].

**From Paul O'Donoghue, Flat 1,
Santana, 15 Brent Road, Shooters
Hill, London, SE18 3DP:**

I am doing some research into the design origination, means of production and distribution of the Keracolour TV. If anyone has any information, however trivial, on this television I would gladly appreciate it.

Paul sent a photo but I am not sure how well it will reproduce. Anyway, this set was made about 1969 in the USA and looks like a white fibreglass sphere, with an aperture for the screen. I seem to recall an up-market shop called The Colour Centre in London's Edgware Road used to have similar sets. They were rather expensive as I recall! But someone must know more about these round sets ...

From David Boynes, Winlaton:

A feature in 405 Alive called PAL Alive would be a good idea ... after all, the PAL colour system has been in use in this country for almost twenty years. A year ago the writing seemed on the wall for the PAL system, what with the introduction of the MAC system employed by BSB. However, improved versions of PAL are under development, indeed PAL-Plus was shown at the last IBC in Brighton.

The aim for an improved PAL system is that it will be compatible with existing receivers. Nevertheless, the present system is really well developed with NICAM sound and teletext. The only real problem is cross-colour effects, although the viewing public seldom complains. Apparently the US NTSC system permits the use of comb filters to remove the worst of cross-colour, possibly because NTSC employs half-line offset frequency multiples for the sub-carrier whereas PAL uses quarter-line offset, which makes the use of comb filters more difficult.

From Andrew Redding, Rotherham:

I read with interest in issue 9 the **Code of Practice for the Conservation and Restoration of Man-made Antiques, Bygones and Works Of Art.**

It would appear that in today's throwaway society that the useful life of TVs is so relatively short that the majority of today's electronics soon become expendable rubbish, yet we "405 Alivers" appreciate that yesterday's junk may become tomorrow's antique!

It goes without saying that a TV discarded as useless thirty years ago is now becoming interesting, and dare I say, valuable! It is all credit to 405 Alive that we recognise the importance of the development of television and try to

keep alive sets that would have otherwise been scrapped when new developments such as ITV and colour came along.

With this in mind, it is important that we carefully conserve the few sets that have survived "progress", and I therefore propose four criteria for the restoration of the TVs that 405 Alive members may hold, that less far-sighted people may have already let the bin men take away!

1) Get the set going, i.e. replace the main electrolytics if they are beyond reforming, replace mains cable if perished, and replace worn out valves.

2) Keep the set going, i.e. replace leaky capacitors and resistors that suffer excessive power dissipation, such as those associated with HT supplies.

3) Amend previous "botch" jobs, i.e. correct non original repairs.

4) Make sure that anything you do to the set doesn't detract from the set's originality, i.e. don't be tempted to put a colour portable chassis in a TV22 case!

It goes without saying that it is up to 405 Alive to ensure that 405 line and indeed any other early TVs are preserved for future generations in working form, rather than mere shadows in the forms of photographs.

As Lloyd Grossman would say: "405 Alivers, it's over to you!"

From Keith Rann, Loughton:

I have enjoyed issue 9 very much. I remember seeing the clock on page 7 on a Philips T/Vette I had from 1967 to 1986 and would guess it was in use in 1967, but maybe someone else will come up with exact dates [yes - see later on!].

The story of ITV in Wales was

very interesting too, and I enjoyed Frank Mitchell's article. I've never seen the BBC symbols on page 30 before but I remember the one on page 19 very well. I also remember the animated version on film: a repetitive tune accompanied it and every now and again an announcer would say "This is the BBC Television Service". On page 42 you are right in saying some colour films were used on 405 lines. I still remember seeing some of them between 3.45 and 4.30 pm in 1960.

I must end this letter by letting you know that I posted the coupon and cheque for **The Setmakers** yesterday. It looks very interesting from the leaflet you sent.

Interesting letter, Keith. You are wise to buy that book now. I predict it will have sold out within 18 months and second-hand copies will cost a lot more afterwards.

From Dave Hooper, Templeogue, Dublin:

I just wanted to send this newspaper cutting that my sister sent from Florida: I found it quite interesting.

Thanks to your ad in **405 Alive**, I have received two (different) copies of service data for my Ferguson 9". Many thanks.

A few more "gift" TVs have produced a fine Pye V4 which came from the Pye Ireland Ltd. publicity dept.; and has been used as a photographic model. It is complete with customer instruction book and circuit diagram, which is going to be useful as there is a line fault for me to play with.

I recently acquired a Windsor 260A TV Wobulator and a Rank/Bush dual standard bar/raster generator.

The newspaper cutting is reproduced on the next page.

Old-time boob tubes bring back memories

By Ann McCutchan
Gannett News Service

Finally, there's the ultimate collectible for couch potatoes: The vintage TV.

Tuned out until just a few years ago, the bulky boob tubes from the '30s, '40s, and '50s have recently attracted hundreds of collectors turned on by 20th-century technology and just plain black-and-white nostalgia.

And now for a special announcement: some of the small-screened behemoths are worth thousands of dollars each.

"Any model made before World War II is worth between \$1,000 and \$10,000 to a collector," says Harry Poster, a dealer/collector of old TVs and radios and author of the first price guide to vintage televisions.

"The heavier they are, the more reluctant people are to drag them out. Some people don't even know that thing they have in the attic is a TV. I got a call from a man who thought he'd bought an old projector. It turned out to be an early television set."

TVs date back to 1925, but the earliest types usually found are mechanical sets from the 1930s. These contraptions consist mainly of a motor, a neon tube, a paper or metal disc and a magnifying glass or piece of ground glass, and are often in pieces when discovered at flea markets and tag sales.

"Look for a cabinet which has a magnifying glass in the front, or at least a round hole where one could have been," Poster advises. "If a motor is still there, it will be supported between the neon socket tube and the magnifying glass."

Some sets, known as "radiovi-



sors," didn't have wooden cabinets, but were designed to be attached to radios.

Pre-war electronic TVs are also very desirable; the best way to date them is to inspect the channel selector. With few exceptions, pre-war models have a maximum of six or seven channels.

A selector with seven to 13 choices denotes a post-1945 device that falls into the \$20-\$500 value range. (The wartime dividing line is essential to identifying rare televisions, since fewer sets were made during the entire period 1920 to 1942 than in the single year 1946).

A popular pre-war type is the "mirror in the lid" set, which features a mirror on the underside of a cabinet lid reflecting a picture tube mounted down inside, face up.

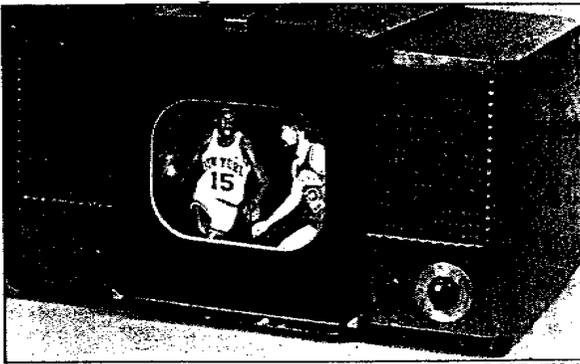
What, besides age, makes an old television hot?

Experiments in technology, like RCA's first mass-produced color TV, the CT-100 (valued at \$250-\$600), are sought-after, as are regional brands like Peck (1930s, Montreal) and Don Lee (pre-war, California) that had limited distribution and command whatever \$1,000-plus price a collector is willing to pay.

Looks, too, play a big part in the value of a set.

"The square, plain box is nearly worthless," notes Poster. "If it's a neat look from the '30s to the '70s, somebody wants it."

But 'neat' doesn't mean 'pretty.'



FLORIDA TODAY

VINTAGE TVS like this one have recently attracted hundreds of collectors, who may pay thousands of dollars for choice sets.

The 'pretty' '60s console with the double doors is still a loser. Collectors want interesting, innovative designs, like the sleek Deco-inspired RCAs by John Vassos shown at the 1939 World's Fair or the more common, futuristic 1959-61 Philco Predicta with the swiveling picture tube surrounded by gold-tone arms (\$200-\$800).

It's no surprise that collectors often compete with interior decorators and movie prop departments for these eye-catching models.

In fact, the outward physical condition of a TV is often more important than whether its innards actually function.

According to Poster, the majority of the '20s and '30s sets don't and can't work. "Only a real purist would try to fix one," he says.

It's easier to get a '40s or '50s model going; modern equivalents of internal components are still available through radio and TV repair shops. For safety's sake, any long-dormant cyclops should be inspected by a repairman before being plugged in.

Because the TV hobby is new, collectors have few forums for the

exchange of information. Poster's fine quarterly newsletter, "Sight-Sound-Style," begun last year, folded after five issues, even though it drew 450 subscribers.

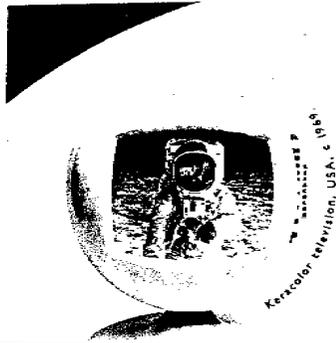
In its place, Poster is publishing an illustrated 1991 price guide that will include much of the research material he was cramming into the newsletter.

The five issues of Sight-Sound-Style are still available as a set for \$20, as is Poster's 28-page "1990 Price Guide to Vintage TVs and Collectible Radios" for \$10. (Write to Sight-Sound-Style, P.O. Box 2224, Hackensack, N.J. 07606).

Another source of TV history is Bernard Sampson, whose International Television Museum in Houston contains 220 different sets ("No doubles," he says) and is the largest known collection of vintage TVs.

Sampson's museum may be seen by appointment only; phone 713-228-6741 to arrange a viewing.

In addition, collectors can advertise their wares and wants through publications like the Antique Trader or any of the radio magazines such as Antique Radio Classified (P.O. Box 2, Carlisle, Mass. 01741).



TELEVISION NEWSREEL

FIFTY YEARS IN RADIO AND TV

Just in case you haven't been following them, a fascinating series of articles by Harold Peters is appearing in *Television* magazine (the IPC one, not the RTS journal). Part two in the February 1991 issue covered the re-opening of television in 1946, test transmissions from Sutton Coldfield and the inauguration of Holme Moss. Good stuff.

441 ALIVE - THE GERMAN WAR-TIME TV TRANSMITTER IN PARIS

We have already made brief mention of the German TV transmitter in Paris. A couple of things prompt me to mention it again ...

First, a book has been published on the subject in France. It's called *Cognacq-Jay 1940* and looks quite interesting to me. I haven't ploughed all the way through it yet, but even a first glance shows that it contains the most obvious of mistakes (technical matters, translations from English, etc.). I am also advised by M. Poinignon in Asnières that the book contains several other errors.

Second, and more frustrating. A chance conversation with another radio amateur recently revealed that when he was an apprentice in a TV repairer's shop, the proprietor said how during the war he had been stationed at Dover and it was his job to monitor these TV transmissions. My informant *thinks* the old chap also said he had to feed the signals up a co-ax line to London.

Hmm ... fascinating! I have tracked down the man to York but here the trail goes cold. He suffered a stroke recently and when I tackled him (politely) on the phone, he denied all knowledge. He said he did not even know the French had been involved with TV at that time and although he had experimented with TV before the war, that was all he remembered. Mindful of his frail state (clear even down a phone line), I did not press him, though I wanted to ask whether he even was at Dover during the war. I just don't know him well enough to ask, and my original informant does not wish to get involved.

There are, I think, two explanations. Either his stroke has affected his memory or else he is afraid to discuss secret work with a stranger. It's a pity whatever the case, but there we are. I wonder if we shall ever know more.

HISTORY OF VIDEO

This year's Video Show at the Islington Design Centre (i.e. Agricultural Hall), organised by *What Video* magazine was a big success. An extra surprise feature was a series of display stands entitled *The History of Video*. Various firms and individuals had been persuaded to release some museum pieces, which were put on static display. Brief caption cards explained what the equipment was.

Obviously more could be made of this idea and ideas are afoot for developing the theme next year. Watch this space!

FAREWELL PRIMETIME, WELCOME THE BOX

Primetime, the magazine launched in 1981 by the Wider Television Access Group, has published its final "standalone" issue (no. 16, Winter 1990/91). In future it will be incorporated in a new title called **The Box** and the current issue is also the pilot issue of **The Box**. The new title promises to continue the work started by **Primetime** and has signed up some well-known writers: its stated intention is to cover both current programming and archive material. Whether it will manage to do the latter better than **Time Screen** or even **405 Alive**, we shall have to see.

Details from Subscriptions, **The Box**, 318 Corn Exchange, Hanging Ditch, Manchester, M4 3BG.

MORE TELEVISION ARCHAEOLOGY ...

We understand that the National Film Theatre will be showing some TV classics dating back to 1958 during June. Details and prices can be had by ringing the box office on 071-928 3232 but in brief, there will be showings every Tuesday and Thursday during June. The theme is Popular Television of the 50s and 60s, and nearly all are "rediscovered treasures" or items that were thought to be lost. Drama will be represented by a 1958 BBC drama about the IRA called **This Day in Fear**; it stars Patrick McGoohan and will be backed up by an **Armchair Theatre**. Grown-up children will be delighted to see the sole surviving episode of **Garry Halliday** (but not **The Voice** of course!), **Sword of Freedom**, **Robin Hood** and **The Buccaneers**. Sci-Fi nuts like me will enjoy **Out of the Unknown**, **Quatermass** and a surviving three minute fragment of **A for Andromeda**. Apparently 12 more episodes of **Z Cars** have been discovered at a TV station in Cyprus; one of these will be shown as well as **Special Branch**. On the comedy side some **At Last the 1948 Shows** recovered from Sweden will be screened, while musical tastes will be served by **The Rolf Harris Show** and the **Dusty Springfield Show** (with unexpected guests). [*Full details later on in this issue.*]

In August there will be another set of screenings and this time the theme will be Cult TV of the Seventies. Plenty to look forward to: the only snag is that not everyone can get to London and even then the accumulated cost of seeing several showings is not inconsiderable. It is also essential to book early, so be warned!

... AND THE DIY KIND

On page 39 of issue 8 Dave Probert introduced us to the joys of collecting old TV programmes on 16mm film. Since then your editor has been combing junk shops and second-hand cine dealers for this stuff as well. It's amazing what is there - old commercials, black and white filmed series from the USA and British programmes as well. There are also dealers in second-hand films who tend to have little interest in TV material, which is of course in our favour. Already I have found gems going back to 1954, even one item the BBC doesn't have any longer (but will have soon!). There is no difficulty transferring these films back to video, of course.

You too might consider tracking down some of these gems: I'll be happy to help you if I can. Some of the material being offered to me doesn't interest me but it might appeal to others. I was recently offered the whole of the first series of **Catweazle**

(1969) - 11 episodes for £200. I turned it down as (a) I don't want to spend that much money and (b) it's too modern for my tastes, but it shows you what's around. Even more, there seem to be many collectors of this material but how on earth do you get in touch with them?!? Heaven knows what sort of interesting swaps might be possible. There is obviously a whole sub-culture of film collectors but not an organised one. A bit like 405 line enthusiasm before the days of 405 Alive!

CORRECTIONS TO ISSUE 9

I don't think a single issue has appeared yet without a few minor errors: I could say they are included deliberately to see if you read everything but it wouldn't be true! Anyway, on page 11 I said that the Granada animation had been shown when the first episode of **Coronation Street** had been (re-) shown on TV in recent years. I was wrong: all they did was splice part of the static end credits on the front as well, which is not really correct.

In addition I failed to mention that the articles by Frank Mitchell and Nigel Morgan were originally written for the Test card Circle magazine, and I am happy to acknowledge this now!

ROBERT FARNON SOCIETY

Readers who have been with us since the beginning will remember that Robert Farnon wrote a lot of the music used in the early days of independent television (and a lot else too, of course). Anyone wishing to learn more about his music should join the society, by writing with SAE to **David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ**. His telephone number is 0460-42226. Thanks to Tony Clayden for this information.

