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405 ALIVE

RECALLING THE GOLDEN YEARS OF BLACK & WHITE TELEVISION

ISSUE 21, Spring (at last!) 1994.

Editor Andrew Emmerson, G8PTH

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...and all the usual departments.



4 0 5 A L I V E 2 1

THOUGHTS OF THE MONTH

Time has convinced me of one thing: Television is for appearing on — not for looking at.

— Noel Coward.

If it jams, force it, If it then breaks, it needed replacing already, and
A 300 dollar picture tube will protect a 10 cent fuse by blowing first.

Joke signs seen on the wall in a Philips establishment, not official policy as far as we know.

SUBSCRIPTIONS!

Every year a few people actually forget to renew their subscription; this is quite apart from the (thankfully) few who sever their allegiance intentionally for some other reason.

So to make it easier for everybody a message in this panel on the right should make it plain if your time has run out. We hope you will renew and... **please do it now.** It's so easy to forget if you decide to leave it 'to the end of the month', in fact we'll happily accept a post-dated cheque (up to a month forward). You can also pay by credit card (Access, MasterCard, Visa or Eurocard.

We do not employ staff to write chase-up letters, in fact we don't employ anyone at all. Muggins does the lot so please make his work easier by renewing on time (or even sending a note saying why you don't intend to!).

Send a cheque or postal order for £15 (inland), Eurocheque for £17 (abroad) made out to Andrew Emmerson or send \$25 cash (world air mail), which will pay for a year's subscription. Pay by credit card if you like but the payment has to go through another account and there is a 5 per cent surcharge for credit card transactions to compensate for the bank's extra charge. Oh yes, please don't make out your cheque to '405 Alive'; there is no bank account in that name and the cost of setting one up would only force up subscriptions. The magazine is not a business, more a labour of love, and the price you pay just covers direct costs!

In future all subscriptions will run until the end of the current volume (rather than for 12 months) and charges will be adjusted to reflect this. In the meantime this panel will indicate when subscribers' subscriptions run out during the year.

FROM THE EDITOR

Sorry we are late with this issue. Things have really conspired to delay this one, partly because just before printing we received a couple of excellent and topical articles which just had to go into this issue. That meant rearranging the contents at the last moment, also bumping some promised articles out of this magazine into the next one. Never mind, the next issue will be with you soon (ish!) and there will be two further issues after that, making four in total.

Actually, I am really impressed with the calibre of the articles in this issue and I hope you like them too. It's good news that so much *first-class material* is coming in now. Of course it would be great if even more people could share in this, so please spread the word and increase our circulation. As the only magazine in the world devoted exclusively to vintage television matters we deserve to reach a wider audience.

Good news! The response to the request for subscription renewals was very good, with about a third of you already paid by the end of January. Several took up the offer of post-dated cheques and that's no problem at all, I'd rather see your intention to pay than nothing at all. We all live in the real world with bills to pay (I myself have just had to pay over £1,000 getting a recalcitrant car through its 36,000-mile service and MoT) and I see this magazine as very mutual affair — you pay up money in the trust that later in the year you'll see something worthwhile. Meanwhile I carry on in the hope that most of you will renew so as to make it all worth while. I'm pleased to say we ended 1993 with 280 subscribers, an improvement over previous years, so there's no stopping us now.

I am particularly pleased that you have accepted the price increase with good grace (Norman Plant did write 'arm and leg to follow under separate cover!') and it will enable us to splash out a bit with better illustrated features. Also, as of now, all readers who submit a feature article that is printed get their next year's subscription for nothing. It's not a huge incentive but it's a way of saying thank you appropriate to the modest means of the magazine. Having the luxury of 100 pages in every issue means that material can be printed sooner, which is also good.

Binders: Tony Clayden apologises that his complete stock ran out and he had to order new supplies. Please phone him before sending cheques to ensure he has stocks (081-361 8881).

The nice things you say...

May I take this chance to thank you for a very interesting and informative magazine (Alan Moore) ... The pictures are really first class now and the articles are a pleasure to read (Keith Rann) ... Looking forward to another year's entertaining reading (Jeff Horstman) ... Stop worrying about the subscription price, I am very happy with it all (Neil Ingoe) ... The highlight of my subscription has definitely been Brian Renforth's restoration of his G6 (Steve Bush) ... Thanks for the consideration of accepting post-dated cheques, it's a help (Paul P.) ... Thanks for all your hard work (Brian Mitchell) ... May I congratulate you on your excellent magazine (John Tritton) ... Keep up the good work (Peter Lockwood) ... I always find *405 Alive* interesting and my only problem is not getting things from the small ads — my new year's resolution is not to acquire anything more (Peter Blackett) ... I really do look forward to those periodic nostalgia trips, and what with all the problems and pressures that seem to surround one these days, I find *405 Alive* a great panacea for the general ills of life (Keith Lane) ... Stop

whingeing! At £15 *405 Alive* is worth every penny (Andrew Redding) ... May I wish you continued success and a happy and prosperous new year (Doug Bond) ... Thank you for another year's mags, better than ever (Alastair Jones) ... I will not be renewing (just one person) ... Twenty issues on and certainly going from strength to strength (Malcolm Batchelor).

Thanks to all of you, the success of *405 Alive* is entirely thanks to your support and it's you that make producing the magazine really worth while!

LETTERS, WE GET LETTERS

From Paul Wright, Stafford:

(Written last June). I had a problem with an old Philips V2000 VCR and I would like to tell readers about the excellent service I had in case they need technical assistance with one of these machines. I have Gordon Bussey to thank for putting me in touch with this ex-Philips engineer.

His name is Mr Beckett of Beckett Electronics, Unit 4C, Avanti Business Complex, Manchester Road, Manchester, M27 2ND (061-794 2224). He made a marvellous job of my two V2000 machines and at very reasonable rates. If anyone needs V2000 tapes these are (or at least, were) in stock at Combined Consumer Spares, Unit 9B, Avanti Business Complex, Manchester Road, Manchester, M27 2ND (061-794 7633).

Postscript (written February 1994). I have had a further repair by Beckett Electronics to one of my 'split' V2000 recorders and must commend the excellent, and courteous, service received. On my visit there in January I heard of recent repairs to a set of V2000 recorders in use for educational purposes and, of most interest to *405 Alivers*, work being carried out on three N1501 recorders for another customer. Definitely the place to go for Philips repairs!

From Neil Ingoe, Feltham:

Thank you for passing on details of the chap in Manchester who repairs old Philips VCR series machines.

I was somewhat reluctant to make the long trip, however, within a minute of being in Mr Beckett's workshop, I knew that the trip was going to be worthwhile.

Sitting there on his bench, was a pristine condition 1500 VCR which Mr. Beckett had just repaired for a lady in Lancashire. There was not a mark on it and the picture was absolutely crystal clear. I couldn't believe my eyes! I left with him my 1500 VCR for repair and also two other 1500s which he could have used for spares. Three days later, he called me back to let me know he can repair all three! Which I am now having done. It also means that I am now able to clear my huge backlog of 1500-format tapes and have some pristine 1500 VCRs to do this. Could I then ask that you please put in the following letter in the next magazine offering members copying facilities from 1500 tapes to VHS at no charge. The reason I want to do this is because, obviously, it will give people access to more material which must exist on 1500 tapes that they have. The advert would read as follows if possible:

1500 conversion service. I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 081 890 7633.

I hope that this advert is okay, Andrew, and acceptable for the magazine. Once again, thank you for recommending Mr. Beckett to me.

Thanks really go to Gordon Bussey, who gave us the list of recommended Philips repairers in the first place. But it's nice to hear how things worked out and it shows once again how 405 Alive is more than just a magazine and really a kind of mutual self-help organisation. Mike King also rang up recently to say how another 405 Aliver had helped him out with some scarce service information, and John Wakeley did the same favour for David Boynes. Long may this cooperation last! Keep up the good work Neil on the tape front and let us know what treasures from the 1970s that you find on those 1500 tapes!

From Andy Green, Waterford City:

For what it's worth I enjoy about 50:50 balance of technical and non-technical articles, although of late I haven't had much time to get into the workshop. I did pick up a Sony 9-306UB (UK specification) portable TV, working and in perfect condition from a local amateur who paid £20 for it at the Dublin rally. It sits next to my slightly worn 9-90UB which serves as a monitor unit for my packet radio setup (I figure old sets benefit from being used regularly to keep the electrolytics etc. up to scratch).

Re the chimes on Southern Television, I'm virtually sure the two 'bongs' were used only before the news. Any more news regarding anyone experimenting with 405-line colour?

I suspect 405-line colour is a major undertaking and the really active people probably don't have the time to try it, but who knows? You make a good point about using old equipment regularly to keep the capacitors toned up, also that amateur radio rallies are one of the best 'secret' sources of old hardware. It's worth looking in Practical Wireless to see where and when these are. The Sony TV9-306 was the company's first transistor portable for the UK market and is now highly collectable. Both of the 9" Sony portables were dual standard 405 and 625, so they are handy things to have. [Editor].

From Brian Pethers, envelope ripper and fingernail breaker:

Dear label sticker and envelope stuffer,

Herewith my subscription for 1994 (and worth every penny of it!).

Re issue 20 and the photographs of Lime Grove studios that were. I think that the cover should have carried a warning that the magazine contained material that might prove distressing to those of a sensitive nature—or at least had a black border round it. Salt tears do make one's breakfast toast so soggy!

I get the impression that I'm not the only one saddened by this act of vandalism. Lime Grove studios would have been the ideal setting for a working film and television museum for London. My time there was only 5 or 6 years but it was a time of peak enthusiasm for me. Like most people there I was too wrapped up in my daily work to think of preserving the place in photographs. After all, it was going to be there for ever wasn't it?

Incidentally does anyone know why the yard at the Goldhawk Road end was called "Smith's Yard" whilst the buildings at the other end were called "Sanger's Buildings (or block)"?

Re the piece about Alexandra Palace studios (page 35). I recently rediscovered my copy of "BBC Television, A British Engineering Achievement" (1958, price 2s 6d), and I too noted that the production studios A&B had an aspect ratio of 3 by 7. Sounds familiar doesn't it? One foot square pixels?

Thanks again for the magazine. Glad it's not changing!

From Brian Renforth, Sandyford:

I recall that before Tyne Tees television reintroduced in-vision announcers (and today they are one of the very few who still have them) the **NORTH EAST NEWS & LOOKAROUND** slide would accompany the local news and 'what's on' feature behind this single slide which remained on-screen for about five minutes! A proper survey of continuity announcers of the 60s and 70s would make a good feature if properly researched [see *first attempt in this issue!*]. I'm sure some interesting discoveries would be made. I already know that Lesley Judd spent some time with Southern around 1980 and their Christopher Robbie was an actor. He can be seen in the UFO story "The Long Sleep", now out on sellthrough video!

I myself like the balance the magazine now has though I can't speak for everyone of course. But where else could you read about the extra twang on the Southern ident???

A never forgotten moment occurred one morning in 1971 or 1972. I was awaiting the classic **Camberwick Green**, a programme I still love although I have grown out of **Stingray**, **Thunderbirds**, etc now(!), and this was to have been the first programme of the morning. Just before BBC 1 was about to open test card F was displaying normally when suddenly the screen went blank and a 'Temporary Fault' slide appeared, white letters on black (nice to know they had consideration for test card viewers!). Music continued, however. Then, for a couple of moments we caught a glimpse of the start of **Camberwick Green** upside down before the test card reappeared.

From Bruce Adams (International Writer), Halesowen:

VWC only added 4 per cent for credit card sales!

Yes and look where it got them! Seriously (and I know you were only making the point humorously), the surcharge made by credit card companies is related to your turnover. 405 Alive is not big enough to have a credit card facility of its own so we have to 'borrow' facilities from another business. About five of our readers use the credit card facility, mainly those overseas who don't have sterling bank accounts, and for low turnover facilities like this the bank makes a charge of 5 percent and also takes a month to pay back the funds, so it's not really a goldmine for anyone. At least you get the goods you paid for with 405 Alive (sorry, bad-taste joke guaranteed to offend anyone still owed money by a certain company). By the way, Bruce had an extremely interesting article on the British vintage wireless scene published recently in an American magazine - I spotted it Bruce and thought it was excellent [Editor].

From Steve Bennett, Canada:

I really do enjoy reading **405 Alive** and I think you are doing an excellent job of producing the magazine. I am more interested in the technical side of the hobby but would like to subscribe to both **405 Alive** and **405 Tech**.

Well, as you now know, we are not separating the two magazines after all. Enjoy the new-look thicker magazine anyway! [Editor]

From Brian Mendham, Ilford:

I find **405 Alive** very interesting and an ideal contact magazine for people and businesses with the same interests, etc. I'm still trying to obtain a Bush TUG24 console television. At the moment I'm working on a Ferguson 405/625 TV of the 1960s, then I hope to build a channel 1 modulator with the correct sound channel using all items available off the shelf from electronics suppliers. It might make a nice article for **405 Alive**.

Yes! [Editor].

From Brian Renforth, Sandyford (again!):

Very much enjoyed your 'Random Rambblings' article in *The Radiophile*. Perhaps you can persuade the editor, Chas Miller, to write a piece for **405 Alive**. I miss his TV-related articles that used to appear in *Television* magazine.

The Radiophile is a magazine devoted to vintage wireless (see full-page advertisement towards the rear of this issue). Your editor would be delighted to receive articles from Chas – How about it Chas!??

From John Wakely, 108 High Street, Colliers Wood, London, SW19 2BT:

Many thanks for issue 20 of **405 Alive**. As usual of great interest to all vintage TV enthusiasts. Please find my renewal enclosed.

I have come across a few more gems, three of them are now giving good results via my Pineapple standards converter (R.I.P.). The first item tackled was a Pye 9-inch console model D16T. The set had not been switched on since 1962, being stored in a dry attic room. The little set was in very clean condition, no cabinet scratches and complete with back. Stacked beside it to my delight stood an Ekco T164 (CRT u/s), two Murphy V150s (CRT u/s.), one Ferguson 989T, one Ferguson 988T and one Pye V4 complete with type 47 Band III converter. It turned out that the elderly lady's husband had died some years before and had had a lifelong interest in television and radio. She was now moving to a smaller house and needed the lot cleared. Many interesting books littered the large loft together with the remains of several interesting models. "He broke the older ones up years ago, I think you may find some tubes over the back. Watch it, they can burst you know."

Standing on the floor like bottle ovens from a Staffordshire pottery were about seven dusty tubes. These ranged from a 9-inch GEC and various Mullard types to a 12-inch Ferranti. I then uncovered the remains of a foul and brutal murder. An EHT transformer for the HMV 1804 together with a set of valves, another set for the GEC BT10910... and various other entrails. I have reported this crime to the local police but they say nothing can be done about it and suggested that I bury the remains in the local TV graveyard. I duly did this later that afternoon with the strains of some test card music circa 1952 playing softly in the background. I struck a deal and moved the lot back to my workshop with the help of my mate's 1972 J4 van. Strange how something that sits in a clean living room can become so filthy.

My poor mother must regret the day she allowed that first jumble sale purchase way back in 1961. I can still remember that, it was a Ferguson 941T purchased for five bob. I replaced the PZ30 and it worked. My future was set... Well enough of this memory stuff, back to the D16T. I checked it out and, against my usual caution, plugged it in. Valve heaters lit, smell of dust, but nothing else. Inserting a new UU8 HT rectifier gave a line timebase whistle, weak sound but still no screen raster. EHT was well up at 6.5KV but tube was biased off due to resistors in brightness control being well out of tolerance. In the end all the capacitors were changed in the frame timebase together with various high value resistors. This resulted in a splendid picture as the enclosed photo proves. I will let you know how I get on with the rest. All the best for 1994 and good hunting.

Postscript:

I have just come across a large number of 405 receivers that have been stored for many years. They range from the Pye B18T to the Ferguson Flight 546T. Many of them are a bit scruffy but will no doubt clean up. It will take a good while to sort them out but hope to do so in the next couple of months. I get such pleasure from working on the old receivers that I have to store them away from the shop! I would rather repair a 9-inch Pye any day than the terrible plastic VCRs of the present day. Problem is, if I have an old set around I'm tempted to work on that rather than earn a crust, know what I mean?

I will no doubt have a few swaps going later in the year. As you know I don't have a lot of time for the "New Age dealers" who muscle in on our little hobby. I met a few at the Birmingham meet and found their attitude greedy to say the least. Oh well, I suppose you just have to sort out the good guys, right?

Anyway, together with this lot are a large number of GEC television service manuals from 1947 to 1961. These are the original small booklets printed by the company. I have also the instruction book for the Ferguson 988T complete with guarantee cards. If any 405 Alivers own one of these sets and would like a copy of any of this data, please send a stamped envelope to Colliers Wood and I will do my best. There is more... I also have Cossor television manuals for most models from 1949 to the period when the company was taken over by the Philips group. I have two original blueprints for the models 54 and 65 pre-war electrostatic receivers. These are large and won't fit my photocopier. If any member is lucky enough to own one of these, perhaps he could get in touch and I'll sort something out. Sorry more ... instruction books complete with guarantee cards for Cossor models 902, 927, 926 and 918/920. The same applies, it might just make the finishing touch to a restoration.

SAE please if you have one of these models. I have a large number of manuals in my collection; if any member has difficulty in obtaining service data on any model, I may be able to help. No guarantees but it will only cost you an SAE. I must ask that callers cannot be met at the shop due to the fact that I have to earn a living and once I start talking about vintage TV, I find that little else gets done for the rest of the day.

I have loads of valve data (and CRT data) but I expect most members have this to hand. I can also settle any arguments with model numbers - I think. What have I let myself in for? How many times have you said that?

John has made a generous offer here so I do hope people will respect his wishes and also make the appropriate payment for photocopies, etc. Most people do of course but my faith in human nature is occasionally when I am asked to copy scarce information for enthusiasts who do not even write back to say thanks, let alone pay for the photocopies. I always wonder whether those people ever pay their milk and paper bills or whether they spend their whole lives sponging off others. Oh well, I don't forget their names, even if I am hopeless at remembering people's faces at exhibitions! [Editor].

We welcome Les Roworth as a new reader; he was kindly 'recruited' by John P. Hamilton and Les now writes:

I have just been re reading my copy of the XL Newsletter which contained a piece about 405 Alive by John P. Hamilton. John and I both were at Associated Rediffusion in 1955 when commercial TV started. In fact before that we had argued in the Marconi training studio in Kensington on the subject of Line Up. He was with ARTV and in those days I was one of the Shift Leaders in charge of the small Marconi crew.

I went to ARTV as a Senior Racks Operator: the title was changed several times and I ended up as a Senior Senior Vision Control operator. In September 1958 I went North to Tyne Tees as the Vision Control Supervisor. At ARTV we had Marconi Mark III cameras and a studio with RCA 3" Image Orthicon cameras, the CCUs were in the Production Control Room with the Vision Mixer sitting with Engineers rather than the Director.

Tyne Tees was very much a Marconi station except for the telecine machines which were EMI Vidicons. When we converted to 625 and colour the cameras were Mark VII Marconi colour cameras. I then came back to London Weekend and the first weekend in 1969 I walked into Studio 2 and there were the Mark III cameras still working.

After twenty years with LWT where I became Controller of Production Engineering I gave it all up and now run a small Video Transfer company just down from the Wembley studios where it all started. I am involved at times with the Museum of the Moving Image at Waterloo where we have a Mark III Marconi camera which has survived from Studio 2, Wembley. On one side it says ARTV and on

the other LWT.

From Dicky Howett, Chelmsford:

Commenting on issue 20 concerning Paul Murton's query about American telerecordings (kinescopes); When at the BBC in the 1960s I had opportunities to view projected monochrome film recordings from the USA and Canada. The quality was excellent with no line structure evident nor indeed any 'flicker'.

Remember, the North American television system is linked to a 60 cycle mains frequency so US television runs at an interlaced frame rate of 30 per second. This means that film recording systems at the standard 24 frames per second have to be rigged to 'lose' six television frames every second. Originally, it was thought that film recordings could be made at 30 fps. This had attractions inasmuch that better resolution would ensue without all the need to jig about with missing frames. In practice this never happened due to cost and compatibility. After all nobody else in the whole world runs projectors at 30fps! So, with a lot of nifty electronics and mechanics, the pull-down and picture blanking times were fitted in and around the 'extra' six frames period with linked cameras (16mm or 35mm) focused on a high-intensity short-persistence CRT. Of course, there is a lot more to it than that! Film recording in the early days of post-war US television was the only way to delay programmes for showing across time zones, or shipping to affiliates. Also, recording quality had to be high to maintain sponsor interest! Very important, this.

From Tim Alcock, Burbage:

I particularly want some pre-war TV programme material for my repro HMV mirror-lid I have constructed, using an old HMV radiogram an old black and white portable and a couple of washing up liquid bottles... I only wish I had one that HMV made sixty years earlier!!!

From Steve James, West Bridgford:

A very Happy New Year to you, as I would guess that this missive will float on to the hall carpet at stately Emerson Towers on or about the 1st of Jan 1994. The sixties are slipping further away- Curses! Did the last person out in 1969 forget to leave the handbrake on??!

The thinly-veiled begging letter has been heeded and I enclose a cheque for another year's 405-Alive.

It's been interesting to see what old programmes have been chopped up and recycled in the name of cheap "Xmas" entertainment this year. Are the TV companies getting tired of compiling "Best Of..." shows, as we were treated to the complete 1977 Morecambe & Wise Christmas Show for a change? It's rather a shame when shows such as these are plundered for 'best bits', as the programmes are then robbed of at least a few surprises when shown whole. How many times have we now seen the "Twenty-eight legs and no breasts. ... just like Lulu and The Young Generation" turkey joke from 'Porridge', or the "I'm not surprised the inn was full... everywhere's full at Christmas!" Dandy Nichols' line from the 1972 'Till Death Us Do Part' Christmas edition. In fact the latter was on TV twice within about 15 minutes tonight (30th December)... once in the festive 'Telly Addicts', then in ITV's 'Schofield's Christmas TV Gold'! The Telly Addicts celebrity edition recycled several clips previously seen in last year's Christmas Clichés compilation (that word again!), whilst the Philip Schofield show featured an awful lot of clips from BBCtv shows, and almost nothing from ITV. The Philip Schofield show also committed the cardinal sin of having raucous studio laughter to accompany a clip of Val Singleton making a cardboard tooth-mug holder in 1966, but made up for this by screening part of 'Do Not Adjust Your Stocking' from 1968 (a recent find?) and by holding an interview with some of the (still) lovely ladies from Pan's People. The keen eyed may have seen the recovered 1966 colour ATV Palladium show clip of Roy Orbison appear the other night on BBC2's 'At Home With Vic & Bob' evening

in which Vic Reeves & Bob Mortimer linked together yet more archive treats, including what seemed to be a complete edition of 'Rutland Weekend Television' from 1975. Nothing to watch? Pah!!

Cheerio for now,

PS. Oh yes, Basil Brush stepped out of retirement to ask a few questions on Telly Addicts too! He was in amazing condition too, but I'd still rather snog Pan's People.

Yes, I enjoyed Rutland Weekend Television a lot – I always thought this was an underrated programme and it only suffered because everyone expected it to be Monty Python again with a new title. It also recalls the time when a title like Weekend Television was still sufficiently novel to be worth making a joke of [Editor].

From Albert Pritchard, Edmonton:

I enjoy reading the mag although I am not doing any practical work these days. Liked the story about the Queen's horse. Looking for presents this Christmas I came across some radios in reproduction antique cabinets similar to those pictured in the latest Maplin catalogue under no. 300 but without tone control, size 235 x 200 x 100mm, under the name Lloytron. Works on one IC with medium wave and FM. Some work quite well but some have faults on; for £13.99 I considered that the cabinet alone was worth the price. I repaired three myself, mostly dry joints. The shop was Buyrites, 307/309 Hertford Road, London N9.

I too have seen these reproduction radios and some look remarkably presentable, others, well, not so nice [Editor].

From Graham Briddon, Sheffield:

I found the 'Missing, Believed Wiped' feature very interesting; have you heard of any more 'finds' since this event? I have heard unconfirmed reports of a couple. A colour video (of unknown format and quality) has supposedly been found of Nigel 'Quatermass' Kneale's 1972 'Year of the Sex Olympics' play, previously only held as a below-average telerecording. Also a 'slash' print (35mm) of the last episode of 'A for Andromeda' supposedly complete except for the opening and closing titles missing. However, material already exists to complete it.

The A for Andromeda saga is puzzling. The prints were ordered to be destroyed straight after transmission, supposedly to comply with copyright agreements. For some reason the BBC's written programme files were also destroyed, which is very unusual and leaves little information to researchers.

Finally, the BFI book 'A for Andromeda to Zoo Time' has been put back until March and will *not* include any technical information such as the format in which programmes survive!

As to new finds, I have no information which I personally have verified; as you know, there is a lot of mythology in this field, although I have found reports in the bookstand magazine TV Zone as accurate as any. It's certainly worth reading in Smiths' library anyway, no, no, you should buy it. I detest freeloaders, especially the people who crowd along the shelves at lunchtime making it impossible for people who actually want to buy a magazine get close enough!

Both Adam Lee and Steve Bryant of the BBC and national archives respectively see this magazine, so I'm sure they will alert us if there is any tasty information they wish to impart. I guess the NFTVA had good reasons for limiting the amount of information in their new book, probably space considerations, but we'll have to wait and see what it's like.

Oh yes, what's a slash print? [Editor].

From Graham Briddon (again!):

The BFI have promised to send me further details of the book *A For Andromeda to Zoo Time* closer to publication (it has been delayed). 'Space considerations' are indeed cited as the reason for the lack of technical details. The letter I received from Susan Law, their marketing officer, states: "If you would like to check the format(s) of specific programmes, the NFTVA would be delighted to help". I wonder if Steve Bryant takes the same view, considering the possibility of hundreds of letters flooding in to him, if this is stated in the book.

I have enjoyed the recent *Steptoe and Son* repeats. The last two episodes were discovered only last October. Only one episode, 'Men of Property', is now missing but even this is believed to still exist, somewhere in Ray Galton's basement!

As to slash prints, this is just jargon for a cutting copy, i.e. a rough assembly of a film programme or feature made prior to cutting the negative and final sound dubbing. When applied to a telerecording, it is usually close to the final version of the programme and will allow the telerecording editor to make any final adjustments (not as easy on early videotape machines) prior to transmitting the film. This is the reason why although most programmes in the sixties were transmitted from tape, a small number were transmitted direct from a telerecording (and may never have existed on tape) if editing was needed.

