

# 405 ALIVE

*Recalling the Golden Years of Black & White Television*



Issue 33 - First Quarter 1997

ISSN 0969-8884

**IN THE MAGAZINE WITH ABSOLUTELY  
NOTHING NEW IN IT...**

THE STARGAZERS ARE O-O-ON THE AIR  
PYE OB VAN REBORN    HMY 1902 RECEIVER PROFILE  
DICKY'S MIGHTY MAZE AND MICKEY'S MIGHTY MYTH  
QUATERMASS AND THE PIT RE-ANALYSED

*... and much more*

# 405 ALIVE

Founded 1989 by Andrew Emmerson, with title and inspiration by Bill Journeaux.

Issue 33, First Quarter 1997

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Web page <http://www.petford.demon.co.uk/kaleidos/405alive.htm>

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## LEGAL WARNING, particularly for New Readers

By reading this magazine you are entering a Temporary Autonomous Zone (TAZ), where normal values, logic and timescales do not apply. At the least you may feel unable to put the magazine down until you have read it through to the very end. While you read it, you may also feel strangely mellow and entirely unable to face doing anything else useful for 24 hours. Alternatively you may sense a sudden urge to have money extracted painlessly by one of our advertisers. Anything may happen and at the very worst you may enter a Permanent Autonomous Zone (PAZ) of your own creation.



## FROM THE EDITOR ...

A new year and a raft of new articles and letters to read. Rather than waste space with ponderous waffle, I'll let the contents speak for themselves. One reader put on his Christmas wish-list a detailed table of contents for each issue. Good idea, and a cumulative index would be nice as well. Trouble is that these 'niceties' take up space that could be used to print new articles and this time we're particularly short of space. Perhaps next time...

And a big thank-you to those of you who commented favourably on the new look; it makes us feel good as well. If we had a bigger circulation we could afford a full-colour cover and the process to print sharper photographs as well... but the present level of income does not support this. Now if each subscriber could recruit another new reader that would be different – how about spreading the word?!?

*The Editor*

### **Thoughts of the Week:**

Television is, and always has been, the golden goose that lays scrambled eggs; it is futile, and probably fatal, to beat it for not laying caviar every time.

*Tom Gutteridge, Royal Television Society*

A little inaccuracy sometimes saves tons of explanation.

*H.H. Munro (Saki)*

#### SPECIAL FOOTNOTE FROM THE PUBLISHERS

With reference to Andy's wish for sharper pictures, we have recently installed some new technology which makes it possible for us to print at greater definition and also to alter the brightness and contrast, just as in a good old 405-line TV. We have applied this process to some of the photographs in this issue and hope that the results will be pleasing to you. In future issues we hope to be able to print the majority of the illustrations at "high definition"!

## LETTERS, WE GET LETTERS...

Many thanks to all our letter writers, including those few who didn't make it to this page. We try and fit in as many letters as possible, occasionally editing for space or clarity.

*We had several letters on the subject of the BBC's TV60 programming and here's a selection. The general impression was "Could have done better"...*

**From Alpha Television Services (Birmingham) Ltd (that's what the letterhead says but I have good reason to believe it's actually Tim Alcock in disguise!):**

Oh dear, Auntie! the best thing about the TV60 season was *People's Century* (not an official TV60 listing either!). *Horizon* was rather poor, as it hailed itself a birthday tribune, and as for *Auntie's Awards* – the opening of TV Centre gave a faint glimmer of hope... but no, it soon faded into a weak *French and Saunders* spoof. Still, can't expect the Beeb to take itself seriously these days!

Wondered whether you've seen this advert from today's paper, including *London to Brighton* for the first time on video (referring to your recent 405 article on same) presumably the BBC one as the title is exactly the same. "Presumably" is a dangerous word when pondering whether or not to spend £13 on a video – presumably it's not cut down, presumably they've not added colour graphics, presumably...

Hooray for UK Gold with lovely old *Blue Peter*, Kenneth Williams on *Jackanory*, and creaky old *Crossroads* with added time-code induction, making them sound as if they're being shown on an old cine projector!! As Meg Mortimer would say, in her finest RADA accent, "Whhhhy?"

I visited Lew Grade's office recently, recording an interview for TV, and assured him that ATV was alive and kicking in 405 AliveLand. He said it was wonderful that people were still interested but suspect he thought us all mad!

Still no Granada Plus here on Birmingham Cable (one of the reasons I had it installed!). Not happy! They were due to show the first 16 episodes of *Coronation Street* during December. By the way, what happened to those lovely *Hancock* programmes we were all enjoying....?