VINTAGE RADIO CIRCLE

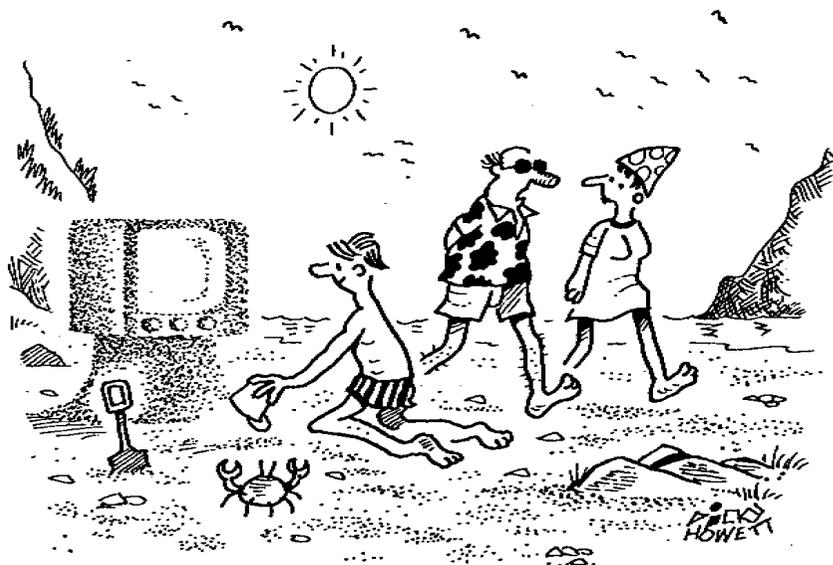
The Vintage Radio Circle has been formed for those "with a genuine interest in vintage radio, television and broadcasting-associated memorabilia". It holds swapmeets about four times a year at a venue near Swindon, Wilts., with admission by ticket only.

Membership is free and there is no annual subscription, but it is limited to genuine enthusiasts, with dealers and other speculative dealers being discouraged. At most meetings there is an exhibition and 405 line TV display, and always an auction and bring-and-buy table. Admission costs £3.

For details please send SAE to **M.E. Williams, 28 Barton Lane, Cirencester, Glos., GL7 2EB**.



Gary Platten (left) and Malcolm Foy with something luminous at the 1991 Test Card Circle convention. Everybody enjoys these meetings held early March in Leominster, Herefs. and these two gentlemen are no exception! For details of this and other activities, send a SAE to the TEST CARD CIRCLE, 2 Henderson Row, Edinburgh, EH3 5DS.



IN MY DAY, SANDCASTLES LOOKED LIKE SANDCASTLES!

PICTURE PAGE

All the latest video reviews

NOTE: ALL TAPES ARE VHS AND COST £9.99 UNLESS OTHERWISE NOTED.

RICHARD DIMBLEBY - VOICE OF THE NATION (BBC VIDEO)

Those amongst our ranks (and Thorns, Philips etc) who bought this video at the end of last year will doubtless have been somewhat miffed to see the programme appear on BBC-2 a couple of months ago. Those who missed it altogether must be spending far too much time behind their sets, poking around in the bits that a) the setmakers and b) your mothers told you never to touch.

The video charts the career of Richard Dimbleby from his early days on the wireless, in particular as a war correspondent, up till the end of his final edition of Panorama and subsequent death a short time later.

Being such a prominent figure in broadcasting and the hearts of the nation, has ensured that a wealth of archive material has survived. Items of special interest include numerous Royal outside broadcasts from 405 line days, with superb aerial shots of Westminster Abbey and London street scenes. A real gem is a clip of Panorama in 1958 demonstrating VERA, the BBC's then new video recording system: This is illustrated by Richard introducing the programme as usual, with a clock at his side which he tells us will jump back a few minutes, telling us that we are then watching the video recording! Amazingly, for a live show, this works, although the quality of the recording is somewhat foggy. Incidentally, Richard refers to the video replay as a "telerecording".

The many elections he covered are also represented with a selection of opening and closing clips, some showing cameras milling around the studio floor. Dimbleby always comes over as both professional and folly even after relentless hours of marathon broadcasting in these events. He even apologised, in 1964, to children who may have switched on only to find their own programmes replaced! His sense of humour is never far under the surface: He was heard to swear mildly on air one week's Panorama. The next week he was given a swear box which said "1/- owing"! He dutifully inserted one shilling, followed by a further penny, which he said allowed him one "damn"!

This well constructed and worthwhile tape just reinforces what a loss it was to the nation as a whole when Richard Dimbleby died after a long illness, in late 1965. His last major assignment was the funeral of Winston Churchill, said by some to be Dimbleby's finest hour. The tape closes with Richard ending - his very last "Panorama", wishing us "a very Goodnight" - no doubt the country wished him the same ...

THE BEST OF ... WHAT'S LEFT OF ... NOT ONLY BUT ALSO (BBC VIDEO)

This tape compiles highlights from the recent TV re-runs of the same name. Effectively I suppose that makes it The best of the best of what's left of Not Only But Also. Perhaps not. The BBC-2 showings certainly included some good material, but why not screen complete shows. Why should only parts of shows still exist? The editing of the sketches is pretty obvious, with a fade-to-black between each. Also, some film from early colour shows was included, which didn't sit too well alongside the other items.

Whilst the monochrome stuff was nice clean telerecordings (early BBC-2 programming, don't forget), the colour film footage was in a very rough state indeed, with tears and holes in the film dancing around in corners of the screen!

Technicalities aside, there are some very funny sketches on offer, perhaps the best of which include Pete and Dud, cloth capped, discussing the finer points of life over a couple of pints - surely everyone is now familiar with the "Art Gallery" and "Betty Grable" items ... There are also some nice musical spots, with various guests including Marion Montgomery, Cilla Black and from America, Goldie and the Gingerbreads (who?). On the whole, a nice tape, but a shame about the rather uncomfortable editing. You will have done much better if you recorded the recent BBC-2 showings.

UP POMPEII... VOLUMES 1 & 2 (BBC VIDEO)

In view of the amount of vintage comedy material made available in the last few years, this programmes would appear to be the one glaring omission, especially now that "Sir Francis of Howerd" is riding on a new wave of popularity in particular with students and the younger generation generally. The explanation would seem to be that the BBC "lost" the tapes of this series. The question is of course, how you interpret the term "lost". You don't suppose the BBC had erased the tapes do you? That wouldn't be like the BBC at all (!!!) For whatever reason the BBC have obviously been moved enough by the commercial potential to track down some other tapes of the series from America, to whom the programmes would have been exported in the seventies presumably (although it doesn't really seem to be their type of humor). As a result of this, the six programmes issued over two cassettes are NTSC conversions- yuk! This naturally means that apart from any fast movement on screen being rather jerky, all the skin tones look decidedly yellow. In fact, there is a note to this effect at the start of the cassettes, asking us to excuse the picture quality...but the programmes are 25,000 years old! (get it?)

On the surface, it's easy to see why someone might have been tempted to wipe the original programmes tapes - this is hardly quality stuff - the sets wobble and actors frequently fluff their lines. It is of course Frankie Howerd who saves the day. All his magic ingredients are there - the vocal mannerisms, those knowing LOOKS into the camera, and "blowing" the whole illusion by heckling with the audience! There are lots of nice touches too- in one episode he is summoned to the boudoir of the fair maiden "Erotica"(!). He walks off, followed by the camera at which point he turns to it (and us) and says "and where do you think you're going?!"

These are extremely funny programmes (the series ran from 1969-1972 in colour), despite the fact that you KNOW what innuendo is coming next (most are amply signposted), half the fun is getting there! Frankie Howerd apparently nearly didn't take the role, as he found Talbot Rothwell's scripts far too saucy. Fortunately for us of course, he did.

WORTH LOOKING OUT FOR ...

More American comedy TV classics tapes are appearing- look out for Bewitched, among others. It would be nice if someone issued some British material in the same "pilot plus two episodes" format.

Perhaps a little modern, but ... W H Smith are releasing some material on their

own video label, which is licensed from both BBC Enterprises and LWT. Issues so far include early episodes of "The Good Life" and "Last of the Summer Wine". From ITV come seventies sit-coms "Two's Company" (Elaine Stritch and Donald Sinden), "No Honestly" (John Alderton and Pauline Collins) and "On the Buses" (the TV series this time, not the films).

This is all very well, but what about some cracking sixties drama series from the ITC stables, like Gideon's Way, Ghost Squad etc etc? We live in hope... [Steve James].

SUPERMAN AND THE MOLE MEN. (WARNER HOME VIDEO, PES35037.)

Before George Reeves as Superman flew across TV screens he flew onto the cinema screen in an hour-long "B" movie produced by Lippert Pictures, in glorious monochrome, in 1951.

Phyllis Coates portrays the same "abrasive" Lois Lane as she did in the first season of the TV series and there is also a fairly similar opening sequence showing Superman "posing" in front of the US flag. The story concerns two small mole-like men who crawl out of a deep oil-well in the peaceful town of Silsby. Of course they mean no harm but the locals become scared and a committee is formed, led by arch "baddie" Luke Benson, who tries to hunt them down but for the intervention of our ill-fitting costumed hero and his pencil-skirted newspaper friend. They in turn prevent a committee of "mole-men" from killing Luke Benson with their ray-gun and then sending all the creatures back to their burrow beneath the ground, and all that for "nine ninety-nine".

It's interesting to note that this film was edited down to become a two-parter for the first season of the television series, entitled "The Unknown People". [Alan Keeling]

MY FAVORITE MARTIAN, Volume 1. (Castle Vision CVI 4183 , £7.99.)

I bet most, if not all, 405 Alivers will remember this US sitcom about a young newspaper reporter Tim O'Hara (Bill Bixby), who, en route to work, sees a spacecraft crash-land. He befriends its passenger, a Martian professor (Ray Walston), and it turns out to be a rather lasting friendship, for 107 episodes (running from 1963 to 1966) to be precise.

Well, so much for the monochrome pilot episode which explains the basic plot and sets the pace. We're now into a colour episode of 1965 entitled Grande Avenue where our Martian professor (known as Uncle Martin, Tim's long-lost uncle) turns geriatric to enable him to make a study of old age on Earth. In the process he encounters two old ladies with criminal inclinations and later helps them capture the crooked lawyer who drove them to their "life of crime".

The late great Jill Ireland makes a guest appearance in The Girl in the Flying Machine, playing a Russian pilot called Zelda, who is accidentally pulled down to Earth by the Martian. My overall verdict: well, it's a great video for lovers of sixties gimmicky sitcoms, and I've just received news that Castle Vision have also released Rin-Tin-Tin. [Alan Keeling].

The full American Comedy Vision Classics series from Castle Vision (two tapes of each title, all at £7.99) runs as follows: My Favorite Martian (CV4183, 4184), Tarzan (CV4187,

4188), *Kung Fu* (CV4189, 4190) and *Flipper* (CV4191, 4192). Let's hope we get more like these!

* It is worth noting that the tapes reviewed here may not be stocked in all shops but can be ordered through many stores or by mail from well-stocked dealers such as Adrian's Video (0268-733326). The latter shop is highly recommended and supplies lists of new releases to regular customers. If you spot a tape you like you are well advised to buy it while you can: many of the more obscure titles are self-liquidating: once stocks run out, that's it! Remember the TV spin-off film *Life in Emergency Ward Ten* on sell-through video 18 months ago? It was in the shops for a month or two, then gone forever ... The same applies to many other titles.

THE NOT-SO-NEW ADVENTURES OF CHARLIE CHAN

A review of a classic TV golden oldie by Alan Kee-Ling

One summer's night in 1962, at 7.30 pm on my local ITV station (ATV), the cheerful opening music of *Take Your Pick* was replaced by some rather sombre and mysterious oriental-style music which accompanied a visual image of thick swirling "CO2" fog. Onto this faded some Chinese lettering that dissolved into the programme title *The New Adventures of Charlie Chan*, then quickly faded when the series star J. Carroll Naish walked slowly through the fog to the left side of the screen. Thus began another crime adventure story, centred mainly on blackmail and murder.

James Strong portrayed the bungling, naive "number one son", Barry Chan, who was constantly being advised, and corrected, by his courteous "Confucius"-quoting father. The series was filmed in monochrome in 1957, mainly in England, although some of the thirty-nine shows were filmed in the States. Re-runs on ATV in the Midlands stretched from 1962 to 1971. An actor who made occasional appearances as Inspector Duff of Scotland Yard was Rupert Davies, who a few years later shot to fame on the BBC as Maigret.

But mystery was the main element of every story. In the episode entitled *Hamlet in Flames* Kurt Schmidt (Raymond Huntley) gets hold of a rare edition of "Hamlet" during the German occupation of France. Years later he is forced to sell it. At that point there is a fire, the book disappears and so does Schmidt. In *A bowl by Cellini*, Chan suspects that hypnotism is the cause of a series of incidents in which valuable antiques are destroyed.

Unfortunately this series does not appear as part of the "Heritage Collection" package of ITC, but avid TV buffs can hope that it will re-surface on one of the channels in the not-too-distant future.

CAST

CHARLIE CHAN -
BARRY CHAN -
INSPECTOR DUFF -
INSPECTOR MARLOWE -

Producers

Executive Producer
Directors

Writers

J. Carroll Naish
James Strong
Rupert Davies
Hugh Williams

Sidney Marshall
Rudolph Flothow
Leon Fromkers
Don Chaffey
Alvin Rakoff
Leslie Arliss
Charles Bennett
Charles Haas
John Butler
Richard Grey
Terence Maples

A Television Programs of America presentation for Vision Productions and ITC.

EPISODE GUIDE

1. Your money or your wife.
2. Secret of the sea.
3. The lost face.
4. Blind man's buff.
5. The great salvos.
6. The Counterfeiters
7. Death of a don.
8. Charlie's Highland fling.
9. The patient in room.
10. The Rajput ruby.
11. Final curtain.
12. Death at high tide.
13. Circle of fear.
14. Exhibit in wax.
15. Backfire.
16. Patron of the arts.
17. Hamlet in flames.
18. Dateline - execution.
19. The sweater.
20. The noble art of murder.
21. Three men on a raft.
22. No holiday for murder.
23. No future for Frederick.
24. Safe deposit.
25. Voodoo death.
26. The expatriate.
27. Airport murder case.
28. The hand of Hera Dass.
29. The Chippendale racket.
30. The invalid.
31. The man in the wall.
32. Something old, something new.
33. Man with a hundred faces.
34. Point of no return.
35. A bowl by Cellini.
36. Without fear.
37. Kidnap.
38. Rhyme or reason.
39. Three for one.

TELEVISION ON BFI SOUTH BANK

POPULAR TELEVISION OF THE 50s & 60s

during JUNE at the MUSEUM OF THE MOVING IMAGE

During June, TV ON BFI SOUTH BANK gives audiences a chance to reassess "popular TV of the 50s and 60s" at the Museum of the Moving Image. Programmes will reflect the diversity of both BBC and ITV outputs during the period.

We are delighted to announce, as part of June's screenings, several "Rediscovered Treasures", the first of an occasional series of such screenings.

Recently, several programmes thought lost have turned up in various places, (including Cyprus and Sweden!). They make a valuable addition to our television heritage. Finds like this are even more important since, unfortunately, many screenings have been lost for ever: early programmes went out live with only a small number recorded for posterity. Even the introduction of videotape did not automatically change the situation and many hours of programming were wiped.

In 1955 ITV arrived with its commitment to "popular" programming in light entertainment, sport and drama. ("Sunday Night at the London Palladium", game shows, wrestling and "Armchair Theatre" were all part of the revolutionising of British television.) Faced with the need to rethink its paternalistic ethos to broadcasting, the BBC responded with innovative new programmes, designed to be popular with audiences rather than good for them. TV's popularity developed, reaching great heights in the 60s, when a show like "Steptoe & Son" commanded viewing figures of 28 million.

Now, "Popular Television of the 50s and 60s" highlights particular programmes to give a flavour of the era and prove just how different the world once looked!

This season coincides with a recent BFI publication: POPULAR TELEVISION IN BRITAIN edited by John Corner.

For further info contact Duncan Petrie or Veronica Taylor, BFI TV & Projects Unit. Tel: 071-255 1444. (British Film Institute, 21 Stephen Street, London W1P 1PL.