The main difference between slash print telerecordings and finished programmes is usually the sound track. Slash prints often lack some of the music and sound effects. They may also be missing the entire soundtrack for any telecine inserts or in some instances they may be mute. Slash print telerecordings are known to exist for an episode of *Doctor Who*, thirteen episodes of *Adam Adamant Lives!* and (possibly) *The Andromeda Breakthrough*. Finished episodes also exist for all the above. The *Adam Adamant Lives!* slash prints are 35mm, whereas the finished episodes only exist as 16mm prints.

From Paul Gibbs, Wells:

Will there be an opportunity this year to see a full working 405-line TV system, say from an image orthicon camera through to a quad video recorder? Also I seem to remember last year there might be an opportunity to visit Alexandra Palace.

Good points. The answer to your first question is probably no but it would be a superb idea, say for MOMI in London or the national museum in Bradford. Perhaps they would like to consider this, John Trenouth of the Bradford museum does read this magazine (hint!). Members of the British Amateur Television Club (BATC) have in the past shown I.O. cameras working at their annual exhibitions. Admittedly this was on 625 lines but at least you could inspect and get right up close to the cameras (and come inside the period outside broadcast vans). Brian Summers, their ring leader, is a reader of this magazine so perhaps he will consider this. Not many other people have I.O. cameras that are actually in working order and the size and weight of these beasts is a serious consideration, but it would indeed be nice to have a 405 'working day', rather like the steam ploughing enthusiasts do now and again.

If you can get to the BATC exhibition this year, you will certainly be able to see plenty of slightly newer ex-broadcast cameras. There will be a boot sale, also many stands selling television and electronics goodies. The date is Sunday 1st May at the Sky Blue Connection (a huge sports hall), Ryton, near Coventry. Further details from Mike Wooding on 0788-890365 (evenings and weekends).

As for visits to Alexandra Palace, these are still a possibility but tend to be organised at notice which is too short to allow mention in this magazine. The person who arranges them is our reader Jacob O'Callaghan and you can ring him on 081-348 7563 [Editor].

From Brian Renforth, 174 Helmsley Road, Sandyford, NEWCASTLE-UPON-TYNE, NE2 1RD:

The latest 405 Alive is terrific as usual though hopefully the lack of technical bits will be rectified in the next issue (no complaints about issue 20 though, a great collection of features which had to take priority). Was especially impressed with Roger Bunney's memories of Southern TV. Those newspapers that sneer at such stuff should remember this is an area of television that can never be repeated and live only in memory. We all have the right to share these!

The rare ATV ident recalled by Jeremy Jago sounds like the version I've recalled in these pages on more than one occasion. It was obviously much shorter not needing to promote "In Colour" though the music wasn't exactly "cut-up". It was exactly the same key as the slower colour version but began with heavy 'Boom Boom' bass drum beats before the ding dong as the eyes opened out. Dramatic stuff! I may be going too far here but who was the mystery guitarist behind the Southern symbol and the orchestra behind ATV? Dare I ask!?

The black & white ATV ident did indeed have limited use, most programmes being in colour at the time. I remember the schools programme ('Stop, Look & Listen'?) that featured it around 1970, a boy running down the field and stopping periodically to some jolly music. On that subject, who can forget "My World" with that fab catchy theme?! Anyone out there with recordings of such outputs - and BBC with the tuning circle/clock and that rather psychedelic music? That BBC music programme with the man singing the same tune every week - great stuff, a golden era!). Memories I would love to recall!

Back to the point again (!) The b/w ATV ident had a new lease of life during the 1974 SOS campaign (think it was that), where many programmes would be repeated in black and white, such as some episodes of 'Timeslip' and 'General Hospital'. Even the live BBCtv programme 'Blue Peter' was once transmitted in black and white that year! The regional news programme 'Look North with Mike Neville' had periods in colour, then b/w then colour again, only becoming fully colour around 1976. I don't know if this is true of other regions. Who can forget those weird arrowed graphics and Tom 'This is BBC for the North East & Cumbria' Kilgour? Amazing things can happen when remembering this era as I was when bumping into Tom (now retired) last year in the City Centre! Shame we were both in a rush - as it would've been great to chat with him!

Still in 1974 I noticed with interest that 'The Addams Family' was published in TV Times one week as a colour programme (using a star to indicate this). Now common practice of course but on viewing this advertised episode one Sunday morning there was noticeable chroma over the black & white picture for the first couple of minutes! At school we had to keep a diary of events and you can imagine what was included in it: for one week 'Blue Peter' in b/w, 'Addams Family' in colour etc! Wish I still had the book - ideal for 405 Alive features twenty years on!

Finally on this 1974 flashback, one Sunday revealed electricity supplies were very low with dim lights and the Dansette running very slow. Our grossly unreliable Ultra 5000 was taking quite some time to start-up! I know all this is a bit recent as far as others are concerned, but I am a year-plus off 30!

Back to Roger's feature on Southern TV. I seem to recall one announcer (male) expressing his disgust following one of those foreign 'Late Late Show' film specials (introduced by Guardian critic Tom Hutchinson I think)! A certain Lesley Judd spent some time on the station as continuity announcer, around 1980 I think. Colin Weston, also on HTV West, ended up on our TTT screens in 1984! These announcers certainly moved around a bit...

Now to an idea which hopefully won't result in extra work! How about the 405 ALIVE QUERY SERVICE ?! The idea is for those writing in with their problems to print their names and addresses below, then leaving it up to others to reply direct. Not all of us are as skilled as others, and one may be an expert on one chassis and not another. (*Fine idea if you are prepared to act as clearing house, Brian! - Editor*).

Three issues a year with 150 pages?!? FANTASTIC! Really pleased the mag isn't going to split-up. Sad in a way to lose an issue but I'm not unreasonable. I know only too well (being self employed-ish myself) that work has to come first! Shame about Pineapple ceasing production on their converters though thankful they got them out at all. Very best of luck to Dave Grant with his project. I'm very interested but once again the bills etc. have to come first.

Hope to make the NEC this year again, but will go by train this time. I only had an hour or so last year, not good enough, requiring a full day. Still can't get over picking-up The Lemon Tree's 'William Chalker's Time Machine' in that junk record box immediately to the left of the 405 Alive stall!

As regards theme singles etc. additions to the archive include Gordon Jackson's 'Hints From The Findus Kitchen' with on the reverse, Jane Relf's 'Gone Fishing' Findus theme song, introduced by Jackson and penned/arranged by Jeff Wayne. In full stereo (circa 1970, it has the 60s FINDUS logo). I have also found 'TV Themes From Pascall Murray', introduced by Pete Murray. Although uncredited, Wayne Hill's 'Power Game' sounds absolutely identical to that used on the TV series. Also included are Laurie Johnson's 'Avengers' (identical to the 1965 PYE single version), 'Coronation Street' and 'Eleventy One' Professional Wrestling by Mike Vickers of Manfred Mann fame - unforgettable in the age (1969) before glam hit the wrestling scene! An interesting single as performers aren't credited and we mustn't forget the 'Pascall Murray Super Sweets' jingle!

Finally, an appeal: if anyone out there has The Ron Grainer Orchestra's 'The Prisoner', is there any chance of a cassette recording of the B-side 'Happening Sunday'? This clot lost his copy years back! Tape and postage costs will be fully reimbursed. Ta! Rambled on somewhat- sorry! Thanks for a great mag.

From Godfrey Manning, 63 The Drive, EDGWARE, Middx., HA8 8PS:

I have a number of service sheets for 1950s televisions. If anyone needs a copy, they are welcome to contact me and I'll see if I have the one they need. Please enclose SAE. Photocopy costs will need to be reimbursed.

From Roger Bunney, Romsey:

During the Christmas holiday they showed some 'Ready Steady Go' mono recordings of many sixties pop groups, one of the Dave Clark production (he bought up the old tapes). A student at the college where I now work was raving about the programme but went rather mute when I said that in the 60s I worked with all those groups. We used to do the 'Time for Blackburn' show, the ITV equivalent of 'Top of the Pops'. All was recorded as live (though we did occasionally put it out live), with everyone helping with props, scenery, lighting, sound gear, etc. Multi-skilling is not a new work process.

I saw the person (an old crony of mine) who is involved with organising the crewing of the few programmes that Meridian actually make. They are having problems with crewing, either the lack of crew or the unwillingness and lack of enthusiasm of those that they do get in. I went in once last summer when they ran out of local freelancers but it was a very sad studio that I entered. Rooms left just as people had walked out from them when TVS closed, I went into our old crew room and there were rosters and pictures pinned up though a crew picture had been taken down by the sole remaining sound person that Meridian employ, ex-TVS.

For those who don't know Roger, he worked 'man and boy' in sound at Southern Television and then for TVS. 'Time for Blackburn' was a Southern production of course. Nowadays he is one of the country's leading writers on DX television and satellite reception; you can read his articles on techniques and unusual reception reports in Television and What Satellite for instance.

From Alan Keeling, Oldbury:

If you want to hear some old favourite pieces of BBC test card music or Border Television tuning signal

music, you should watch the 'Ren and Stimpy Show' on BBC2, Monday evenings at 6.25. This new cult American cartoon series features old films and sixties library melodies as background music.

From Anthony Goodman, Radlett:

At last, I'm truly '405 Alive'. Within the last few weeks I've obtained my first 405-line set, a 21-inch Pye TV Monitor Type 171 c.1960. As I have no VHF modulator, I was keen to get hold of a monitor to allow me to replay 405-lines straight away off VHS. Of course I also hoped to get something that looked the part. Fortunately, as I was in the process of arranging to let Pat Hildred take possession of one of my CV-2000s, he suggested I might like a certain Pye monitor which he'd salvaged. This apparently was based on the same exterior casing as a Pye's television receiver which was on the domestic market at the time, and so looks just like it could have sat in a typical 1960 living room. The cabinet is a fifties looking cream and green plastic, and includes controls for brightness, contrast and channel selection, though the latter switches between the six baseband input (all accessed through RF plugs!). The speaker grille has been kept, although as a monitor of course, it has no loudspeaker, but as it is now permanently hooked up to a VHS machine, I've been able to route the audio output of the VCR on RF to a nearby portable 625-line TV.

The tube is in excellent condition, and displays the few programmes I have on 405-line VHS beautifully, with a nice punchy picture, though the line structure is quite obvious. This though was my first real exposure to 405-line hardware since the late 60s, and although I'm not that much of a Luddite to say I prefer the results to later higher-definition formats, it was marvellous nostalgia to hear that piercing 10.125KHz line whistle again, and see those curved screen images as if watched through a goldfish bowl.

Initially I was using a Ferguson 3V22 for replaying the programmes I have on VHS, all sourced indirectly from 405-line 2-inch Quad. However, only a few days ago I took possession of a JVC 7300, which produces superb 405 pictures, and allows a greater degree of tape transport control.

To other matters. I'm glad to see that the magazine is staying in one piece so to speak. Although I find the more technical features somewhat hard going, I would otherwise not get to read them if they lived in a separate publication. I am, however, a little disappointed to read that **405 Alive** will only appear three times this year. I'm sure it makes things easier for you, but speaking selfishly, I find three months between issues too long as it is. On a practical note, fewer publications means articles being up to four to eight months old when finally published, and the possibility of adverts for events being missed.

The Kaleidoscope 'Vision On' convention being a case in point. Having read David Probert's report on the convention in issue 20, I was very disappointed to miss it and some of the gems that were screened. I've been waiting for seventeen years to see the episode of ATV's 'Beasts' that was run, and there was a chance missed.

When I picked up this week's **Radio Times** I was pleased to see the short feature announcing 'The Lost Steptoes' season, but had my hopes of seeing the four recently unearthed episodes dashed when I read the billing on the Sunday page for 'A Winter's Tale', an episode which has been available on BBC Video for many months. If it's not another BBC cock up, then it's probably down to Birtism, and the wonderful Producer's Choice! Keep up the good work,

From Dave Probert, Wednesbury:

Thanks for running the article in the last issue. The latest info on the 'Stourbridge Do' in 1994 is as follows. It seems that the Kaleidoscope clan may possibly be joining forces with the Stourbridge Film Society with the hope of a presentation of old programmes in May (same location). I will let you know information as it becomes available (see *double-page announcement in the advertisement section towards the back of the magazine*); I understand the film society have access to some old

programmes. The Kaleidoscope people want to make sure they stick to the rules and do it correctly.

By the way, I was very interested in the 'Missing, Believed Wiped' report, it seems to have been a nice day and I hope they run another event

Does anyone know about another 'Missing' legend, the ATV and ABC VTR recordings that apparently vanished into a VTR Bermuda Triangle en route from one storage area to another many years ago? It's a nice mystery that may one day be solved.

Had a chat with fellow 405 Aliver Alan Keeling recently and he said the Lumiere people who have put out *The Avengers* on sell-through video (quite good quality) are 'considering' doing the same for *The Flying Doctor* and other b/w series that they own. We shall see.

As you say, these Avengers tapes are pretty good but like so many other mass-duplicated tapes today, I find they have drop-outs on the tape. No use taking it back to the shop, chances are the replacement will have as many drop-outs at other points! [Editor].

From Wilfried Meier, Schepdonksweg 11, D-47625 Kevelaer, Germany:

I have recently completed the restoration of two HMV 900 receivers (pre-war, mirror lid). It was a lot of work but both receivers are now working very well. I could write a report about this if readers would find this interesting.

A little while ago I acquired an Ekco TMB275 portable TV, probably a single battery set from 1955. In Michael Bennett-Levy's book it is described as a TMB272. It's in very good condition but missing the connecting cable and circuit diagram. Can anyone help me with these please?

Perhaps the 275 was the export version of the 272. Can anyone say for definite? If anyone can help Wilfried with the circuit diagram and the cable or even the right sort of plug, please write to him direct. We look forward to seeing the article on restoring the 900. [Editor].

From Des Griffey, Luton:

I've been collecting vintage TVs since May 1990 and since then I've seen very few pre-war sets: two Marconiphone small-screen table models with built-in radio and possibly a pre-war set at the NEC in 1992. I've found that dual-standard sets (not the portables) are very hard to come across too. I've seen three, a Murphy, a Ferguson and a Bush. Where are all the non-portable dual-standard sets now? I wonder if their rarity has anything to do with most of them being rented. On the other hand 17" 405-only sets from the late 1950s or early 60s turn up often.

You are probably right about the rental firms destroying all their old dual-standards, Des, although I never thought of them as rarities. Watch the prices go up now! [Editor].

From David Boynes, Winlaton:

Readers may be interested in the high standard of service and quality I've received from the Majestic Transformer Company of Poole, Dorset. I have recently had two EHT transformers rewound by the company, one being for a rather rare Cossor receiver model no. 54. This set appeared on the market in 1938 and was designed to compete with other low-cost sets such as the HMV 904 and 905, the Marconiphone 706 and 707 and the Pye 817. All these sets had small picture tubes of 5" and 7" diameter. The Cossor employed a 6" diameter CRT which differed, however, from the competition in having electrostatic focussing and deflection.

The EHT transformer supplies the final anode of the CRT with 4,000 volts after rectification and smoothing; both the line and frame output stages derive their anode voltages from the EHT through high-value resistors. The Cossor set is now working, albeit with rather a dull picture. I doubt if I will ever

find another (better) Cossor 3244 CRT.

The other set to have its transformer receive attention was a HMV 1806, a large 15" CRT console set which appeared in 1948. The EHT transformer is fitted inside a wax-filled metal box, so you can imagine it was a rather messy job removing it and refitting it. The rectified and smoother EHT voltage of the 1806 is 6.5kV. Anyone restoring early TVs and having transformer problems should contact Majestic Transformer Company for a quotation. I'm certain others will be pleased with the quality of the service.

This sounds like praise indeed and anyone wanting to contact the firm can do by getting in touch with Majestic Transformer Company, 245 Rossmore Road, Parkstone, POOLE, Dorset, BH12 2HQ. (0202-734463) [Editor].

From Paul Murton, Manchester:

Thanks for issue 20; lots of good stuff, as usual.

One or two quick general comments on the magazine. I always enjoy the articles about studio centres, O.B. facilities and production hardware. Dicky Howett's superbly researched essays are always a great read.

Some additional snippets to add to Dicky's piece about ITN at Kingsway (issue 20, page 27). The story goes that in the Kingsway days the ITN studio was very small, the lights were very hot and there was a complete absence of any air conditioning. So, in summer, in order to keep cool, the ITN newscasters would read the bulletins with their bare feet immersed in buckets of cold water. Has anyone else heard this story? And, is it true? Also, for much of its time at Kingsway ITN was seriously under-resourced and under-funded. So much so, that in 1963, they claimed to have only one film crew available to cover the whole of London. This kind of thing led to ITN being described as 'the thin cat', and BBC News as 'the fat cat' (What NBC used to call the BBC, I won't relate).

Roger Bunney's piece (issue 20, page 38) about life at the Southern TV Plaza Studios was equally fascinating. The Plaza, of course, is another of those long forgotten TV centres which never made it to the 625-line era. Maybe, Roger could give us a second instalment? I know nothing about the place, at all. How many studios were there? What were the floor dimensions? What camera types, VT machines, telecine and caption equipment was deployed? Which network programmes originated from it? What happened to the building when Southern moved out in 1969? And, maybe Roger could give us a few more of those wonderful anecdotes, too?

Sharp-eyed readers may have detected signs of hurried production in the last issue (perhaps this one too!). My humorous (?) comment on newfangled telephones without letters on the dial came out as 'without numbers on the dial' (losing the irony of course). In addition Terry Martini became Mancini (goodness knows how) and Paul Merton/Murton had an identity crisis entirely not of his making. I'm sure our Paul Murton is a very funny guy but as far as I know, he is not the same Paul Merton as you see on "Have I got News for You?!" Apologies to both of you. [Editor].

TELEVISION NEWSREEL

SAFETY FIRST

A number of other publications are now printing safety warnings so we are following suit, at the start of the Market Place section. And to bring the message home, it is repeated here. Much of the equipment offered for sale or exchange in this magazine does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no

responsibility for these aspects but instead earnestly asks readers to take adequate precautions. Live chassis can kill, whilst any device using mains-derived EHT and brittle pre-war CRTs must be treated with the utmost of respect. Goggles or glasses are mandatory when handling old glassware.

HAZARD ALERT

If you've ever taken old radio, television or even telephone equipment to bits, you've probably found greyish-looking steel parts with a powdery white deposit. This is apparently cadmium salts from steel which was not properly passivated. Gases released by rubber, plastic and plywood parts react with the cadmium plating and cause these salts to appear over time. Whilst the powder will wipe off easily, do not inhale it or put your fingers in your mouth without washing them first – cadmium is fairly toxic, so be warned!

NVCF – BOOK THIS DATE!

if you collect old television sets, literature, etc you must visit the third National Vintage Communications Fair, to be held on Sunday 15th May at the National Exhibition Centre, Birmingham. Doors open at 10.30 and the show runs until 5pm. Jonathan Hill, the organiser, tells us it is bigger and better than ever before and certainly everyone who went last time seemed to have enjoyed it immensely. The NEC is south of Birmingham, close to the airport and M6 and M42 motorways. It has its own railway station, Birmingham International (cheap day tickets from most places) and I am told that long-distance coaches go there (or to the airport) as well. There is a free maglev (magnetic levitation – great fun to ride on!) railway to get you from the airport to the station and a covered way from there into the exhibition halls.

EDINBURGH EXHIBITION – BOOK THIS DATE TOO!

The exhibition 'TV IS KING' will run from 16th March to 7th May, including Sundays, at the Edinburgh City Art Gallery, Market Street, Edinburgh (one minute from Waverley station), advises *Michael Bennett-Levy*. Admission charge £2 for adults, £1 concessions and £5 for families of up to two adults and three children.

The display will occupy two floors of the City Art Gallery and is expected to have more than 100 television receivers and associated equipment on show. Prize exhibits will include

the world's earliest known TV transmitter, constructed in 1925 and used for Baird's Soho demonstration in 1926. This is the first time it has even been on public display;

Baird mirror drum receiver by Bush, circa 1933;

Baird T14 set – the top of the company's pre-war range, with built-in gramophone, radio and celaret (drinks cabinet);

Baird Lyric set of 1946, uniquely finished in Bird's Eye Maple for a special customer.

From the USA there will be an RCA *art deco* TRK1230 mirror-lid television of 1940 and from Germany a Loewe table model circa 1935/6 and the E1 *Einheitsempfänger* of 1939. This remarkably progressive set was the world's first set using a flat, square tube and was also one of the first to employ flyback EHT. It was designated by Hitler to become the people's TV set but because of the war, mass production was never achieved. Nonetheless it is a landmark set on account of its advanced technical design and clean good looks, and is a great rarity.

In addition there will be archive film, advertisements, room settings a viewing parlour and much more. There has probably never been a television exhibition like this, so you must attend!

RETROVISOR LEAFLET

Most copies of this magazine will be accompanied by a colour leaflet for the Retrovisor TV. Now you

can see in living colour what this fascinating receiver looks like without going to Selfridges or Harrods where these sets will shortly go on sale. But before this **405 Alive** readers can obtain a special discount by dealing direct with Radlocraft Ltd (0386-882280). To get a £50 reduction all you need do is phone to reserve your set – no need to send money. All prices quoted include VAT and despatch. Sets are guaranteed for two years and national service cover has been arranged.

The models are:

The CORONET in BROWN*	list price £499, 405 Aliver price £449
The FESTIVAL in CREAM	list price £529, 405 Aliver price £479
The METROPOLIS in BLACK with bright trim (* darker than shown in the brochure).	list price £549, 405 Aliver price £499

MAINS VOLTAGE CHANGING

It is understood that the British government has decided to implement the European harmonisation document HD 472-51 on standardisation of public supply voltages, and from 1st January 1995 the Electrical Supply Regulations will be amended to require nominal supply voltages of 230V plus 10 per cent or minus 6 per cent instead of the present 240V plus 6 per cent or minus 6 per cent. The changeover may not take place immediately. The new upper limit of 253V is not much different from the current one of 254.4V but the new lower limit (216.2V) is significantly below the present minimum of 225.6V.

In general no adjustment should be necessary to electrical apparatus already in use, indeed altering transformer tappings to 220V or 230V may place unnecessary strain on old equipment.

EMI MUSEUM AND MEMORIES

The Thorn-EMI Central Research Laboratories at Hayes, Middlesex (not far from the pre-war television research site) contains a redesigned museum area. This contains a number of historic television sets, an Emitron camera as well as other interesting exhibits. The museum is not open to the public on a walk-in basis as such but no doubt a polite phone call would gain admission. Contact Muriel Gilbert, Marketing Assistant on 081-848 9779. CRL is at Dawley Road, Hayes, Middx., UB3 1HH.

At a recent IEE meeting there 405 Aliver Keith Wilson and your editor happened to strike up a conversation with a retired EMI staffer who related he had been a lab assistant there in 1935. Foolishly, neither of us had the wit to ask his name and address but he did mention the test transmitter they had there (also a tower which was a scaled down version of the structure erected at Alexandra Palace). He said the test transmitter was on the same frequencies as the main A.P. station and was used mainly to put out sound broadcasts for range tests. It was not used much for vision and its use ceased once A.P. was on the air. The antenna tower survived for many years and can be seen on post-war aerial photographs of the EMI factory complex. It was demolished sometime ago but the very topmost section, complete with red aircraft warning lamp, still stands in the CRL car park as a reminder.

WOOD IS BACK!

David Boynes sends an article from the trade journal published by setmaker Nokia, with the interesting news that the wood-look is back. Nokia has shown a new line of TV receivers with cabinets made of real tree-wood and very nice they look too: sleek, Scandinavian and refreshingly uncluttered. The company says these are a line aimed at the upper end of the market and are being trialled first in just three countries to see what customer reaction is like. Although the raw material for the cabinets is higher than moulded plastic, there is not the huge initial investment in moulding tools. With the advent of widescreen TV there may even be a call for tambour doors to hide the vast expanse of glass when people are not watching TV – Nokia's response is "Who knows?".

VINTAGE COMPONENT NEWS (1)

After the demise of the former Vintage Wireless Company it was announced that an attempt would be made to sell parts of the business as a going concern. The first part of the old firm to re-emerge is **Savoy Hill Publications**, a postal business only, it at Warrens View, Wrington Hill, Bristol, BS18 7PR. Telephone enquiries (10am to 7pm) on 0934-863491.

This new business makes the ambitious claim of holding the world's largest collection of technical, service and workshop manuals for valve and early radio, television, hi-fi and domestic equipment from 1900 to the 1970s. In return for £10 they will provide you with a package containing up to 30 pages of service sheets, company manuals, test report, original price details and historical information.

This sounds extremely interesting and we will be pleased to hear from readers who have satisfactory dealings with this new enterprise. It is worth noting, however, that the advertisement actually guarantees only one page for your money, so if you are unlucky your £10 will buy you just one A4 page. On the other hand you may get 30 pages of fascinating information. Sending an SAE for a quotation will presumably result in them advising you how much information they have on your chosen set, so you can't go wrong really.

In our opinion, £10 is rather a pricey deal for one sheet whereas it is not an unreasonable price to pay for a comprehensive package of 30 pages. Before you rush out and say you can get photocopying done for 5p a sheet at your local copy shop, it is worth remembering that Savoy Hill Publications are intending to make a living from this activity, not run at a loss. The chief cost element in running a business like this is time. It may take you 10 minutes to turn up the right file with the data sheets etc and when you find the file, well, yes, it may well contain only one sheet on the particular model in question. Another factor is the cost of acquiring all the original manuals and of buying and running a photocopier. All this adds up to hefty costs and the truth is you'd need to do a lot of business to keep life and limb together just copying service sheets. So it would be unfair to expect that Savoy Hill Publications will earn grillions of pounds (Tony Clayden expression) from this enterprise. No doubt *they* hope they will and good luck to them if they do because they will have done their customers a service at the same time.

If this sounds like a plug or at least an expression of sympathy or support for this new venture it isn't. They will succeed or fail by the service they provide. If the company offers a really second-to-none service, on entirely ethical lines, I for one shall be delighted, but we'll just have to wait and see. It is a sad fact that a previous business with a West Country address performed rather poorly in this respect and this magazine would be pleased to hear how readers get on with this new company. Oh yes, if you know of a lower cost source of service data, please share it with us all. We'll be happy to give anybody a free plug in the magazine.