❖ *The tape you mention, **Stories of Steam**, is issued by DD Video and is described as a glorious celebration of the golden age of British steam, packed with rare and previously unavailable film footage. DD Video is one of the better publishers of specialist documentaries and your editor decided to abandon caution to the wind and invest*

£12.99. In fact the tape is a bit disappointing; there is plenty of unusual railway footage but the overall treatment is amateurish and the sound quality very variable. The London-Brighton footage has had its introduction and close clipped so there's no **BBC Film Unit** end caption. The credits on the tape proclaim the London-Brighton segment is copyright 1952 by the BBC but it looks a rough print. Perhaps the producer obtain the actual film print from other sources and merely licensed the right to use it from the BBC. DD Video are at 5 Churchill Court, 58 Station Road, North Harrow, Middx., HA2 7SA. Their credit card hotline is on 01672-542254.

- ❖ *Incidentally, a source tells us there were two versions of that famous BBC **London to Brighton** film, the one familiar to us today and another in which a breathless commentator rapidly identifies the passing points en route. Does anyone else remember this or can shed any further light?*

**From Richard Bell, 91 King's Road, Melton Mowbray, LE13 1QQ:**

Thanks to the power of 405 *Alive* advertising I now have a VHS recording of the Anglia clock I asked for in issue 26. I'd now like to know if anyone has similar recordings of Westward Television – continuity links, idents, start/finish of day transmission sequences, etc.. I can offer swaps of ITV/BBC regional recordings.

- ❖ *Whilst TSW was 'still alive', the company sold two VHS tapes, one called *Twenty Years of Westward Television*, the other called *Westward/TSW Idents Compilation* for £25 each. These were made straight from the master tapes and the latter contained all the start-of-day films and idents you could possibly wish for. The other programme had some earlier Westward idents as well.*

*As far as I know, they are still making these tapes because TSW gave all their video library to a regional film foundation, in their old building, and arranged that their old head of library sales, Tom Rumble, would keep it going for them.*

*So in the first place, I suggest you give him a call on 01752-663322 and see if he's still there. The address is (or was)*

*TSW Film & Television Archive, TSW House  
Derry's Cross  
PLYMOUTH  
PL1 2SP.*

*It's worth dealing direct with them because (a) that way you get a top-quality, legit tape and (b) you help support what is a very worthwhile operation.*

**From Barry Langley ([jazzkid@netcomuk.co.uk](mailto:jazzkid@netcomuk.co.uk)):**

My name is Barry Langley and I have an 'interest' in TV and Radio, basically I'm an anorak. I am currently trying to track down a copy of the 'Do It' theme; this was a kids programme shown on the forerunner to Children's ITV – Watch It! The programme was produced by TVS. I have contacted MTM, the company who now hold the rights to certain elements of the TVS back catalogue; the only problem is that all the programme material is held in Los Angeles and I have been asked to contact MTM again tomorrow for an answer. I was wondering if any of the 405 Alive members have it in their possession. I am more than willing to cover postage and any 'miscellaneous' costs involved in this. I understand the programme was broadcast around 1982-83. I have a considerable interest in TVS from a personal point of view anyway and I would be very grateful for any positive feedback. Thanking you in anticipation.

❖ *Replies to the editorial address or direct by e-mail, please, if any of you can help!*

**From Jeff Miller:**

For those interested, I have improved the chronology of early TV with quite a few new entries. It is:

<http://members.aol.com/jeff560/chronotv.html>

**From Len Smith, Katy's Nook, West Lambwath Road, Witherwick Road, Hull, HU11 4TP:**

I am rebuilding a Viewmaster television receiver which was originally constructed in 1950. I now need the coils and am unable to locate any. I would wind my own if I could find the components and the information on winding them (Wearite coils were used originally). I would appreciate any help.

**From: Peter Esmonde <[Peter\\_Esmonde@discovery.com](mailto:Peter_Esmonde@discovery.com)>**

Fellow Dead Media Aficionados:

I am trying to contact James Wickstead, inventor of the PXL2000 videocamera. The camera was marketed as a toy by Fisher-Price in the late 1980s, and has since been used by a number of independent filmmakers and videographers to interesting effect. I'd like to have its inventor answer questions about his device. Fisher-Price has been unhelpful (the camera was discontinued about five years ago), and none of the usual search engines have found the inventor. Any leads would be greatly appreciated.

- ❖ Your editor alerted Mr Esmonde to the fact that an apparently similar kiddycam made by Tyco can be found in toyshops (at least in Paris) and drew the following response...

Thanks very much for your message. Apparently the Tyco camera – which is available here in the States – doesn't have nearly the image quality of the PXL-2000.

I've since located inventor James Wickstead (at his own company, Wickstead Design, in northern New Jersey), and will be bringing him on-line to answer questions about his wonderful camera. If you have any interest, you'll be able to view the piece (and comment) at the following URL:

<http://www.discovery.com/DCO/doc/1012/world/technology/technology.html>

Again, thanks very much for your kind reply!