Tuesday, 4 June 7.30 pm in MOMI

1950s Drama A gripping double bill: This Day in Fear (BBC, tx: 1.7.58) stars Patrick McGoochan as a reformed IRA man whose past comes back to haunt him, with Billie Whitelaw as his English wife. Scent of Fear (ABC, tx: 13.9.59), is an Armchair Theatre written by Ted Willis, starring Dorothy Tutin and Anthony Quayle.

Thursday, 6 June 6.00 pm in NFT 2

1950s Children's Television An action-packed selection which includes triple swashbuckling from ATV with episodes from Sword of Freedom "The Bell" (tx: 1962), The Buccaneers "Aztec Treasure" (tx: 1958) and Robin Hood (certainly worth a fresh look in the wake of Fellow Traveller). Also a recent rediscovery: the only surviving episode of Garry Halliday (BBC, tx: 30.1.60).

Tuesday, 11 June 7.30 in MOMI

1950s & 60s Comedy Episodes from four classic series: Hancock's Half Hour "The Set that Failed" (BBC, tx: 9.1.59); an early Army Game, with William Hartnell, Alfie Bass & Charles Hawtrey (Granada, tx: 4.12.57); Marriage Lines "Trial Separation" (BBC, tx: 23.8.63) with Richard Briers and Prunella Scales; plus a rediscovered episode of the hugely popular Steptoe & Son, "My Old Man's A Tory" (BBC, tx: 8.11.65).

Thursday, 13 June 6.15 in NFT 2

1950s & 60s Sci Fi A chance to see the two surviving episodes of The Quatermass Experiment, the most disturbing serial of its time (BBC, tx: 1953); plus Out of the Unknown: "The Machine Stops" from an E.M. Forster story (director Philip Saville, BBC, tx: 6.10.66); and the surviving 3 minutes from the cult series A for Andromeda with Julie Christie (tx: 1961)

Tuesday, 18 June 7.30 in MOMI

1960s Police Drama Classic rediscovered treasures are episodes one and six of the innovative and highly original first series of BBC's Z-Cars. Both written by Troy Kennedy Martin and directed by John McGrath: "Four of a Kind" (tx: 2.1.62) and "Friday Night" (tx: 6.2.62); plus an extract from the first episode of Special Branch (Thames, tx: 17.9.69).

Thursday, 20 June 6.15 in NFT2

The Avengers A real treat. Cathy Gale (Honor Blackman) sees off the threat of wrestler Jackie Pallo in "Mandrake" (tx: 1963), and Emma Peel (Diana Rigg) appears as the Queen of Sin (complete with spiked collar and pet snake) at the Hellfire Club in "A Touch of Brimstone" (tx: 1965) Oh yes, and there's Steed as well!

Tuesday, 25 June 7.30 in MOMI

Pop/Variety A mixed bag of magical music and light entertainment moments from the fifties & sixties. Extracts from: The 6.5 Special (BBC, tx: 22.11.58); Ready Steady Go with The Beatles, (tx: 4.10.63). Plus rediscovered BBC gems: The Dusty Springfield Show with special guest Woody Allen (tx: 1.9.66) and irrepressible Rolf Harris with guest Del Shannon (a live version of "Runaway") tx: 4.2.67.

Thursday, 27 June 6.15 in NFT2

1960s Comedy Comic gems, these four episodes of At Last the 1948 Show (tx: 1967) emerged recently in Sweden of all places! A significant find as this show, with The Frost Report and Do Not Adjust Your Set provided a training ground for future members of Monty Python's Flying Circus. With John Cleese, Graham Chapman, Marty Feldman and Tim Brooke Taylor.

PIRATE TELEVISION

by Andrew Emmerson

In real terms, genuine pirate TV (that is unlicensed transmission of broadcast programmes) did not come to pass until the eighties with Channel 21 in London and, allegedly, a similar station in Birmingham.

But during the sixties - the decade of pirate radio - several plans were mooted for transferring the success of the offshore radio stations to television. As we shall see, none of them came to broadcast except TV Noordzee, a Band III 625 line station on an artificial island off the west coast of the Netherlands. Although this was British-owned, it did not transmit to Britain, and I am not aware that it was ever received here. It was declared illegal after a while [see *International Broadcast Engineer*, November & December 1964 for a detailed description by Rod Allen].

Now sit back, put incredulity aside for a moment and relive the anticipation that each of those announcements gave us ...

CAROLINE TV

Extract from *Offshore Radio* by Gerry Bishop (Iceni Enterprises, 1975):

Transmissions were due to start at 6.00pm on 1st July 1970 on Channel 68 from a Super Constellation aircraft circling the North Sea at 20,000 feet. More than £1,000,000 were claimed to have been put into the project, and £650,000 of advertising booked. A champagne party was held in London to launch the new station, but when the time came for transmission to start, those waiting saw only a blank screen. There is doubt if the plane did take off, but it should be pointed out that it is possible to transmit from the air: the US forces in Vietnam received TV programmes via this method.

Contradicting this, Chapman Pincher, writing in the *Daily (or Sunday) Express*, wrote that Caroline TV had indeed been picked up on the Isle of Man. Apparently the plane flew in a figure-of-eight loop.

And now a quote from *25 years Radio Caroline Memories* edited by Hans Knot.

It was in December 1968 that we saw a most amazing story in the *Daily Mirror*: "Caroline organisation TV programmes from an airplane. Uncensored programmes will be transmitted from a Super Constellation flying across Great Britain and Ireland. From his London-based office Caroline director O'Rahilly declared that the plans will become reality in early 1969. There will be a possibility that programming will be in colour, using the 625 lines system. Total starting costs for this Caroline TV project should run to about £40 million." Two transmitters had been ordered and there had also been some meetings with future backers and advertisers. Advertising agencies in the USA and Canada would arrange international advertising for the project.

Ronan: "Already we've decided which airfield will be used but I'm still not allowed to say in which country it is situated. The director of this airfield doesn't want any publicity until broadcasting has started. There are no technical difficulties at all for transmitting TV programmes from an airplane. The Americans already proved that Constellations can stay in the air for 18 hours non-stop and the programmes can be

received by all TV owners in Great Britain and Ireland. Caroline will transmit everything that the viewer wants to see and there will be no censorship from our side. This we have already proved with Radio Caroline. Of course this will not mean that we will show so-called Blue Movies. I know that, for instance, the Irish people are afraid of hearing the word sex, but that is not what we mean by free of censorship. We shall buy our programmes all over the world but shall also transmit our own productions."

In the **Avro Bode**, the weekly magazine of the broadcasting organisation AVRO in Hilversum (Netherlands), O'Rahilly stated the organisation did a lot of research before going to the press with the Caroline TV plans. "Our lawyers had a good look at all the problems we could get but gave us a go-ahead for the project. We're outside territorial waters, we will not interfere with the normal aviation due to the fact we will be flying in higher regions and we will also not interfere with other television transmitters in Europe. On the subject of the channels we will use, I can't give any answer yet!"

In the first months of 1969 ... in the House of Lords questions were asked about the plans of radio Caroline to go on the air with a TV transmitter. GPO minister Stonehouse declared that the realisation of such a project was technically no problem at all but he also stated that he would try everything possible to prevent it. He had asked the technical department of the BBC about interference problems and they said to him that the Caroline TV programmes would cause a lot of interference to BBC and ITV programmes. Meanwhile the owners of Pye Electronics Ltd., a transmitter company, refused to deliver a transmitter to the Caroline organisation. Ronan O'Rahilly then went to the States to order the same kind of transmitter. At the end of June 1969 Ronan again visited Holland and was interviewed by a journalist of **de Telegraaf**.

"In Amsterdam we will have our head office and already five big international companies have bought airtime on CTV. Mainly the more serious pop programmes will be aired, we have bought a lot of movies and also we have plans to start a sort of Open University in the future. We need a transmitter of only 10 watts to reach a radius of 400 kilometres. In the future we would like to have a ground-based studio from where we could transmit the programming to the Constellation and from there back to the audience."

A spokesman for the Dutch government reacted on the plans and said that it wasn't possible to stop the project in Holland for they were not infringing any law. Of course, if CTV did cause interference to Dutch TV, then the organisation would be in trouble. The Dutch GPO (PTT) would keep an eye on the possibility of interference, the spokesman stated. In the Sunday Telegraph of July 31st 1969 you could read that Simon Dee, one of the first deejays for the Caroline project, way back in 1964, was approached by O'Rahilly to work for Caroline TV. Simon left Caroline after serious problems with the director.

Ronan: "We had a big disagreement, but Simon and I parted as friends. He is a very good presenter and as he was the first voice ever to be heard on Radio Caroline, I would love to have him as the first announcer on Caroline TV." Simon himself took the offer very seriously and was also very flattered. In the meantime Ronan had other ideas about the head office for he stated that this would be in New York, with other offices in Amsterdam, Switzerland and in the Bahamas - one of the co-backers of CTV lived in the Bahamas.

The whole Caroline TV project never became reality and I personally think that Ronan was only seeking publicity for his TV project, so he could work in silence towards the return of his radio station Caroline.

Here are a couple of newspaper clippings of the time, the dates and papers unfortunately not identified.

PIRATE TV IS STILL PIE IN THE SKY

Ronan O'Rahilly is unmoved by suggestions that his flying pirate TV station will never get off the ground. He is even amused by the widely-held doubts that his test flight ever took place. Or that he really does have wings on which to waft his illegal transmitter within broadcasting distance of Britain.

He insists he has a plane - but will not say what kind let alone where it is - and that it flew and put out a signal in July. "The technicians goofed then," he says, "I will not make the mistake of announcing the programmes until everything is working perfectly. If you do not believe that the plane exists, remember the Radio Caroline ship. That had an enormous aerial and was within a hundred miles of Britain. Yet we kept it hidden for weeks until the day we began broadcasting. I can't say where the plane is because the British government could exert pressure and maybe stop the project."

O'Rahilly has spent a lot of time in America recently. he claims to have totted up a million dollars' worth of advertising for Caroline TV if it ever takes off. [*Probably Daily Express, definitely 1970*]

FACTS

FACT: Caroline TV will be housed in two lavishly-decorated Constellation Super G aircraft. One has already been fitted out by American Naval experts (TV from aircraft has been tried with great success by America for the troops in Vietnam).

FACT: Caroline TV will have three complete air crews, one in the air, one ready to take over and a third on standby.

FACT: Caroline TV will be broadcast in colour on one of the nine available UHF (625 line) channels. It will be received by upwards of 75 per cent of the British Isles. Broadcasting hours will be 6 pm - midnight five nights a week, 6 pm - 2 am two nights a week. Daily pop show from 6 - 8 pm; 60-minute "chat" show to be titled "Out of Your Mind", also daily. Other programmes: feature films, documentaries, series, cartoons, home movies and news bulletins.

FACT: Each Caroline TV aircraft will house a small studio for news broadcasts and possibly live interviews.

FACT: The majority of Caroline TV viewers will need make no adjustment to their TV sets.

RADEX TV

Extract from **Daily Mail**, 21st July 1965:

An American-backed pirate TV station has changed its planned transmitting channel because it might jam Britain's space research projects. RADEX TV was to beam programmes on Channel 6 to South East England for twelve hours a day from a ship anchored off the Kent coast, but this channel has already been allocated by the Government to the Radio Astronomy Services Centre at Cambridge for space and

astronomical investigations.

RADEX TV is backed by a group of American businessmen who have formed a company with £1,000,000 capital. TV programmes will be mainly on tape or film from America. The station will also broadcast pop radio programmes 24 hours a day. Transmissions were due to start next month but have now been postponed.

In fact they were never resumed, and nothing more was heard of this fascinating project.

TOWER TV

Extract from **Offshore Radio**:

At 4.20am on Tuesday 9th November 1965 the first test from Tower TV was claimed to have been received at Walton-on-the-Naze, on Channel 5. A blurred picture of a test card was said to have been seen, but there is doubt if this was true. A power of 10 watts was said to have been used but the station said a new generator recently installed would enable the power to be increased to 200 watts.

Tower TV was co-located with Radio Tower, on the Sunk head fort 14 miles off Walton-on-the-Naze, Essex. It was later reported, I think at the "Flashback 67" conference held in 1977, that the whole affair was a practical joke and a test on the gullibility of the media. Nevertheless, a photograph of a test transmission (using a kit-built CCTV camera) was issued and is reproduced on page 103 of **Offshore Radio**.

CITY TV

City TV was a project to broadcast from an ex-Naval minesweeper: it did not reach reality, though detailed plans were made. These were announced on 8th June 1965, following the Government's announcement of its intention to ban cigarette advertising on TV from 1st August. Initial capital outlay was estimated to be US\$ 85,000 and if advertising support was forthcoming, "top quality" films and news bulletins were to be broadcast on channel 3 (used by the BBC in Wales, well out of the range of City's projected coverage of south-east England).

ITC's HERITAGE COLLECTION

by Andy Emmerson

ITC or the Incorporated Television Company supplied many of the adventure series we watched in the early days of independent television. In those days it was a subsidiary of ATV, but the programmes were seen across the whole ITV network at one time or another. The company is still very much in business as the ITC Entertainment Group.

Up until now the IBA obliged ITV programme companies to observe a limit of 14 per cent of non-European productions. The companies were thus forced to find 86 percent of so-called "EEC content" to balance the American and Australian imports. To

help them achieve this at an acceptable price ITC has put together its Heritage Collection of twenty action, adventure and drama programmes from its family entertainment library. Many of these titles will be familiar to many readers because the programmes go back quite a long way, but they still have a nostalgic appeal to some people, while others will be seeing them for the first time.

Many of these programmes were made by independent production companies and then acquired by ITC. They are shown here in alphabetical order: it's up to you to place them in chronological order or decide which ITC favourites you would substitute in your own personal top twenty. Anyone for **Sir Lancelot** or **Cannonball**?

The twenty programmes in the Heritage Collection are:

The Baron. 30 x 60-minute series.

The Buccaneers. 39 x 30-minute series.

The Champions (shown on NBC in the USA). 30 x 60-minute series.

Danger Man (Secret Agent in the USA, shown on CBS). 39 x 30-minute series, 47 x 60 minute series.

The Forest Rangers. 104 x 30-minute series.

Fury (shown on NBC in the USA). 114 x 30-minute series.

Hammer House of Horror. 13 x 60-minute series.

Man in a Suitcase. 30 x 60-minute series.

The Persuaders (shown on ABC in the USA). 24 x 60-minute series.

The Prisoner (shown on CBS in the USA). 17 x 60-minute series.

The Protectors. 52 x 30-minute series.

Randall & Hopkirk (Deceased). 26 x 60-minute series.

Return of The Saint (shown on CBS in the USA). 24 x 60-minute series.

The Adventures of **Robin Hood** (shown on CBS in the USA). 143 x 30-minute series.

The Saint (shown on NBC in the USA). 114 x 60-minute series.

The Adventures of **Sir Lancelot** (shown on NBC in the USA). 30 x 30 minute series.

Space 1999. 48 x 60-minute series.

Thriller. 43 x 75-minute films.

William Tell. 39 x 30-minute series.

Thunderbirds. 32 x 30-minute series.

For all this enterprise, ITC (Incorporated Television Company) does not appear to have had any visible success in selling these programmes again. The chances look even slimmer now because the ITC (Independent Television Commission) has decided that from 1993 non-European producers can provide up to 49 per cent of the ITV schedule. Whether this will come to pass remains to be seen: the latest word is that Equity, the actors' union, may put an end to showing the British-made shows.

On the other hand it looks as if ITC (you guess which one I mean!) is now serious about licensing their back catalogue for release on sell-through home video. We shall see!

Sam Goldwyn said: "I won't believe in colour TV until I see it in black and white." In 1958 the BBC was proving the point, as this photo taken by Dicky Howett shows. The only people who saw these transmissions in colour were the fortunate few who were supplied experimental sets fitted with large round tubes and decoders for the British variant of NTSC. It is understood that an amateur in the High Wycombe area successfully built his own colour TV set for this system. Do any of these NTSC sets survive?