VINTAGE COMPONENT NEWS (2)

It is also announced that **Valve & Tube Supplies** has acquired the valve stock of the former Vintage Wireless Company of Bristol. Rod Burman is the proprietor and in an advertisement he promises a two-to-three day turnround on orders. Lists will be available. Valve & Tube Supplies is at Unit 2A, Rink Road Industrial Estate, Ryde, Isle of Wight, PO33 2LT, telephone 0983-811386, fax 0983-564708.

PASTE POLISHING No. 5

Connoisseurs know that this is the best product of all for cleaning and polishing bakelite and other hard plastics. The manufacturer, Greygate Chemical Company, advises a mixture of good news and bad news. The good news is that they have made another production run (hurrah!). The bad news is that rising material and postage costs have raised the price to £16.86 for a box of twelve tubes. This price is post-paid and VAT-inclusive and is still a bargain by anyone's measure. Greygate do not split cartons

but if you need less than 12 tubes you can buy the product as Baykobrite from Chas Miller (but note that his prices will also rise once existing stocks have been sold, since he also buys it from Greygate).

MODULATORS

A news leak from the Dinosaur laboratories indicates that trials with their new high-quality sound and vision modulator for VHF channels are going extremely well. Watch their advertisements for further details.

ROUNDISH EKCO – THE QUEST CONTINUES

Radio collectors among you who are frustrated because you cannot track down (or even afford) a marbelised green Round Ekco should fear not. Just lift up your lid, says 405 Aliver Bob Smallbone and I must say we shall all be indebted to him for giving us this insider tip on another type of Ekco that's not quite round.

I'm all agog because I think he has discovered the next collecting trend, and being the nice guy he is, he is not keeping the secret to himself but is putting us all on the inside track. Well, all of you who belong to that elite section of society who read *405 Alive*. So now you can be in at the outset and perhaps make your fortune from hitherto undiscovered Ekco treasures. How? It's easy...

Bob tells me excitedly that he has a toilet seat moulded in coloured urea formaldehyde by Ekco Plastics Ltd (yes, it's the same company) and he's pretty convinced that his seat is a rare colour. It is good of him to alert us for these seats are bound to become 'design classics' once the arty-farty bakelite collectors discover these charming items and who knows what fabulous prices they may fetch in decades to come? You can start your own collection now whilst prices are rock bottom; you may even already be sitting on a fortune!

CALLING HOVE

Enrico Tedeschi writes that he is hoping to establish a Wireless and Electronics Museum in the Hove, Sussex area shortly; currently he is investigating suitable premises. If you would like to offer help or want further information please contact him on 0273-777850 or write with SAE to 56 Bolsover Road, Hove, Sussex, BN3 5HP.

HAPPY 60th BIRTHDAY

Jeremy Jago reminds us that the 405-line system is sixty years old in 1994.

The system was 'invented' one Sunday morning in a private house in Ealing – the home of one of the most brilliant electronics engineers this country has ever produced: Alan Blumlein, a member of the EMI research team led by Sir Isaac Shoenberg. Alan Blumlein, a perfectionist if there ever was one, came to EMI from Columbia and proceeded, among a stream of patented inventions, to develop in 1929-31 the stereo disc thirty years in advance of its time, before turning his attention to television. Blumlein, Cork and Eric White met one Sunday at Blumlein's house to discuss... a television system of higher definition than the 240-line system proposed by John Logie Baird. [words by Pat Hawker].

When the [Selsdon] Committee began to take evidence, Shoenberg called his entire team into the office. It was the most dramatic moment in the whole of television development. He said, "What we're going to do, in this competition, we're going to offer 405 lines, twin interface. And we're going for Emitron. We're going to give up mirror drum scanning, we're going on the lines of the electronic camera." [Davis quoted in *Here's Looking at You* by Bruce Norman].

NARROWBAND NEWS

The latest issue of *NBTV* contains *inter alia* an article by our own Steve Ostler on the latest

improvements to his 30-line colour TV system. Anyone interested in low definition television, vintage or present-day, should join the Narrow Band Television Association (address inside rear cover)!

NEXT PHILLIPS AUCTION

Tony Jones advises the next auction with television equipment will be on Tuesday May 17th and he will plenty of TV goodies in the sale.

The emphasis this time will be on choice early postwar sets; a prewar Marconiphone 705 is on its way but will probably arrive too late for this sale (next one in August). Sets on offer are:

- ✱ Ekco mirror lid, 1947;
- ✱ A nice Murphy V143C of 1948. This one is the counterpart of the 'baffle' radio and is complete with instruction and service booklets, even the original receipt;
- ✱ Bush TV11, the wood case version of the bakelite TV12 and considerably tastier in your editor's opinion;
- ✱ Two amethyst-screen Pyes.

Tony remarks there are still plenty of prewar sets around. He saw five last year and has already seen two on the market this year, so there's hope for everyone. They won't just drop into your lap though, you'll have to go out looking in junk and charity shops (or go to an auction such as Phillips!).

Phillips Auctioneers, 10 Salem Road, Bayswater, London, W2 4DL (tel: 071-229 9090 ext 214).

BATC RALLY

A reminder in case you didn't see this in the Letters section... The British Amateur Television Club will hold its 1994 rally on Sunday 1st May at an out-of-town sports centre called the Sky Blue Connection, in the village of Ryton, just south of Coventry and just off the A423 Coventry to Banbury road. There will be the usual mixture of trade stalls (undercover) and bring-and-buy in the open air, as well as a selection of outside broadcast vehicles from the 1960s to 1980s which you can inspect. Doors open mid-morning and there is a small admission fee. Adequate car parking provided on site. Ryton Gardens, headquarters of the Henry Doubleday Research Association and the location where the Channel Four series on organic gardening, *All Muck and Magic* is about a mile away; you might care to pay a visit there afterwards.

KALEIDOSCOPE 1994

If you read David Probert's report on this festival of old TV programmes in issue 20 and wanted to attend the next event, this is for you. David tells us that this year's thrash will be held on Saturday 13th August, again in Stourbridge. Further details from Chris Perry on 0562-884723. Steve Bryant is on the list of guests and will present a version of his excellent 'Missing, Presumed Wiped' talk. It appears that the Stourbridge Film Society will mount a similar display of their own but we don't have details yet.

PHOTO CAPTION COMPETITION:

Sadly the competition in issue 19 produced no howlingly funny suggestions, so nobody got the free subscription. But you can get a free year's subscription by writing a feature article for this magazine. Feel free to discuss your topic with the editor.

JOURNAL INTO MELODY

We have mentioned this publication before but I think it is so good I am going to give it another plug! If you have any interest at all in television (and radio) theme music, then this magazine (and the Robert Farnon Society which publishes it) is for you. The latest issue (no. 114) contains a fascinating list of (apparently) every theme tune on television in 1962, complete with record labels, notes on private recordings and library music. Library music, by the way, is the name given generally to music and

records not on sale to the public but available to programme producers and the like. Incidentally, the Robert Farnon Society has an exclusive arrangement whereby members can buy many CDs of this otherwise unavailable library music.

Other articles in the magazine discuss Rediffusion opening themes and 1960s programme themes, and of course there are some familiar names in print (because of the inevitable overlap of interests). For further information on the RFS, write (with SAE) to David Ades, Stone Gables, Upton Lane, Seavington St. Michael, ILMINSTER, Som., TA19 0PZ.

MIRROR SCREW RECEIVERS

We tend not to cover a great deal of mechanical television in this magazine (who cried shame?) but it is worth noting that the *Old Timer's Bulletin* (official journal of the Antique Wireless Association, Inc.) last year had a fascinating article on 'Innovative Mechanical Television' by Peter Yanczer. This covered mirror drums and mirror screws, including the Scopphony system used on 405 lines and is an excellent illustrated survey of the field. The article runs to six pages and we can supply photocopies post-paid in return for five first-class stamps.

VEHICLE RESTORATION

Chris Bowkett of 62 Lamorna Avenue, Gravesend, Kent, DA12 5PT (0474-323958) makes an appeal. He has restored four beautiful old GPO vans, Morris J-type to be precise. Two are red Royal Mail vans and the other two are green – one is a telephone lineman's van, the other a Radio Interference detector van. He would like to restore the interiors of these vans with the appropriate GPO tools and equipment and would appreciate any help. The detector van needs a 1960s portable TV but which one? Anyone with specialist knowledge is invited to contact him and he will of course pay for any suitable equipment offered.

CHALK PITS MUSEUM

A vintage wireless day has been scheduled provisionally for September 11th (mark your diaries now!) at this popular museum of old technology and country life in deepest mid-Sussex. Working 405-line televisions will be on show and the *405 Alive* display will probably be invited!

LES LAWRY-JOHNS

Somewhat belatedly we note with regret the passing of this well-loved writer. Anyone who used to read *Practical Television*, later *Television* will remember his articles, which at one time appeared every month. To begin, these writings were straightforward technical descriptions of particular receivers and surveys of their stock faults. Later, however, the articles turned into extremely humorous descriptions of the trials and tribulations that beset a small TV repairer in the Medway towns – these were so realistic that you could imagine his awful customers as real, live people. Indeed it was difficult to determine where reality ended and humour set in.

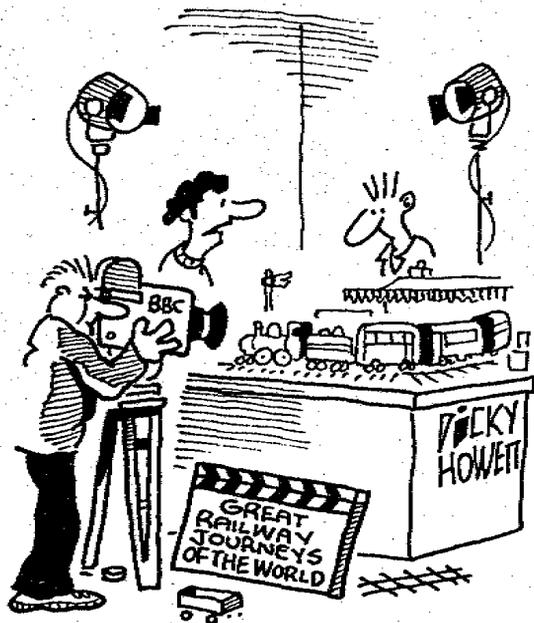
Towards the end a degree of desperation set in (as well as an attempt to slip some bad language past the editor), and one got the distinct impression that Les was not a happy bunny. Retirement did not seem a pleasure for him, so we hope he has gone to that great repair shop in the sky where all the faults are simple dry joints, spare parts are always to hand and manufacturers make no charge for service manuals. It is a great pleasure that Donald Bullock is continuing the tradition of writing a regular article which breathes some sanity (?) and relief into this mad existence of ours.

25 YEARS AGO

Electronic Video Recording (EVR), in a way the precursor of the video recorder, promised a complete audiovisual entertainment and education centre in the home. Electron beam image recording created

tiny picture frames identical to those on movie film. The EVR player was expected to sell at around \$800 in those days. In-home recording was not an option but prerecorded films and television programmes were expected to become available for the price of a record album.

That was in 1969; the introduction of the Philips video cassette recorder in 1975 made the replay-only EVR obsolete. It appears that the few players that were sold (they were for 625 lines) were used aboard ships. Some of these players were sold cheaply on the surplus market about 15 years ago and some enthusiasts stripped them for the photomultiplier tubes and tried to convert them into static flying spot scanners.



WE'RE TRYING TO CUT COSTS ON
THIS NEW SERIES...

TV IS KING - A review of the exhibition by Pat Hildred

INTRODUCTION

TV IS KING is an exhibition currently being held at the Edinburgh City Arts Centre. The sets are largely the property of Michael Bennett-Levy, the antiques dealer from Edinburgh, who has spent the last few years compiling a very impressive collection of Britain's rarest TV sets, and has produced a nice illustrated catalogue (sorry, book) of his collection. Apart from putting early TV in the public eye, the exhibition and book should cause more interest in the subject, thereby drastically bumping up the value of old TV sets (and of course his own collection). Unfortunately, in my view, this may mean it no longer remains a cheap hobby that you and I can afford. Only the wealthy *collector* will be able to indulge, who can offer a lot of cash for a set rather than 'promising it a good home' as I tend to do. However, it may mean that many more get saved from the skip when attics, etc., get cleared out, and survive for the future.

At the opening we were offered wine and Indian snacks (pakora, samosa, etc. - strange?) and various people were milling around, most of whom I didn't recognize, except the head of Napier College Photography Department, whom I avoided since I dropped out of his course after only a year! Soon we settled down to the speeches.

A very passionate one from Michael Bennett-Levy claimed we are the last generation to know what it is like to be able to live without television in our lives in some way if we so choose. Since it could end up almost 'ruling' the human race, emerging everywhere in one form or another, being able to escape from it in the next century will be very difficult.

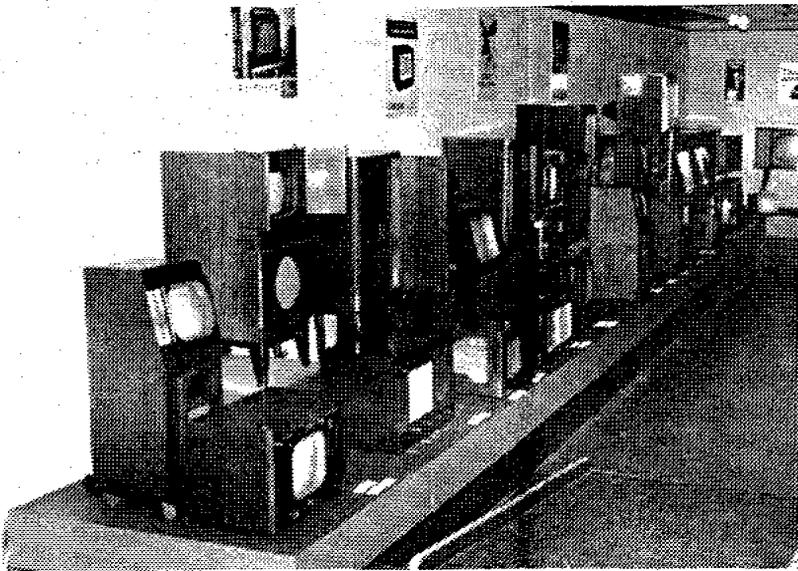
A pleasant surprise to the onlookers came when an old gentleman was pushed in, in a wheelchair. This was Robert Shaw. He was around at Baird's first public display of television in Falkirk, central Scotland, and was the first man in the world to be broadcast to an audience. He gave a charming speech relating the excitement of the time, being with Baird and Hart (who built the equipment with Baird). Although he was in front of the transmitter he was informed that his image in the town hall was very 'like him'. This illustrates what the definition must have been like.

THE EXHIBITION

The exhibition comprises televisions from 1936 to 1982 and serves to illustrate largely the changing aesthetic design of television sets throughout the decades as the concept changed from the novelty toy of the rich in the 30s through the mass-produced flashy sets of the 60s, the chunky plastic styling of the 70s to the pocket convenience of the 80s. The exhibition is presented on two floors. On the ground floor as you walk in, you see an impressive array of early equipment, including Baird's original rotating disc transmitter, apparently never-before displayed in public, on which Baird demonstrated his method of televising with Robert Shaw in Falkirk, followed by a stunning array of rare 30s sets, many in beautiful condition, some of which can be seen in Michael Bennett-Levy's book.



**Above: 'Ideal Home' display at the 'TV is King' exhibition.
Below: Postwar 'TV Heaven' display of sets from 1946 to 1960.**



As well as British sets there is a beautiful American RCA Victor mirror lid set, not unlike a souped-up British HMV 900 but with even more lustrous veneering and rich polished fittings, etc. There is also a demonstration of the concept of Nazi television with a Nazi viewing parlour set-up, its green phosphored tube showing propaganda to the people, and Hitler's EI television, one of the very few survivors, in immaculate condition and, amazingly, it has a square tube! These were to be produced in 1939 but war broke out, thus preventing them going into production and the evil tool of mass propaganda never quite materialised.

Back to Britain again, and winding down a small flight of stairs you are confronted by a very impressive area illustrating the styling of 1950s sets. This is one of my favourite parts because they are all sets that are still readily available to the enthusiast, things like Pye LV30, LV30C, V4, V7, Bush TV22, TV12, Ekco TMB272 portable, and several other popular models. They all look very 'cute', 9-inch and 12-inch sets nestled together on a podium as if on an Ideal Home Exhibition electrical retailer's stand of the early 50s. A small, very drab room set-up illustrates the environment a Bush TV22 might have found itself in when new.

Moving on, there is a long aisle with TV sets all the way down the left-hand side. They range from Pye Bl6T and other various 1946 models to 1970 at the far end, being arranged chronologically, all sitting there staring at you, waiting to be scrutinised. Again some can be seen in Michael's book but there are many further interesting models besides. Opposite to these is 'supposedly' a late 60s room set-up displaying a Keracolour globe-shaped television; however, the period features of the room are totally unconvincing. At the bottom end are all the brassy sets, the wrap-around and spiky-legged variety designating late 50s/early 60s and a very early Baird dual-standard colour set with two rotary tuners from about 1967. TVs do go on beyond that but are revolting miniature globe-shape ones and army combat style mid-70s ones, etc. There is also a pathetic example of a mini globe-shape set in a child's bedroom of the early 70s which no normal child could ever have afforded (as I know since we used to grab old 405-only sets out of dustbins, or be handed one down after the new colour model had been rented - if we were VERY LUCKY!).

Apart from a small array of projection sets, a Pye MKIII television camera outfit and a Sinclair Microvision, the last area worth inspecting is the vintage home video display where a superb complete CV2000 kit with all conceivable accessories (previously owned by Andy Emmerson) is on display.

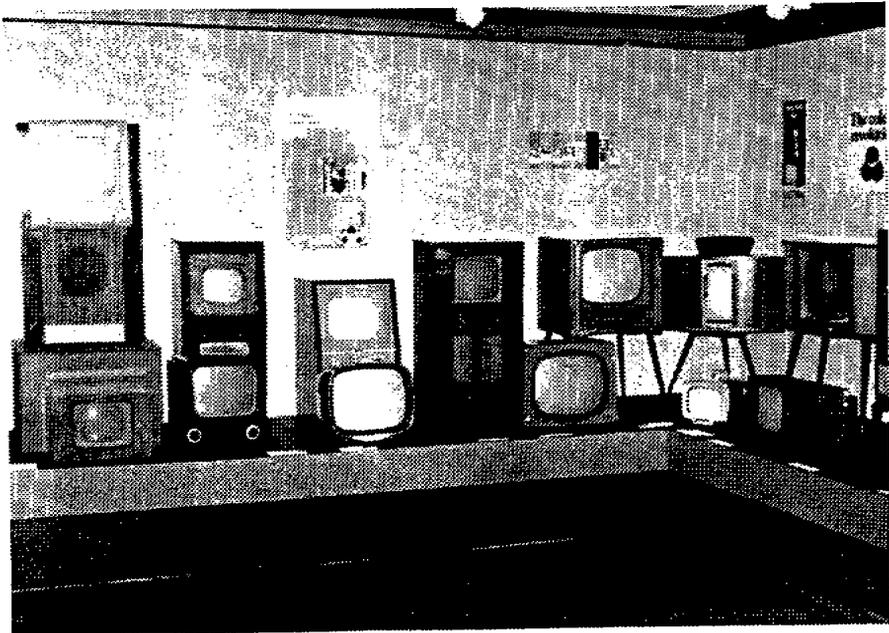
CONCLUSION

Overall I found the exhibition truly fascinating and could spend ages looking round; however, a few things irritated me. Apart from some misspelt names on information cards, like Cossar (instead of Cossor) and occasional incorrect model names or years first produced, no attempt had been made to acquire the right bits - like knobs for instance and sometimes incorrect mixed or broken knobs spoil an otherwise nice exhibit. Knobs tend to be still quite plentiful in my experience. There are still many enthusiasts and ex-engineers with boxes full, stripped off old sets over the years and I would have thought that Michael could at least have bothered to give the sets back their dignity in that way before displaying them. I also felt very vulnerable to high-velocity glass laceration by being exposed, within two feet if I wished, to various unguarded and ominously close pre-war cathode-ray



Above: Pat Hildred (right) with Robert Shaw, the first man to be televised to an audience.

Below: Late 50s/early 60s section of display.



tubes lying around. In my view this needless hazard to the public could end in tragedy if one decides to implode or a school child throws something at it; it doesn't bear thinking about.(school trips are highly encouraged).

This is an excellent exhibition provided you are not looking for anything too technical, since it is all very visual. If it's styling you like there's plenty to choose from but if you're into acquiring an art deco set, it will surely leave you feeling green with envy.

The exhibition *TV is King* is on view from 16 March to 7 May at Edinburgh City Arts Centre. Admission costs £2 (adults), £1 (children), or £5 (family ticket).

STARIE'S STORIES

Dicky Howett talks to retired BBC engineer Joe Starie about Lime Grove, Riverside Studios and Television Centre

Joe Starie is of the old school of television engineer. During the nineteen fifties he worked for the BBC at Lime Grove in the technical 'back room'. Basically, his job was to make sure that the pictures leaving the studio reached the home receiver in a clear, viewable condition. This was not easy. In those days, most of the BBC television equipment was old fashioned and difficult to balance. Witty stories about BBC engineers fixing cameras with bits of string and frying eggs on amplifiers are true!

Early Image Orthicon picture tubes used to get dynode burns. If the tube lasted 50 hours you were doing well. 300 hours and it was a marvellous tube. However, most of the time the picture quality from live cameras was, frankly, terrible.

In those days, the major problem was that there were no proper line-up signals or controls. Each valve-driven camera (at LG in 1956, EMI CPS 10764 and Marconi Mk IIIs) had a mind of its own and would drift out of spec at the drop of a diascope.

Joe recalls, "The only thing guaranteed (if at all) was that before a show, the engineering operators had just about managed to set their monitors up properly. We didn't even have proper 'scopes. We had to make them ourselves out of spare parts. And when we did get some test kit it was bloody awful, which matched the rest of the stuff we had to work with!"

Prior to joining the BBC in 1956, Joe Starie worked in defence radar. "I got out because of a 'peace scare'. I then contacted ATV and asked them for a job. I was advised to apply for a post at the BBC, get a good training and then re-apply to ATV. As it turned out I stayed on at the BBC. Actually the BBC couldn't teach me much about electronics. It was fifteen years before I even visited their training establishment at Wood Norton Manor".

At one point Joe served a stint in Lime Grove Presentation Studio P. "That was a little studio at the top of the building used for announcing and captions. It had two

Pye Pesticon cameras, with Photicon tubes and light bias. It was all tilt and bend with the picture, like going back to the middle ages. That studio had all the junk equipment left over from elsewhere. Terrible."

Joe remembers one incident that brought him a bit of notoriety. "As engineers, we couldn't track or move the cameras. This was some silly union rule. Only proper cameramen could track. Not that you could do much in that studio. The cameras were sitting on Vinten 'Springer' pedestals, lumpy things that nobody liked. Anyway, at the last minute a cameraman fell off his bike or something, and I took over one of the cameras. My task was to pan between three captions, the middle one of which was the BBC clock. Unfortunately, when I panned over just before 6 o'clock, I saw that the cameraman had left the wide angle lens in position so all I got was a tiny little clock miles away in the middle of the screen. It looked

as big as a wristwatch. As my camera was 'on air' I couldn't swing the turret, so I just tracked in pulling focus. This worked fine, but oh, was a commotion afterwards! I was reprimanded for tracking the camera. It was against the rules you see."

Joe Starie also worked at the BBC's Riverside Studios, down by the Thames at Hammersmith. This studio was the BBC's experimental test-bench for new techniques and equipment. As the TV Centre at White City was nearing completion (Studio 3 was the first to open there), all sorts of labour-saving and newfangled electronic ideas were being tried out at Riverside.

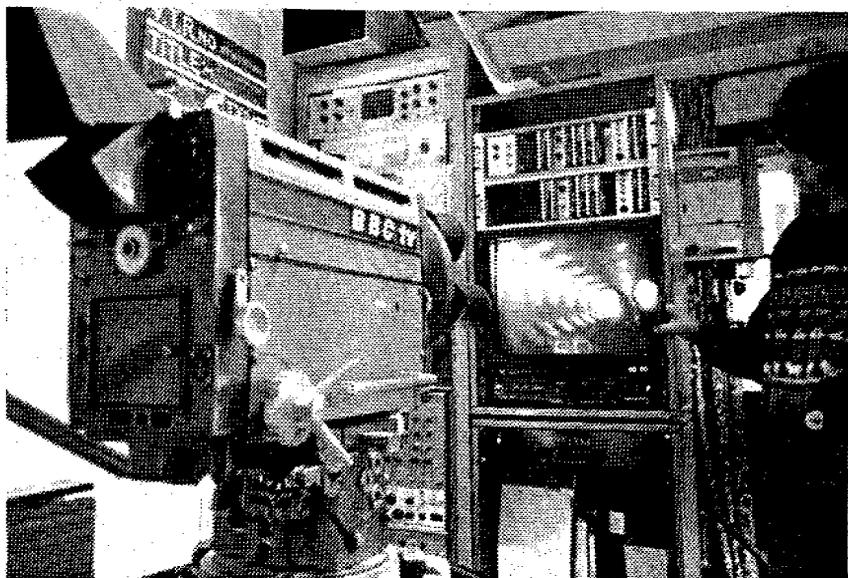
Amongst one of the schemes developed by Ben Palmer, was a revolutionary system called 'one man vision control'. This, as the name suggests, enabled the picture quality from all the studio cameras to be controlled by one man using a joystick arrangement. In the past each camera had to be constantly monitored and adjusted whilst on air. In practice, this meant that in a four-camera studio, at least four engineers were occupied, just twiddling sweaty knobs. By the late nineteen fifties, with the introduction of better designs of camera with much clearer picture tubes, all the studio cameras could now be controlled by just one man. Anyway, that was the theory.

Once, in order to try out the system, Joe Starie was given the 'one man' task of controlling the pictures in Riverside studio One. The show in production at the time was a little programme called 'Quatermass and the Pit'. Unfortunately, the BBC chickened out at the last minute. It was judged that the series was too important to risk on prototype and fancy techniques. Joe was quite disappointed. He had worked for a long time making his vision control joystick out of bits of scrap tin and wood.