Sincerely,

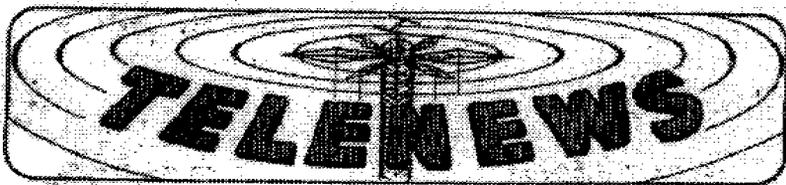
Peter Esmonde

Technology Editor

DISCOVERY CHANNEL ONLINE



**A slogan from the trailer which preceded the opening of independent television in the London area in 1955. The notion of Band III was an unnecessary technicality and was soon dropped.**



## **CENSUS NEWS**

According to the most recent census results (1991), just 2 per cent of households are now licensed for black and white sets. 97 per cent hold colour licences, whilst 1 per cent apparently have no telly at all. That last 1 per cent equates to 219,000 homes without television (allegedly).

## **NEW SERVICING SERIES BEGINS... with the Bush TV22**

One of the most popular sets is the little bakelite-cabinet Bush TV22 and it is for this set we are most frequently asked for servicing data. It must be two or more years since a couple of our readers both promised articles on this subject but nothing ever came from their pens. The good news is they needn't bother now! Someone else has done the job and that someone is Ron Weller, who has done a great job complete with circuit diagram and a step-by-step list of common faults in each stage and their cures.

The article appears in issue 44 (Christmas 1996) of *Radio Bygones* and there's plenty else to read in this particular issue. Price is £3.25 post-paid and the address to send your cheque or postal order made out to G.C. Arnold Partners is *Radio Bygones, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB*. Of course just about everyone already subscribes to this excellent magazine but this word is to the few who don't!

## **BAIRD CAMERA SAVED**

Some good news: the Baird intermediate film camera described previously in this magazine by Dicky Howett is now safely in the Bradford museum, having been bought for the nation at a very reasonable sum. In due course the camera will go on display, atop a reconstruction of the film processing tank.

Prime credit in this matter lies with the late and lamented Gordon Sharpley of Manchester, who first identified the camera for what it was. Well done everyone involved.

## **NEW BAIRD PLAQUE AT HASTINGS**

The Institute of Physics have made arrangements for a plaque honouring John Logie Baird to be placed at the location of his 1923 television experiments in Hastings.

The President, Dr Brian Manley, will carry out the unveiling ceremony at 21, Linton Crescent, on 12th March at 10.30. Afterwards there will be an exhibition of Baird memorabilia at the Hastings Museum and Art Gallery in Cambridge Road. [Ray Herbert]

## **SUPERB 30-LINE DEMONSTRATION**

Ralph Barrett is well known for the talks which he gives in his own inimitable style, always with appropriate demonstrations. At the IEE on 18th November the main lecture theatre just coped with the large audience who attended his presentation *Baird – The Man and his Television*. Some people had travelled from the West Country, Wales and the Midlands. Four former members of Baird's Company were present. Novel touches included the sound of 30-line television signals, also the voice of John Reith tetchily commenting on television and John Baird providing a more positive outlook. Due prominence was given to Baird's outstanding colour and stereoscopic television achievements.

Peter Smith assisted with the demonstration which featured two Televisors showing 30-line pictures.

On 6th December, Will Wyatt, Chief Executive BBC Broadcast, gave a talk 'Television in the Millennium' at the Royal Institution and they specially requested a repeat of the IEE 30-line demonstration for this event. [RMH]

## **CD REVIEW**

**JOURNEY INTO MELODY: THE MUSIC OF ROBERT FARNON** (Conifer/Happy Days 75605 52269 2, £14.99).

This twin-CD set is not just marvellous value for money, with more than 2½ hours of music – it's tantalising! There are just oh so many instrumentals that you've heard on TV and on the Light Programme all those years ago... but on which programme? Some are identified (such as the original *Panorama* and *Armchair Theatre* television themes) but many more are not (there's the ABC Television start-of-day music here too) and you'll just have to enjoy the delicious agony of trying to associate these half-remembered tunes with your memories. An informative booklet by David Ades of the Robert Farnon Society completes the pleasure. [AE]

## **NEW WEB SITE AND SERVICE**

<http://drn.zippo.com/news-bin/wwwnews?alt.tvdx.early-tv>

...is the WWW address for the HTML version of the new newsgroup [alt.tvdx.early-tv](mailto:alt.tvdx.early-tv). It is devoted to early TV gear, early programming, reception and mechanically scanned TV as well as TV-Dxing. [Jerry Pulice]

<http://www.teleport.com/~box2321/mtv.htm>

... is an overview of mechanical television by Trevor Blake.

## **MORE TEST PATTERNS ON THE WEB**

The newsgroup [alt.tvdx.early-tv](mailto:alt.tvdx.early-tv) (not on any ISPs yet, but available over the Web) has the following test pattern .jggs available: Indian Head, RCA experimental, DuMont, Philco-W3XE, WCAU-TV News.