The following article starts a new line of direction in 405 Alive and I hope it will turn into a series of company histories. I would be delighted to hear from anyone else who can write similar articles. [AE]

The first regional ITV company:

SCOTTISH TELEVISION - THE PIONEERING YEARS

by Frank Mitchell

Scottish Television was the fifth ITV company to come on the air (sixth if you count ITN). Unlike the previous four, Associated Rediffusion, ATV, ABC and Granada, it was not intended as a network programme-maker by the ITA and it was thus the first regional ITV company.

Since all the existing companies were losing money heavily and no-one had any experience of a smaller regional company, it is not surprising that there were not many interested in holding the franchise for Central Scotland. Roy Thompson, a Canadian newspaper owner, who had recently bought the **Scotsman**, **Weekly Scotsman** and **Edinburgh Evening Dispatch**, was the boss of the company which became the programme contractor. Almost alone, he had real confidence in the future of regional television.

Controller of programmes Rai Purdy and a few others were also Canadians and they had to set up the new station from scratch. They recruited a tremendous team of writers, producers and technicians, mainly from the Scottish theatre, and trained them, setting up the studios in the Theatre Royal, an old variety theatre in downtown Cowcaddens at the top of Hope Street in Glasgow.

The opening night was 31st August 1957 and the first programme was a spectacular **This is Scotland**, starring amongst others Jack Buchanan, Stanley Baxter, Kenneth McKellar, Geraldo and his Orchestra and introduced by James Robertson Justice. There was a real sense of occasion and I remember watching the programme at St Cuthbert's Co-op in Edinburgh, where quite a crowd had gathered. There were of course very few Band III sets available at that time, but the programmes really took off and sales of new sets soared.

The theme of the programmes as directed by Thomson and Purdy was essentially regional. Scottish television's programmes of this era, with one possible exception, were produced solely for the people of Central Scotland and particularly for Glasgow. The main programmes were:

1. **The One o'Clock Gang**
A lunch-time variety programme based on the Canadian **One o'Clock Club** but flavoured with the traditions of Scottish variety theatre.
2. **I'll Buy That**
Another Canadian idea but this time a panel game.

3. **Scotsport**
Sport, especially football, is an important part of the life of most Scots and it has been prominent in Scottish Television schedules since day one.
4. **Jigtime**
A programme of traditional Scottish country dancing.
5. **This Wonderful World**
Presented by John Grierson, this was STV's only serious programme and was the only one networked regularly (documentary films).

When the programmes became so popular the advertisers flocked in too - and so did the money! STV had been started on good terms for transmitter rental, good terms for the supply of network programmes and not too rigorous a commitment to producing serious programmes. Furthermore the firm was known for not paying too high wages - certainly not as high as the English companies - and all this led to Thompson's famous off-the-cuff remark that STV was a "licence to print money". These days were alas not to last too long!

After a few years Purdy returned to Canada, and Gerry Le Grove was appointed programme controller. Most of the earlier programmes were continued and in addition a news magazine *Here and Now* (along the lines of BBC's *Tonight*) and *Francie and Josie* (a spectacularly successful comedy series) were introduced.

Towards the end of 1964, Lord Hill, chairman of the ITA, visited the studios to see *The One o'Clock Gang*. He didn't like it and didn't understand why the company's programming was so popular. Within a few months Le Grove had resigned and all the earlier programmes except *Scotsport* and the epilogue had been dropped. The company engaged Francis Essex from ATV as the new controller but the new programmes such as *Theatre Royal*, a sort of Palladium variety show, did not capture the same cozy comfort. The pioneering spirit was gone.

The orchestra in the opening show was Geraldo's and the station's theme tune for many years (up till the extension of TV-am to 9.25 am) was *Scotlandia*, played by Geraldo and his orchestra. Geraldo never appeared on any other STV programme. Roy Thompson was concerned that he was paying the orchestra, yet at any time only half of its players were actually playing!

Since nearly all of the early shows were live, very few recordings exist. Some parts of the first broadcast survive together with parts of *Jigtime*, but as far as I know, only part of one edition of *The One o' Clock Gang* (that for 31st August 1962, when a celebration party for the station's fifth birthday was held).

STV's first symbol was a lion rampant in a television screen-shaped surround. This was incorporated in an animated station ident "Scottish Television - Channel 10". The original clock was a standard type with no identification. Later the "four squares" symbol came to be used and this was incorporated into a clock. Since the clock was then offset from the centre of the screen, this gave rise to parallax effects and the clock frequently appeared to give the wrong time! This lasted for years until 1965 when a new clock in the centre of the screen with "Scottish" above and "Television" below was adopted.

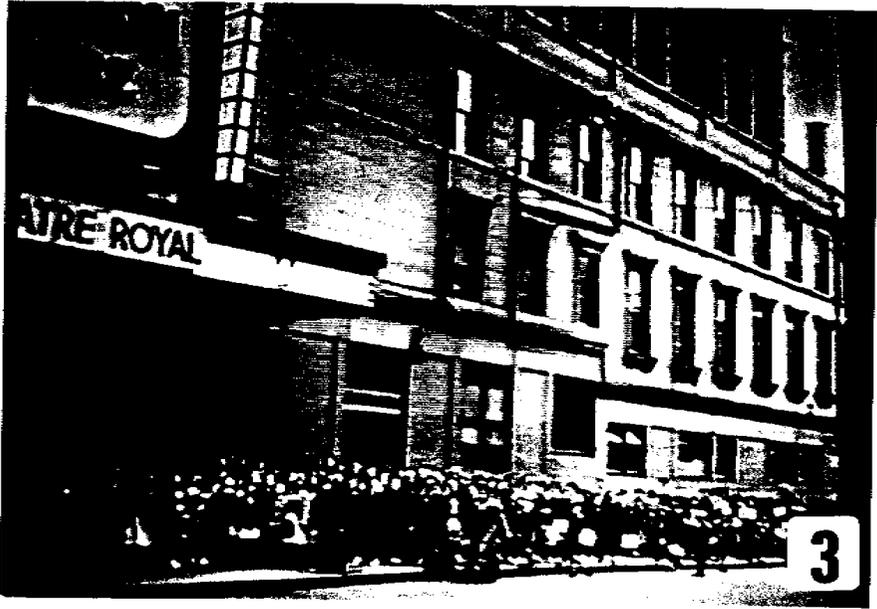
When Francis Essex came, a new station symbol of a tumbling lion in a square box, accompanied by a drum roll, was used. This, like the new programmes, was not popular; in fact it was considered an insult to Scotland's national emblem, so it was promptly dropped and the lion zoomed into view instead of tumbling!

CAPTIONS to the off-screen pictures following:

1. Dr John Grierson, presenter of "This Wonderful World". The "clouds" in the "window" actually moved!
2. Jack Buchanan arrives for the opening night special "This is Scotland". This was Jack Buchanan's last performance: he died shortly afterwards.
3. Crowds outside the studio waiting to get in and see the "One o' Clock Gang". Schoolchildren were not allowed in during term-time, to avoid mass truancy!
4. "One o' Clock Gang" in a schoolroom comedy sketch.
5. Pye camera with lens turret: operating this must have been tough work!
6. Hogmany show 1957 with the Glasgow Phoenix choir, with caption of the period.
7. STV control room in the late fifties.
8. Ludovic Kennedy reads the ITN news from Glasgow on the opening night 31st August 1957.
9. ITA Test Card D. (Photo taken in 1964)
10. Francie and Josie, a phenomenally successful situation comedy series.
11. Station clock of the early 1960s with "four square" ident. Since the clock spindle was not on the camera centre line and the hands were some distance from the face of the clock, a parallax error crept in. (Photo taken in 1964).

Photo 6 was taken from "A Guid New Year" repeat transmitted 1.1.87. The others (except 9 and 11) are from "What's on Channel Ten, Hen?" transmitted in 1987.

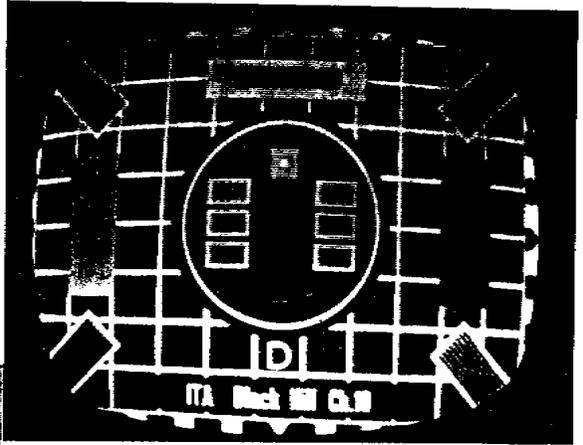






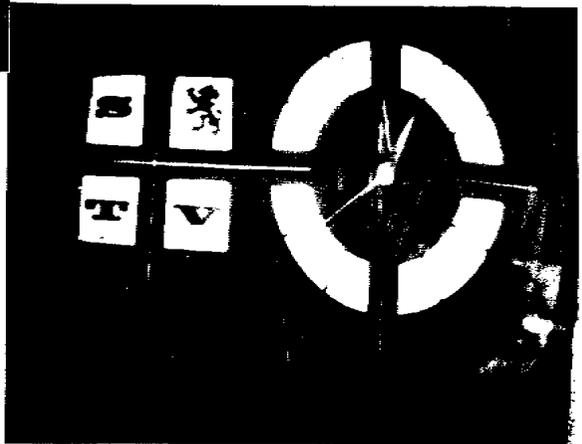


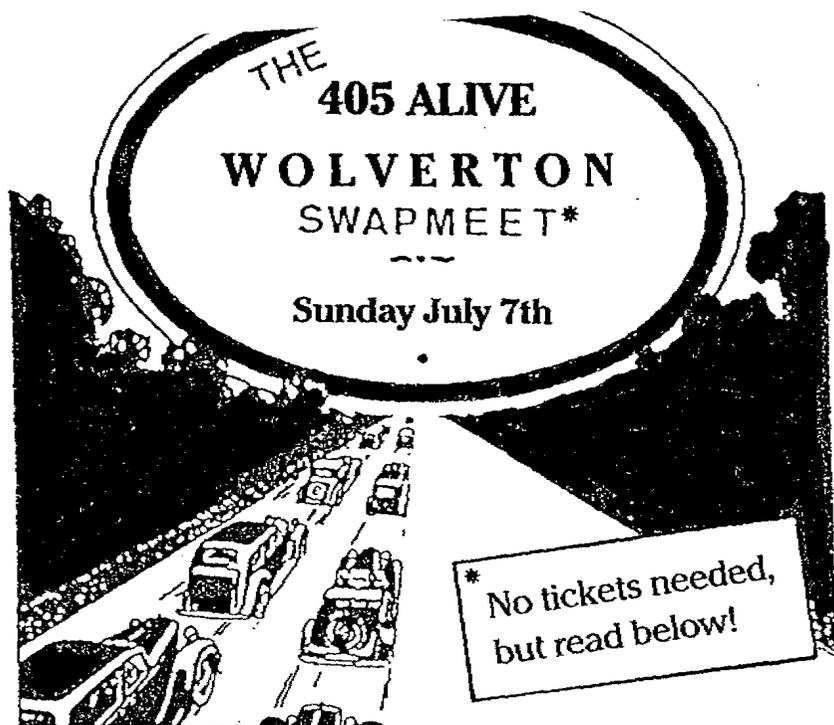
9



10

11





405 ALIVE, in conjunction with the TELECOMMUNICATIONS HERITAGE GROUP, will be holding its big swapmeet from 10 am to 5 pm on SUNDAY, 7th JULY 1991 and everyone is most welcome to attend.

The VENUE is the Milton Keynes Museum of Industry and Rural Life, located in the old town of Wolverton, Bucks., about 50 miles north of London. Wolverton is close to the A5 and M1 roads and also has a station with an hourly service on Sundays from Euston. The museum is housed in a large old farm and that means we have loads of room. Also, it's a fascinating place with a big display of telephone, radio and television equipment, old farm appliances, street signs, shop interiors and household effects of the past. Absolutely nobody could find this place boring! And on the date in question there will be a special railway interest day, with showings of the Wolverton & Stony Stratford steam tram video. In other words, loads to see and do!

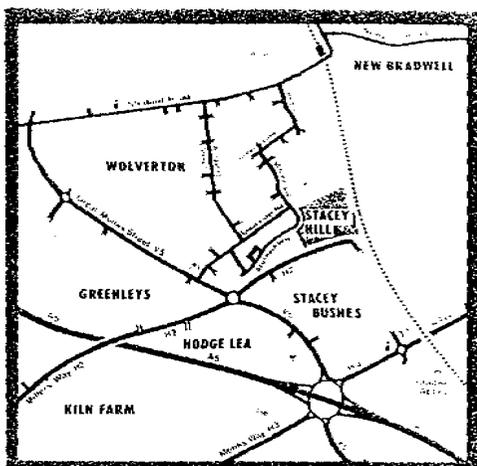
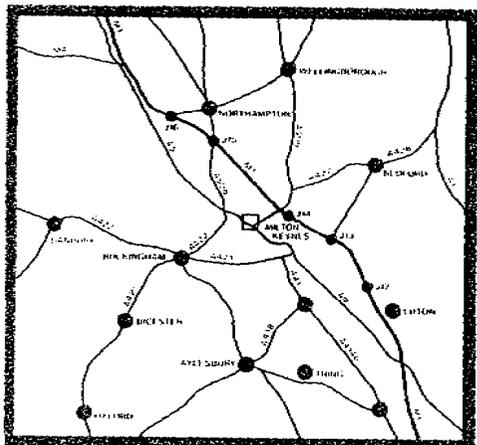
Limited refreshment facilities will be provided but the catering volunteers may be overwhelmed with all the visitors. Why not bring a picnic?

There is no need to book in advance unless you are a stall holder. Everyone must pay the museum's normal entrance charge (£2 adults, £1.25 children and concessions). The swapmeet itself will be a "car boot sale" in a reserved area of open space and we suggest to stall holders that you bring your own groundcloth or paste table. You *may* not need them, since the museum may make available a number of tables and hopefully a new barn will be finished by then, enabling us to put everything under cover. If so, that will make things easier but we cannot bank on it just yet. Let's hope for good weather anyway!

Please turn overleaf for location maps and a booking form for stalls. Because places are limited, stall holders are asked to confine their wares to items directly relevant to television: there isn't room for radio in general.

LOCATION MAPS

The museum, shown as Stacey Hill on the map, is in Wolverton, about 3/4 mile south of the railway station. Visitors coming by car use the car park on the south side of the site in Miller's Way, marked H2 on the plan. Visitors on foot and stall holders should approach the site from the north (Southern Way).



BOOKING FORM

WOLVERTON SWAPMEET

Sunday 7th July 1991

Please write clearly in **BLOCK CAPITALS**

NAME

ADDRESS

TELEPHONE (STD code)

(number)

Please reserve me one space subject to room being available. I enclose a cheque for £4 made out to **ANDREW EMMERSON** and a stamped addressed envelope for the return of my ticket or, if unsuccessful, my cheque.

Return completed form to Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Telephone 0604-844130, fax 0604-821647. Please book as early as possible but note that correspondence will be subject to delay during the second half of April. Normal service should be resumed by the second week of May!

Stall holders (only) should come to the Southern Way entrance, not the visitors' car park. Please aim to arrive around 9 am and set up ready for the opening at 10 am

THE TV DINKY SUPERTOYS

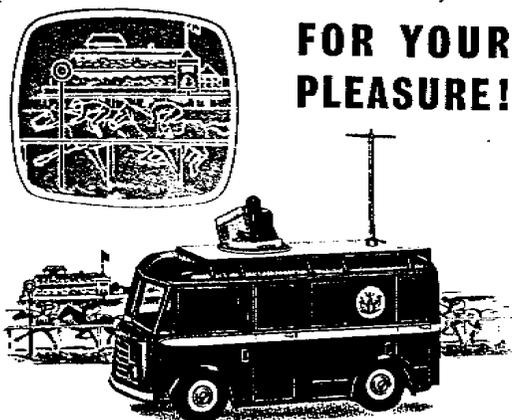
by Andy Emmerson

No, this magazine is not turning into a general collectibles journal but I know a number of 405 Alivers collect these attractive die-cast toys of a childhood long ago. Well, long ago is a subjective statement ... let's just say of the 1960s.