Joe Starie then moved to Studio H at Lime Grove and worked on the famous 'Tonight' programme. In those days, the studio cameras were 10764 CPS Emitrons. These bulky machines gave quite good pictures but their orthicon pick-up tubes were unstable. The tubes had a habit of 'peeling' on highlights. For example, if a bright reflection hit the camera lens, the picture would blob into white for a few seconds. Down in Engineering Control, (called 'Racks') Joe Starie had a constant battle to keep the cameras in order. Because 'Tonight' was live, the cameras sometimes got tangled up and crashed into each other, upsetting delicate controls. Also, Joe's job wasn't helped when a Scottish singing duo called Robin Hall and Jimmie MacGregor kept tilting their shiny guitars at the lights, causing the poor old cameras to 'peel' live on air!



**Above: Joe Starie with his Doctor Who penlite torch.
Below: Mrs Howett demonstrates howround with the help of a vintage Dicky Howett EMI 203 camera at home in Chelmsford.**



Later, this 'peeling' effect was put to good use on programmes like Doctor Who. The Daleks' 'extermination' and other 'space gun' effects were all made possible because the electronics in the CPS camera were, basically, rubbish.

In August of 1963, it just so happened that Joe Starie was shift engineer when Studio 4 at Television Centre was booked for an 'experimental session'. The designer Bernard Lodge was searching for a special effect in order to create a title sequence for a programme called 'Doctor Who'. One electronic 'special effect' was called 'positive feedback' or 'howlround'. In brief, the howlround effect is caused when electronic cameras 'see' their own picture in a monitor and then repeat it, endlessly, in a closed loop. The shape and size of the 'effect' is determined by the exact positioning of the camera and the focus. Nowadays, this sort of effect is digitally conjured. But back in the 1960s, it all had to be done optically and physically, down on the studio floor.

To get the howlround effect, Joe Starie lined up in front of a monitor, one camera (an EMI type 203 image orthicon) equipped with a five inch lens. He describes the result.

"I began the effect by keying the camera in on my pen torch light. I waved it about for a few seconds and checked in the monitor to see the results. The image started to show positive feedback. From then on I threw in everything I could offer. The most significant effect came when we reversed the scans in the camera. Everything the camera saw, it reversed. This gave the familiar twisting, swirling effect with a split down the middle. We achieved other effects which looked like headlights moving down a dark road, or blobs jumping about. There was a lot of stuff. I had nothing to do with what was selected. I just made sure we got something."

The session, which lasted just an hour, was recorded continuously onto video tape in the basement at Television Centre. Afterwards, a number of the best effects were chosen by the designer and mixed in with the title. The title lettering Doctor Who' was filmed later.

Joe Starie was there at the introduction of colour television. In fact, down at Riverside they had briefly experimented with a system much used in American TV, of using a multi-film camera set up. The BBC got hold of four proprietary film cameras each equipped with built-in vidicon pick-ups. The plan was to start a colour TV service using this film system. (This was before the EMI 2001 camera arrived on the scene). Ultimately, all-electronic colour camera studio work was maintained, due to better cameras and also to union pressure.

"The EMI 2001 made colour TV," Joe says. "We did have some Marconi Mk VII's installed at Television Centre but they were hopeless for serious production and went out 'within the week'. They got sent to Alexandra Palace for the BBC2 News. All our cast-offs went there," Joe adds, "There's a story that Granada bought some Marconi Mk VII's which they didn't like and they put them all in a little room. They then dreaded the day when Sidney Bernstein would walk in and say, 'Who's the idiot who bought these and who was the idiot who couldn't repair them?'"

Joe Starie later installed Link 110 three-tube cameras in Studio 6. "These three-tube cameras were quite good if you got enough light and not too much red in the picture, otherwise the definition suffered. Four-tube cameras like the 2001 were definitely best. The picture quality was like the difference between Kodak and Agfa. Anyway, we had these Links running and some Americans came visiting. We quickly switched to RGB monitor mode (as opposed to a coded image, which loses clarity) and the Americans were so impressed they decided to buy Link cameras".

Joe Starie, now 70 years old, has kept few souvenirs of his time at the BBC. "I just didn't think of it at the time. I suppose I should at least have kept a script from the opening night at Television Centre. That was in 1960 from Studio 3 with Arthur Askey. We had a lot of problems with the so-called new equipment there, especially the Marconi Mk IV cameras. They'd sold the BBC a load of prototypes which didn't work properly. Things were fraught. It ended up with the Chief Engineer throwing the Head of Light Entertainment out of the control room. It was all part of the job."

DEATH OF A STATION

Tony Rowlands, Library Consultant and Film Researcher, reveals what happens to the footage when the broadcaster closes down.

As a direct result of the 1991 ITV Franchise Auction fiasco, Thames Television, the biggest Independent Broadcaster in the United Kingdom, lost its license to broadcast television programmes and 2000 people lost their jobs. It ceased transmitting at midnight on New Year's Eve 1992 after nearly 25 years distinguished achievement. Thames programmes you will be familiar with include *This Week, World At War, Edward and Mrs Simpson, Callan, Hollywood* and of course, *Benny Hill*.

What happens to a programme archive during the chaotic period when a station closes down? To answer this question it is useful to contrast what happened in 1968 – when Thames gained its franchise – with what happened after 1992 when Thames lost it.

The origins of Thames go back to 1955 and 1956 when Rediffusion Television (later Associated-Rediffusion) and ABC Television were granted franchises to broadcast to the London area on weekdays and the North and Midlands on weekends respectively. Both became successful companies with a fine record of public service broadcasting. In 1968 however, the franchise map of the U.K. was redrawn and Thames Television was created by a merger of two existing broadcasters. ABC were to own 51 per cent of the new company and Rediffusion 49 per cent. Thames were to broadcast only in the London area on weekdays.

At the closedown of the old companies on 29 July 1968, something had to be done with their programme libraries because, although their studios were being taken over by Thames TV, copyright in their programmes was not being transferred.

ABC Television

ABC are of course well known for such series as *The Avengers* and *Big Night Out*, the first series of *Callan*, *Opportunity Knocks* and *Public Eye*, *The Eamonn Andrews Show* and the seminal arts series *Tempo*.

Some background information on the library operation of ABC in the fifties and sixties might be helpful, but first there are three important factors to remember about television in those days:

- Videotapes were very expensive commodities; in the 1960s a sixty minute tape

cost, in today's terms, about £1,500 (\$2,500) unlike today's cost of about £50 (\$80), therefore a programme library of 5,000 hours would represent a capital investment in tape costs of £7,500,000 (\$12,000,000).

- At that time television prided itself on being an ephemeral, up to the minute medium and did not repeat programmes anything like as frequently as we do now. Broadcasting hours were restricted to the period from lunchtime to 2330 so there were not many opportunities to repeat. Repeats were generally less acceptable to the public anyway and it was less easy to negotiate the rights with the talent unions.
- 'Film was dead' and about to be totally superseded by videotape. Engineers are still telling us this today.

After transmission by ABC, all master *videotapes* (except for those very few that were to be repeated) were given to the company's distribution arm AB-Pathe in Central London. These tapes were very often then sent round the world to overseas TV stations. The more popular material was duplicated or telerecorded but very often it was the master tape that went. The *film* used for transmission was sent to AB-Pathe's Elstree studios and stored. Most has since disappeared without trace. There must have been thousands of cans and I suspect that most of it was just dumped.

When ABC closed down in July 1968, just a few tapes were held at the Teddington Studios for repeating. These were mostly schools programmes, and some of the film was given to the National Film Archive (though not much). I interviewed a member of staff who worked at Thames TV at that time and he told me that, after the handover to Thames TV, he was instructed to 'clear out all the ABC material because there was not enough space', and to dispose of the film because 'it had no future life'. AB-Pathe took back those tapes that they felt had some sales potential and stored them at Elstree. The rest of the tapes then held at Teddington were offered to the National Film Archive. At this time there were still of course the tapes held by the Distribution division in Central London.

Nothing more appears to happen to the AB-Pathe tape for ten years, then the plot begins to thicken - you remember that ABC Television were joint owners of Thames Television. In 1978 ABC (then known as Associated British Pathe) were running short of storage space at Elstree and decided to clear out the vaults; certainly some tapes were donated to the National Film Archive on 10 April 1978, but the vast majority were sent to Television's Teddington Studios on 24 October 1978.

I have a twenty-one page list of 379 master videotapes of ABC programmes then being held at Elstree; the list details 158 hours of drama (including 27 hours of the flagship series *Armchair Theatre*), 20 hours of comedy, the first series of *The Lion, the Witch and the Wardrobe*, and 60 episodes of the landmark arts series *Tempo*. Those tapes were indeed delivered to Teddington, but sadly the vast majority were junked in less than twenty-four hours. There was nothing sinister or unusual about this as every other television company was doing just the same to their old videotapes because they were expensive, they were 405-line format and black and white. Nobody believed that viewers would be interested in them now that the new 625 line colour television system was being introduced.

Today the ABC TV catalogue is owned by Lumiere Films at Pinewood but only about 1000 cans of mainly telerecorded film appear to survive from their entire transmitted output from 1956 to 1968. Nearly 400 two-inch videotapes that

were known to exist as late as 1978 have, as far as I can ascertain, gone without trace. This is a tragedy as a typical week brings Library Manager John Herron three requests for re-use of material from what still exists of the old catalogue and many requests for what doesn't.

Rediffusion Television

Rediffusion, the other parent company of Thames Television, was based at Kingsway in Central London and originated such series as *This Week* - which for nearly thirty years was ITV's flagship Current Affairs series; *At Last The 1948 Show* and *Do Not Adjust Your Set* - often quoted as being the precursors of *Monty Python*, *Double Your Money*, *The Frost Programme*, *No Hiding Place*, *Ready Steady Go* and *Take Your Pick*.

The corporate culture concerning their library of programmes was much the same as at ABC TV. At their closedown however, the story is much happier as the National Film Archive were invited to 'help themselves' to any film before dumped; in fact the NFA rescued thousands of cans of film off the pavement outside the Rediffusion building just before it was to be taken away as scrap. What happened to the tape is still a mystery. Like ABC, Rediffusion had a vigorous wiping policy and masters were used for overseas sales, but strangely all the tape has disappeared. Having spoken to ex-staff members from the period, I have reason to believe that much of the tape at closedown was not wiped or dumped. I have been told that a large quantity of Rediffusion tape was seen in a particular warehouse less than fifteen years ago. Library Manager Brian Sammes, reports that the sale of extracts from the old Rediffusion Television Library is thriving.

Thames Television

Since 1968, Television has rightly become regarded as one of the major art forms and the loss of so much early television material is now regretted as a national tragedy. When Thames closed down, a priority was to ensure that not only was the Company's long-term cost commitment for programme storage reduced to a minimum, but also that their responsibility to our cultural heritage was properly realised. Indeed, the Independent Television Commission required the Company to ensure "that suitable arrangements were made for the preservation of archive material". So the aim on closedown was to ensure that Thames Television kept all programmes that were potentially exploitable, dispose of any non-exploitable material, and to ensure that any such material could be retrieved if the market were to change. They had 250,000 tapes and films in their library and we had just 26 weeks to sort out 25 years' programme production.

The task was to be made more difficult by the fact that, with the exception of mainstream light entertainment, drama, documentaries and major current affairs series, the library was erratically catalogued before about 1980. We could not rely on the accuracy of computer printouts to make a decision on whether or not a particular tape should be kept, junked, returned to its rightful owner or donated to the National Film and Television Archive (NFTVA).

The only way to determine the fate of each film or tape was to look at the label on the can - these are usually fairly reliable. The team of four archivists - Tony Miller, Nicki Bovingdon, Adam Ambery-Smith and Keith Diment - spent six months working 40 metres underground, and it is to their enormous credit that they

completed their task on time in spite of the environmental conditions, and the severe stress of seeing all their colleagues leaving whilst working themselves under notice of redundancy.

The agreed strategy was to keep at least one copy of all programmes produced or commissioned by Thames with the exception of certain strands which would be offered to the NFTVA: sports programmes not wanted by the surviving ITV companies; religious programmes; local charity and social action programmes; Lonely Hearts programmes and other essentially ephemeral programmes. 'Ephemeral programmes' were defined as those factual series which were not mainstream current affairs series, which had a relevance only at the time of the original transmission and which could not realistically ever be repeated due to their time-sensitive content.

Camera original material for the travel show *Wish You Were Here?* and for certain current affairs and documentary strands was also kept. This was for stock shot sales reasons. All bought-in material was wiped as Thames was contractually obliged to do by the distributor, and all rushes and trims for all other programmes produced by Thames. Of course as much videotape as possible was recycled. No single Thames-produced programme was wiped - if it wasn't considered worth keeping for commercial reasons, then it was given to NFTVA.

During the clear-out we found a number of programmes tucked away in the back of the vaults that belonged to our predecessors including some lost episodes of *This Week* - one of which had never been transmitted - also *Tempo*, *Sunday Break* and *Frontier*. These were of course returned to their owners.

When Thames closed down we tried to avoid repeating the mistakes of the past and although it is no longer a broadcaster, the Company is a thriving operation, making new programmes for the ITV network and supplying archive programmes to broadcasters in the U.K. and around the world.

Many thanks indeed to Les for a rattling good tale; Les asks me to pint out this article was first published in the magazine *Image Technology* [Editor].

FEEDBACK

From Les Roworth, Wembley:

ISSUE 19, page 68 Jeff Longbottom OB Van colours.

ASSOCIATED REDIFFUSION- The first five OB Vans were a Pye van with 3' Image Orthicon cameras and was painted Light Pye Blue and was known as Blue Unit. A RCA Van which only did 1 or 2 trial OB's before it was de-rigged into Studio 4 and then into Studio 3 this was fitted with RCA 3' Image Orthicon Cameras very similar to Marconi Mark 1B cameras. The other three vans, designated Red, Green and White, were Marconi Mark 3 Vans fitted at first with 3' Image Orthicon Tubes and then converted to 4⁵ Tubes.

The main colour of the Marconi Vans I think was grey and the van designated colour was painted as a stripe round the centre of the van between the plain top and the silver corrugated lower half.

TYNE TEES TELEVISION- The first van was a Marconi Mark III Van with three

Mark III 4⁵ Cameras, later increased to four cameras. The top half was light Blue, with a Red dividing stripe and then the grey corrugated bottom half. Unit 2 was a TTT built two camera van with Marconi Mark IV Cameras with no Vision/Sound mixing equipment, this was used as a remote van for racing or as a supplement with the main van. There was a 2two-camera caravan in white with two Mark III cameras and simple sound/vision mixing equipment. This was used for football matches and had no OB number.

Then came the two big vans: Unit 3, a TTT-designed and installed three-camera van with Mark III cameras, a RCA 2' TR 22 Quad VTR and towed its own generator for power. This had a locally built body on a 30ft coach chassis. There were three compartments: the first held the cameras on special mounts so they could be kept cabled up to warm up on the road. The compartment on arrival could be converted to a make-up room. The second compartment was the VTR/Vision area with the VTR and the CCUs of the cameras. The third compartment was production with Sound and Vision mixing equipment. This van was painted Dark Blue which became the OB colour. Unit 4 was supplied by Marconi at first with Mark V cameras and then converted to Mark VII colour cameras. This was one of the first Marconi vans with no windows for the operational areas. This van was Dark Blue for the top half, then a white band and silver for the bottom third.

There was a mobile VTR Van with an Ampex 1000 2' Quad machine but that is another story! Anyone who visited the ITA stand at the last Radio and TV show at Earls Court in 1959 would have seen the mobile VTR Van and the OB Van.

ISSUE 20, page 7. Malcolm Batchelor re Small Time. When ARTV first started we did Small Time from Studio 3 live from 1200-1230. The first programme on the Friday after the opening night was Johnnie and Flonnie, then there was Doodle Bird with those well known opening lines 'Doodle Birds turn right, Doodle Birds turn left'. Doodle Birds were four wooden birds, two per camera on stages which were a great struggle to match. Then there was Rolf Harris with Ollie the Octopus. Ollie was painted on to his hand and he sang at the piano. There was also Mr Shiny Penny which I can remember in studio 4 with the RCA cameras. There was one more programme but at the moment this has gone.

I think that Peter Fitzhugh has the wrong Sixpenny Corner, I remember the programme as a soap that was transmitted five days a week in the very early days. It started at the Marconi Viking Studios in Kensington and then had to move because the BBC wanted the studio. The programme then came to Wembley Studio 4 now fitted with the Mark 3s from studio 3, studio 3 got the RCA cameras for a while. The programme was rehearsed on a Sunday and telerecorded on a Monday. It was known in Vision circles as 'ixpenny Corne' because of the cut-off on the RI telerecorders.

I hope this is of use to somebody, please edit the answers as required by space. I have been thinking of putting down my thoughts of the early days at ARTV and Tyne Tees; would you be interested?

Of course we would! [Editor].

From Paul Murton, Manchester:

ISSUE 19, page 68. Jeff Longbottom asked about O.B. vehicles

By the mid-1960s, Tyne Tees operated a fleet of three O.B. units, each equipped with three cameras. I was lucky enough to see one of the units in action in 1966. The cameras looked like either Marconi Mk IV or Mk V (I'm not sure which); and the scanner (if memory serves me right) was painted black with white lettering on the side. It may have had the (old) Tyne Tees logo, and the words 'Independent Television for the North East'.

You may wonder why a small company like Tyne Tees had three O.B. units. You have to remember that Yorkshire Television didn't exist until 1968, that ABC and Granada were based in Manchester and that the M62 across the Pennines hadn't been built. Also, the Tyne Tees region in those days included half of Yorkshire. This was because of a very generous overlap between Burnhope (channel B8) and Emley Moor (channel B10), which worked out in Tyne Tees' favour. And finally, the Tyne Tees share of N.A.R. (National Advertising Revenue) in the 1960s was similar to Anglia and Southern, about 6 per cent. Unlike today, where it's only equal to Westcountry and Grampian, 2-per cent. So, Tyne Tees would send its units down the A1 to cover all those horse-race meetings at York, Catterick, Ripon and Thirsk.

When they converted to colour in 1969/70 Tyne Tees replaced the three black and white units with just a single colour unit. This was equipped with 4 x arconi MkVII B cameras, later expanded to 5 x Marconi MkVII B. The scanner (if I remember correctly) was painted light blue and light grey. Possibly the lower half light blue, the upper half light grey.

During the 1970s, Tyne Tees also operated five 16mm film units. These consisted of three estate cars for local news and two small vans for documentary and drama programmes. All five vehicles were painted white with black lettering, which included the (new) Tyne Tees emblem.

From Simon Vaughan, archivist of the Alexandra Palace Television Society: In his article in issue 20, *When BBC Presentation Was Moved To Lime Grove*, Paul Murton states that there was a third studio at Alexandra Palace, Studio C. I photocopied this article and sent it to Michael Henderson (founder of APTS), who double checked with Sylvia Peters, and below is his reply.

'Paul Murton's fantasy in 405 Alive issue 20 is all nonsense. There was no third studio, so Studio C is pure makebelieve.

'In between Studios A and B was Central Control Room, which oversaw output to the transmitter and housed the Presentation Assistant on duty as well as the engineers monitoring.

The Announcer on duty was usually there when all was going well. But he or she went to a corner of Studio A or B to do the introduction to the next programme, up against a suitable 'flat' or 'drape'. In case of a breakdown a similar setup in A or B was rapidly concocted in front of the most spare working camera.

'Tuning signals, captions, etc. also went on cameras in A or B as convenient. I wonder if the space he refers to was that used by Philip Dorté to make the film dubbing suite for TV Newsreel and other films?

'Also the Television service was set up by Gerald Cock in 1936, not as stated 1938.'

As far as I know it was always intended for the Baird Spotlight Studio to go into this space, and not as Paul Murton suggests, put in this area due to lack of space.

It is unusual to spot such a 'mistake' in 405 Alive but I hope the above clarifies the situation. This is the type of 'error' that APTS wants to dispel, hence APTS would like to publish a book on the definitive history of early BBC television.

Editor's note: Simon and Michael have made these corrections in quite strong terms. The mistake of 1938 for 1936 is simply a typo and not Paul's fault at all, whilst if Paul wishes to cite the sources for his information we will be happy to give him the space for this. Indeed, this is not to belittle anybody's contribution to 405 Alive but of course we do expect contributors to check their sources to the best of their ability.

Hazel Court certainly stirred some memories! John Grace writes: 'She was quite popular in the late 40s and 50s, as will be seen by the amount of films she made. By the way, she appeared in a 'Just William' film made at Southall Studios in 1947, playing the part of an actress. This was shown on Channel Four on 1st January 1994.'

That just shows how important it is to scan the small print in the cast lists of forthcoming films in the *Radio Times*.

COURT, HAZEL. Actress. Born Sutton Coldfield, 1926. Married to Dermot Walsh. Entered films in 1944 in *Cloampagne Charlie*. This was followed by *Dreaming, Gaiety, George, The Root of all Evil, Carnival*, 1946; *Meet Me at Lunch, Dear Murderer*, 1947; *Holiday Camp*, 1948-9; *My Sister and I, Bond Street, Forbidden*, 1953-4; *The Story of Three Women, Devil Girl from Mars*, etc. 1956; *The Narrowing Circle*, 1957; *The Curse of Frankenstein*. Recently "Dick and the Duchess" TV series for C.B.S. 1958; TV in Hollywood; also in British films *Man Who Could Cheat Death, Shakedown*, 1959-61. Starring on American TV in *Playhouse 90, Alfred Hitchcock Presents, Bonanza, Alcoa Goodyear Theatre, Ray Milland Show*, etc. 1960; Films: *Dr. Blood's Coffin*. TV film: *Ghost Squad (Rank)*, etc. 1960-61; Films: *Mary Had a Little, The Man Who Flies Nobody*. Address: c/o Al Parker, and Flat One, 144 Sussex Gardens, London, W.2.

HAZEL COURT

Recently: Starring in

"PLAYHOUSE 90"

"ALFRED HITCHCOCK PRESENTS"

"ALCOA GOODYEAR THEATRE"

"RAY MILLAND SHOW"

"BONANZA" etc.
(all on U.S. Television)

FILMS:

"SHAKEDOWN"

"DR. BLOOD'S COFFIN"

"MARY HAD A LITTLE"

Manager:

AL PARKER

Tel: GRO. 4232.



High Treason. This film was in fact made in 1929 just on the cusp between silents and talkies — sadly the silent print is the only surviving version for viewing today (the BFI have a copy). Starring Benita Hume and Jameson Thomas (both established British film stars of the period), it is set in a 'high tech' future not dissimilar (visually at least) to Fritz Lang's 'Metropolis' or Fox's 1930 'Just Imagine'.

It is a world full of skyscraper cities, airspace teeming with monoplanes and control rooms chockablock with flashing lights and — you guessed it — big TV screens. As always in films of this nature there is no evidence of TV cameras but of course as we all know, in the future all you'll need do is *look* at a TV screen and your face will automatically be broadcast across the world at a second's notice!

More alarmingly, the plot of the film involves a fragile peace truce between the two international powers jeopardised as it is by a ruthless gang of commercially

motivated terrorists, their first act of brutality being to plant a bomb in the newly completed Channel Tunnel! Yikes — and this was 1929, remember! [Alex Gleason].

Thanks for this, Alex. The notion that television screens could act as a two-way device does not strike me as so strange. Indeed, the Postmaster General actually had to reassure radio listeners in 1935 that if you bought a set for the forthcoming BBC high definition TV service, this would not mean that strangers could see into your living room. He was speaking only half in jest — remember many of the public would be living in fear of Hitler's death rays for the next decade and a Government committee was even set up to investigate these fears. [Editor]

Dick and the Duchess. Loads of feedback on this one. Back to Alex Gleason to start.

This was indeed an American show made in Britain. I believe it may have been a Sheldon Leonard production although Lew Grade and his numerous independent producers would seem to be more likely candidates for filmed shows of this period. There were around 32 or 33 episodes of this series, which starred Patrick O'Neil as Dick Starrett, American insurance investigator, married to yummy Hazel Court as Jane, the English duchess.

The regular supporting cast included such British character stalwarts as Michael Shepley (as the police inspector), Richard Wattis (as Dick's boss) and also Ronnie Stevens and Beatrice Varley. Knowing the style of British-made programmes aimed specifically for America, yes there would have been innumerable shots of Tower Bridge, Big Ben and red double deckers, but sadly as the show was made in 1957 and screened during the 1957-58 season Stateside, it would only have been seen in black and white — aah!

Now Ron Vansittart writes from exile in 'quake-struck Los Angeles ('We've been a bit shaken up here, lost some equipment but nothing major').

Hazel Court was the duchess, Richard Wattis was the butler and an American actor played Dick but I don't remember who he was. It was a pretty awful show, same calibre as 'Hey Jeannie'. What ever happened to the good shows? 'San Francisco Beat', 'The Sheriff of Cochise' and stuff like that.. I'm catching up on some very early episodes of 'The Lone Ranger' at the moment. As you know, there are plenty of old TV shows available here on VHS and I've just started sifting through it!

TELLY GOSSIP with Terry Martini

Digital Video for the masses - The next logical step ??

Sources at Panasonic Broadcast tell me that they are planning to launch a Pro standard digital VCR using the DVC (Digital Video Cassette) system (early 1995). The system is unique in that both domestic & broadcast versions will be compatible. The differences are in the ruggedness of the broadcast version cases etc. I understand that at least eight major manufacturers are in an agreement with Matsushita (Panasonic's parent) and they include Philips, Sony and JVC. It has been suggested that this development has been spurred on by the increasing amount of amateur footage used in news programming. However, the market must now be near saturation point given the vast array of video equipment already

available. Will we be facing yet another video revolution ? It will be interesting to see what happens!

Telly-less auction - well not quite!

I refer of course to Academy Auctions' recent event (March 8th and 9th). Only two TV sets made it into the auction. One described as a 'Wooden cased set.' That fetched £22.00. And a Bush TV22 which went for £150.00. Condition for both unknown.

Steptoe & Son

Many of you will probably have seen the four recent episodes transmitted on BBC2 recently. Only two, however, were previously unseen (the first two being repeats from the first recovery). Apparently once the Beeb had been told of the latest findings, they scheduled all of them for transmission before anyone had been given a chance to transfer them from CV2000 format and & sticky videotape, hence only two being shown. Praise must surely go to Brian Jenkinson at the BFI in his race against time and against all the odds. He has told me that there is room for improvement on the transfers so far made. In the meantime, we still have two unseen episodes to look forward to in the future.