<http://drn.zippo.com/news-bin/wwwnews?alt.tvdx.early-tv>

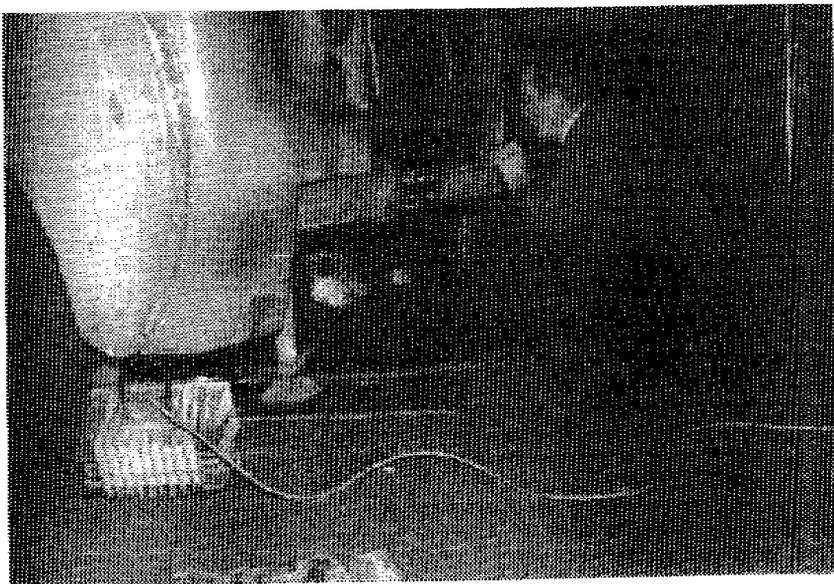
[Paul Lindemeyer]

# Photo feature 1

**Our Hungarian correspondent, János Koreny of the MTV Museum in Budapest, has sent a selection of photos of their Pye outside broadcast van of 1958. These pictures show the total bottom-up restoration but give no impression of the marvellous results that János and his colleagues have achieved. The original camera equipment has been restored completely and looks superb.**

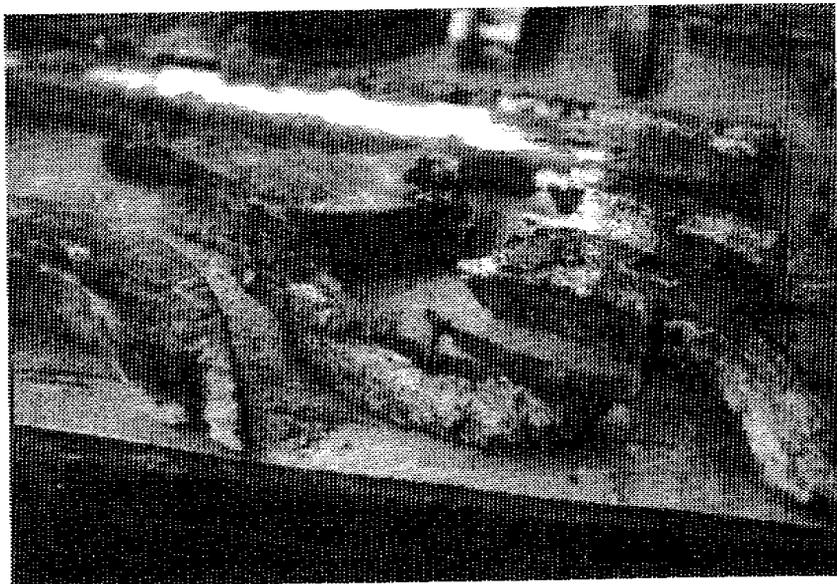


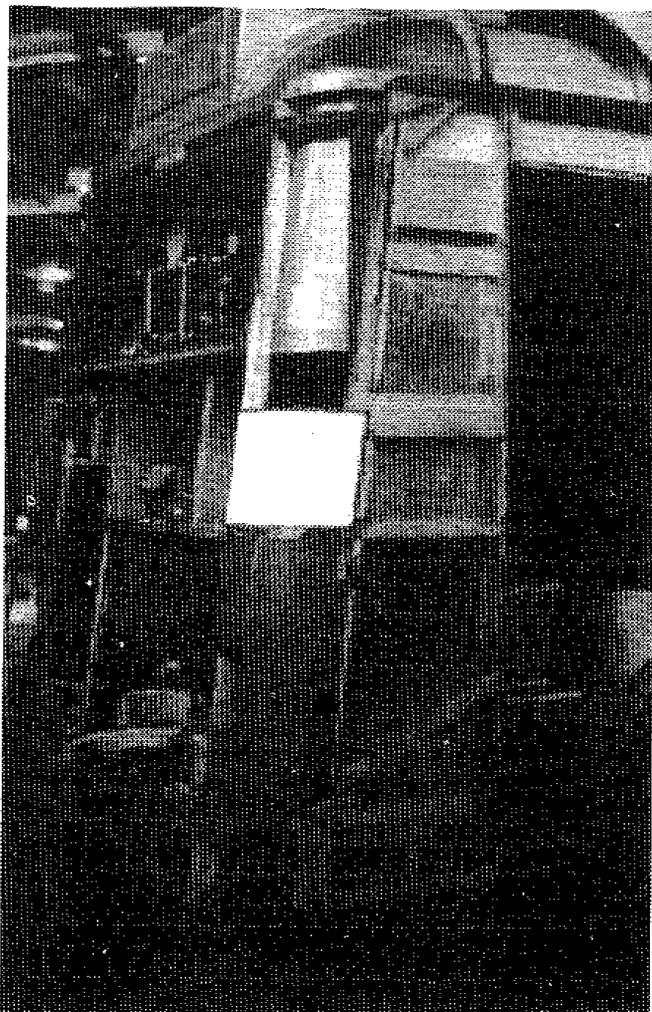
**Stripping the framework of the Pye outside broadcast van. This is probably the oldest OB van in preservation; the derelict hulk of a similar, ex-Granada, van was spotted a few years back in Wakefield but the MTV van is fully restored.**