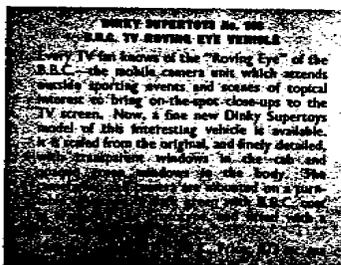
The models are among the most accurate and highly detailed of those released in this period (made from 1959 to 1964) and they are far too good to be called toys. Unfortunately this was reflected in their price; they were well beyond the range of the average youngster's pocket money (mine anyway) and were the sort of thing you might get as a special present at Christmas or on your birthday. Prices today are just as high and at swapmeets the going price seems to be around £90 for items in pristine condition (about half that for battered specimens and about half as much again if with their original boxes). They were beautifully finished in the correct liveries with accurate lettering and badges.

Released first (but not simultaneously) were no. 967 Mobile Control Room, no. 968 Roving Eye Vehicle and no. 969 Extending Mast Vehicle, all in BBC dark green and grey. The Roving Eye had a cameraman with camera mounted on the roof, also a UHF antenna for the short-range (FM-TV) links sometimes used on outside broadcasts. The Extending Mast Vehicle had a mast rather like a fire escape, with a microwave dish on the top.

MAY 1959



A grand
NEW
model of
the B.B.C.
'Roving Eye'



Meccano Ltd paid a lot of attention to detail on these models, giving them clear glazed windows for the cabs and green opaque ones in the body. The BBC's Engineering and Transport Department provided the information for these.

Issued later were the OB vehicles of ABC Television. Apart from the gaudier grey and blue colour scheme, these seem less satisfying since there were only two of them and I suspect they were less accurate. The scanner van (no. 987 Control Room) now has an associated camera and cameraman attached by two cables - no problem there - but the roving eye vehicle now has the microwave dish on top where its BBC counterpart had a cameraman and there is hence no extending mast vehicle. Its official title is no. 988 Transmitter Van.

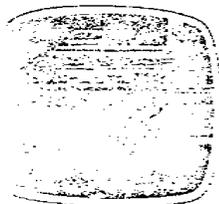
French Dinky Toys had a grey-red Citroen DS19 estate car with roof-mounted cameraman in Radio-Tele Luxembourg livery (no. 1404). Finally, and not so much of TV interest, there was a Fiat 2300 estate car in Pathé News livery; this had a cameraman and tripod-mounted camera standing on the roof. This model was no. 281 Pathé News Camera Car.

Finding these models nowadays is not too difficult: apart from specialist shops who deal in second-hand models, your best bet is the collectors' swapmeets held periodically around the country (see your local paper, *Exchange and Mart* or the model collectors' magazines). The microwave dishes and other "fiddly" bits are often missing but I understand replicas can be obtained from **Model Road & Rail**, 44 Central Road, Worcester Park, Surrey, KT4 8HY (081-330 1187, closed Wednesdays). Their price list costs 75p post-paid.

JULY 1959

ON THE SPOT for telecasting

with the B.B.C. TV Mobile Control Room



DINKY SUPERTOYS No. 987 B.B.C. TV MOBILE CONTROL ROOM

This is another vehicle in the B.B.C. fleet, used for outside telecasts of events like Pageants, Exhibitions, Civic Functions and Sports Meetings. Three separate TV cameras can be operated— if necessary by cable as far as 1,000 feet from the Mobile Control Room—and the sound and vision signals are conveyed to a convenient point in the B.B.C. television network. This new Dinky Supertoys model is a finely detailed and well-proportioned reproduction in B.B.C. livery with coat of arms on both sides, transparent windscreen and cab windows. The windows in the body are glazed in light green opaque material.

Overall length 6 in. U.K. Price: 8/3 (inc. tax)

THE TELEVISION SERIES

Available in October

ANOTHER NEW MODEL IN

B.B.C. TV EXTENDING MAST VEHICLE

Completes the
trio of
Dinky Toys
Television
Vehicles



DINKY SUPERTOYS No. 998- B.B.C. TV EXTENDING MAST VEHICLE

This fine new Dinky Super toy is modelled on the Mobile Extending Mast Vehicle employed by the B.B.C. when radio links are used in outside TV broadcasts. The vehicle is fitted with an extending mast, on top of which is mounted a paraboloid aerial that can be "boomered" in any direction, and can be raised to a maximum height of 60 ft., in order to clear any local obstructions.

The Dinky Super toy is equipped with handles for elevating and extending the mast, and has a removable plastic aerial that can be rotated through a complete circle.
Length: 6 1/2 in.

U.K. Price 13/6 (inc. tax)

Manufactured by MECCANO LTD, Thores Road, LEVENHORN, N. ESSSEX
Printed by John Wallington Ltd., Lamb and London



THE TEST CARD CIRCLE was officially born out of the first ever convention for test card enthusiasts held at Leominster, Herefordshire in March this year.

Then we were a group of around 30 members keen to preserve in the history books the art-form of the test card and its accompanying music, along with service information, trade test colour films, and the days of commercial discs used for Independent Television.

Thanks to the marvellous media coverage we have had this year the group is growing rapidly and now boasts over 60 members all over Britain.

There is a magazine published three times a year and a special supplement recording events at our annual convention.

The subscription for 1961 will be £ 8.00 giving you full membership, three 50 paged magazines (approx.), details of local roadshows and much much more.

In short, if you have ever been fascinated by television trade test transmissions then this is the group for you.

If you would like more information about THE TEST CARD CIRCLE please write to Stuart G. Montgomery, 2 Henderson Row, Edinburgh EH3 5DS.

TELETALK

by Malcolm Burrell

VALVE HEATERS

Don't be misled! It was once common for the D-I-Y enthusiast to call at the corner radio store clutching an old, dusty EHT rectifier valve. Hours later, he would return complaining that he still had "no picture" and the replacement valve he'd purchased "didn't light-up either!". In most instances the heaters of EHT rectifier valves were powered from a separate winding (about one to five turns of high voltage cable) about the primary of the line output transformer. Thus almost any line output fault could affect its heater supply, resulting in it being frequently unlit under fault conditions.

HT PROBLEMS?

A lot of problems such as low width, insufficient frame amplitude, low gain etc. can be due to low HT. Always ensure this potential is within the manufacturer's prescribed limits. Valve rectifiers (e.g. PY82, PY31, PY32, PY33) can become low-emission. Where possible use an original type replacement.

Contact-cooled and air-cooled (finned) selenium rectifiers also deteriorate. These were also prone to short circuits (with obnoxious fumes!). A modern solid-state device can be used but fit a 20 - 30 Watts surge limiter of between 25 and 50 ohms - selected to retain the specified HT potential. Failure to do so will invariably strain elderly electrolytics and probably ruin the line output transformer!

A low capacity or O/C reservoir capacitor can also cause low HT. With asynchronous transmissions some "hum" will probably be apparent on the image.

POINT OF INTEREST

Before standards conversion, most 405 line transmissions employed mains-locked sync pulses. A frequent cause of frame cramping was a low smoothing capacitor. One possible cure was to reverse the mains input connection so that the HT supply was provided from the alternative phase of the mains! Of course there are other causes of frame cramping, e.g. leaky feedback or coupling capacitors or (very common) an O/C cathode by-pass capacitor.

TAYLOR-HOBSON'S CHOICE AGAIN

by Dicky Howett

Issue 6 of **405 Alive** featured my article and photograph concerning that strange-looking BBC "Folded Zoom" prototype b/w camera. To re-cap, the camera (a Marconi Mk 3) was re-designed in an attempt to reduce the unwieldy length of cameras that were operating (circa 1960) with "add-on" zoom lenses. In the prototype the image-tube and zoom lens were placed alongside each other, with the image tube facing backwards and the lens connected by angled mirrors, reflecting the scene. A neat arrangement that was utilised in the compact colour cameras of the late 1960s.

Recently, I received a copy of the actual BBC report on the operating experience of this camera. This report was compiled by BBC Outside Broadcasts in 1961. It is reproduced here in full for your edification.

REPORT ON PROTOTYPE ZOOM CAMERA. (10/1/61.)

The prototype zoom camera has now completed its first trials and has been used on about twenty occasions on widely differing types of Outside Broadcast. During this time the lens and its associated mechanism has given no trouble and only one major electrical fault developed.

In the main, this camera has been accepted with far more enthusiasm than is normally the case with new equipment, especially on the engineering side and has proved very satisfactory on most occasions. Thus if the following appraisal seems hypercritical it is only given in the hope that this equipment, which is already regarded as almost essential to many O.B.'s, can be further improved.

Criticisms of lens and associated mechanism:

1. All controls have to be operated with the right hand.
2. Focus control ratio very coarse.
3. Zoom control ratio is somewhat coarse.
4. A combined zoom and focus control is used and this is not removable and therefore vulnerable.
5. It is difficult to determine which zoom range is in use.
6. The control handle is high for comfortable operation.
7. There is little protection for the front elements in transit.
8. Detents for the filter wheels are not sufficiently positive.
9. There is insufficient dust protection for filters and mirrors.
10. Use of the wide angle supplementary lens reduces transmission factor of system.
11. Friction coupling between iris motor and iris slips occasionally and motor also over-runs after disconnection of supply.

Criticism of camera:

1. Camera is both bulky and heavy.
2. Camera is not weatherproof.
3. Position of handles makes carrying through a doorway or any narrow passage difficult.
4. Camera cable entry is too far forward.
5. There is no remote indication of lens aperture.
6. The viewfinder is not adjustable in position.
7. Camera scan controls are inaccessible.

8. The cue light dome is fragile and not protected.
9. The procedure for changing the camera tube or removing the head amplifier necessitates first removing the mirrors.

In order to meet some of these and other criticisms the following modifications have been carried out at Wembley.

1. A mechanical stop was altered to allow lens to open up to $f/4$ on 4"-20" range.
2. Normal scan mask was fitted (as delivered an undersize mask, approx. 40mm diagonal was used, resulting in a tube being underscanned).
3. A plate was made to cover the afocal attachment for transit.
4. A short lens hood was made, this was as much to protect the front element from dust and rain as to protect it from unwanted light.
5. The cue light bulb socket was lowered so that a flat metal plate could be used instead of the red cue light dome.
6. Larger diameter handles were fitted for greater ease of carrying.
7. The circuit for varying field mesh potential was altered so that this control had little effect on beam focus.
8. The resistor for sampling a line sawtooth for setting C.C.U. gain was reduced from 270Ω to 54Ω . The tube output is now required to be -6db to produce a standard video waveform.
9. Resistance values were changed to allow maximum o/p to be reached using the multiplier focus control.

On the credit side the zoom camera has many obvious advantages especially from a production point of view and some of the less obvious are listed below:

1. Both the optical wipe and the range change switch on the basic zoom lens have been used with the camera in transmission, on some occasions with the obvious intention of trying to obtain a 10 to 1 zoom range.
2. Since the overall length of the lens-camera combination has been much reduced and the balance is good, the camera is much more easily manoeuvred than a standard camera plus zoom lens.
3. The minimum focussing distance of 2'6" enables captions to be reproduced from only a small camera rostrum.
4. With the lens at 40" objects can be identified, the cameraman then switching to the 4"-20" range for transmission.
5. With an integral lens the problem of condensation on internal lens surfaces may well be lessened.

Finally the following suggestions are offered to improve the performance and ease of operation of the zoom camera:

1. It should meet all the relevant clauses of TV/96.
2. It should be as light and as compact as possible, for ease of carrying and rigging. This might best be achieved by splitting the camera into two sections (electronic and optical plus yoke) with plug and socket connections between the sections.
3. For better dust and stray light protection the lens/mirror/filter system should be an entity, although it is realised that this would introduce one extra piece of glass.
4. Both electronic sub-chassis and the lens itself should be capable of being replaced in the camera carcass so that both electronic and optical faults could be cleared. Additionally the problem of provision of spares would be lessened if the basic zoom lens, when so removed, could be converted to a standard turret mounting type.

5. Camera tube yoke should be movable to facilitate tube changing.
6. Separate and removable zoom and focus controls are required conveniently placed for operation. Suggested control ratios are, zoom 2½ turns end to end, focus 2 turns, both with suitable laws. A two speed zoom control box would be an added advantage.
7. Range changing ideally should be accomplished using one control, possibly electrical and preferably positioned with, or close to, either zoom or focus control. A visual indication of range given, possibly by using the lens cue lights in the viewfinder. An indication of horizontal angle would also be an advantage. However further thought must be given both to layout of controls and method of operation.
8. Both a front lens cover and a lens hood are required.

In conclusion the zoom camera has made a considerable impact on O.B.'s and is regarded as a valuable production tool. The extended focal range with diminished overall size are obvious advantages, while ease of operation has brought favourable comment from cameramen. However there are still basic limitations which prevent the camera being universally adopted. First, the minimum focal length is limited to 2" while a turret camera can accommodate a 35mm lens and secondly the maximum aperture is limited to f/4 whereas fixed lenses in the range of 1½" to 5" can be f/2.8 or better. Apart from these points there is no doubt that this lens/camera combination represents a step forward, especially as far as O.B.'s are concerned.

THE MYSTERY OF CHANNEL 14

by Andy Emmerson

A number of publications, including the 1967 *World Radio & TV Handbook*, list a UK channel 14. It seems pretty clear that channel 14 was never used - but what was it intended for?

It certainly appeared on some TV sets. I am told the Bush TV53 and TV56 had channel 14 on their tuners. I have a dual-standard TV tuner (in a Motion Electronics unit) with channel 14 engraved on it, so there is a clear indication that channel 14 *might* have been used. But I am pretty certain it was not.

I wonder if someone can clear up what channel 14 was intended for. Clearly the bulk of 405 line TVs, with their 13 (or even 12) channel turret tuners would have been unable to pick up any transmissions on channel 14, yet there must have been some intention that 14 might have been used.

Do you know what purpose it might have served? The BBC's Engineering Information department has no idea. One suggestion is that it was for a third network, but we really need a definitive answer!

Incidentally, some much earlier sets, e.g. the HMV 17" model 1824 of 1954/55, had 14 position incremental tuners but in these cases position 14 was "dead", possibly to switch to a separate UHF tuner later.

441 ALIVE: GERMAN TRANSMISSIONS IN PARIS 1943-44: A POSTSCRIPT

by M. Janot

Reprinted with acknowledgement from the Journal des Radlophiles Français. The writer was responding to a previous article by Gunthard Kraus.

He [the author of the earlier article] said that 100 or 200 German TV receivers (by Telefunken and Loewe) were transported from Berlin to Paris. The Gramont factory made some replicas as well. Sadly for our pride, and to re-establish historical fact, the Compagnie du Compteurs (CdC) furnished the German army with at least a hundred 17 or 19-valve receivers of which all internal parts (except the 4673 valves and some minor materials) were made by CdC.

The 36cm diameter tube was made by CdC as were the power transformer, the deflection coils, the blocking transformer, various coils, the cabinet (I know, I was the designer) and the chassis (I know, I was the designer). The circuit was by Paul Maudel, a Hungarian Jew from Berlin Polytechnic who was picked up by the police and rediscovered at Drancy (moved out by the Germans themselves). He was a political refugee and his parents had been massacred by the Germans in (?) 1918.

The author makes no mention (perhaps from ignorance, I hope) of the major role played by the French television industry at that time in civil and military equipment. We were working with 1015 lines, rather different from 451 lines!

PS: I was extremely involved with the TV receivers since under the leadership of Paul Maudel I built from A to Z the receiver destined for the German army, I was entrusted with designing the cabinet, with the supervision and checking the production of the sets, with the installation of them on site and with the after-sales service and repairs.

441 ALIVE: AU REVOIR 441 LIGNES

by Andy Emmerson

A marriage (of love or convenience?) between technology, politics and art is the recurring theme underlying the entire history of television in France, some of whose early landmarks are noted below.

On the occasion of the International Exhibition of 1937 in Paris, a new transmitter came into service at the Eiffel Tower and a television studio was set up in the Radio Pavilion at the Exhibition. This incorporated the first French equipment for what was then regarded as "high-definition" television, with 455 lines, and pictures were displayed on a one square metre screen. In the provinces, meanwhile, demonstrations were organised with a 180-line system in Dijon with others following in Limoges in 1938 and Lille and Lyon in 1939.