And talking of the BFI.....

After last year's success of 'Missing believed Wiped', another convention is planned later this year. This time they will be showing some of the many hours of programming that have been recovered from collectors, etc. I take back all that I've said in the past about them as they are definitely more approachable now. I just hope they continue their policy of due recognition in the return of programming and in the loans of expertise and equipment.

Just when you thought it was safe to change channels' - Channel 5 !!

It has been reported that the ITC may re-launch the franchise for Channel 5. Readers may recall that a first attempt floundered because the frequencies allocated were also used by VCRs and radio mike systems. The cost would have been considerable just on re-tuning peoples' video recorders etc. However, it appears other frequencies could be used in some parts of the U.K., lessening the problem somewhat. Digital TV is one of the many suggestions as a way forward. However, whatever the outcome there are still many problems to be solved to make it viable.

405 Alive Swapmeet

I'm sure many of you will be disheartened to learn of the very disappointing response I've had to this idea. In all I have had six phone calls in response to my letter in the last issue of 405 alive. I would like to thank all of those who did take the time to call in with suggestions and ideas or just to say that they would like a stall! One 405 Aliver even kindly offered a £25.00. donation towards the costs of the hall etc. Because of the time, cost and sheer hard work involved I will have to shelve the idea for the time being. Perhaps this is something for the future !!

And finally.....

A few months ago I acquired 20 or so 1/2" videotapes (CV2000 format). Well believe it or not, none were sticky and well over half contained real vintage 405 stuff. My poor old Sony CVM 9-9UB monitor has been working overtime while I've been checking tapes etc. Material includes a 1970 Till Death Us Do Part (confirmed as missing at the Beeb). Quite a lot of stuff from 1966 and 1967 including five minutes of Hancock (ABC), also missing, and other comedy items etc - including an animated Associated Rediffusion ident with chimes and period advertising - Fascinating stuff!! The BFI will be copying some of the material for their archives. I will shortly be optically copying this material on to VHS via a broadcast monitor and high res camera. I hope at some stage I may be able to supply viewing copies to those of you who are interested, in 625 or on the original 405 lines. It just goes to show what can turn up on old tape!!!

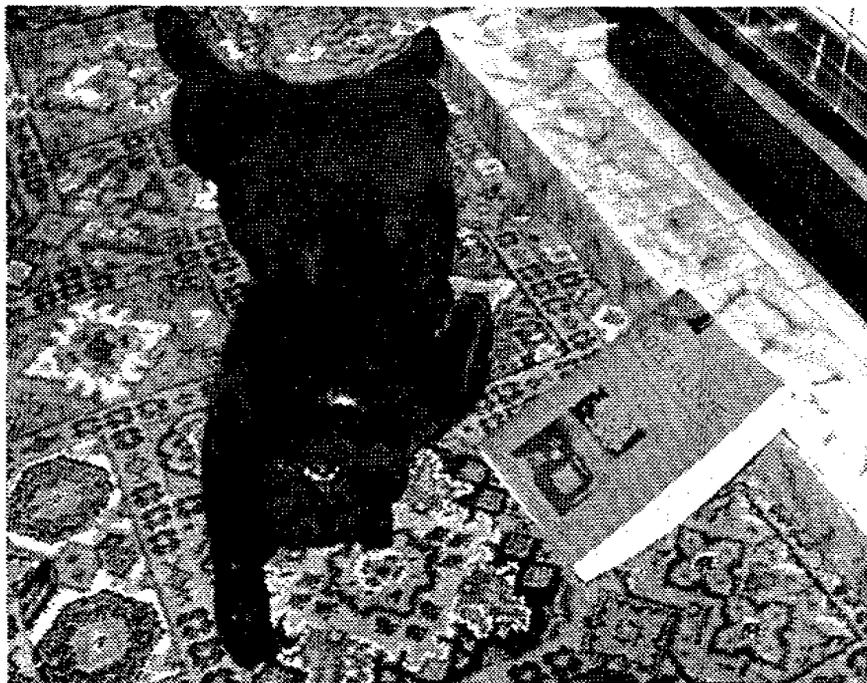
IMPORTANT NOTICE:

Owing to acute pressure on space, a number of articles and letters prepared for this issue have been held over to the next one. We thought you would like Pat Hildred's review of the Edinburgh exhibition whilst there was (just) time to see it still, so that's why some other items had to be pushed back.

To compensate we'll try and get issue 22 out as soon as possible after this one. Well, that's the idea anyway!



Let sleeping cats lie....



David Jones sent in this delightful photo and wrote: This is what *405 Alive* does to our cat! The magazine keeps him awake, he adds.

PRODUCT REVIEW:

TEST CARD C GENERATOR

A review by Jeffrey Borin 14 January, 1994

Will miracles never cease?? Not only is there a 625 to 405 standards converter available but now a Test card C generator in both 625 and 405 versions. NB. The Pineapple converter is no longer available but David Grant's (aka Dinosaur) definitely is.

GENERATION GAME

The unit comes ready built in a small plastic box with a separate 'brick' power supply. Output is video only. I tested the 625 line version. I have no doubts that the 405 version will be equally good. This beast really is simple. Just plug in the power and get video out on a BNC socket.

PRETTY PICTURES

Subjective picture quality is excellent. No worries here at all. The teletext data was not checked. I feel that it might be a distraction on some receivers with poor vertical blanking. It would be nice to have this as an option. I am told that the 405 line version has a VITS (Vertical interval test signal) instead of teletext.

Since the entire picture is stored in EPROM other test cards or pictures could be available in the future though there are no plans to do so. Also there are no plans to add genlock or any other features but a colour Test Card F is under consideration.

ENGINEERING NOTES

The video output level was 8% low with no adjustment possible. This is a slight pity in an otherwise excellent product but will not affect the vast majority of users. All other measured parameters were satisfactory for the intended application.

RADIO INTERFERENCE

The generator contains high speed digital circuitry which is a potent source of RF interference. The review sample was in an unshielded plastic box so there is potential for an interference problem. I did not have any trouble but if you have any funny squeaks on radio or patterning on pictures then this generator may be the cause.

CONCLUSIONS

If you want it, buy it.

This product has been devised by an extremely talented engineer whose name is highly respected in broadcast circles – you see his work many times a day when you watch BBC television! The Test Card C is entirely digital so it has the same clarity and accuracy as, say, a compact disc audio recording. Everyone who sees it is amazed! Note that the 625-line version carries a BBC ident, whereas the 405-line version does not (these options are fixed, by the way, you cannot have 625 line

without BBC unless you want to pay £500 to have the software re-written!). The 625 version is available from Keith Hamer at HS Publications, 7 Epping Close, Mackworth, DERBY, DE3 4HR (tel: 0332-513399), and the 405-line one from this magazine. Both are priced £185 post paid. These devices are made to order and delivery may take up to a month or so.

EUROPEAN and NORTH AMERICAN TELEVISION CAMERAS

Brian Summers G8GQS

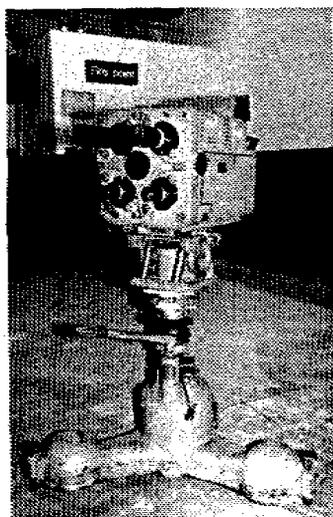
I am and have been interested in Broadcast Television Cameras for many years and to help me with my studies I have compiled a database listing the pertinent details. The database has 124 cameras listed, but I keep finding details of new (old) ones so the number keeps expanding.

If anyone can supply details of obscure cameras I would be pleased to borrow and photocopy the information and add it to the database. I am particularly looking for French, (Thompson) German (Fernseh), and early Pye Photicon cameras (UK).

I hope to make this database available on disk or on paper and attach photographs were possible.

To give a sample of the data base I have reproduced a file below. It details the popular Marconi Mk3 camera which was widely used in the UK and abroad.

Make:	Marconi
Model:	Mk3 BD687
Country:	UK
Pickup tube(s) type:	Image Orthicon 4.5
Tube quantity:	1
Electronics:	Valve, 19 in Camera.
Lens type:	Fixed. Iris Preset
Lens Quantity:	4
Lens Mounting:	Turret, early TV88
Camera Cable:	Mk3 BiCC
Camera case colour:	Grey crackle
Camera Weight:	170lb.
Power requirement:	Approx 1kW.
Drive pulses required:	MS. MB. LD. FD.
Line standards O/Ps:	625/525/405 Monochrome
Date Designed:	1953 Drawing dated 24.10.1953
Used by:	BBC, ITV, and worldwide exports.
References:	Handbook T.2904
General description:	



Large imposing camera with square turret housing. Viewfinder lifts and tilts and a magnifying lens in the V/F hood. The taking lens is at bottom righthand. The lens has a round mounting flange and conventional iris.

Innovations:

Later models use the then newly-developed 4½" I.O. tube. A rotating variable density filter wheel was used for exposure control. The removable electronic chassis hinged outwards. Console housing for CCU and PWM.

Associated equipment:

The CCU, PSU & PWM were available in Studio or Mobile cases.

You can contact Brian on 0895-810144.

TRANSISTOR TELEVISIONS: THEIR DEVELOPMENT AND ORDER OF INTRODUCTION

R.A. Smallbone

I had the good fortune to find a copy of T.D. Towers publication 'TRANSISTOR TELEVISION RECEIVERS' at the local tip. This was published in 1963.

Whilst mainly dedicated to circuitry development, page one, History, I found very informative. I list here details that may enlighten other readers as much as they did myself.

The first transistor TV was demonstrated in 1952. Unfortunately there is no other information on this. In 1959 the PHILCO SAFARI was launched. This was fully transistorised, compact, battery/mains 21 transistor set indirectly viewed. This had a 2 inch picture tube with 10kV E.H.T. and a folded magnifying optical system.

This was followed in July 1960 by another American set, the MOTOROLA 'ASTRONAUT', a 25 transistor, 19 inch directly viewed receiver. Japanese receivers also appeared in 1960, namely the SONY '8-301' and the TOSHIBA '8TB', both being battery portables. The Japanese concentrated on miniature sets and in 1962 the SONY 5 inch 'MICRO TV' was marketed together with a MITSUBISHI 6 inch model weighing 61b.

British transistor sets appeared late in 1960. The first being the PYE TT1, a 14 inch 27 transistor battery/mains set, price £114.9.0. This contained its own bank of DEAC cells. This was followed closely by the Ferguson 'TRANSVISTA', which had 25 transistors and a 7 inch screen. Only after all these sets did the PERDIO 'PORTARAMA' appear. The author states this to be an excellent example of the best transistor television practice in the U.K. This lightweight portable had

an 8⁵ inch screen and was produced in 1962 for less than £70.

Mention is made in several chapters of the RUSSIAN 'SPUTNIK 2' can any one supply any information on this? It was released in 1958 which could make this the worlds first commercially marketed transistorised television.

Editor's note: This is a much under-researched subject and Bob has done us a favour by bringing it to our attention. I think it is in the book The Setmakers that it is suggested the only reason the Perdio Portorama was a failure is because it was so popular, more sets disappeared out of the back door than ever reached the dealers' shelves. Probably just a wicked rumour! The first Portorama looks in some ways a copy of the Sony 8-301W (I'd love to know how else they came to choose the same three button switch arrangement below the screen), and it is quite an attractive set. It is still easy to find at swapmeets, unlike the later dual standard version with its UHF tuner that looks like a last-minute add-on. Prices and values of these early transistor sets are rising rapidly in the States and no doubt the same will happen here.

ON THE BOOKSHELF

TELEVISION'S GREATEST HITS, by Paul Gambaccini and Rod Taylor.

Network Books (an imprint of BBC Books, a division of BBC Enterprises Ltd), large format paperback, 544 pages. Price £14.99, ISBN 0-563-36247-2.

Remember how the BBC ripped off the title of the book Box of Delights and published a tawdry offering with almost exactly the same title? Well they've done it again! A few years ago Boxtree Books published TV's Greatest Hits, by Anthony Davis. So what have the BBC decided to call their johnny-come-lately offering? Television's Greatest Hits. Wow! How imaginative! Once again, one can only conclude the people at BBC Books either do no research before releasing a title or conversely, they sail as close to the wind as possible in stealing other people's ideas. Neither policy earns them credit.

This book contains comprehensive information on the most-watched TV programmes every week since 1960.' So says the blurb on the back cover and you cannot disagree: that's exactly what this book dishes up. 'The stories, the stars, the creative talent, dates, times, viewing figures and chart positions are all included, along with photographs from every Number One programme.'

So what went wrong and why is the book so boring? Probably because it's not a book to dip into, it's much more of a reference book. In what it sets out to do, it does very well and I am quite sure many hundreds if not thousands of hours of research work went it (probably not by the authors themselves but who knows?). Both its strength and its undoing is its rigid format which means it can only cover hit programmes. As memories dim, we tend to remember the programmes we particularly liked, even though they may not have been major successes in terms of viewing figures and for that reason many fascinating shows have to be omitted. Equally, many James Bond films *do* figure in the lists, simply because they attracted major shares of the viewing.

What's good about the book? Its comprehensiveness and that it goes back as far as 1960. It covers both BBC and ITV without partisan favour. It has an excellent brief history of TV programming (and strikes) in Britain, with a neat listing of ITV contractors through the ages. It is well printed, on good quality paper.

What might you not like? The small, patchy and muddily reproduced photos; they would have benefited muchly from art paper or a larger size. Boring design: even spot colour would have livened up the book. The price: this book was released just before Christmas and I suspect many of the copies bought will have been presents for someone else. As a sit-down-and-read book, it's not nearly as good as *Box of Delights* but I don't suppose anyone will surpass that book for a long while. And that's probably because the character and genuine enthusiasm of the authors was able to come over in that book; in a reference tome like this, there isn't really the opportunity. Perhaps the book compares favourably with the similar kinds of titles but it niggles me all the same.

Should you buy it? Well, yes. On balance it's worth buying because it's a useful book to have around and one looks forward (as the authors do) to future editions and revisions.[AE]

THE BIZARRE LEISURE BOOK, by Stephen Jarvis.

Robson Books. Paperback, 290 pages. Price £8.99, ISBN 0-86051-878-7.

Our last issue saw a mention of the smartarse review the Daily Mail gave this book since then the book has been published, so we can now give you a unpartisan, unbiassed opinion. And I'm delighted to say this is straightforward, amusing A-Z guide to 150 offbeat leisure pursuits. The author's personal scepticism and opinions do not intrude too much and I don't think any of the organisations featured should object to their coverage; certainly I have no complaint with the section on 405 Alive.

It's a great Christmas present or reference book and doubtless libraries will stock it. Whether you'd still find it interesting after a couple of reads I don't know. Why not check it out yourself? [AE].

MATCH OF THE DAY - THE COMPLETE RECORD SINCE 1964.

By John Motson. Published 1992 by BBC Enterprises at £12.95. Illustrated, 224 pages, hardback. ISBN 0-563-36406-8.

It is difficult to know who this book is actually aimed at. Basically, all it is, is a list of (nearly) all the football matches ever featured on the BBC's 'Match of the Day' programme, from August 1964 to the present. There are some stock library photos (mostly black and white) and some short blurbs from Motson summing up the various years and the key games.

Fans of football statistics are likely to find this book completely uninteresting – do they really care which matches the BBC covered? Fans of football journalism will find the book a very superficial guide to the recent history of the game. While fans of television will wonder why Mr. Motson bothered to write the thing in the first place.

For a start, he's even managed to misspell both of the theme music composers' surnames. Barry Stoller is listed as Barry Stroller; and Arnold Steck is listed as Arnold Stock (page 49). This is unforgiveable! But it gets worse. There's

not even an attempt to give any background history as to how football was covered on British TV from before the war until the start of 'Match of the Day'. There's no detail of when action replays were first used. There's not even a single page listing the programme's producers and commentators. And, there are no behind-the-scenes anecdotes or photographs.

Motson also barely touches on the fact that for an entire season (1969-70) the second match was actually shown on a regional basis. What the regions were, who the commentators and producers were and how it was all organised O.B.-wise is not explored. (I would imagine there were probably four regional games: South and West; Midlands and East; North; and Wales. What the viewers in Northern Ireland got is anybody's guess). The regional games, of course, aren't listed. So much for 'complete record'.

In contrast, a much better read was the Jimmy Hill 'Match of the Day' book, published about 1973. This not only had behind-the-scenes colour photographs but was crammed with all sorts of facts. For instance, it revealed that the idea of putting the managers' names on the captions was suggested by a housewife, who wrote in. Hill also talked about how the match statistics were compiled and how the matches covered were actually chosen. He went into quite a lot of detail about the BBC's agreements with the football authorities and explained how the BBC tended to choose matches that involved north-south clashes, rather than local derby games.

The only things I can say in favour of the Motson book are that the writing style is fairly lively and that it is visually attractive. It's well laid out and printed on good quality paper.

However, one final thing. As you might expect, there's no mention from Motson that ITV got there first. The original football highlights programme, of course, was Anglia's 'Match of the Week' on 22nd September 1962.

[Paul Murton]

TV UNFORGETTABLES.

By Anthony and Deborah Hayward. Published 1993 by Guinness Publishing at £10.99. Illustrated, 255 pages, paperback. ISBN 0-85112-594-8.

A timely publication, with some 256 biographies of all-time-great TV personalities. It has everyone from Jess Yates to Hattie Jacques, and Irene Handl to Wilfred Brambell. And, it's crammed with all sorts of unlikely information.

For instance, did you know that before his television career at Southern TV, Jack Hargreaves was managing editor of the magazine 'Picture Post'? That Roy Kinnear was the son of a rugby international? That Leslie Mitchell was once a trainee stockbroker? That Jasmine Bligh was descended from Captain Bligh of the Bounty? That Charlie Drake had his left ear accidentally shot off by Bob Monkhouse during a live transmission of 'Fast and Loose'? That Bill Simpson ('Doctor Finlay's Casebook') began his career as an announcer for Scottish Television? That Eric Sykes quit the 'Sykes' series in 1966, and only revived it in 1973 in order to help pay off a huge tax bill? That Carol White ('Cathy Come Home') made her film debut in 1954 in 'The Belles of St. Trinians'? That Mike Yarwood was awarded the O.B.E. in Harold Wilson's Resignation Honours list in 1976? And that northerner Bernard Youens (Stan Ogden in 'Coronation Street') was actually a southerner? He was born at Hove, East Sussex.

'TV Unforgettables' is the kind of book that you can open randomly at any page and find something that will surprise you. It's an ideal addition to the bookshelf for fans of television trivia and an excellent reference volume.

[Paul Murton]

OLD RADIO SETS, by Jonathan Hill.

Shire Publications. Paperback, 32 pages. Price £2.25, ISBN 0-7478-0219-X.

Few readers will be unfamiliar with the Shire Albums series of paperbacks; pocketable, eminently affordable and illustrated on every page, they are written by experts in their field and form admirable introductions to the subjects described.

Jonathan Hill is arguably today's most popular author on old radio sets and this book should satisfy anyone even remotely interested in the subject. Established collectors will also enjoy this book and really no-one can say they cannot afford it. The illustrations alone are worth the price. Verdict: a delight to read, genuinely informative and highly recommended. I suppose it makes it high time I wrote a companion volume on television (you have seen my one on telephones, haven't you!?!). [AE]

HACKER RADIO, by Geoffrey Dixon-Nuttall and Gordon Bussey.

GDN Publications. Paperback, 28 pages. Price £3.75, ISBN 0-9522-1970-0.

This all-new book matches the previous one reviewed in format and is similar in other ways too. It too is written with enthusiasm and authority by noted experts, and it is only a shame that similar histories do not exist for other radio marques. The richly illustrated history is followed by a chronological list of models with description, year of introduction and original price. For many years the Dynatron name belonged to Hacker and several of their television receivers (pre and post war) are illustrated. This is only a brief review but I can certainly recommend buying this booklet unseen — after all, it won't break the bank!

Note: the normal price of this book is £3.75 (plus 45p postage) but readers of this magazine can buy it at £1 off, i.e. for just £2.75 (plus 45p postage) if they quote the magic words Special Reader's Price on their order. The address is GDN Publications, Longmeadow, Miles Lane, Cobham, Surrey, KT11 2EA.

The following illustrated paperbacks are still available from the Royal Television Society and are well recommended.

From the Palace to the Grove, by Michael Barry. (A career in television). £4.75.

A.A. Campbell Swinton, by T.H. Bridgewater. £3.75.

The Story of Scophony, by Thomas Singleton. £5.75.

Sermons, Soap and Television — The Autobiographical Notes of John Logie Baird, £4.75.

The Evolution of the Domestic Television Receiver, by Peter Mothersole. £3.75.

All prices include postage and packing. Orders to Royal Television Society, Holborn Hall, 100 Gray's Inn Road, London, WC1X 8AL. Telephone 071-430 1000, fax 071-430 0924.

FAN CLUBS... NOT QUITE. Part Two

You can add these to the list published before, that is if you want to. They were taken from *The Bizarre Leisure Book* and also appear, in an augmented fashion and as one list in the new *Sound and Vision Yearbook*.

Alan Whicker Appreciation Society
2 South Street
Ditchling, Sussex
BN6 8UQ.

The Crossroads Appreciation Society
Flat 8, Harewood Apartments
9 Undercliff Road
Bournemouth, Hants.
BH5 1BL.

Eurovision Network (The Eurovision Song Contest Fan Club)
1 Byres Road (4/3)
Glasgow
G11 5RD.

Giants' Log (The Land of the Giants Appreciation Society)
11 Kimbolton Court, Kimbolton Road
Bedford, MK40 2PH.

The Randall and Hopkirk (Deceased) Appreciation Society
10 Brook Avenue
Edgware, Middx.
HA8 9XF.

The Test Card Circle
2 Henderson Row
Edinburgh, EH3 5DS.

MAINLY MUSICAL

Tony Clayden

It was during the early sixties, while I was working in the retail radio and TV trade, that I came across the orchestral theme that heralded the ITV schools programmes.

The tune, which seemed to owe more than a little to the style of George Frederick Handel, could often be heard two or three times in the course of a day, as it was played before each lesson, but I never managed to find out what it was – in those days it simply didn't occur to me to ask the TV company!

I grew to love this piece, and for the best part of the next thirty years carried it around in my head, wondering if I would ever hear it again, let alone discover its

identity. Hope had been all but abandoned until about a year ago when a friend presented me with a tape containing several early TV theme tunes. Imagine the thrill: lo and behold, there was my schools music, albeit on a rather wobbly off-air recording! There was absolutely no clue as to its title or composer but at least the ball had started rolling.

Enter John P. Hamilton, whose acquaintance (and that of his charming TV director wife, Daphne Shadwell) I was very fortunate to make towards the end of 1993. After working for several years following the end of World war II in BBC sound radio (including a lengthy stint on *Down Your Way*), J.P.H. became the first Head of Sound for the fledgling Associated Rediffusion company in 1955 and ultimately became a director/producer. Since their retirement John and Daphne have been active in the TV heritage field and we are privileged to welcome two very enthusiastic members into the 405 Alive family.

I was delighted when John managed to unearth a remarkably good quality reel-to-reel recording of musical items (which had actually been used in AR's continuity studio) and this was complete with a playlist detailing composers, titles, running times, etc. The company originated the schools programmes on behalf of the ITV network and sure enough, there was the intro music – but maddeningly, it was the only item for which no title had been provided! However, the composer's name was, and it proved to be Handel's younger contemporary, Thomas Augustine Arne, whose main claim to fame is undoubtedly the song so beloved of the audiences at the Last Night of the Proms – Rule Britannia. Although he wrote mainly for the stage, he also produced a number of instrumental compositions.

That elusive title continued to tantalise until a few weeks ago; then, while driving home one particularly wet evening with Classic FM making the journey through London's chaotic traffic just about bearable, suddenly – magically – there was the tune but played on a harpsichord and lasting much longer than the TV version. I stopped the car, grabbed pen and paper, and with almost uncontrollable excitement, waited for the announcement.

Eventually it came – Sonata No. 3 for Harpsichord by Arne! I've since tracked down and bought the CD (*The Essential Harpsichord*, Collins Classics 50242, soloist Virginia Black), which also contains goodies by Bach, Mozart, Handel, Scarlatti and other. Well worth it if you're into this kind of music.

Maybe one of these days I might just get to discover who arranged the abbreviated version for orchestra that they used on the schools broadcasts...

I'll finish this time with the unusual tale of an old Shell commercial – the one that goes

Keep going Well –
Keep going Shell –
Keep going well on Shell, Shell, Shell

etc etc.

I was always under the impression that the voice was that of the British singer Michael Holliday, who was doing his darndest to sound like Bing Crosby. How wrong can you be?

I've recently learned that the jingle was written especially for Holliday, but he died in tragic circumstances before the date for the recording and the only other person in the world with a similar-sounding voice was – Bing Crosby. Mr C was approached by Shell's advertising agency and amazingly he agreed to perform in

Holliday's place. So it *was* his voice which was heard in the ad. Whether Bing ever sang in other TV commercials is not known but I don't believe he graced any more for UK television. Does anyone out there know differently? Answers on a postcard please!

TELEVISION SOUND TRANSMISSION BEFORE THE WAR

Andrew Emmerson

From an early stage it was recognised both in Britain and in other countries that the television sound frequency could also be used for high-quality sound broadcasting. Although using AM rather than FM techniques, the greater bandwidth and virtual immunity to interfering stations meant that VHF sound broadcasting had many advantages over the crowded medium and long wavebands.

The Germans had this in mind when they designed their E1 Standard or Universal television receiver: they made a sliding cover to obscure the picture screen when not in use and made this match the loudspeaker grille, which was designed symmetrically opposite the screen. In this country, several of the top-of-the-range radio sets had the capability of receiving 'Television Sound', either because their manufacturers thought some listeners might enjoy this facility or because they sold (or proposed to sell) add-on vision-only receivers which customers could buy at a later stage. It could just also have been a sales gimmick! (Incidentally, these radios with television sound do apparently turn up from time to time and would make an interesting addition to a collection of receivers).