**First attempts to move the piston of the Morris engine.**

**Not remains found on some archaeological excavation but pieces of rotten wood removed from the framework of the vehicle.**





**Rear view of the OB van.**

*405 Alive author Dicky Howett is intending to visit the Hungarian TV museum this year, so we look forward to having his report. A short video tape showing the museum and the restored van is available from the editor; send a VHS tape (E-30 or longer), a sticky label with your name and address and a £1 coin for return postage.*

The MTV television museum is at 35 Lenhossék utca, IX. District, Budapest (Underground line 3 to Klinikak station). It is open Tuesdays 14.00-18.00, Saturdays 10.00-14.00.

# TV60 at AP96

## *Dicky Howett reports on a gathering at the shrine*

The celebrations of BBC Television's Diamond Jubilee were topped on the afternoon of November 2nd 1996 by members of The Alexandra Palace Television Trust. The Trustees opened the doors of Studio A at Alexandra Palace to a specially invited assembly of some 150 people and in the best tradition of 405-line television, they all had a nice little television party.

At precisely 3pm, guest of honour Miss Sylvia Peters cued the opening programme (a video tape of Adele Dixon trilling *Magic Rays Of Light* – what else?) and then Miss Peters cut the celebration cake, a reproduction of the South East wing complete with transmitter mast and red aircraft warning light! Present also and lending welcome BBC support was Mr Nicholas Moss, Head of BBC Policy Management who gave a well received short speech.

And then it was drinking, eating and generally socialising. Studio A (only recently cleared of 'junk') was decked out with an exhibition of 405 line television sets (Pye B16, Bush TV2, Murphy V410) plus some rescued studio kit (Pye Mk 5 monitor, EMI 203 camera, Watson 5:1 zoom lens, etc.). The centre piece of the afternoon was a reproduction 'Announcers set' (1930s/1940s) complete with Emitron camera and vintage microphone. The camera was unfortunately only a dummy, having last seen service on the television play *The Fools On The Hill*, but it served well the various 'photo opportunities', not the least Live TV's news crew and 'News Bunny' presenter.

The joint purpose of the afternoon was to celebrate the official opening of BBC Television *at the actual location* and also publicise the work of the Television Trust who, in conjunction with The London Borough of Haringey are instigating plans and ideas for the preservation of the historic site. Alexandra Palace (and studios) now have Grade II Listed status, which is progress indeed. It is to be hoped that by BBC TV's 75th birthday, the entire Alexandra Palace studio complex will be open as a museum and interactive resource centre for us all to enjoy.

*Dicky Howett, APTV Trustee.*

**We now bring you a fascinating article 'lifted' (with full permission!) from *In Tune International* magazine, which many of you will know as a simply amazing information source on music from 1935 to 1960 or so. This article is offered as a 'taster' and if you enjoy reading it, you will doubtless enjoy subscribing to the magazine all year round. Details under *Exchange Publications* at the back of this publication.**

Incidentally, as I speak to more of you readers of this magazine, I hear that more and more of you are dipping into the musical side of broadcasting and our contemporaries *In Tune International*, *Memory Lane*, *Journal Into Melody* and *VLMS Bulletin* serve us really well in this respect. If you have ever hesitated in trying them out – don't! You'll kick yourself for not diving in sooner...

The STARGAZERS are

O-O-O-On the Air

Part Three of the story of Britain's Popular Vocal Group in which **Graham Smith** charts the history of popular music on television from 1949 to 1960, advertising jingles, banned records, the Murraymints commercial and much, much more...

When The Stargazers began their career in 1949, success on radio was the quickest route to fame; television was still in its infancy though within a few years it was to have a profound effect on the career of Cliff Adams.