On 1st July 1938, the bold step was taken of fixing a television transmission standard with 455 lines, intended to remain in force for the next three years. Daily

broadcasts were made from the Eiffel Tower in the 455 line standard, with a transmitter that was to remain in service until 1956. One of the first major programmes was coverage of a visit from 18th to 22nd July by the British sovereigns, and four public viewing rooms were built for the event. Public interest was growing, and about this time "amateur" receivers were available; these had circular screens of 16-cm diameter and they could receive the Eiffel Tower transmissions at distances up to 80 km. The following year the transmitter power was increased to 30 kW (peak), but with the outbreak of war in September 1939 the French television service closed for the duration.

All television activity did not cease, however, and despite the precarious and difficult conditions, research and testing continued with systems having 800 and 1200-line scanning. Also during the war years, the Radiodiffusion Nationale began training specialist broadcast engineers who, when peace was restored, were to be responsible for installing television broadcasting facilities.

On 1st October 1944, just a few weeks after the liberation of Paris, broadcasts were resumed on a restricted basis. Operations were based at premises in rue Cognacq Jay (a name familiar to anyone involved with French television, to the present day) and transmissions were in the 441 line standard introduced by the occupying forces. In subsequent years studies were made to improve the pre-war technology and tests were made with higher definition systems, leading on 20th November 1948 to publication of the official text establishing the French television system using 819-line scanning.

This text also safeguarded the interests of viewers who already had receivers for the 441-line standard, by requiring transmissions in the latter standard to be continued for a limited period. Experimental transmissions in the 819-line standard began in December 1949, with a low-power transmitter installed, once again, at the Eiffel Tower.

On the programming front, 1948 was notable for the first television news broadcast (29th June), and live coverage of the finish of the Tour de France (26th July) and of an international television conference in Paris.

«Le 441 est mort, vive le 819!». Such sentiments were expressed in France following the announcement of the new 819 line standard for French television. This was little comfort for viewers who had sets made for the 441 line programmes emanating from the original transmitter at the Eiffel Tower (NB: the transmitter was at the foot of the tower, connected to the aerials, latterly at least, by waveguide.). In fact they need not have worried (at the time at least) because the decree published in the «Journal Officiel» stated that 441 line transmissions would be maintained for ten years; it did not say explicitly that they would finish then either, though the implication was that adequate 819 line services would be available.

Alas the prediction was not fulfilled, as disaster struck on 3rd January 1956. A spectacular fire at the Eiffel Tower transmitter brought the old standard to an abrupt and premature end. The transmitter which had twice been saved from destruction during the war by German director Kurt Hinzmann against orders from Berlin had fallen victim to an avoidable fate. Viewers with a 441 line receiver were given financial aid to buy a new 819 line set ...

TECHNICAL SUMMARY (as at 1952)

Channel no.: Spécial.

Frequencies, vision: 46.00 MHz, sound: 42.00 MHz.

Name of the station: Paris 441.

Power, vision: 25 kW, sound: 5 kW.

Polarisation: vertical.

The service area was drawn as a circle around Paris, not quite reaching Amiens and Rouen.

[This article draws heavily on material written by M. B. Pauchon in the December 1986 issue of the EBU Technical Review and other sources.]

441 ALIVE: VORSPRUNG DURCH TELEVISION

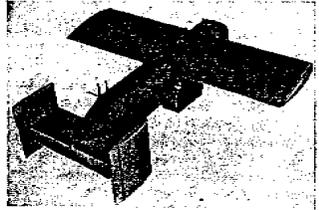
by Andy Emmerson

The Germans always get to the beach first, or so we were told in a television commercial. And so too it seems in televisions technology - but I'm going too fast.

During the recent Gulf War we learned that the Maverick missiles used by the Americans were equipped with TV guidance systems for guiding the missiles in the final moments of attack. The optical system enables the missile to lock onto its target, working in concert with a gyro stabiliser, while a data transmission unit allows communication between the launch aircraft and the missile. Al high-tech and pretty amazing stuff.

But 41 years ago American readers already learned that the Germans had already been deploying this kind of technology during the second world war. Naturally, the level of sophistication was not the same and the limitations of valve technology and component sizes were also not in the Germans' favour. All the same, they very nearly perfected the technology, as this extract from **Radio-Television** of January 1950 shows. For a more detailed article on German TV-controlled missiles, with illustrations, see **Wireless World**, February 1983 (Pioneers of UHF Television by Andrew Emmerson, pp 62/63). Or send me a large stamped addressed envelope with a loose first class stamp to cover photocopying costs.

TV-GUIDED WAR MISSILE ▶



on the automatic steering device. The missile's own computers take over from there and make all the necessary adjustments to keep it moving directly toward the target while the range is decreasing and possibly other disturbing objects are moving across its field of vision.

The photograph shows the smaller of two models which were completed just before the end of the war, but never put into action. About 3 feet long and 7 inches in diameter, it weighed approximately 12 pounds. Expected range was 2-4 miles, depending on the target size. The bombs were chiefly intended for aircraft use, to be launched from a position under the wings of the carrying craft after the pilot had sighted them on the target and set the automatic steering device.

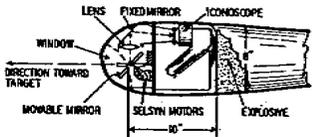


Fig. 2—Arrangement of components.

A TELEVISION device very nearly resembling the human eye was built into a German guided missile, the *Technical Data Digest* (U. S. Air Forces magazine) reported in its issue of May 15, 1949. This television device had an eye that could move, a retina (iconoscope) on which the image was impressed, a system which selected wanted signals and used them, while rejecting unwanted ones, in a manner similar to the human brain, and electric nerves to the steering engine, which played the part of muscles.

Heart of the equipment is an iconoscope, which is scanned in a spiral. The spiral starts at the outside, and when it has reached the "dead area" near the center snaps back to the outside again, being blanked out during the retrace. (Fig. 1) The object at which the missile is aimed is centered in the "dead spot." While it remains there, the missile moves directly toward it. If part of it projects into the sensitive area, it creates a pulse which turns the missile slightly toward that quadrant, thus tending to bring the object back toward the center of the screen. The sensitive area is a narrow ring, which increases in size automatically as the missile gets nearer the target and therefore sees a bigger image of it. This ring-shaped sensitive area is a valuable aid in keeping the missile sighted on its proper objective, rather than other images.

In smaller missiles, the whole missile

is moved to keep the image in the center of the screen. In larger ones, it was

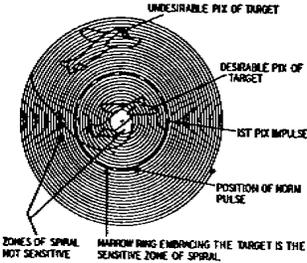


Fig. 1—Iconoscope is scanned spirally.

found better to use a movable mirror (see Fig. 2) on account of its small inertia. Then the mirror follows the target immediately, and the missile is brought around with a slight time lag, much like the action of the eye and body of a baseball player following a fly.

The motors permit steering in four quadrants: up, down, left, and right. If the target moves diagonally, it will first appear in one of the quadrants, then in the adjoining one, and the missile will first move (for example) to the right and up, to bring it back to center.

To sight the projectile, the pilot centers the image of the target on the screen or in the mirror and switches

A POTTED HISTORY OF THE TEST CARD

by Peter Bowgett

Since they were first devised, BBC test cards have been identified either by a number or a letter. Two varieties of test cards have been employed by the BBC. One set has been used for Trade Test Transmissions and other purposes, whilst the other has been used for Engineering Tests only. This article will deal with the Trade Test Cards, and if you are interested in the Engineering test cards, I can recommend the BBC Engineering Monograph No. 21, 1958. Although out of print, a copy is held by the British Library at Boston Spa. You will need to apply to your local library to borrow this copy.

Engineering Test Cards were identified by numbers, and the Trade Test Cards by letters. Despite all attempts to keep the two sets apart, Test Cards D, E and F were given numbers from the engineering section, namely 54, 55 and 57 respectively. But we begin with Test Card A. "A" was a simple black on white pattern with no greys at all. It had tests for resolution, low frequency response and a circle for rough geometry. Test Card B was a variant of A, inasmuch as it was A with two modifications. The first being the "letterbox" and resolution tests were placed in different positions; and secondly an Ilford panchromatic response chart was added under the circle where the letter A had been. It is generally held that neither A or B were transmitted, but one source states that A was radiated regularly from a transmitter in Scotland. This was presumably in place of the cruciform pattern radiated from London.

The Television Service restarted, after the war, in 1946. As a result of the new knowledge acquired during the war, and the large number of sets being purchased, a form of signal was needed to assist the TV trade to set up and service the sets, and to test the cameras. The BBC in conjunction with BREMA devised Test Card C in 1947, and this was introduced in a hand-drawn form in January 1948. Compared with later versions, in my opinion, this original C looks amateurish and ugly. This version of C lasted about two years. In 1950 a tidied up version of C was introduced, which appears to have been photographically produced. Indeed it would appear that all Test Cards from this time onwards were so produced until the electronic patterns were devised in 1972.

The changes in Test Card C were in the resolution bars, the "letterbox", the contrast wedge and the background grid. This version lasted until 1958, but had the legend BBC added in 1955 when the first commercial station began.

The final version of "C" was introduced in 1958 and was used until 1964. The changes this time were to tie contrast wedge and frequency bars, as well as tie legend being adjusted. Arrows were also added to the border castellations.

On April 20th 1964, Test Card C was due to be laid to rest, in favour of Test Cards D and E. The former for BBC 1, and the latter for BBC 2. Due to unforeseen circumstances, Test Card C got a new lease of life, and remained in regular service on BBC 2 until Test Card F was introduced on December 2nd 1967.

From January 1948 until April 19th 1964, Test Card C was radiated by the BBC Television Service. From April 20th 1964 until December 1st 1967, it was given a new lease of life that was a little unexpected. Test Card E was introduced on the morning of April 20th 1964, but was withdrawn permanently after half a day's use. Test Card C returned.

A version had been made for preliminary engineering tests on the Crystal Palace

transmitter in the run up to the launch of BBC 2, and this version was unique in the history of BBC Trade Test Cards in that it displayed the channel number (33). Again the resolution tests were altered to allow for the extended bandwidth on the UHF standard and another innovation was to show the frequencies of the tests in numerical form. The grey-scale and border arrows were also adjusted slightly.

A Test Card marked for one channel only was not a lot of good for network use so another copy was made marked BBC 2 625 Lines. No changes were made and this version of C ran until the introduction of F on 2nd December 1967. One further version of C was made, but not radiated nationally. The only change was that the numerical values of the resolution tests were removed. Two copies were marked up, one each for BBC 1 and BBC 2. These were used locally by transmitters in the run up to commencement of the 625 line service of BBC 1, when engineering work required a signal other than Test Card F.

To finalise this review of Test Card C, I will mention personal recollection of the use of the last version of C. When the Sudbury transmitter was being fitted up and tested for the introduction of BBC 1, Test Card C and music was radiated from 2.30 to 5.00 pm. on several Sundays. This was for approximately six weeks in September, October and November 1970. When these tests were ran the usual national tapes were played, but without the interruptions of the tone.

I recall those particular tests with much affection, and I look forward to hearing from any readers who witnessed these tests, or any other tests of a similar nature. Do any of you out there recall ever seeing C briefly during the pre-trade test warm-up when the pulse and bar and other tests were radiated prior to 9.00am?

To bring this first article to a conclusion, a brief look at the warm-up signals radiated on 405 lines. Before Test Card C was introduced, only a cruciform pattern was radiated until the tuning signal was shown prior to programmes beginning. This cruciform pattern was retained and used prior to transmissions of C which began at 10.00 am. It is ironic perhaps, this cruciform pattern was electronically generated, when you consider that electronically generated test cards were not developed until the early seventies.

In the second part of this article we will look at Test Cards D, E, F and G. I do hope you will join me next time.

SUTTON COLDFIELD:

The first forty years

**by George Bath, Transmitter Manager (Operations),
Sutton Coldfield**

The transmitting station at Sutton Coldfield recently celebrated its fortieth anniversary. Here, George Bath takes us on a short trip down memory lane.

With the opening of Sutton Coldfield on the 17th December, 1949, 405 line television on VHF Band I became available to six million viewers in the Midlands. The station was declared open by the then Postmaster-General, Mr Wilfred Paling, in the presence of

the Director General, Sir William Haley, and the Vice-Chairman of the BBC, Lady Reading.

Although built primarily as a television station, the main building was extended in 1957 to accommodate FM transmitters for the Home, Light and Third programmes. And further changes were required to both the mast and the buildings before UHF 625 line television would start.

625-line television begins

The first 625-line transmissions for the Midlands started on the 6th December 1964, on BBC2. These were at reduced power, using a temporary aerial system which was mounted on a 46 metre tower. To accommodate the UHF aerials on the original 229 metre mast, the VHF TV aerials had to be replaced by a new array, mounted below the VHF radio aerials. This allowed the permanent UHF aerials to be mounted at the top of the mast, protected by the familiar white glass-fibre cylinder. The new UHF aerial was brought into service at full power (1000kW ERP) on the 4th October 1965.

The next improvement was the introduction of colour transmissions to BBC2 (2nd December 1967) followed by the start of the BBC1 UHF service, in colour, on the 15th November 1969.

In the mid 1970s, Gates 1kW VHF transmitters were installed for local radio - Radio Birmingham (now Radio WM) and Radio Derby.

405-line television ends

A period of stability remained at Sutton Coldfield until 1981 when the original 50kW 405 line TV transmitter was removed and replaced by two temporary STC 500 watt ones, working on a main and reserve basis. These transmitters would continue in service until the 405 line transmissions ceased (which was in January 1985).

Re-engineering for the Nineties

The original mast by now was over thirty years old and was not capable of carrying the new mixed-polarised aerials required for FM radio. A new mast was therefore built alongside the original mast during 1983 and the FM and UHF transmissions transferred to it.

The space vacated by the original 50kW 405 line transmitter was used to allow new Varian VHF radio transmitters to be installed. After they had been commissioned, the old STC radio equipment was removed, allowing new Varian UHF television transmitters to be fitted in their place.

This period of re-engineering and building refurbishment was completed in December 1988.

As well as operating and maintaining the transmitters at Sutton Coldfield itself, the staff also maintain some 44 transmitting stations in the area, while the Sutton Coldfield Monitoring and Information Centre (MIC) is responsible for the monitoring of 160 transmitting stations within the Midlands and Northern Ireland Area.

* Thanks are due to Phil Marrison at Sutton Coldfield for researching the historical

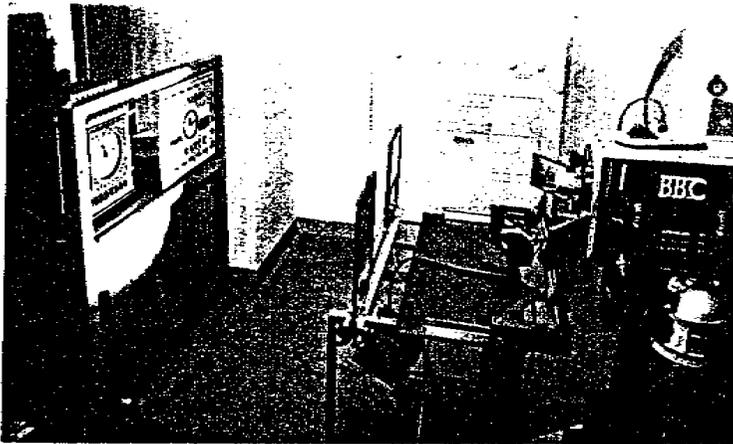
information.