But how much use did the BBC make of this facility. The answer is not a lot until relatively late on. In February 1939 *Television & Short-Wave World* reported:

The BBC have announced that, as from Monday, January 2, the television sound wave of 7.23 metres (41.5 Mc/s) will transmit the National or Regional programme each evening (Sundays included) from about 8.0 p.m. until 9.0 p.m., when the normal television programme opens. It is hoped by this means to demonstrate the high sound quality of sound reproduction on television sets. As far as possible, a choice will be made from programmes of musical interest in preference to talks, as it is in the transmission of music that the wider frequency range obtainable without interference on ultra short wave receivers can be more easily appreciated.

The television programmes section of *Wireless World* magazine (a relatively accessible way of checking details of pre-war television programmes) confirms this. The entry for the seven days commencing 15th June 1939 states: The National or Regional programme will be radiated on 41.5 Mc/s from approximately 7.45 to 9 p.m. daily.

Earlier in May and June 1938 the BBC made 'special and exceptional arrangements' to relay the London Musical Festival, on five occasions. In September 1938 similar arrangements were made to relay the Promenade Concerts on the television sound wavelength.

TECHNICAL TIPS

The American magazine *The Old Timer's Bulletin* publishes many handy hints and here are just two of them.

CLEANING ALUMINIUM CASES AND CHASSIS

The normal suggestion is to use lye (NaOH) but this is a highly caustic and hence hazardous substance and the 'victim' metal needs neutralising afterwards. Much simpler, suggests their correspondent, is a lye-based oven cleaner such as 'Easy-Off'. Because this is a paste, it does not run off into places where it should not go.

FIXING LOOSE VALVE BASES

Many past attempts have been encountered at refastening a loose brass or bakelite base to a tube's glass envelope. Most involved a celluloid cement (such as 'Duco') or, in recent years, epoxy. Even white glue, such as 'Elmer's' has been seen. All such attempts lead to unsatisfactorily sloppy results. Eventually, the base again comes loose.

There is a much better method. First, clean away all residue of any previous cement — scraping the glass envelope with a knife is acceptable. If a celluloid type of cement is on the base, it will usually peel off. Epoxy can be cleaned off the base with acetone. With a large darning needle, scrape the cement junction so that any residue of a previous attempt is removed.

Dilute clear fingernail lacquer with acetone: one part lacquer to two parts acetone. Be sure it is thoroughly mixed. Using the small brush in the nail-lacquer bottle, carefully apply the thinned mixture at the joint between base and envelope. It will immediately soak into the original cement. Continue application all around the base. Don't be afraid of using too much, although six or seven brush-loads, evenly spaced around the base, are usually sufficient. Stand the tube (valve) vertically and allow the lacquer to set for at least 24 hours. It will be found that the base adheres firmly to the envelope.

If any thinned lacquer inadvertently runs onto the base, let it dry. It can be removed later with acetone. Any dried lacquer on the glass envelope can be removed by judicious scraping.

This method has been used for over four decades and never once did it have to be repeated. Electrical qualities of the solidified lacquer seemingly are good enough that even high-voltage rectifiers suffer no impairment. Inter-electrode capacitances are not altered. (Rex C. Byle, WA9JWT).

Ludwell Sibley, who conducts the Equipment Restoration column in Old Timer's Bulletin, writes: This idea has recently been tested in the OTB Hall of Science and it works just fine.

PERIOD PIECES

Dicky Howett casts a gimlet eye at television studio reproductions

In the olden days, if you wanted to recreate a monochrome television studio (for a feature or advertising film) you simply trundled down to the nearest monochrome facilities house and rented a few cameras, monitors and lights. Nowadays, things are a bit problematic. For starters, where on earth do you now find a full studio's worth of monochrome cameras, monitors and lights, not to mention veteran pedestals, dollies and microphones? And perhaps even the odd caption stand and VT clock?

Assuming that modern programme makers can arrange a supply of 'vintage' equipment (and with it the best advice – very important), some producers and directors still, it seems, need a little educating about the arcane world of black and white television production.

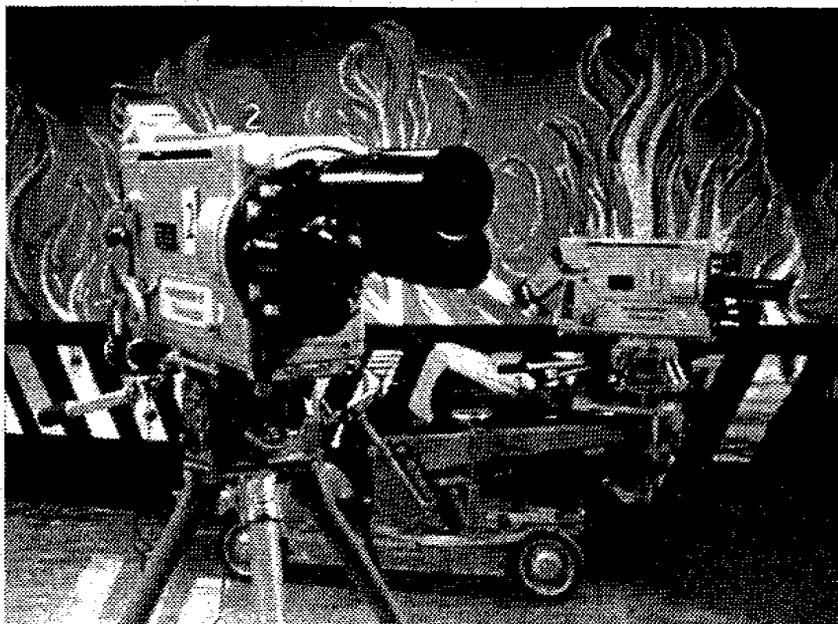
Three recent examples seem to confirm that awareness of past television techniques can be tenuous. It's as if the old black and white TV age is viewed as something akin to silent films. All flickery and blotchy. That's just how it was of course, but it's as well to point out that technologically monochrome television wasn't that long ago. And fond memories linger, so it's fruitless to argue: 'Does it matter if a camera, or lens is wrong, who in the audience will know?'

Unfortunately, the world is full of experts and they are the ones who will know. Even with the aforementioned 'experts' in attendance on the set, things can still go awry. But there are sometimes good reasons for this. Those of you who watched the series 'Head Over Heels' (ITV, January 1993) may have pondered over the final episode set at a mid-1950s 'Rock and Roll Dance Contest'. The set dressing included a superb 'Independent Television' outside broadcast recreation complete with cameras and dollies. (I'm told that the best shots of the cameras unfortunately hit the cutting-room floor). However, what remained looked very good, but sad to relate, it wasn't quite correct. The cameras (Marconi Mark 4s) were slightly anachronistic, i.e. too modern by three or four years, but this fact was realised by the producers. (The authentic period ITV camera would perhaps have been the ubiquitous Pye Mark 3 with the addition of a Watson 5 to 1 zoom lens). The BBC2 'Sixties Day' (30th August 1993) featured a sports film compilation allegedly emanating from a disused 1960s 'Grandstand' studio complete with dust and cobwebs. On that day yours truly was the 'expert' in attendance. My main task was to 'pose' the Marconi Mark 4 image orthicon cameras as well as prevent the wanton application of spray-on 'cobwebs' all over the irreplaceable gear.

To their credit, the designers on the show had attempted to reproduce an authentic monochrome set-up. Photographs of the period were used as guides. From the studio floor, it looked good to me. Ultimately, and disappointingly, the whole construct was glimpsed but briefly through the gloom of excessively low key lighting and the over-enthusiastic use of dry ice 'fog'. Finally, the most recent but least impressive use of vintage monochrome television equipment occurred on Christmas Day, 1993. The programme was entitled "Selected Exits", recalling the life of writer Gwyn Thomas. The opening sequence attempted to recreate the TV version of "The Brains Trust". Although the three in-shot cameras (Marconi Mark 3s) were correct for

the period, the studio 'set' looked all wrong. This 'wrongness' was compounded by poor 'vintage' lighting, as well as an unlikely microphone (it looked like a toffee apple) on the boom. Worst of all was a laughably inept, overlarge and incorrect 'BBCtv' logo on one of the cameras. The 'tv' section was plonked *underneath* the 'BBC' lettering! Not really good enough chaps. Even from BBC Wales. As with the previous two shows, the television sequences in "Selected Exits" were (mercifully in this case) very brief. So perhaps nobody noticed? Don't bet you life on it, chums. Freeze-frame the VHS and the errors are manifest. Modern TV technology, see?

Editor's note: Dicky has in fact teamed up with associates Paul Marshall and others including yours truly to form 'Golden Age Television Re-creations', who can advise on the correct portrayal of old television scenes and also hire out appropriate equipment from the 1950s, 60s and 70s. Enquiries to Dicky on 0245-441811.



This photo, taken by Brian Summers, shows the Marconi Mk 4 cameras on the set of "Head Over Heels". Glaring errors include a far too modern lettering style used for the branding Independent Television and the curling cardboard slot-in numbers on the side of the cameras. The latter plates would have been made of engraved Traffolyte or, more likely, as miniature car number plates with bevel-profile plastic numbers on metal plates.



This photo, kindly supplied by Ray Herbert, shows the Baird company's TV service van in early 1936. This appears to make it the world's first television servicing vehicle (unless you know better!)



A pioneer of television in the Netherlands, Freek Kerkhof, has died at the age of 90. His name will be familiar to anyone who studied television in the 1950s or 60s since the book he wrote jointly for the Philips Technical Library (Television by Kerkhof and Werner, 1952) was in every public library at one time. May he rest in peace.

J. L. BAIRD'S TELECHROME

CATHODE RAY COLOUR AND STEREOSCOPIC TELEVISION

1944



John Logie Baird

50th ANNIVERSARY.

Any suggestion that the first electronic colour television tube employing multiple cathode-ray beams (the system in use today) was designed, built and demonstrated by John Logie Baird, for so long associated with 'mechanical' television, would probably be met with disbelief. He called it the Telechrome.

50 years ago on 16th August, 1944, just prior to the liberation of Paris by the Allied Forces, a small group of journalists assembled in the converted stable which served as a laboratory adjacent to Baird's rambling Georgian house in Sydenham. They witnessed the first demonstration anywhere in the world of a wholly electronic colour television process using a high definition of 600 lines, virtually the same standard as the BBC were to adopt 23 years later.

It was a remarkable feat bearing in mind that Baird had just one full time assistant and only meagre workshop facilities. His Company had gone into voluntary liquidation at the outbreak of war and he had no regular employment. The colour experiments were funded from his savings supplemented by a consultancy fee provided by Cable & Wireless for the specific purpose of ensuring that this important work did not have to be abandoned for lack of cash.

Baird had produced a basic form of colour television in 1928 and ten years later at the Dominion Theatre in Tottenham Court Road 3000 people witnessed his high definition pictures in colour, transmitted from a studio at the Crystal Palace. Never before had colour television been demonstrated in a theatre or indeed transmitted by radio link - a double first for Baird.

The Telechrome was in effect a double-ended cathode-ray tube with a 10 inch diameter clear mica disc situated at the centre. One face had a blue-green fluorescent coating, the other orange-red. The transparent screen enabled the observer to see superimposed images which made up a picture in colour.

No stranger to the art of improvisation John Baird overcame the difficulty of obtaining specialised glassware by adapting a mercury arc rectifier bulb to his needs, the cranked arm being replaced with conventional cathode-ray tube electrode assemblies. A smaller Telechrome tube was produced with one electron beam perpendicular to the screen thus simplifying the scanning arrangements. This tube has survived and is on display at the National Museum of Photography, Film and Television.

The pictures originated from a makeshift studio in one corner of the laboratory. There were no colour cameras at that time and Baird used the well tried flying-spot arrangement. This involved scanning the subject in sequential horizontal lines with a brilliant spot of light obtained from a high intensity projection tube. Panchromatic photocells detected the level of reflected light.

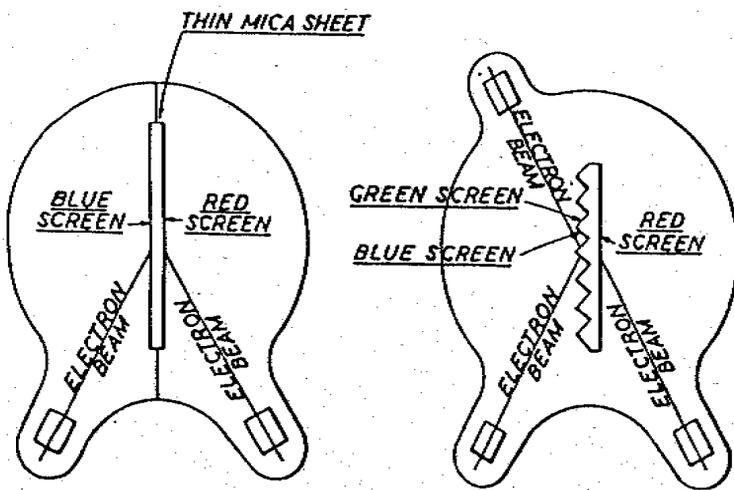
Excellent stereoscopic results were obtainable by modifying the scanner (camera) arrangements in the studio so that alternate left eye, right eye perspectives were televised. The viewer needed to wear colour spectacles.

J.L. Baird died in 1946 at the early age of 58 leaving his colour work unfinished and, as it has turned out, largely unrecognised.

RAY HERBERT

(Tel: 081 657 1126)

J.L. Baird's Telechrome, August 1944
 Sketch copied from the original press release.



The two-colour Telechrome tube as demonstrated

Suggested arrangement for three colours



J.L. Baird and his Telechrome colour tube, 1944.
All material on these two pages kindly supplied by Ray Herbert.

ITV CONTINUITY ANNOUNCERS

1955 - 1985

***An attempt to compile a comprehensive list,
by Tony Currie***

ABC TELEVISION

David Hamilton, Keith Martin, Sidonie Bond, Owen Oyston

ASSOCIATED-REDIFFUSION

Michael O'Halloran

ATV

Patricia Cox, Peter Wilson, John Toye, Kevin Morrison, Mike Prince, Peter Davies,
David Jamieson

ANGLIA

Drew Russell, Newman Saunders, Colin Bower, Caroline Raison, Patrick Anthony,
Katy Glass, Helen McDermott, Mike Speake, David Clayton

BORDER

Mary Marquis, Derek Batey, Fiona Cunningham, Allan Cartner, Clive Champney,
John Duncanson, Pat Doody, Clem Shaw, Colin Lamont

CHANNEL

Gordon de Ste Croix, Jane Bayer

CENTRAL

Linda Cunningham, Su Evans, Helen Lloyd, Stewart Mark-White, Mike Prince,
Simon Willis

GRAMPIAN

Elizabeth Mackenzie, June Imray, Douglas Kynoch, Jimmy Spankie, Jack
McLaughlin, Kennedy Thomson, David Bennett, Lesley MacLeod Anna-Maria
Ash, Maggie Palmer, Colin Lamont, Ann Brodie

GRANADA

J M Mead, N Somers, Miss R Williams, Ray Moore, Charles Foster, Graham James,
Sue Robbie, Jim Pope

HTV

Don Moss, Edward Cole, Eiry Lloyd Palfrey, Gwyn Parry, Sue Powell-Reed, Dilwyn
Young-Jones, Annie St John, Daphne Neville

LONDON WEEKEND

Peter Lewis, Ruth Anders, Gayle Colman, Pam Rhodes, Sue Peacock

REDIFFUSION

Redvers Kyle

SCOTTISH

Jimmy Nairn, Michael O'Halloran, Elaine Wells, Douglas Cameron, Gordon Roddick, Drew Russell, Bill Simpson, Raymond Boyd, Ivor Phillips, Morag Hood, Bob Christie, Alec Monteith, Hamish Wilson, David Chalmers, Clem Ashby, Kate Matheson, Marion White, Tony Currie, Steve Hamilton, Jimmy Spankie, Mike Gower, Pauline Muirhead, Paul Coia, Dave Marshall, Bryce Curdy, June Andrews, Ann Brodie, Maggie Palmer, Colin Lamont, Liz Kristiansen

SOUTHERN

Martin Muncaster, Julian Pettifer, Meryl O'Keefe, Sidonie Bond, Malcolm Brown

TELEDU CYMRU/WALES WEST & NORTH

Meurig Williams.

TELEVISION SOUTH

Malcolm Brown, Jennifer Clulow, William Flynn, Judy Matheson, Brian Nissen, Gordon Radley.

TELEVISION SOUTH WEST

Fern Britton, Jennifer Gavin, Roger Shaw, Judi Speirs, Ian Stirling.

TWW

Bruce Lewis, Peter Lewis.

THAMES

Tom Edwards, Phil Elsmore, David Hamilton, Sheila Kennedy, Peter Marshall.

TYNE TEES

Torn Coyne, Jon Kelley, Mike Neville, Adrian Cairns, Andy Craig, Bill Steel, Pat Curtis, Allan Cartner, Cathy Secker, Colin Weston.

ULSTER

Adrienne McGuill, Jimmy Greene, Brian Durkin, Ivor Mills, Ann Gregg, Ernie Strathdeeg, Johanne Woods, Keith Burnside, Keith Hayes, Ewen White.

WALES WEST & NORTH

See Teledu Cymru.

WESTWARD

Roger Shaw, Stuart Hutchison, Penny Bowles, Ian Stirling.

YORKSHIRE

John Crosse, Redvers Kyle, Paul Lally, Graham Roberts.

This list was compiled by Tony Currie and is not claimed to be exhaustive or 100

per cent accurate by any means. Your contribution could help make it complete, though! Note that this list covers only continuity announcers, not programme presenters and newsreaders in general. (A cutting sent in by David Jones added the name for Teledu Cymru – thanks David).

TV ON THE SILVER SCREEN

Another title to add to the list is 'Band Waggon', released in 1940. Directed by Maurice Varnel, who also directed some of the Will Hay comedies, this film is a Gainsborough picture and stars Arthur Askey and 'Stinker' Murdoch.

The plot is somewhat fanciful and revolves essentially around their very succesful BBC radio programme. There are several scenes set (and supposedly filmed) inside Broadcasting House. Later in the film, the luckless duo rent a haunted castle set unconvincingly not far from a Green Line route (I thought those castles were only to be found in remote parts of Scotland), where they discover television equipment being used by spies. The latter take to their heels and the Band Waggoners put on their own pirate television service, much to the annoyance of the BBC.

There's plenty of fun in the film, even though the television equipment looks somewhat cardboardy. The impression the film gives of the BBC television programming, although a parody, is probably not far from reality, which gives the film added interest. [AE]

STRANGE BUT TRUE

One of our readers works at Central Television in Birmingham and wishes to remain anonymous. That's fine by us, probably wise even.

Anyway, he has been chatting to some of the oldtimers who worked at the Alpha Studios (owned jointly by ATV and ABC Television). Normally late shifts are not very popular with staff but the exception can sometimes prove the rule...

The reason was this, an incident which ocured on a number of occasions around 1961 or 1962. From the transmission area it was possible to look out of the window and see across the street through the window and into the bedroom of an adjacent flat. There was a young lady who lived there with her father but on Friday nights he tended to go out for the night. That was the supposition for on Friday nights it was observed she would be joined in the bedroom by someone who was presumably her boyfriend. They had a regular schedule and could always be seen to 'get down to business' on the rug in front of the fire.

More often than not they would turn off the light in the room but thoughtfully they did leave the television switched on, and by the light of its glow the proceedings could still be observed. by all the telecine and VTR engineers who were peering through the window and trying to see what was going on. The timing of this evening's diversion coincided with the showing of the late night film on ATV and as often as not, this was the programme the couple were watching (or probably not watching very much). This could be proved scientifically by lifting the black level

of the film being transmitted and gradually the engineers would raise the black level in an attempt to make the TV screen brighter and hence get a better view in the room.

They had to be quite careful for occasionally when doing this, the equipment in the Post Office circuits between the studios and the transmitters didn't like the increased level and would occasionally drop out, causing a fault and loss of programme for everyone viewing!

The telecine equipment, by the way, used a three-way optical multiplex for 16mm and 35mm film plus 35mm slides, focussed on a vidicon camera. Picture quality was not exceptional and sometimes led to odd strobe effects; at least the lag in the pickup tube covered up imperfections in the film material. Later a separate mesh vidicon was used to get slightly better results. The camera was by Link, probably a Model 102, which was well liked by the BBC and ITV companies for captions and telecine work. It was fully switchable for 405/525/625 lines and employed a separate, remotely mounted, camera control unit (CCU).

NOTES AND QUERIES

Now that Lime Grove is no more which is the oldest working television centre in the U.K.? I would reckon it's one of six: Fountain, Wembley, London; Thames, Teddington, Middlesex; Granada, Manchester; BBC Bristol; BBC Glasgow; BBC Belfast. But which?

(Paul Murton)

Can anyone say what sort of connector the BBC used for video cables before the American UHF or F&E plug became commonplace?

[Editor]

COMPETITION

Here's the question repeated from issue 20, followed by the answer.

Everyone knows that the ITA Emley Moor mast collapsed on Wednesday 19 March 1969. But just over two years earlier a BBC mast collapsed. Can you name it? Clue: it was a main station. As there are only about thirty BBC main stations if you guess you've got a one-in-thirty chance of being correct.

It's a tricky one. The date was Wednesday 16 November 1966. The BBC mast was the UHF station at Waltham-on-the-Wolds, Leicestershire. It collapsed during a storm shortly before it was due to open. As a result BBC-2 from Waltham didn't begin until August 1968!

[Thanks to Paul Murton for this. Other readers suggested Belmont and Brookman's Park.]

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an illustrated lecture

by Doctor Malcolm Baird



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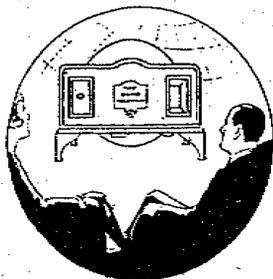
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THE MICHAEL ROLL COLUMN



John Logie Baird (1888-1946) Pioneer of Subatomic Phenomena

NOT many people realise that John Logie Baird, the great pioneer of television, also invented the infra-red camera. In the 1920's, when research into the so-called paranormal was in the safe hands of genuine scientists like Sir Oliver Lodge, Conan Doyle and Baird, the importance of a camera that could take pictures in the dark was not lost on those who were investigating materialisation phenomena. It will come as no surprise to scientists who are carrying on the work of Sir William Crookes to learn that Thomas Alva Edison — the inventor of the electric light — was working from the etheric dimensions in conjunction with Logie Baird on developing the infra-red camera. In the 1930's, with the use of a medium, Edison told Baird that he was convinced that the infra-red camera would in time prove of great use in living with communication between the living and those who had passed over, but warned that the time was not ripe — "to attempt, to use it now would incur grave danger." Edison confirmed that he was continuing his research from the etheric dimensions, and would communicate when the time came to use the infra-red camera in the presence of a materialisation medium.

At this time one of Baird's colleagues, a professor of entomology, had carried out

some very exciting research with a materialisation medium. A young man, who had committed suicide by cutting his throat, partly materialised from the etheric dimensions. The scientist was able to make a fingerprint and compare it with the prints that were still on the suicide weapon, a razor; they were identical. Just one more example of crushing, scientific proof of survival after death that has been deliberately kept from coming to the attention of the masses.

The current President of The Royal Society and the editors of 'Nature' and 'The New Scientist' refuse to acknowledge receipt of my scientific work or even answer my letters, even though I have sent proof that I have the backing of The International Centre for Theoretical Physics in Italy, Dr. Susan Blackmore, a psychologist from Bristol University, described as an expert on the so-called paranormal and noted sceptic, was given the freedom of the columns of 'The New Scientist' to write the most amazing rubbish. "Visions from the 'Dying Brain.'" Dr. Blackmore stated the case for the "when you are dead, you're dead" materialists. I pleaded with the editor to let me place before his readers the physicists' and rationalists' case for survival after death, which is based on the work of the ex-President of The Royal

Society, Sir William Crookes OM, and linked together with recent, revolutionary discoveries in quantum mechanics. I make it very clear that I would be mentioning all the uncomfortable scientific facts that Dr. Blackmore was very careful not to mention. Needless to say I did not even receive the courtesy of a reply.

The time is fast approaching when the pillars of the scientific establishment are going to have to admit that they are wrong. Very shortly now all the brave pioneers of subatomic phenomena are going to receive the recognition that they deserve. Continuing to call great scientists like Crookes, Lodge, Edison, Conan Doyle and Baird, liars, cranks, cheats, frauds and even sex maniacs is now rebounding on the pseudo-scientists who have a great deal to lose if the truth should ever be presented to the general public. Genuine scientists — seekers after knowledge — are now on the good side of a Catch 22 situation — we cannot lose. When the truth is told we win, and the longer the truth is suppressed then we still win. This is because suppressing scientific discoveries that belong to the people is just the same as a pressure cooker with its safety valve broken. The longer the truth is suppressed, the greater the explosion when the ordinary people eventually find out

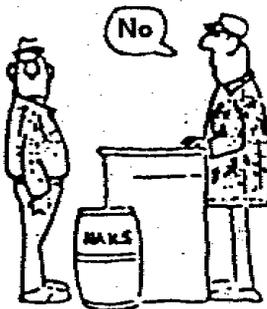
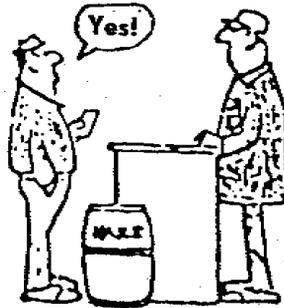
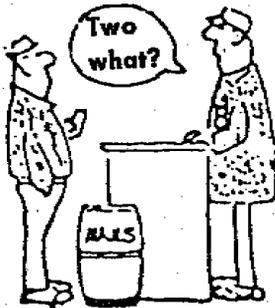
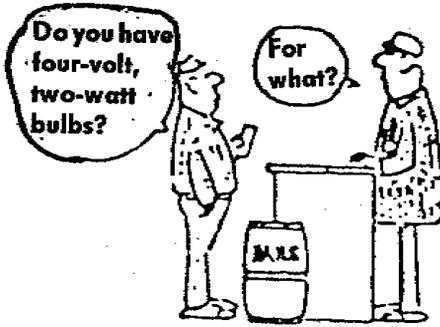
just how badly they have been deceived by their teachers.