Television, BBC only of course, which had been suspended during the war, re-opened on 7th June 1946. Initially, television was available only in the London area and it took a number of years to reach all parts of the country even if you could afford a set – expensive at around £90. In 1950 fewer than one home in twenty had a television set but the big boost came with the Coronation of Queen Elizabeth II in 1953. Over half a million sets were sold in the run-up to the event, which was watched by around twenty million people. I have vivid memories of crowding into a neighbour's front room, along with about thirty others, to watch the flickering monochrome images on a screen barely nine inches big.

There were a number of important popular music programmes on early TV, though most have long since been forgotten. The Stargazers made an appearance early on in 1949 from Alexandra Palace in a show starring Cyril Fletcher and his wife, Betty Astell. Then, in 1952, came an important show called 'Hit Parade'. 'Your Lucky Strike Hit Parade' had been running on American radio since 1935 (Sinatra as a regular in the post-war years) and latterly on television. BBC lawyers had been in discussions for months about potential copyright problems, but eventually the first programme was aired on Monday, 14th January 1952. Bill Ward was the producer and Cyril Stapleton compared and led the Orchestra.

In his opening remarks Cyril told the viewers what the show was about: "...this is the monthly programme in which we present the songs which you have chosen as your favourite tunes. How do we know they're your favourites? Well, it's very simple. Every week a list is published of how many records you ask for on disc jockey programmes. So, you see, we really do know what you like."

On the first programme were Dick James (replacing the scheduled Jimmy Young), Eve Boswell and Lee Lawrence, together with Carole Carr and The Stargazers, who became regulars. The second programme was cancelled because of the death of King George VI on 6th February, but the ten songs featured on the 7th April show were:

Saturday Rag (Stargazers)  
The Little White Cloud That Cried (Carole Carr)  
Slowcoach (Stargazers)  
Easter Parade (Orch.)  
Mistakes (Bill O'Connor)  
Domino (Bruce Trent)  
Skyliner (Orch.)  
Cry (Diana Coupland)  
There's always room at our house (Bill O'Connor)  
Unforgettable (Bruce Trent).

Another popular music show, welcomed wholeheartedly by the record companies, was 'Off The Record'. Woefully neglected in the history of pop television, 'Off The Record' was the 'Top of the Pops' of its day. Compered by the ex-bandleader, Jack Payne, its aim was to reproduce the record hits and would-be hits of the day in sound and vision. As such it was one of those shows for which the music publishers and record companies were allowed to provide special arrangements so that the sound on disc could be faithfully reproduced in the studio - and live.



### **The Stargazers with Eula Parker**

The series ran fortnightly, initially from May to August 1955, and *The Stargazers* appeared twice during that time, a distinction they shared with Vera Lynn, Max Bygraves, Petula Clark and Ray Burns. Shortly after the end of the first series of 'Off The Record' came an event which was to change the face of popular entertainment in Britain, and which had a particular impact on Cliff Adams. After a debate inside and outside Parliament which had lasted for some three years, Independent Television ('commercial telly' as it was popularly called) opened on the evening of Thursday, 22nd September 1955.

Again, it was some years before it was available to the whole nation, but with its quiz shows (many 'pinched' from Radio Luxembourg), lavish variety shows and American imports, ITV set out to reach a mass popular audience. The effects were felt profoundly at the BBC as many of its top stars were lured to 'the other side'. In addition, there were in due course new opportunities for artists as ITV began to cater for pop fans on shows like 'Cool For Cats', 'The Jack Jackson Show', 'The Music Shop' and the flagship 'Sunday Night at the London Palladium', the first of which featured Gracie Fields and Guy Mitchell.

But another opportunity arose too: about six minutes in each hour were allowed for commercials and a whole new industry grew up producing the advertisements and providing the jingles which it was hoped would entice the consumer into buying the product. Johnny Johnston of The Keynotes and The Johnston Brothers became a master of the new art; credited with some 3000 tunes, he became known as the 'Jingle King'. Cliff Adams wrote

fewer but his were amongst the most memorable and, as he candidly admits, very profitable.

Most readers will remember his four note (two and a half seconds) ode to the mashed potato, 'For Mash Get Smash', and his confectionery cantatas for Fry's Turkish Delight ("full of Eastern promise") and Cadbury's Milk Tray, "and all because the lady loves Milk Tray".



The Stargazers themselves received a lot of publicity for providing the voice-overs for an advert which Cliff didn't write: Murray Mints. This was a very clever commercial made by the noted animation team of Halas and Batchelor, and it was voted the top TV advert of 1955 in a Gallup Poll. It showed a group of Guardsmen in bear-skins with one of them ignoring a call from his sergeant-major. "I'm sorry you'll have to wait," he says, "I'm finishing my Murray Mint, the too-good-to-hurry Mint." At this point, The Stargazers provided the voices of the singing soldiers. The catchy tune caught on and The Stargazers had some fun with it.