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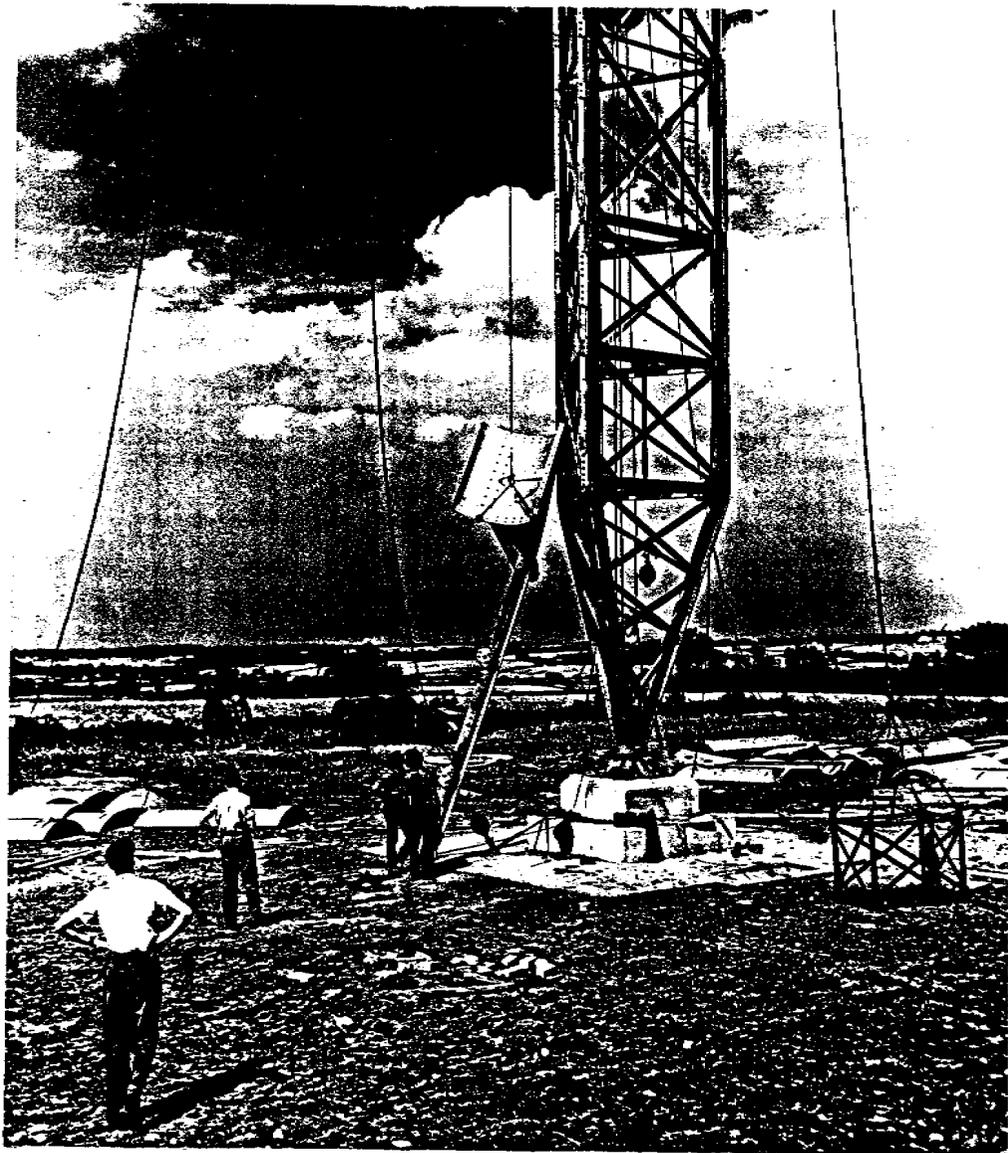
A Noise That Annoys

We are used to hearing bangs and thuds in the studios during a variety show, but lately we have noticed strange humming and clicking sounds in the announcers' studio while announcements are being made. Is there a lift outside the studio?—G. D. GARNETT, Essex.

No lift, Mr. Garnett, but an automatic camera in the same studio. Switches operated in the Control Room can make it "look" in any of three directions. To the left is a frame holding the small weather chart or a breakdown notice. To the right is another frame holding the Interval caption. Through a gap between these frames the model of Big Ben or the tuning caption clock can be seen. The Control Room operator clicks a switch and you can hear the mechanism of the camera changing its viewpoint according to what you are to see when the announcement is finished.—Editor.



Erecting the mast at Sutton Coldfield for what was the most powerful TV transmitter in the world when it opened in 1949 (BBC photo).



SERVICING IN THE SIXTIES

by Malcolm Burrell

I tended to move around a great deal in my younger days, having started work for Post Office Telephones as a Temporary Clerical Assistant. I almost fell asleep and took my new driving licence to Visionhire, who gave me a job as an "improver" at their Ilford branch. Here I had an Anglia van and mainly did installations as far afield as Basildon, where I frequently got lost most of the day. Although I'd become familiar with most theory, I can remember the chuckles as I brought in a "dead" Philips 17TG100U. I'd been misled by the absence of BOTH sound and line. I hadn't realised that the audio stage was fed from the boost rail and the old timer, Bert, chuckled to himself as I disbelievably gazed at the operating set after he'd quickly inserted a new PY81 boost diode!

Moving across the road to Derwent TV Rentals was like joining a "family". I had an area stretching to Harlow and we had lots of very complex 625 line conversions since Derwent had been a manufacturer and was prepared to indulge in an extra transistorised IF panel, UHF tuner and line output transformer. Harlow had BBC2 distributed a Channel 5, though, but I amused the Service Manager, Stan, by friggng a valve UHF tuner to feed its "IF" output into the VHF aerial socket. I think I used a Channel 2 coil biscuit in the turret tuner but in spite of the picture being fair, the sidebands were reversed so there was little or no sound. I worked for Derwent twice but was frequently heavily caned for using the Company minivan privately to take out my girlfriend!

It was whilst at Derwent that I encountered one of the most evil reception spots of the period: Silvertown in the London Docklands. No matter what was done with aerials, the pictures on all channels were a constantly changing mass of ghosting due to crane movements!

One of the most prevalent faults with sets, though, was due to noisy tuner contacts in turret VHF tuners. Ideally they had to be individually cleaned and re-tensioned if necessary, perhaps with a final application of silicon grease. Most engineers hardly bothered and simply relied upon a squirt of switch cleaner and a quick twirl of the knob. Sooner or later there was another call and you'd walk in to a set with anything from matchsticks to cardboard cartons wedged behind the channel selector. It was usually always the Band III ITV stations that were affected most.

TV manufacturers went through a hard time and as attempts were made to make receivers more compact, so the heat generated by valves in addition to poor quality components and plastic cabinets resulted in sets from which you'd cringe! Set-top aerials were invariably a problem and aging Sobell portables were notorious for instability, sound on vision or vision on sound. If the 405 line system had been given inter-carrier sound things would have been easier. Sets by Philips or Bush, however, performed beautifully.

Most reception deficiencies were, I think, due to the use of VHF. Aerials were too large to have a sufficient number of elements to be directional and were invariably vertically polarised. Trees and hills did not have the absorption properties which are prevalent at UHF and the proliferation of set-top hardware could do no justice to most sets.

Standards of servicing left something to be desired. We mourn the loss of the corner TV dealer but some just couldn't keep up with technology and tried to solve all

problems by tweaking IFs. Rental companies often overloaded their engineers, who were always bent upon getting home early. The result was invariably "Christmas Tree" mains droppers, unkept promises and noisy tuners. Of course, some dealers with a franchise to uphold were more discerning.

CONVERTER FORUM

News from David Boynes ...

Last time I wrote about the problem realising a single-chip 625 to 405 line store unit employing the Dallas DS2011 FIFO chip. The IC has a common reset input for both input and output address pointers. Last week I received three NEC uPD41202 video FIFOs from Farnells. This chip could be the one we're looking for and has a really impressive specification.

First of all it is cheap, secondly it has separate reset inputs for the write and read address pointers. Other features are 25 nanosecond access time, up to 35MHz clock rate and up to 1035 words with 8 bits wide store capability. If I can get one of these chips to work as the primary line store unit there should be no difficulty producing a combined main line store and interpolation store PCB. Remember these FIFOs require no address counters and the existing pulse generators can be employed with little modification. [FIFO = first in, first out].

NOTES AND QUERIES

GERMAN 441 LINE SYSTEM

Reading the specification of pre-war German receivers, I note that the maximum picture resolution claimed was 2.5MHz and the official upper resolution limit was 2.0MHz. This is considerably less than the 441 line system was capable of providing. Accepting that receiver technology was probably incapable of displaying, say, 3.0MHz definition, nonetheless, why did the German system select the higher line frequency? Obviously it was supposed to be better, so why wasn't it? Or did perhaps they hope to achieve higher definition later? [AE]

THE WATCH-STRAP CLOCK

On page 7 of the last issue we showed a picture of a BBC clock and asked if anyone could say when it was used. Michael Coxon of Derby rang up to say he thinks it was from 1964 to 1969. Apparently the stripes either side of the clock looked like fabric material and earned it the nickname "the watch-strap clock" at the Television Centre. [Keith Hamer's *TV Graphics Review*, issue 2, states it came into use on 20th April 1964.]

Around the same time, says Michael, BBC-1 ceased the use of in-vision continuity announcers. He thinks the watchstrap clock would probably have ended on 14th November 1969, the day before BBC-1 went colour. BBC-2 presentation had been off-screen from the outset in 1964 and by 1965 the BBC presumably felt that BBC-1 should follow: up until this time BBC-1 presentation had been off-screen during the day but in-vision during the evening.

SYMBOLS FOR OHMS

Not exactly TV, but this may be relevant to people who restore old radios and other electronic equipment. A recent article in the American magazine *Amateur Radio Classified* warns against misinterpreting symbols on circuit diagrams. Pre-war Stromberg-Carlson radios used M to signify one thousand, large omega (Ω) for megohms and small omega (looks like a handwritten *w*) for ohms. Confusing, huh? Thus a resistor marked 5Ω is really 5M, while one marked 5M would be 5K to us.

There is some logic to this: M (Latin *mille*) is used to denote 1,000 in other trades such as printing, while small omega is often used as the ohms symbol in old books on telephone practice. Stromberg-Carlson were primarily manufacturers of telephone equipment, so that may be the connection. [AE].

PRE-WAR TVs MADE AT HAYES ...

I must admit I have always been confused by similar-but-different the model numbers given to pre-war TV receivers by Marconiphone and HMV (apart from minor styling differences the sets were identical and shared common service manuals). Steve Ostler has kindly set out this table for us.

| Marconi | HMV | 1936-7 models |
|---------|-------|--|
| 701 | - | Console 9" d/v (magnified) TV + radio only |
| - | 902 | Console 9" d/v (magnified) TV + radio + gram |
| 702 | 901 | Console 12" m/l TV only |
| 703 | - | Console 12" m/l TV + radio + gram |
| 704 | 903 | Console 9" d/v TV only |
| 705 | 900 | Console 12" m/l TV + radio |
| | | added 1938-9 |
| 706 | 904 | Table 5" d/v TV + radio |
| 707 | 905 | Table 7" d/v TV + radio |
| 708 | (906) | Console 28" projection TV + radio |
| 709 | 907 | Console 9" d/v TV + radio. |

NOTE: d/v = direct vision, m/l = mirror lid.

... AND PRE-WAR VALUES

Steve adds that as a rule, you can multiply 1938/9 prices by 30 to get an idea of today's value in terms of purchasing power. This would indicate that the cheapest HMV television, the 5" model 904 (29 guineas) would cost over £900 in today's money, while the top of the line model 902 at 120 guineas should really be seen as £3780. This puts things in perspective and may explain in part why these sets are so hard to find today.

There were just 20,000 or so sets in use at the outbreak of war, and it would be

an interesting exercise to find how many have survived. Our guess would be between 100 and 200: does anyone disagree?!?

VIDEO RECORDING NOTES

OBSOLETE FORMATS

VIDEO

Martin Loach has written once more about the latest format he has acquired, an Ikegami 2/3" system. if you think this is obscure, certainly Martin doesn't. He is now setting his sights on finding Telcan and Wesgrove machines (see **Market Place** section).

We have some resourceful folk among us, so if you need - or can offer - help with old video tape standards, please drop your editor a line (71 Falcutt Way, Northampton, NN2 8PH) or ring 0604-844130.

AUDIO TRANSCRIPTION

On the subject of audio recordings, Paul Sawtell is extremely well equipped to convert reel-to-reel recordings to compact cassette and has offered to help out readers. He can handle full, half or quarter track material at any speed from 1 7/8 to 15 inches per second. Charges by negotiation: write to him (with SAE) at 20 Seymour Road, Wollescote, Stourbridge, West Midlands, DY9 8TB.

STRANGE BUT (PROBABLY) TRUE

In **Television Really Explained**, the author Ronald Tiltman writes: "The North-West German Broadcasting Corporation is proceeding with post-war plans for four transmitting stations. One of these, at Hamburg, started experimental transmission at the end of 1950 - these were on the 405 line system and the station operates on a wavelength very close to that of the BBC London transmitter, with the result there are occasional reports of freak reception late at night by British viewers."

This is interesting but on the face of it, very unlikely. Given that the 625 line system was invented in Germany (by Gerber), why would they waste their time with a (less sophisticated) system for which they had no apparatus? My money is on the freak reception's source being the Eiffel Tower! [AE].

WHAT'S AN "ION TRAP"?

by Malcolm Burrell

The fluorescent screen of early picture tubes was frequently discoloured by prolonged use. This was due to damage by the heavier positively charged ions which were projected towards the screen together with the electrons. A solution was found by using the "bent gun" technique on some tubes. The cathode/grid assembly was angled to propel the electrons and the ions towards the neck of the tube. A small permanent magnet was strapped to the tube neck and had the effect of bending the electro beam onto its desired course. The ions, being heavier, continued their original trajectory.

One of the earliest ion trap tubes was the MW22-16 (9"). Its predecessor the MW22-14 had no ion trap. The technique continued into the fifties with tubes such as the MW69-74 (17"). By this time manufacturers had found that adding an aluminium backing to the phosphor improved contrast and brightness by reflecting light outwards. It also provided protection from ions.

By the end of the decade the "aluminised" screen had totally replaced the ion trap tube. Later replacement 70 degree tubes from Mullard also had "straight" guns and, apart from the 38 mm neck and base socket, clearly had also been equipped with electron guns with the structure of the later 110 degree types.

SETTING UP

Manufacturers recommended that the magnet be positioned approximately at the "bend" in the electrode structure and once the receiver had "warmed up", that it be rotated and, if necessary moved along the neck to obtain an image of maximum brightness. On most sets the action of this magnet was interdependent with those used for picture centring and focus such that repeated adjustment was needed before tightening the securing screw. Makers stressed that incorrect adjustment could result in ion burn.

FAULTS

Believe it or not, faults could occur! The most common was sudden loss of picture, usually after the set had been shifted. Often time caused the securing band on the magnet to become brittle with the result that it snapped and slipped sideways giving, usually, no picture. As tubes aged, the magnet would need to be re-set and could often improve the brilliance of an apparently ailing tube. Of course, care was necessary to avoid over-tightening the securing screws.

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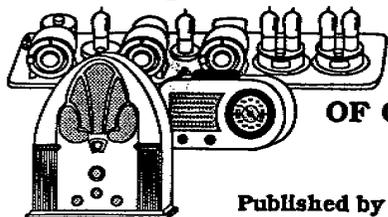
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Traders are also welcome here but we do require people who are commercial dealers to state this in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is "trade".

Test card music is subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. *405 Alive* will not accept any advertisements from persons engaged in this activity.

Also please note that we do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. Replicas and reproductions may be difficult to identify, so beware of any items "of doubtful origin" and assure yourself of the authenticity of anything you propose buying. And try to have fun, after all it's only a hobby!

We have had a number of ads requesting 405 line recordings and circuit diagrams for standards converters and Band I modulators - why haven't we printed them? Well, the ads for videotape recordings were getting out of hand and there was no response to our idea of a clearing house. Building a standards converter is a major undertaking (parts are likely to cost £300 minimum) but one our members who has built one is now working on a set of printed circuit boards and parts lists. Watch this space! And two designs for modulators have been published in *Television* magazine - see issue 1 of *405 Alive*, pages 10/11. We can supply photocopies at 10p a page.