"I have witnessed some very startling phenomena under circumstances which make trickery out of the question. I am convinced that discoveries of far-reaching importance remain waiting along these shadowy and discredited paths."
John Logie Baird

Reference "Sermons Soap and Television" by John Logie Baird. Obtainable from The Royal Television Society, Tel. 01-387 1332, Tavistock House East, Tavistock Square, London WC1H 9HR. £4.75 inc. p&p.

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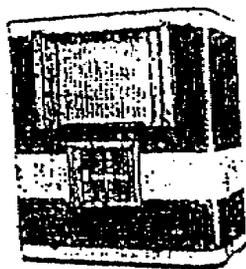
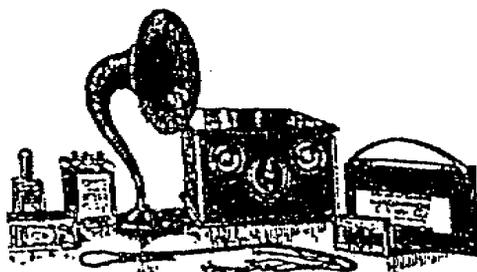
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The Editor, Chas.E.Miller, has been engaged professionally in radio work since 1948 and in technical journalism since the early 1970's. His book *A Practical Handbook of Valve Radio Repair* is the definitive work on the subject. The various writers who contribute are also well qualified in their fields and provide a valuable store of information for the readers. The Radiophile also offers its subscribers a service that is unmatched elsewhere: its large library of service sheets and manuals covers a vast range of models and these are available as photo-copies at very reasonable prices - typically half or less those charged by specialist firms. The book department has on offer hundreds of volumes dealing with vintage radio and allied subjects. In addition readers may place small advertisements free of charge. The Friends of The Radiophile, an informal association, operates "get-togethers" every six months at which readers meet to buy, sell or exchange equipment - and chat - in a friendly, relaxed atmosphere markedly different from other such functions. Full details of forthcoming events are given in the magazine.

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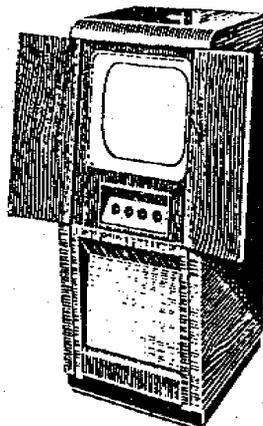
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MORE BOOK NEWS

Here's some advance news of the all-new *Sound & Vision Hobby and Heritage Yearbook* to be launched at the National Vintage Communications Fair in May.

So what is the book and why is it important? The *Sound and Vision Hobby and Heritage Yearbook* is the UK's first comprehensive guide to technical hobbies relating to communications. There are dozens of specialist interests, with specialist societies, publishers and dealers supporting them, yet newcomers to these interests and hobbies have the devil's own job to find out where the action is or get in touch with kindred spirits. For trains, aircraft, automobiles and industrial archeology there's no problem – you can walk into W.H. Smith and buy a colourful yearbook listing all the clubs, venues and events. But not for our hobbies, which is why someone had to write this book.

A significant amount of work has gone into collating all the names, addresses and other details which went into the book, which we hope will be on sale in newsagents, bookshops, museums and specialist outlets in time for the new season. Price was not finalised at the time of writing but you can be sure it will be highly affordable. If you are not intending to attend the Fair at Birmingham do send us a stamped addressed envelope and we will let you know as soon as the book is issued.

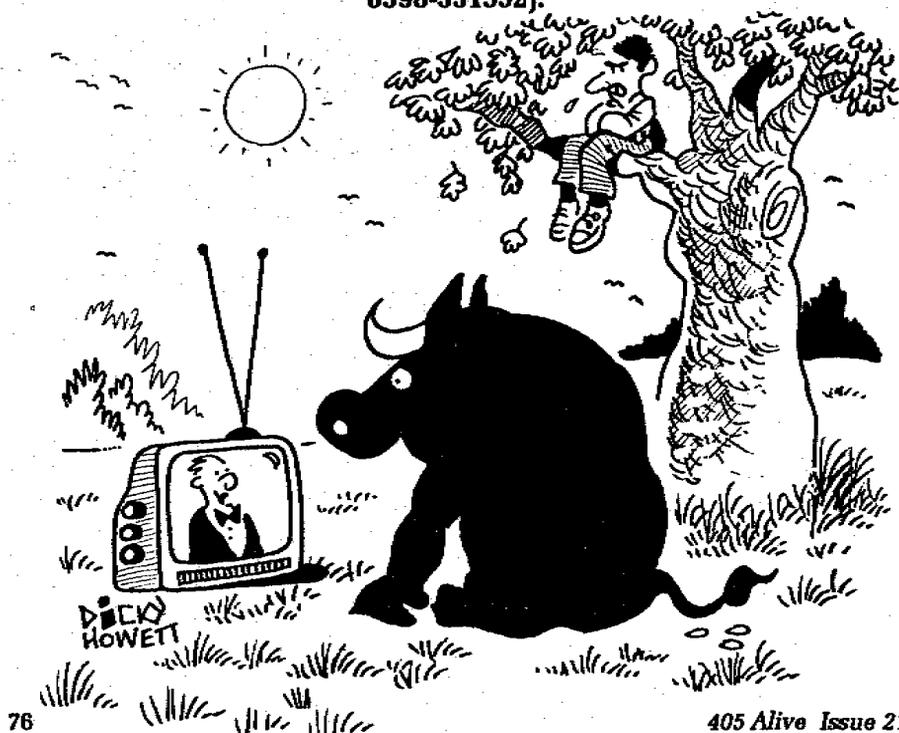
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THE SOUND AND VISION *Hobby and Heritage* YEARBOOK to be published May 1994 by the Sunrise Press.

Editorial correspondence with SAE to Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. All other enquiries to Jonathan Hill at the Sunrise Press, 2-4 Brook Street, Bampton, Devon, EX16 9LY (tel: 0398-331532).



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Test card music and old TV programmes are subject to the same rules of copyright as other recorded works and it is unlawful to sell amateur or professional recordings of same. Swapping same for no gain is probably not illegal but *405 Alive* does not want to test the law on this subject so we will only accept advertisements from people who will indemnify us in this respect.

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can 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!

2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

NEW READERS PLEASE NOTE

STANDARDS CONVERTERS. See issue 17 for a construction article and the review of the David Grant product in issue 19. Pineapple Video have ceased production of their converter. Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. 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. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

COMPONENTS. Most valves and other components are not hard to find: we can mention Billington Export (0403-784961, £50 minimum order), Colomor Ltd (081-743 0899), Kenzen (021-446 4346), Wilson Valves (0484-654650, 420774), Sound Systems of Suffolk (0473-721493) and PM Components (0474-560521). For hard-to-find transistors we have heard of AQL Technology (0252-341711) The Semiconductor Archives (081-691 7908), Vectis Components Ltd. (0705-669885) and Universal Semiconductor Devices Ltd. (0494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try Antique Radio Supply, (phone 0101-602-820 5411 (fax 0101-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.
3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!
4. Put yourself in the position of the reader. Is all the information included?

IS IT VALUE FOR MONEY?

It's unwise to pay too much but it's also unwise to pay too little.

When you pay too much, you lose a little money, that is all. When you pay too little, you sometimes lose everything because the thing you bought was incapable of doing the thing you bought it to do.

The common law of business balance prohibits paying a little and getting a lot. It can't be done. If you deal with the lowest bidder, it's well to set aside something for the risk you run. And if you do that, you will have enough to pay for something better. [*Attributed to John Ruskin, 1819-1900.*]

STANDARDS CONVERSION: Coming soon, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 0689-857086 or through the Vintage Wireless Museum in London. See also display advertisement in this issue.

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of **405 Alive**. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 0473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Phillips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 081 890 7633.

AVAILABLE AGAIN: Paste Polishing No. 5. Connoisseurs will know that this paste is the ideal material for cleaning bakelite and other plastics (even plastic baths!). Unlike Brasso and other liquid polishes, it leaves no active residue, and as it also contains a waxy agent, it also gives a gloss finish. Paste Polishing No. 5 is the stuff the Post Office used to polish up the old bakelite phones and is marvellous stuff - ask any user!

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greygate, only in multiples of 12 tubes. Send your order to Greygate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0533-877777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 ONP.)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 0797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of valves. Most TV types available at £1 each. Send wants list and SAE for a quotation. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG (021-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

FOR SALE: One only, Philips 625-line modification kit for converting 405-line sets to 625. New, in box with instructions. £10 plus postage. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM B12 9RG. (T).

OFFICIAL BINDERS FOR 405 ALIVE

Tony Clayden supplies of A5- format Easibinders for filing your copies of this magazine (or any other similar sized publication!). Unlike most binders of this kind, which have a magazine title gold-blocked on them, Tony's ones do not; instead they have a clear pocket where you can insert a paper label, making them much more useful. Buy loads and bind all kinds of other magazines too! A binder holds up to 12 magazines and there are two colours, dark green and brown, and the price is just £4.95 plus £1 post and packing. Include a sticky label with your name and address, but no stamps; postage is paid. Cheques made out to A.M. Clayden please: he lives at 64 Exeter Road, London, N14 5JS. Ring first on 081-361 8881 to check supplies are in stock.

NOTE: Thanks to referrals and mentions in the press we are now receiving a fair proportion of advertisements of sets for sale from members of the public. We print their descriptions in good faith but their descriptions may not be as accurate or as well-informed as those made by, say, a keen enthusiast.

A PLEA! When sending in your advertisement please do put a date on it. We don't normally type in your advertisement on the day received and instead all small ads go into a file ready for typing later. But what happens then if I come across three undated ads all from the same person and one of them says 'This is my new ad, please cancel previous ones'? It does happen, so please be kind enough to date your ad.

FOR SALE: Bush TV32 (bakelite), RGD THE17 (and stand), HMV 14" (BBC only) and magnifier, Ekco 17" (with VHF on turret), Portable (about 30 years old), plus quantities of new-in-box CRTs Mullard MW36-24 (14" rectangular), MW 31-74 (12" round), 500 valves, radios, test gear, service data. J. Rudrum, 2 Princes Road, Eastbourne, Sussex, BN23 6HG (0323-729440).

VALVE SALE: New boxed valves by Mullard, Mazda, Brimar, etc. All types £1 each, 10 per cent discount for orders 10-plus, 25 per cent discount for 50-plus. Quantities of each type vary from 1 to 75.

6BW7, 6CD69, 6F1, 6F12, 6F15, 6F23, 6F25, 6F26, 6F28, 6F29, 6F30, 6L18, 6/30L2, 12AH8, 12AT6, 12BA6, 12BE6, 19AQ5, 20L1, 20P3, 20P4, 20P5, 30C1, 30C15, 30C17, 30F5, 30FL1, 30FL2, 30FL12, 30L1, 30L15, 30L17, 30P12, 30P16, 30P18, 30PL1, 30PL13, 30PL15.

DY86/7, DY802, EB91, EBF87, EC90, ECC81, ECC82, ECC84, ECC85, ECF86, ECH81, ECL80, ECL82, ECL83, EF42, EF80, EF85, EF91, EF95, EH90, EL86, EL95, EY51, EY83, EY86/7, HK90, PABC80, PC86, PC88, PC97, PC900, PCC84, PCC85, PCC89, PCC189, PCF80, PCF82, PCF84, PCF86, PCF200, PCF801, PCF802, PCF805, PCF806, PCF808, PCL82, PCL83, PCL84, PCL86, PCL88, PFL200, PL36, PL81, PL82, PL83, PL84, PL508, PY33, PY81, PY82, PY83, PY88, PY800, PD500. R.M. Webb, 78 Station Road, Rolleston, BURTON-ON-TRENT, DE13 9AB. Tel: 0283-814582. (T).

FOR SALE: 'Radio & TV Servicing' manuals, set from no. 1 to 1978 (26 volumes). Condition varies from reasonable to excellent, according to the use they had. £75 the set, not prepared to split. Write with SAE to Clive Oakley, Box 941, 71 Falcutt Way, Northampton, NN2 8PH. Moving house, hencing using box number address, not available on phone.

FOR SALE: Bush TUG24 console version of TV22, showroom condition. Decca 111 radiogram and TV with added turret tuner, very good condition. GEC 17" bow front set, with shutters in mahogany cabinet, showroom condition. Plus signal generator, pattern generator, spare tuner for TUG24, lots of valves. Suggest £50 or near offer. Mr D.C. Snow, near Petersfield, Hants. Ring after May 12th on 0730-895376. If no answer try 0730-892821 (neighbour) and leave a message.

FOR SALE: Unusual PAM model 800 slimline console TV late 50s/early 60s. Veneer cabinet almost unmarked, £50. A few 1950s/60s TV aerials including double top dartboard type. From £5 to £20. TV magnifiers from £10 to £25. *Radio Times* 22nd December 1933, southern edition Christmas Number. Coloured front and back, good condition, £15 post-paid. Four different Radio and TV Times holders, £16 the lot. 'Television Explained', 3rd edition 1949 hardback £5. 'Practical Television' volume 1 no. 2 May 1950 £5, includes a list of most TV sets made. 'In and Out of The Box' Robert Dougall autobiography 1973, hardback £5. 'Understanding Television' Hawker, large hardback c. 1970 £5. Ring first to check items unsold and in case other new goodies have arrived. Barrie Portas, 4 Summerfield Avenue, Waltham, Grimsby, DN37 0NH (0472-824839).

FOR SALE: Cossor 924 combined three-band radio & TV of 1951. Console set, 11" screen, radio section folds down. Holme Moss channel. Mr D.G. Hillam, 051-652 3226 (Wirral).

FOR SALE: Peto Scott TV-249/01 (Philips chassis) of 1963, 23" dual standard table model, £10. Two GEC 19" hybrid colour table models, £25 the two. Decca CTV25 dual standard colour chassis £10. BRC 26" table model with almost-new tube, vgc, £25. Geoff Turner 0684-566979 (Worcs.).

FOR SALE: Decca 121 projection set circa 1948, all complete, cabinet virtually unmarked. £50 or near offer, delivery negotiable. Bill Thorn, Stroud, Glos. (0453-759268).

FOR SALE: *Television* magazine (the world's first magazine devoted to television), premier issue,

March 1928 volume 1 no. 1. Good condition but not minty mint (what do you expect after all these years?!?). Open to offers (not mine, it's on behalf of a friend). Suggest start the bidding at £20, booksellers tend to charge around £40, but make an offer anyway. David Jones (0745-813402).

FOR SALE: various 1950s TVs - Pye, Bush, Ekco, etc, some in very good condition and none over £50. Steve Harris, 0244-661062.

FOR SALE: Early colour TV circuit boards plus some later ones, all in excellent condition and most working. Philips G8 and G9, Decca Hybrid, Pye hybrid and 725, Fidelity ZX2000, Thom 2000, 3000, 8000 and 9000, GEC hybrid and C2110, Rank A823 and Z718, ITT. All cheap, can bring to swapmeets. Robin Howells, 40 Minster Road, Stourport-on-Severn, Worcs., DY13 8AR.

FOR SALE: EMI console tape recorder, type BTR1. Much beloved of TV and broadcast studios in the 1960s. As used to play the test card music. Big and heavy, prefer buyer collects £20. Contact Gordon Sharpley, Manchester (061-748 8031).

FOR SALE: Pye B16T complete and no parts missing, stored in loft for many years. Supplied with a dozen spare EF50 valves, one unused UU8, two EL38, one GZ34, one 13VPA, several UF42. No silly offers please, suggest start bidding at £150. Roy Kilner, Margate (0843-823431).

FOR SALE: Sony VTR and service manual, plus one tape. Probably a CV-2000 as it was used for 405 lines. Was working last time used. Ian Cosh, 0273-329469.

FOR SALE: I have a Mullard 12" CRT circa 1950, ideal for restoring a set, £25. Think ahead - get in a spare now. Some new 17" CRTs available, please ask. May be able to deliver. Realistic prices, ring for details. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427-890768.

FOR SALE: Selection of older TV valves, service sheets and manuals, books and magazines, test gear and CR Tubes. Telephone 0372-452569 for list.

FOR SALE: A copy of the BBC "Black Book", i.e. Birkinshaw's Technical Manual of the Marconi-EMI System, London Television Station. About 120 loose-leaf pages, printed between 1937 and 1950, in original black binder. Complete and in very fair condition. Highly desirable to the serious collector and researcher, this is a scarce book which seldom appears on the open market; the last time a copy was advertised (by Bampton Books) it was priced at £500. Realistic offers will be considered by the owner: write to box 405, 71 Falcutt Way, Northampton, NN2 8PH.

FOR SALE: VHF Band I/III TV aerial by Antiference, one Band I element and five Band III elements, only used in loft so not corroded, packs down neatly to about 3ft or 4ft long. £5, best collected or may be able to deliver to swapmeet, etc. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

ATTENTION ALL HALF-INCH VIDEO FANS! New from Sony, your last chance to buy half-inch video tape. V62 (7" spool) £2.50; V60H (5" spool for portables/table models) £1.00 each. Discount on bulk orders for V60H only. WANTED: colour and b/w EIAJ VTRs. Pat Hildred, 0532-402841 evenings, 0532-706066 day.

FOR SALE: Japanese electrostatic CRTs made in early 1940s (WW II radar), both tested good and
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with specifications one is SSE120G (120mm, green, £16), the other is SSE75G (75mm, green, £13). Socket for SSE75G £3. Electromagnetic CRT for flying spot scanner, usable but screen is a bit burnt, with specifications £10. Studio flying spot scanner (RS-170) made by Kowa, apparently complete but untested, with circuit diagram and service info £50. Shipping extra. Wanted: Small old TVs with electrostatic CRT. Any books and circuit diagrams relating to above TVs. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaku, Tokyo 150, Japan. Tel. from UK: 010 81 81 3-3440 8392. Fax: 010 81 3 3440 8396.

FOR SALE Sound and vision modulator for Band 1 VHF channels (tunable). Ready built, endorsed by Bill Journeaux, price £30 + £3 postage or £4.70 by guaranteed courier service. Add £5 for 12V power supply (or use your own). One-hour 405-line VHS tape of ITA Test Card C, £7 post-paid. David Newman, 79 Alder Road, Parkstone, Poole, Dorset, BH12 2AB. Tel: 0202-731000.

FOR SALE New book, *The Story of BBC Colour Television*, 32pp, some in colour. £3.95 post paid: send your order and cheque made out to HS PUBLICATIONS, 7 Epping Close, Derby, DE3 4HR.

FOR SALE: Books on early television. Rainy Day Books, P.O. Box 775 Fitzwilliam, NH 03447, USA (0101-603-585-3448).

FOR SALE: Sony AV-3670CE black-and-white 1/2" reel-to-reel VTR. Clean condition and in good working order. No reasonable offer refused as I need the space! Wanted: videocassettes for Funai/Technicolor quarter-inch VCR. Also looking for service data for this machine and tuner and monitor units to complete the kit. Phone 071-790 6807 or fax 071-702 8774 (Terry Martini, 6 Levant House, Mile End Road, London, E1 4RB.)

FOR SALE: Massive BBC STC 4033 television microphone, BBC disc cutter (D Recording Chain) with brand-new cutting heads, weighs a ton!), 2kW and 5kW lighting units, Leavers-Rich, Ferrograph and Reflectograph quarter-inch audio recorders and spares for audio equipment. Ian Webb, Maidenhead 0628-33011 (fax 784157).

FOR SALE: Bush T67 console TV of 1957, TV161U table set of 1967. Both clean and well looked after indoors. Mr D. Middleton, Norwich 0603-34716.

FOR SALE: Pye B18T chassis complete with CRT and mask, even the back, all in perfect condition – only the cabinet is missing. Ideal for someone restoring one of these sets. Offers (suggest £50) to Gordon Bussey on 081-660 2240. Also available for exchange, a piece of pre-war Scopphony literature (see page 214 of *The Setmakers*). Swap for other pre-war sales literature or a couple of items from the 1940s.

FOR SALE: Perdio Portorama 8" 405-line portable TV – offers? Also a Rigonda Starlet 625 set, believed 25 years old. Peter Washington, Weymouth (0305-787415 home, 0305-251066 work).

FOR SALE: 'Let's Go to the Pictures', a series of radio shows broadcast on Isle of Wight Radio, taking a nostalgic look at the cinema scene. Plenty of memorable tunes, fanfares and so on. Three tapes available now, at £3.30 each post-paid. Cheques to Dave West, 94 Avenue Road, Sandown, Isle of Wight, PO36 8BE.

FOR SALE: BOOK: Electric Lighting (1927 edition), a practical guide to the wiring of houses and the installing of electric-light plants. Paperback, 150pp, well illustrated. Well-read copy, hence just £2 post paid. Ring to check item unsold before sending money. Andy Emmerson, 0604-844130.

FOR SALE: Ekco TRC139 12" console TV with pre-set radio, circa 1950, untested. Ekco TMB272 9" portable, circa 1956, with mains lead, fair condition, untested, £25. Pye P45 radio, circa 1950, GVC, works well but sound distorted for first ten minutes after switching on, £15. Des Griffey, Luton 0582-582144.

FOR SALE: Bush TV 20 (bakelite), Bush TV24C slightly imperfect and sundries (valves, converter, etc.) Also ancient wirelesses. Swanley, Kent 0322-662896.

FOR SALE: EMI rackmount 14" monitor, type TPM6/14A. 405 lines, circa 1960. Purple and grey finish, quite unusual. Offers around £10, collect from Leeds. Also various 405 TV sets including Defiant 9/49 (9" set with screen below and speaker above, from 1949). Pat Hildred, 0532-402841.

FOR SALE: Shibaden SV-700 open reel VTR with 100 or so reels of educational programmes. Working when last used. Price negotiable but modest. Gordon Tew, Chard, Som. (0460-64376).

FOR SALE: Vintage servicing equipment for radio, television and audio, plus about twenty 1930s to 50s radios, also military sets, audio equipment and television sets, etc. About 90 items in all, ex workshop store. All cheap for quick sale to good homes. For example: Advance WG42 405-line pattern generator £10, Advance 405-625 IF alignment generator £10, AVO 'Q' meter £4, Cossor double beam scopes £18 and £25, Marconi TF144F pre-war/WW2 signal generator £18, Marconi RCL bridge £18, Taylor 45A valve tester ideal for 30s/40s valves £28, Geiger counter £10. Radios from £6 to £15, military sets from £10 to £55, and many others. Phone Alastair Jones on Shrewsbury 0743-232391 during office hours for details or full written list.

FOR SALE: BBC talkback headsets 1960 style £5 each, single-muff headsets £3 each, five Aitai talkback headsets £3 each, EMI 2001 camera manual volume 2 £12, three Panasonic WV341 studio cameras £25 each, Sony HVC2000P colour camera £40, Hitachi GP7 colour camera £50, Ferrograph studio 631 tape recorder £70, 14/10-pin camera cable 3 metres £15, two Tandberg 15S tape recorders £20 each, Loftech TS-1 sine wave generator complete with dB meter and frequency counter £45, BAL 430ns video delay £10, two Lexor 250ns video delays £10 each. Postage extra on all items. Nigel Phillips, 80 Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

FOR SALE: Marconi Mk9 colour coder module (PCB) in new condition with circuit, needs +24v, +12v, +5v, -12v, and pulses L25. Marconi NTSC subcarrier osc. in oven £4. BBC Crosshatch gen £5.00 BBC 6 o/p vision distribution amps. last few £4.00 ea. inc back connector. Audio Jackfield, 5 rows in Neve colours ...£30. GE2M/543 BBC augmented pulse & bar generator, working ...£25.00 GE4/529 Calibration Gen. & PSU £10. Musa connection panel £10. (not jackfield) UN21/506 Video relay unit £5. Selection of BBC grey blank 19" panels. Video MUSA plugs. £1.00 for 4. Philips PAL coder £35. Selection of BBC, LINK, Marconi and other extender boards. Vidchron timecode generator, 8 digit display of hours, mins, secs, frames in smart plastic box, video input etc (NOT broadcast SMPTE T/C) hours of fun for a £10.

Modern (1990) CCD Camcorder, viewfinder, Stereo Microphone, power op. lens, etc only £30 inc post !!!! snags well just a couple, the tape mechanism and battery have been

removed and it is thought that it is 525 line standard. In as new condition Ideal for experimentation. No data Not tested.

BBC white unit switched video delay line...£15.00 35mm. slides of Grey scale & Cam registration chart, £2.50 ea. Smallish wooden tripod...£25.00. Red, Green, Blue, light splitter block £10. SuperCalc 5 spreadsheet program in unopened packaging for DOS..£25.00. Small Light Box approx A4 size as new... £15.00. EV colour monitor EV6000 17" screen, RGB i/p. £45.00. B. Summers G8GQS 0895 810144 not QTHR

FOR SALE: Cox presentation Mixer 1221, 12 channels with DSK, preview & eng matrix, remote eng control panel in good condition working with H/books £250. Ex BBC Broadcast colour camera. Philips LDK5 in use earlier this year, 30:1 zoom lens, controls etc. standard PAL output. Contact Patrick White 081 847 3995 day or 0628 21718 eve.

Video Recordings For Sale: Video tape of Bob Platts BATC lecture at Harlaxton on amateur television on 3cm band.. 1 Hour duration, deals with 3cms ATV from basics to advanced topics..... £5.00 inc post. D. Wheelie's personal history of early amateur television including the Dagenham Town Shows. I found this very interesting, B. Summers. ...£5.00 inc post. Contact Brian Summers G8GQS (not QTHR) 0895 810144

Silent Key Sale (deceased person's effects) BBC MN6/502 waveform monitor £75. 5 off Reliance 12" mono monitors £15ea. or £50 the lot. Marconi Instruments Sine Squared Pulse & Bar Gen.....£30. M.I. Grey Scale Gen with handbook £30. Marconi Mk7 Pal coder £30. Prowest vision Mixer in good console, 10 channel with A/B cuts, fades, wipes, chromakey, 20 pattern effects, cables and electronics (21U high) in excellent condition £150. 2 Reliance vidicon cameras with viewfinders in poor condition £20 pair. EMI dual Pal coders £40 pair. Vintage RBM 19" shadow mask hybrid colour monitor and separate decoder £50. Vortexion valve pre amp. £15. Quantity of Prowest 19" mono monitors CHEAP neg. Tek 526 vectorscope £85. Veteran Pye 2780 14" monitor circa 1955 unfortunately in poor condition due to bad storage hence only £35. Marconi Mk5 picture and waveform monitor £25. Philips 1501 VCR, looks clean...£20.00. Phillips Hybrid Colour monitor in nice clean conditon, a chance to acquire one of these increasingly rare quality late 60's monitor...£50.00 Cox box & controls £45.00 8 BBC AM4/506 pulse distribution amplifiers...£10.00 Sanwell & Hutton Wobulator model 167....£25.00. Large Prowest Vision Mixer, needs sorting out £100, ring for details. Brandenburg EHT meter (current Model) ..£25.00.