Cliff remembers: "...the greatest accolade at that time for a vocal group was to do the Palladium. We achieved that (probably the show of March 1956 mentioned earlier) but there were a lot of recording artists on the same bill so we were in a dilemma about what number to do. We took a big chance and ended our act on what we called 'our latest recording'. We actually came on in bear-skins and re-enacted the commercial on the stage at the palladium. Then we pulled off the bearskins and inside them we had packets of Murray Mints which we threw to the audience. It caused a sensation."

The only original LP they made (apart from compilations) was completed late in their career. 'South of the Border', cut in 1960, featured all Latin American songs and was, according to Cliff, "a good album".

Later that year, having left Decca, they had a single with their final line up. THREE BEAUTIFUL WORDS was coupled with MANHATTAN SPIRITUAL on Palette, which was basically a Belgian Company with a publishing outlet in England called Good Music Ltd. They distributed through Pye Records.

In recent years television commercials have been responsible for breathing new life into old records. At the end of the fifties, Cliff Adams proved you could have a chart success with a commercial. He wrote a jingle for Strand, a new W.D. & H.O. Wills' cigarette selling at 3s. 2d. (16p) a packet. The commercial was called 'The Lonely Man' and featured a Frank Sinatra lookalike, complete with trench coat and trilby, in a damp, dark street. But the man was never alone while he had a Strand to light up... and then the theme was played. Cliff remembers the reaction to the advert:

"As soon as the commercial went on the air, enquiries started coming in, people ringing up and asking if there was a record of the music available. So obviously I went in a studio very quickly, made a record and called it THE LONELY MAN THEME. There was no vocal, there was nothing mentioned about cigarettes, just the musical theme."

The ciggies didn't sell, the signature tune did - or at least it did until the BBC realised it was associated with an advertisement. It reached No. 39 in the record charts in April 1960 but stayed only two weeks.

Cliff continues: "It had been out about ten days and had had about four broadcasts when, to my consternation, the *News Chronicle* came out with a half-page headed 'Auntie BBC Plugs Cigarette!'. Straightaway, that very day, the record was banned from the BBC.

By this time The Stargazers' ten year career was over. They had always tried to keep up with the trends in music, and after Tommy Steele, for example, came on the scene in 1956, they featured a medley of his songs. They even committed to disc their often humorous versions of the new sounds: SHE LOVES TO ROCK in 1956 and THE SKIFFLING DOGS in 1957, for instance.

“Age-wise, we were in our mid 30s,” remembers Cliff, “so one couldn’t expect to carry on forever.” And the younger record-buying public wanted newer, younger stars of their own generation. In 1957 *New Musical Express* readers voted The King Brothers the top British vocal group, and in 1958 and 1959 The Mudlarks were the winners.

Cliff Adams recalls too that “We’d all got other interests”. For a number of years his choral work had been increasing in importance. In 1957 Granada Television ventured on to the variety scene with ‘Chelsea at Nine’, and the resident song and dance line, The Granadiers, was virtually Cliff’s group. This led to further television opportunities in the early Sixties when a young Anita Harris was amongst those who sang in Cliff’s vocal groups. But it was, fittingly perhaps, radio that provided the biggest opportunity for Cliff Adams’ ‘new’ career.

In July 1959, a programme called ‘Sing Something Simple’ filled a six-week gap in the BBC schedules. It consisted of “songs simply sung for song-lovers” by The Cliff Adams Singers, with John Browell, the original producer, hoping that the audience was “...not only listening, but joining in”.

That programme still survives today – and Cliff still has a contract with the BBC to take it through to 1999 – and in the process the show has out-run The Beatles, psychedelia, punk, and all the other popular music waves. Perhaps part of the reason for that in Cliff Adams’ case is that nice guys do sometimes finish first. I asked him about the number of vocal groups in competition in the fifties.

His response was that there was more camaraderie than rivalry, and he recounted a story as proof. The Stargazers were at the BBC’s Manchester studios one Sunday evening from where The Keynotes did a weekly broadcast. One of the girls in the two-boy, two-girl vocal group had laryngitis and couldn’t sing. Cliff read her parts, used a high voice – and became a Kordite for the evening!

After their break up, The Stargazers had a couple of conversations about getting together again, but it was not to be. “It’s best left to the memory,” says Cliff. And for many of us there are the good memories of when The Stargazers were ‘on the air’!

❖ Yes – this is part 3 of the Stargazers’ story! If it leaves you with a desire to read parts 1 and 2 of this definitive article, you’ll have to buy the relevant back numbers of *In Tune International*. Details of how to contact *ITI* are inside the back cover of this magazine.