Please note that we are not in a position to supply circuit diagrams, service sheets or other information on equipment. For this you need to read the small advertisements below and those published each month in *Television* magazine. But we will also print requests for help in this section of the newsletter. Most valves and other components are not hard to find: we recommend **Billington Valves** (0403-210729), **Kenzen** (021-446 4346), **Wilson Valves** (04575-6114) and **PM Components** (0474-560521). For hard-to-find transistors we have heard of **The Semiconductor Archives** (081-691 7908) and **Vectis Components Ltd.** (0705-669885). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

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FOR SALE: Valves for your 405 line TV (and other equipment) can be obtained

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Interesting items available now include: ex-IBA UHF television transmitter (parts of), about 1/2 tonne of ex-BBC video and audio equipment (mostly 19" rack mounting) and lots of 19" video monitors. Callers welcome but please telephone the warehouse first.(T)

FOR SALE: Printed circuit board for David Looser's design of Band I modulator. Size 160 x 100 mm, undrilled. £5 including post and packing. Dave Boynes, 12 The Garth, Winton, Blaydon, NE21 6DD. Tel: 091-414 4751.

FOR SALE: *Television Receiving Equipment* by W.T. Cocking. First published 1940, this is the 1943 edition (War Economy Standard). Pictures of two pre-war sets and the Wireless World magnetic TV receiver. 273 pages and pull-out diagrams, hardcover and dust jacket. £10 post-paid. Barrie Portas, Grimsby 0472-824839.

FOR SALE: Illuminated diaspope for I.O. camera, new condition, with power supply for lamp. Slides onto lens, takes two 2" x 2" slides (latter not supplied but may be available at cost). £50 or swap. Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH.

FOR SALE: Pye video receivers (take 600 ohm balanced or 75 ohm input and provide adjustable LF, MF and HF gain). £15 each. Michael Bond, 0733-53998.

FOR SALE: GEC 20" TV, model BT302, plastic and wood case, bow front. Pye car radio of 1947/49, model P23CR, valved, 6V. Old Blick typewriter. No idea what these are worth! David Salter, Birmingham. 021-308 4421.

FOR SALE: I have the following duplicate copies of (mainly old TV) books; all are in average condition unless otherwise noted. At £2 each: *TV RECEIVER SERVICING, pt 1 Time base Circuits* (Spreadbury), 1961, 364pp. Ditto, another copy of pt 1, 1956. Ditto, pt 2 *Receiver and Power Supply Circuits*. 308pp, 1955. *MODERN PRACTICAL*

RADIO & TV vol 2 (Quarrington), early post-war, covers TV theory, 196pp. *TV FAULT FINDING*, paperback, 1958 printing, 104pp, many off-screen pix. *TV RECEIVER THEORY, vol 1* (Hutson), 1966, 232pp, lots of 405.

At £1.25 each: *RADIO HANDBOOK SUPPLEMENT*, RSGB, 160pp paperback, 2nd world war, a bit rough. *RADIO LABORATORY HANDBOOK* (Scroggie), wartime, 400pp. *TELEVISION SERVICING MANUAL* (Bradley), paperback, 126pp, 1950 (scruffy). *HOW TELEVISION WORKS*, (Holm), Philips, 318pp, ex-library copy. *TELEVISION EXPLAINED* (Miller & Spreadbury), 192pp, 1960.

Add £2 postage and packing for each book - sorry but it costs a fortune these days. Any large overpayment will be refunded. Only one copy of each, so ring first to check availability and don't hesitate! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

FOR SALE: Bush TV22, not working, was suffering from damp, but now dried out. Case is clean but dusty. Offers please! Paul Ewers, Brill (near Oxford and Aylesbury) 0844-237131.

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INTERESTED in telephones and telegraphs? The Telecom Heritage Group is for you then, with four magazines and a swapmeet a year. Send SAE to THG, P.O. Box 499, Bishopbriggs, Glasgow, G64 3JR.

WANTED: Early frame oscillator transformer, primary resistance 240 ohms, two secondaries each 3.3k ohms. The resistances are not critical and any replacement type such as Radiospares will do, alternatively the proper one or a pre- or just post-war Pye chassis. Telephone Steve on 0889-578416.

WANTED: I am looking for examples of early colour TVs, especially dual-standard Bush, Murphy, Thorn, Pye or Decca models. Anything unusual would be of particular interest. I am also seeking examples of two early post-war GEC models, BT7092 and BT2147, and of course anything pre-war (isn't everyone!?!). My telephone number is Coddendam 0449 79-366. Mike King, Crowfield Cottage, Stone Street, Crowfield, Ipswich, Suffolk, IP6 9TA.

WANTED: Bush console TV, also a bow-fronted 17" GEC. These do not necessarily have to be in working order. Norman Cooper, 71 Newcoln Road, Scarborough, Yorks., YO12 4BL.

WANTED: Can anyone help me out with an aerial plug suitable for a pre-war HMV/Marconiphone TV? It has two thin, flat blades rather like an American mains plug but spaced a little further apart. I also need loan or a photocopy of service information and user manual for the HMV/Marconiphone 5" TV/radio type 904/706. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

WANTED: buy/borrow/swap old TV programmes on 16mm film. I'm gradually building up an interesting archive! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

HELP WANTED! I am putting the final touches to a demonstration set-up of Sony's first home video system, circa 1966. Yes, it's a high definition 405 line system, in glorious black and white and uses the latest reel-to-reel technology!

I'd be very pleased to hear from anyone who can lend or donate original sales literature, carrying case for camera, two-camera switcher, also the little accessories such as oil, cleaning tools, splicing tape, microphone etc.. A thousand blessings on you if you can help. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604-844130.

WANTED: Television Annuals for years after 1961. *Basic Television* part 2 (Technical Press). Most kinds of closed circuit and industrial TV cameras and sales literature. Sony 405 line modulator, camera switcher and other accessories. 2" x 2" slides of test cards and captions to borrow and copy or buy. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (tel: 0604 - 844130).

WANTED: Still hoping to find a pre-war TV set, but also wanting any TV with a round image tube, maximum 9". I pay a good price and can collect the sets. Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel: 010 32 14-546889.

WANTED: Pre-war TV, any make, any condition. Pye B16T. Pre-war books on TV. Data on Ekco TX275. Please help me with standards conversion (625->405 and/or 625->819). If you have a Philips 663A or know of it, please exchange findings with me. Jac Janssen, Hoge Ham 117d, 5104JD DONGEN, The Netherlands. Tel. (evenings) from UK: 010 31 1623-18158. Thanks!

WANTED: Pye V4 or VT4 TV, Pye broadcast equipment, the mauve and light blue valve type. What have you? Information on the Pye Broadcast Staticon camera, type 2130 D6Y. Need manual, lenses, any info. Michael Bond, 0733-53998.

WANTED: old ATV Television Show Books, number 2 and up. Also wanted 16mm opt. sound ATV logo, starts. Mr D.W. Probert, 16 Woden Road East,

Wednesbury, West Midlands, WS10 ORG.

WANTED to borrow, hire or buy: TBC, Ampex 790/793 (for Ampex VPR7900 series), or Ampex VPR7900 series with a TBC. Lucy Strong, Brockwood park, Bramdean, Hants., SO24 0LQ. Tel: 0962 - 771247.

WANTED: Marconi VCG/73DA and Pye D18T TVs, circuit diagram for GEC BT3839, CRTs TA10, CRM92, 6504A, 6505. Also frame oscillator transformer for Invicta T102. Robin Howells, 6 Dunlin Drive, Spennells, Kidderminster, Worcs, DY10 4TA.

WANTED: OLD CAMERA TUBES and similar imaging devices of various types and age (and related data, etc.) sought for historic (!) collection. Particularly welcome would be an Orthicon, EMI 9831 vidicons, an Ebitron, an Image Isocon or a 1.5" vidicon. Tubes that are not operable are suitable, so if you replace tubes in cameras please don't throw the old ones away but contact Peter Delaney, 6 East View Close, Wargrave, Berks., RG10 8BJ (tel: Wargrave 0734-403121).

WANTED: Replacement video heads for Akai VT110 1/4" reel-to-reel VTR or complete machine/outfit. Also, I still need a Sony EV320/310 VTR. Manuals for Rank Nivico 800 series VTR and for IVC 826P and 601 machines. I feel optimistic - anyone got a Telcan or Wesgrove VTR for me? Martin Loach, 96 Lashford Lane, Dry Sandford, Abingdon, OX13 6EB. Oxford 735821.

WANTED: Circuit diagram or info on Universal Avometer 8 Mk Two. Any reasonable costs refunded. Peter Blackett, 32 Woodstock Road, Carshalton, Surrey, SM5 3DZ.

WANTED: LOPT and linearity control for Bush TV22 (or derelict chassis). Can pick up in UK. Malcolm Burrell, Weverstraat 8, 5612BZ Eindhoven, Netherlands.

SWAP: I've some more surplus copies of *Practical Television* - would swap for other copies not here. August 1950 vol 1 no. 5 (poor); April 1952 (fair); April, May 1955 (fair to good); June 1956; Jan, Jul, Sept, Oct, Nov. 1957; June, Sept, Dec. 1958. Roger Bunney, 33 Cherville Street, Romsey, Hants., SO5 8FB.

SWAP: I have user handbooks for the Cossor models 930T and 934, also Bush TV24 (the last is a bit dog-eared). I'll be pleased to swap all three for the Bush TV22 instructions (I don't want to sell them). Andy Emmerson, 0604-844130.

HELP! Can anyone suggest a source of a replacement or regunned picture tube for my otherwise perfect 13" Sony Trinitron KV1320UB? I'd also like to buy a decent 8-track cartridge deck to play back my old tapes. Tony Clayden, 081-361 8881.

TELECINE (standard 8, super 8, 9.5 and 16mm) and 525/625 PAL/SECAM/NTSC standards conversion work. Personal service using professional equipment, by a 405 enthusiast at competitive prices. Send large SAE for full details or describe your specific requirements. We regret we cannot handle 405/625 conversions! Lionel Fynn, Plato Video, 70 Richmond Hill, Bournemouth, BH2 6JA. Tel: 0202-24382.

CALLING ALL DXers! Keep up to date with *Teleradio News*, the only magazine for dedicated enthusiasts. Six issues a year cost you just £7.50 post paid, so send your name and address with a cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

AND IF YOU'RE AFTER THE VERY LATEST INFO ON SATELLITE TELEVISION ... you should be reading **Transponder**, the definitive subscription newsletter. For details ring 0270-580099 or send SAE to Transponder, P.O. Box 112, Crewe, Cheshire, CW2 7DS.

RECOMMENDED SHOP: J. & N. Bull

Electrical, 250 Portland Road, Hove, Sussex has old TV servicing equipment from time to time, also obsolete and spare parts at reasonable prices - Albert Pritchard.

MOMI - THE WORLD'S MOST EXCITING CINEMA AND TELEVISION MUSEUM. South Bank, London SE1. Tel 071-928 3535 (switchboard) or 071-401 2636 (recorded information line).

NOTHING to do with vintage TV but if you are interested in the "alternative" video and independent TV production scene, you may care to read *Independent Media*, a thick monthly magazine costing £1.25. Full details from Independent Media, 7 Campbell Court, Bramley, Basingstoke, Hants., RG26 5EG. Telephone 0256 - 882032.

ON THE AIR Vintage Sound and Vision is a new venue for vintage broadcasting enthusiasts. Situated in Chester's major antiques centre, ON THE AIR has a constantly changing stock of vintage wireless, television and related items. Please write (enclosing SAE) or phone for further details and to ensure personal attention before calling. Open Monday to Saturday 10.00 - 5.30. ON THE AIR, Melody's Antique Galleries, 32 City Road, Chester. Tel: 0244 - 328968 or 661062.

TEST CARD VIDEOS FOR SALE: 55 minute video presentation made for the BATC "The Development of the TV Test Card". Andrew Emmerson interviews George Hersee, designer of Test Card F. Lots of old test cards included.

Also ... "Exotic TV Idents" but that is an understatement. For this tape covers East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania plus other exotic locations such as Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. In all there are over 80 test cards, station idents, news programmes and start-of-day recordings, lasting 49 minutes in all. Explanatory captions

describe each segment and the recordings were made on broadcast equipment in a TV studio "somewhere in Eastern Europe".

Both titles cost £9.99, VHS PAL only. Please allow 14 days for delivery. Andy Emmerson, below.

TELECINE: At last - an affordable telecine service! If you want 16mm films (not other gauges, sorry) transferred to VHS but cannot afford the usual charges, how about giving me a call? You can collect/deliver and supply your own tape to save money if you prefer. Quantity prices are available, too. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details.

Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604-844130.

BOOKS! Large new catalogue of second-hand radio and TV books. Send four first class stamps for one issue or £2.25 cheque or postal order for next four issues. Chevet Books, 157 Dickson Road, Blackpool, Lancs., FY1 2EU. Tel: 0253-751858.

GOOD HOMES WANTED!

The following items have been offered free of charge or almost free by their generous owners, though they will doubtless accept small donations if you are pleased with what you get! This latter kind of gesture goes down well since in many instances the advertisers are not members of our group and are pensioners, widows, etc.. Where no phone number is given please enclose SAE with your letter, it's only fair.

In each case the advertiser has agreed to hold the items for one month from publication - after then it's probably the corporation rubbish dump or an antique shop. You have been warned!

* Bang & Olufsen 2600 22" colour TV, circa 1971. 625 lines PAL only, but tunes VHF and UHF. Must be collected from London area. Edwin Parsons 0474-813659.

* Ferguson 436 in lovely condition. Modest price or possibly free. John Andrews on Furnace End (Warks.) 0675-81414.

* Very early Sony Trinitron 14" table set, probably the first pre-production model as it bears no model number. Very unusual, probably c. 1967. Good condition but tube is a little soft. I still have a Philips N1700 VCR. Rare early Mullard 21" 70° colour tube, never used. All are free to anyone that would like to have them, but they must be collected. Ring 081-542 3861. If any reader requires to identify any period models or service advice, I may be able to help giving valve types and CRT, etc. (SAE would be appreciated). John Wakely, 108 High Street, Colliers Wood, London, SW19 2BT (close to Colliers Wood underground station).

HOW TO CONTACT 405 ALIVE

We want to hear from YOU! This is your magazine, so please send in your letters, notes and articles; don't be bashful, other people will be interested in what you're doing! As we do this for fun, not profit, we regret that we cannot pay for contributions but authors are encouraged to retain their copyright and are free to publish their articles in other publications as well. Send us your advertisements too.

If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic!

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words as an ASCII or WordStar file. I cannot handle Amstrad PCW, BBC or Macintosh disks, and if in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

THE BACK PAGE

405 Alive is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It is sold by subscription only and thus has no cover price: it is not subsidised by any other organisation. Publication is at approximately three month intervals, normally in January, April, July and October.

Correspondence is welcomed: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. All letters are gratefully received and will be acknowledged in the next issue if not sooner. If you are expecting a reply you must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

Editorial policy. We print readers' addresses only in small advertisements or when asked to. We will always be happy to forward letters to contributors if postage is sent.

Advertising rates. Classified: free to subscribers, £1 per advertisement for others. Display ads, using your artwork: £5 per half page.

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Exchange publications. You may wish to contact the following allied interest groups (please send SAE with all enquiries).

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21.

BRITISH AMATEUR TELEVISION CLUB: Dave Lawton G0ANO, Grenehurst, Pinewood Road, High Wycombe, Bucks., HP12 4DD.

NARROW BANDWIDTH TV ASSOCIATION: Mr N Reynolds, 6a Collingbourne Road, London, W12 0JQ.

TEST CARD CIRCLE: 2 Henderson Row, Edinburgh, EH3 5DS.

IRISH VINTAGE RADIO & SOUND SOCIETY: Vincent Farrell, 39A Lower Drumcondra Road, Dublin 9.

We also read and recommend these other specialist publications of interest:

RADIO BYGONES, 8a Corfe View Road, Corfe Mullen, Wimborne Dorset, BH21 3LZ.

TELERADIO NEWS, 7 Epping Close, Derby, DE3 4HR.

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Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. This is what you do ...

Send a cheque for £10 (inland), £12 (abroad) made out to Midshires Mediatech, which will pay for a year's subscription (four issues). The address is 71 Falcutt Way, Northampton, NN2 8PH.