The above is offered on a "as seen" basis no details as what works or doesn't work is available. Circuits may come to light in the fullness of time. Please contact Brian or Paul on 0895 810144 or 0522 703348

FOR SALE: DAYS OF VISION. Don Taylor. 1990. Director's fascinating autobiography about television drama past (mainly 1960's) and present. Illustrated. d/w VGC £10. WRITING FOR TELEVISION. Sir Basil Bartlett. (Married to Mary Malcolm) TV drama as it used to be done in 1955. Many examples and tips. diw. VGC £5. TELEVISION ENGINEER'S POCKET BOOK. Edited by J.P.Hawker. Newnes 4th ed 1962. Illustrated with photos and diagrams. Everything about servicing and receiving TV including a section on 'The British Television Network' as it then was. Ah the good old monochrome days.... d/w VGC £5. CJE FRANK! Frank Bough's life in 'Nationwide' TV. interesting accounts from Frank's days on local and national telly. Illustrated. d/w VGC £5. ATV TELEVISION STAR BOOK 1960 with dear old Cliff Richard on the cover! Collectable picture book featuring old-time ATV stars and shows. VGC £6. FOUNDATIONS OF WIRELESS. Scroggie. 1960 impression. £5. ITV 1972'. (The days when ITV was

ITV). Lots of pictures of studios and transmitters. Slightly grubby and corner-creased cover d/w good copy. £5. TELEVISION ENGINEERING: Principles and Practice. Vol one. Amos/Birkinshaw. BBC 2nd Edition 1963. Very clean copy covering all technical aspects of monochrome TV. Illustrated. No self-respecting television enthusiast should be without this volume. Illustrated, no d/w. £6. THE TELLYBOOK. Chris Kelly 1986. Loads of studio and technique, colour photos. Large picture-book format. Clean copy. £5. All books post free. Contact Dicky Howett, Phone 0245 441811.

FOR SALE: White Ibbotson projection set of 1950, reputedly one of only two made (Lady Docker had the other one!). Mr Court, Ashford, Kent (0233-712388).

FOR SALE: Bush TV62 bakelite set, very clean, no marks at all. Paula, Ipswich 0473-273139.

FOR SALE: Dynatron combined radio and 25" TV in walnut cabinet. 13-way remote control socket on rear of cabinet. Latter 38" tall and has twin doors to conceal TV. A real luxury model. Offers to Miss H. D. Sproston, 0688-665209 (or write 2 Doris Street, Newmarket, Suffolk, CB8 0LD).

FOR SALE: 1952 Philips projector TV, complete and original, £40. 1955 Pye VT4 table TV, complete and original, £50. c.1955 Decca 17" TV type 131 with radio (bow-fronted with doors), £20. c.1957 Philips 1768 17" table TV in nice condition £10. 1959 HMV 1892 17" table TV in nice condition but missing one knob, £5. c.1962 Murphy 17" TV type U659, £5. C.1963 Sobell 17" TV dual standard, good condition, £5. c.1963 Bush 17" dual standard TV type 135A, missing volume control knob, £5. Phone Les Daniels on 0403-263651.

FOR SALE: Bush TV22, nice glossy cabinet, as found in attic (not got at!). Only thing missing is the mains lead. Offers around £200. Ask for Sean or Denise on Gravesend 0474-569484 or mobile 0374-847365.

LOOKING FOR UNUSUAL OR HARD-TO-FIND CONNECTORS OR LEADS for your video camera, computer or VCR? NICAM, ATARI, SEGA, etc.. Try A.R. Communications on 0302-321066 Monday to Fridays 10 until 6. Access and Visa accepted.

BUY THIS NOW... while it's still in print! **JUST A FEW LINES**, the history of the start of BBC television in 1932 from the basement of Broadcasting House, using the Baird mechanical system. Written by Tony Bridgewater, the sole survivor of the original technical team. Beautifully printed on art paper, 20 pages, over 40 illustrations including rare historical photographs. £3.50 a copy post-paid from Robert Hawes, 63 Manor Road, Tottenham, LONDON, N17 0JH. Allow 14 days for delivery.

OFFERED: Help with documentation. Some crystals 41.5MHz £6 each plus postage or I can bring them to a swapmeet. C-mount lens Schneider Xenon 1:2/50 £25 each. Some Philips 625-line cameras LDH0026. Jac Janssen, Hoge Ham 117d, NL-5104 JD, Dongen, The Netherlands. Tel: (evenings) from UK: 010 31 1623- 18158. Fax (office): 010 31 13- 624626.

FREE - YOUR AD COULD BE HERE

There's no charge at all if you're a subscriber ...

RADIO ENTHUSIASTS... We all remember Caroline etc. but what about the land-based pirates? I have recordings of the Northwest-based stations going back to the early 1970s. Send for list to

Radiogold Tapes, 43 Cheetham Hill Road, Dukinfield, Ches. SK16 5KL or ring Andy on 061-303 8857 (T).

INTERESTED in telephones and telegraphs? The Telecomms Heritage Group is for you then, with four magazines and at least one swapmeet a year. Send SAE to THG, 12 Westbrook Avenue, Hampton, Middx., TW12 2RE..

DESPERATELY WANTED: Does anyone have a copy of the following:
Opportunity Knocks 1967, where Mary Hopkin gets beaten by Wendy King playing the uke;
Star Time 73, with Wendy King;
Never Mind the Quality, Feel the Width;
Any 'Good Old Days' shows with Wendy King?
Please contact Pat Hildred 0532-402841 on behalf of Wendy King!

DESPERATELY WANTED: Did you record 'The Decca Story, part 1' on Radio Two, 9-10pm on 29th March? If so, please contact Lynne Laine on 0302-321066. Thanks!

WANTED: Mains input plug for Philips T-Vette; Emblem/tuning hole cover or HMV 1910 with piano key tuner; Line output transformer for GEC 2028 dual-standard set; colour open-reel TV. Pat Hildred, 0532-402841.

WANTED: Line output transformer for TV22, mask for 9" CRT (TV22 type suitable), cabinet for Viewmaster 9" or 12" versions. D. Gibson, 12 John Brunner Crescent, Northwich, Cheshire, CW8 1DH (0606-782195).

WANTED: Visual indicator for wartime R1155 receiver. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. Tel: 0427-890768.

WANTED: Pre-war TV, affordable price and not too large. Capt Maurice Seddon (R. Signals, Retired), 0753-542242.

WANTED: chrome trim to restore Sony TV9-90 portable, consider non-working set. Andy Green, 20 Greenbank, Ashley Court, Waterford City, Ireland.

WANTED: Marconiphone TV+radio, condition immaterial as long as cheap. Distance no object, will collect. Enrico Tedeschi, 56 Bolsover Road, Hove, Sussex, BN3 5HP (0273-777850).

WANTED: 9" table sets in good condition, Pye D16T 9" console, Pye 9" table set styled like V4, Marconiphone VT53DA 10" table set, rear covers for Bush TV22 and TV62, LOPT for Ekco T205. Can anyone please help with recordings of Six-Five Special, Oh Boy!, Interlude films and 405 Closedown, also recordings of Trade Test Transmission films that were shown on BBC2 in the late 1960s and early 1970s. Costs would be met. Thanks. Des Griffey, Luton 0582-582144.

WANTED: Scan coils for Pye V4 TV set or ideas of other coils that would work instead. Bernard Mothersill, 3 Cherryfield Close, Clonsilla, Dublin 15 (010 353 1 821 3102).

ED's WANTED LIST: Contact Ed Dinning 0207-70122 (home), 0604-720954(work).
Case dialglass and pointer for Marconi 346; MW & LW osc coils or scrap chassis for Ferranti

1137 or 837; Case and back for Murphy A48 or A50; Dial glass for Marconi TI 4A; Cabinet for Marconi 882; Straight horn for TMC drive unit; Innards for Western Electric 44001 crystal set; Pilot U106 (10-valve) for restoration; GEC BRT400 for restoration; Murphy double superhet and / or motor tuned Murphy; Litz wire for coil rewinds; Copies of Broadcaster Servicemans manual; The Boy Electrician by J W Sims 6th or 7th edition; Wireless Worlds to mid 50s; Radioconstructor to 60s in old small format; Books from Philips technical library series; Circuit details of Rolls-Caydon frame aerial; Marconi TF1 307A & TF1 247 oscillator circuits and data; Advance or Marconi Wave meter any condition; Copies of Telsen, Eddystone or Graham Farish magazines; Model Engineer booklets of 1900-1930 on radio & electrical topics; Details of Fellows Little Giant 3; UA55 universal valve by Tungram; Plessey or similar switch kit parts, especially the eyelet pliers; Airplane dials-2 similar required; Clock for Goblin Time Spot radio; Wearite "P" and Denco dual range valve coils; Bulgin HF10 choke; Repanco or similar I/Ps for 1.6 MHz; Bombsight computer (WW2 surplus); Any WW2 surplus items used in home constructed TV sets (RF24I25126 etc units); Electronic and mechanical aircraft instruments; Telsen, Lissen or similar dual range HF/Aerial coils for Shortwave use; Parts for mains operated home built sets of the 30s; Telsen or similar ganged coils for TRF sets of the 30s; Meccano parts and literature.

WANTED: Service info to restore a pre-war Murphy A58V radio/TV (or else info on the A56V television would help). Mike King, 0449 79-366.

WANTED: I have a children's toy filmstrip viewer in the form of a TV set (made by S.E.L.) but no film for it. Do you have a film in its magazine for this item? Also will the person who contacted me about the Philips dual-standard set I was after (John?) please call again because most of your message was mangled by my answering machine and I didn't get your number. Many thanks! Gordon Bussey, 64 Pampisford Road, Purley, Surrey, CR8 2NE. (081-660 2240)

WANTED TO BUY: We supply props to the BBC and need to buy *working* dual-standard TV sets, 405-line TVs, old VCRs, VTRs and early home computers. We will pay a very fair price for these but they must look clean and be in good working order! George Apter, Studio & TV Hire Ltd, 3 Ariel Way, Wood Lane, White City, LONDON, W12 7SL. Tel: office hours 081-749 3445, home 071-724 3122.

WANTED: Perdio Portorama. Enrico Tedeschi, 56 Bolsover Road, Hove, Sussex, BN3 5HP (0273-777850).

WANTED: BBC 'white unit' UN1/558 Trigger Unit for use with waveform monitor, also any video recording showing the name Winter Hill on a testcard or tuning signal. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (0427-890768).

WANTED: Radio and Television Servicing, volumes 1 through 6. Also Broadcasters, Radio and TV Serviceman's Manuals. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaku, Tokyo 150, Japan. Tel. from UK: 010 81 3-3440 8392. Fax: 010 81 33440 8396.

WANTED: Any items relating to John Logie Baird - electrical, mechanical, ephemera, etc. including television, facsimile, radar, undersocks, etc. Please give me details and price. Michael Bennett-Levy, tel: 031-665 5753, fax: 031-665 2839.

WANTED: . EMI 203 camera viewfinder hood. (the green one) Any condition whatsoever. Even with

bits missing. Also Taylor Hobson or Dallmeyer Image Orthicon camera lenses. TV 88 fitting. Where the heck have these lenses gone? If you have one sitting at the back of a cupboard, then I'll buy it off you and plonk it back where it belongs - on a camera! Also required handbooks, camera cue-light domes, logos, TV station ident badges. Product brochures. Anything that will throw light on the selling and use of broadcast equipment. Good money offered. Please contact Dicky Howett, 0245 441811. 23, Micawber Way, Chelmsford, Essex CMI 4UG.

WANTED: Philips G6 22-inch colour set, also Granada C11GZ1 colourette/Kuba Portocolor plus 11SP22 CRT for same. Keith Parker 081-889 3779.

WANTED: Old VTRs for formats NOT included in the list of my collection on page 45 of issue 15. Particularly National cartridge (EIAJ) and Philips 1970s 1 inch machine, and Wesgrove/Telcan machine. I will also be glad to clear machines, tapes etc of any format at no charge! Also require late 50s Sobell 405 TV with VHF radio inside. Martin Loach, Oxford 735821.

WANTED: XLR round 3-pin panel mounting sockets, must be in good condition, urgently wanted for restoration of Outside Broadcast Van termination panel. Pye, EMI, and Marconi television product catalogues for 1950 - 1970 for research for article/book. B. Summers G8GQS 081 998 4739 (Answerphone)

WANTED: Photocopy or loan of instruction manual for Taylor TV Sweep Oscillator, model 92A. Maurice Stedman, 63 Cranston Park Avenue, Upminster, Essex, RM14 3XD. Tel: 0708-225008.

WANTED: Pre-war TV, any make. CRT 3/1, 3/2, 3/3, 6/6 or equivalent. Cabinet, back and knobs for Ekco TA201. I can come and collect. Can anyone help me with documentation? Information on standards conversion is appreciated - thank you! **OFFERED:** help with documentation. Some crystals 41.5MHz £6 each plus postage or I can bring them to a swapmeet. C-mount lens Schneider Xenon 1:2/50 £25 each. Some Philips 625-line cameras LDH0026. Jac Janssen, Hoge Ham 117d, NL-5104 JD, Dongen, The Netherlands. Tel: (evenings) from UK: 010 31 1623-18158. Fax (office): 010 31 13-624626.

WANTED: Doctor Who on 16mm or video transfer (Hartnell and Troughton). Good prices paid. Ronald McDevitt, 49 Forth View, Inverkeithing, Fife, KY11 1BA or call 0383-415665.

WANTED: Episode of Doctor Who on b/w film, any gauge, any quality, any condition, anything at all in fact. Paul Lee, 1 Beacon Hill, Sadberge, Darlington, Co. Durham, DL1 3JS.

WANTED: Old studio equipment - camera pedestal, pan & tilt head (wedge fitting), 625 colour SPG, other studio items would be of interests including the possibility of a complete O.B. truck, the older the better. Steve Harris, 0244- 661062.

WANTED: . *Basic Television part two* (Technical Press). 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.

WANTED: Pre-war vision-only receiver - serious money offered. Sinclair Microvision TV, bent and straight tube version. TVs in special housing. All for a big TV display in 1996. I can pick up goods in Britain. Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel. from UK: 010 32 14-546889.

WANTED: 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: ITV year books from first edition (?1962) to the last. Also prints/slides of test cards/tuning signals used by the BBC/ITA. Also ITA Trade test music play lists/PasBs for schedules covering the following periods: first and second six months of 1958, second six months of 1959. Any information on the above schedules would be very much appreciated. Malcolm O'Neill, 80 Welbeck Road, Carshalton, Surrey, SM5 1TA.

WANTED: *The Authority's Transmitters* (an early ITV publication) and BBC television publicity handouts of the 1950s and 60s. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

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 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: by VT engineer. Dinky BBC mobile control room (model no. 967) and extending mast vehicle (no. 969). Interested in any model toys with TV or film connections. Also wanted, information, photos on any scanners in use from 1968 to the present day. Will pay sensible prices for good condition models and information. Nigel Phillips, 80 Johnstone Road, Oakdale, Poole, Dorset, BH15 3HT. Tel: 0202-670733.

WANTED: Philips G6 22" colour set, also a CRT for the Granada/Kuba colour portable. Keith Parker 081-889 3779.

WANTED: Sinclair micro-TVs, both bent and straight tube versions, projection TVs, test cards, Baird televisor and Baird televisor disc. Any 1930s TV from any country - possible trade for the latter (and/or cash) HMV combined radio/TV model 905 (pre-war). I will ship or import. Please state your own price. Michael Bennett-Levy, Edinburgh. Tel: 031-665 5753, fax 031-665 2839.

WANTED: Buy/borrow VHS recording of 'Its Trad, Dad' alias 'Ring A Ding Rhythm' (1962) Any ideas? Andy Emmerson, 0604-844130.

WANTED: 240V neon lamps with BC fitting - can anyone help? Peter Lockwood, 45 Ludlow Avenue, Luton, Beds., LU1 3RW (0582-29673).

WANTED: Mains connector for Decca DM2/C television; it has two pins and a card to conceal the fuses. Brian Renforth, 174 Helmsley Road, Sandyford, Newcastle-Upon-Tyne, NE2 1RD.

WANTED: Circuit for Aston time code reader "TD20". Circuit for Conrac color (it's American) monitor model 6123/c19. Circuit for Tektronics ITS gen 148. Circuit for CEL P169v 8*4 vision matrix. Circuit for Marconi TF2701 Bridge. Working rain covers for the Marconi Mk8 camera. Pye, EMI, and Marconi television product catalogues for 1950 - 1970 wanted for research for article / book. Marconi Video Distribution amplifier(s) type B4006. TV related books wanted

WHY. 1.25" HOP Plumbicons. B. Summers G8GQS 0895 810144.

WANTED: Two yokes with tubes if possible for Ikegami HL77 camera, also Handbook & diagrams. Circuit for Barco Dual standard decoder Secam/NTSC also Circuit for Link SPG model 250. Patrick White 081 847 3995 day or 0628 21718 eve.

WANTED: Pre-war Vision-only TV receiver, swap or cash (a lot). Sinclair Micro TV set (with picture tube) and other TV sets in unusual housing. Rudi Sillen, Limberg 31, B-2230 Herselt, Belgium.

WANTED: Service manual for Murphy A42V (loan or copy will do). Dave Grant. Phone 0689-857086.

WANTED: Service and/or operating instructions for Cossor model 1320 television alignment generator, and for Radar (Waveforms) Ltd model 202 CRT tester/reactivator. Also wanted: sale information, brochures on KB 'V' series receivers (circa 1963) for purchase or copy Pre-war TV sales brochures to copy. All expenses met and greatest care taken. M.J. Izycky, 14 Cedar Close, Market Deeping, Peterborough, PE6 8BD (0778-344506).

WANTED: Mains lead for Philips T-Vette. Mains lead and rechargeable battery (American Ever Ready type 564) for Sony TV9-306 portable. Pat Hildred, 0532-402841.

WANTED: Original workshop manual, sales literature and tuning card for HMV Model 902 Television/radiogram of 1937. Your price paid. Tel: 0635-49523.

WANTED: unused CRT M36-12W to repair a nice Pye monitor. Andy Emmerson, 0604-844130.

WANTED: By collector who lost the majority of his collection when leaving home some time ago. Video copies on VHS 625 lines of as many of the following programmes as possible. I am willing to pay all expenses. Daytime Live from Alexandra Palace, London to Brighton in-Four Minutes, The Lime Grove Story parts 1 and 2, 1001 Nights of British Television, Helen McKay singing 'Here's Looking at You', Edward & Mrs Simpson, The A-Z of Television, TV demo film of 1937, the first colour test films, TV50 - The first fifty years of the BBC (3-hour celebration programme of 1986), old Maigrats, a few early adverts, Magic rays of Light, a few Doctor Whos, Who Invented Television? (1966), the closing down of 405 lines (BBC and ITV, 1985), The Secret Life of the Video Recorder, the Secret Life of the Telephone. All the above urgently wanted, also any similar programmes and any 405-line equipment, especially console TV with small screen. Contact Peter Carlton on 0376-512556 or write to 45 Church Street, Witham, Essex, CM8 2JP.

WANTED: Vintage telefantasy, any format, any quality. Especially after *A for Andromeda*, *The Big Pull*, *The Monsters*, *Doctor Who* (Hartnell and Troughton), *R3*, *Out of the Unknown* and *Adama Adamant Lives*. Contact Rob Lowry, 37 Victoria Park Road, East, Cardiff, CF5 1EH or call 0222-235676.

WANTED: Can anyone help with recordings of *Doctor Who* (Keys of Morinus, The Sensorites), *Hotel Picardy*, *Whicker's World* (screened late summer 1968), *Fireball XL5* (A Day in the Life of a Space General), *The Army Game* (not Dads' Army), *Bootsie and Snudge*, *Bonehead* (children's programme from the early 60s). B. Howarth, 1 Alexandria Drive, Westhoughton, BOLTON, Lancs., BL5 3HF.

WANTED: Looking for early Frankie Howerd Shows (Galton and Simpson 1964-66 period), swap for other stuff. Tim Alcock, 31 Willow Close, Burbage, Hinckley, Leics., LE10 2JY.

WANTED: Radio dial and EHT transformer for 1949 Marconiphone VRC52A console radio. TV. Dial size is approx. 10 3/4 x 3 1/2". Peter Davis, 081-508 3583.

WANTED: PT Argus green screen TV with VCR97 in any condition, unfinished project, etc. Adair Heaney G3MDQ, 021-354 9972.

WANTED: 1950 Murphy 12" console TV, model V120C/L or just the cabinet (must be woodworm-free) plus service manual to restore above. Gordon Bates, 081-423 6075.

ASSISTANCE WANTED: Looking for information on the Colvern 'Dual Range Short Wave Coil'. This was a component used in some pre-war radios, baseboard mounting, about 2 1/2" tall on a rectangular base with rounded corners. Visually it was similar to the Aerial/HF Coil made by Colvern. Do you have one to dispose of or can you supply technical details so I can wind one? All help appreciated, Ed Dinning, 0207-70122 weekends only or 0604-720954 during office hours Monday to Thursday.

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.

TELECINE (film to video conversion) for standard 8, super 8, 9.5 and 16mm. 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.

NOMI - 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).

NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND TELEVISION. Never mind about the first two, you'll find the television section interesting enough. Location is Prince's View, Bradford, Yorks., BD5 0TR. Telephone 0274-727488. Open Tuesdays to Sundays 10.30 - 18.00. Closed Mondays.

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 & IDENT 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" covering East Germany, USSR, Poland, Czechoslovakia, Estonia and Romania, Mongolia, Libya, Algeria, New York, "BBC London" and many west European countries and satellite channels. Further expanded edition, now includes several USA idents as

well as test cards from Slovakia, Ukraine, Angola, Armenia, Bulgaria and Cyprus. In all there are well over 100 test cards, station idents, news programmes and start-of-day recordings, lasting over an hour.

And now... Idents Tapes 1 and 2. Literally hundreds of vintage and recent TV test cards, captions, idents etc from Britain, Ireland and the rest of the world. Two E-180s crammed full!

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

TELECINE: At last - an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604- 844130.



IT'S AMAZING WHAT THEY CAN DO THESE DAYS
WITH COMPUTER ENHANCEMENT...

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!

Murphy UHF converter unit KTM5, for converting VHF TV to UHF. New in box with diagrams. Gordon McCrea, 6 Main Street, Kesh. Co. Fermanagh, BT93 1TF.

Philips G19T210A dual-standard TV, in working order with circuit and service information. Hoping for a few bob for it. A.W. Hankin, 27 Ingram House, Park Road, Hampton Wick, Kingston on Thames, KT1 4BA (081-977 4917).

English Electric table model T40, made 1956. G.W. Ellis, 57 Mandale Road, Bradford, BD6 3JS (0274-674765)

Murphy V250AD, looks good, bought in 1955 and still in use at end of 405 line transmissions. Buyer must collect and give something to favourite charity. Mr E. Bayly, 19 Glendale Road, Bournemouth, Hants., BH6 4JA.

Ekco T293 17" combined radio and TV, bought in 1957 when television first came to this area. Mahogany cabinet in good condition. Mrs D.M. Jones, Dolruddyn, Bow Street, Aberystwyth, Dyfed, SY24 5BB.

Bush b/w dual standard TV186D, nominal price. Mr Pace, Tamworth 0827-281672.

Bush television TV95. Cabinet is approx. 20" wide, 19" tall and 14" deep, tube approx. 16" diagonal. Was in working order when last used. Mr A. Oliver, Stockton on Tees (0642-584413).

HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

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 in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, with the exception of very recent issues (£3 each post-paid) and the volume 1 reprint (still available at £5 post-paid).

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £2.50 and file 2 costs £1.50 (both post paid). These prices cover just the cost of copying and postage.

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £15 (inland), Eurocheque for £17 (abroad) made out to Andrew Emmerson or \$25 cash (world air mail), which will pay for a year's subscription (four issues). There is a 5 per cent surcharge for credit card transactions. Our address is 71 Falcutt Way, Northampton, NN2 8PH.

EXCHANGE PUBLICATIONS

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

BRITISH VINTAGE WIRELESS SOCIETY: Gerald Wells, Vintage Wireless Museum, 23 Rosendale Road, London, SE21 8DS.

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood,

Hants., BH24 2NW.

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

NARROW BANDWIDTH TV ASSOCIATION: Mr Doug Pitt, 1 Burnwood Drive, Wollaton, Nottingham, NG8 2DJ.

TEST CARD CIRCLE (TV trade test transmissions and test card music): Stuart Montgomery, 2 Henderson Row, Edinburgh, EH3 5DS.

BBC TEST CARD CLUB, 7 Epping Close, Derby, DE3 4HR.

IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn Close, Killiney, Co. Dublin.

RADIO BYGONES (vintage radio technology): 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

THE RADIOPHILE (vintage radio): "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.

TELERADIO NEWS (current radio and TV transmitter news, long-distance reception): 7 Epping Close, Derby, DE3 4HR.

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association): 4 Prospect Terrace, Farsley, Leeds, LS28 5ES.

VINTAGE LIGHT MUSIC SOCIETY: 4 Harvest Bank Road, West Wickham, Kent, BR4 9DJ.

ROBERT FARNON SOCIETY (also light music): David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

MEMORY LANE (78rpm-era popular music): Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

IN TUNE (music of the years 1935-1960): Colin Morgan, 12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

PROJECTED PICTURE TRUST (cinema history): Harrold Brown, 2 Eleanor Gardens, Aylesbury, Bucks..

VINTAGE FILM CIRCLE: Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.



THE BACK PAGE

405 Alive (ISSN 0969-8884) is an independent, not-for-profit magazine devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is at approximately three month intervals, theoretically in January, April, July and October.

Why not write? We enjoy reading your letters and receiving articles and photographs for publication: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. 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. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

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