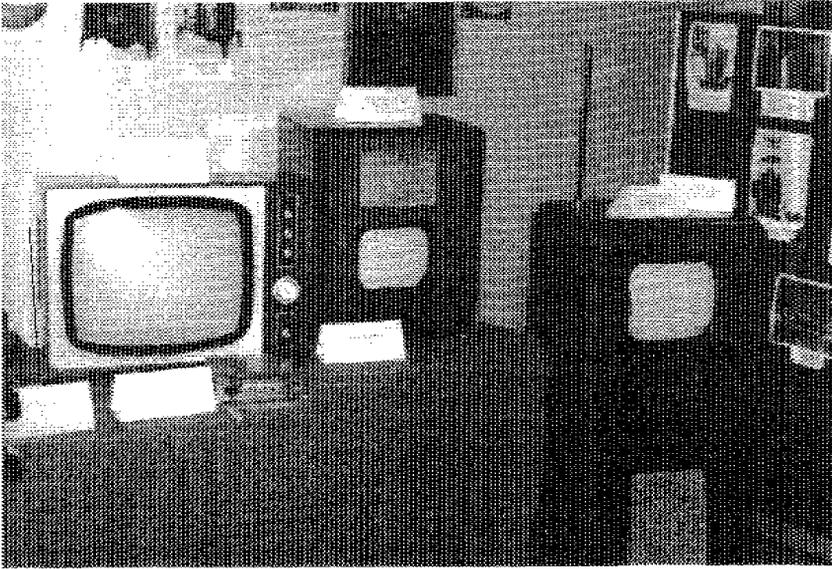
# Photo feature 2

*Brian Mendham shares with us his photographic record of a celebration of Plessey equipment.*



The purpose of the display was to record the wide variety of radio, television and line communications equipment manufactured at the Ilford (Essex) plant of the Plessey Company. Period photographs were augmented by examples of the actual products.

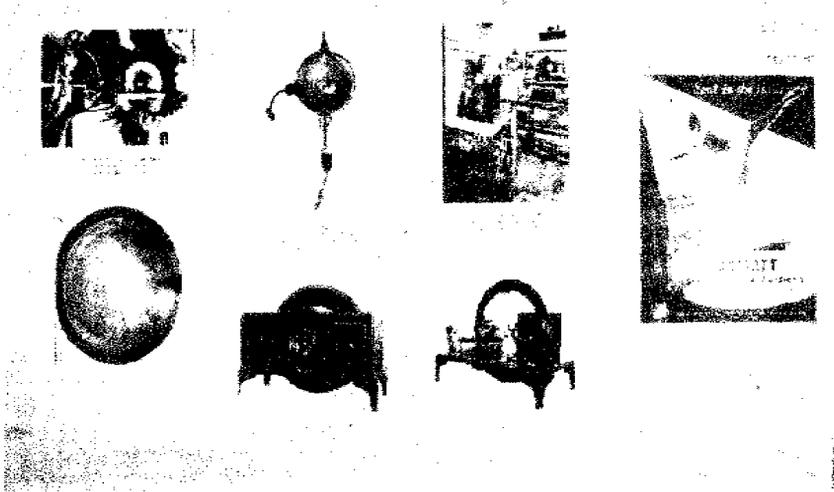
Many post-war television receivers, Decca and Defiant included, used chassis made for them by Plessey. (This also helps restoration sometimes!)

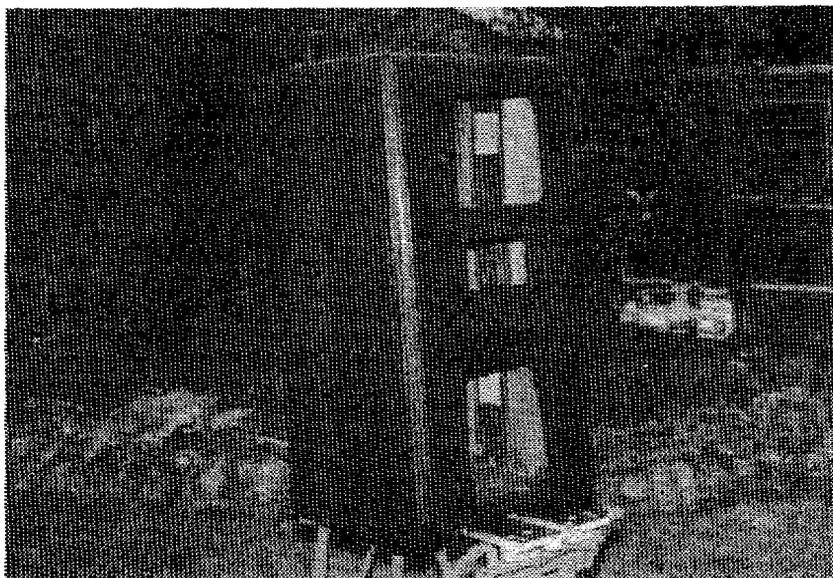


**ABOVE: Three television receivers incorporating assemblies made by Plessey.**

**BELOW: The photo display reminds us that Plessey made apparatus for the Baird Televisor and the Defiant television sets sold after the war by Co-Op stores.**

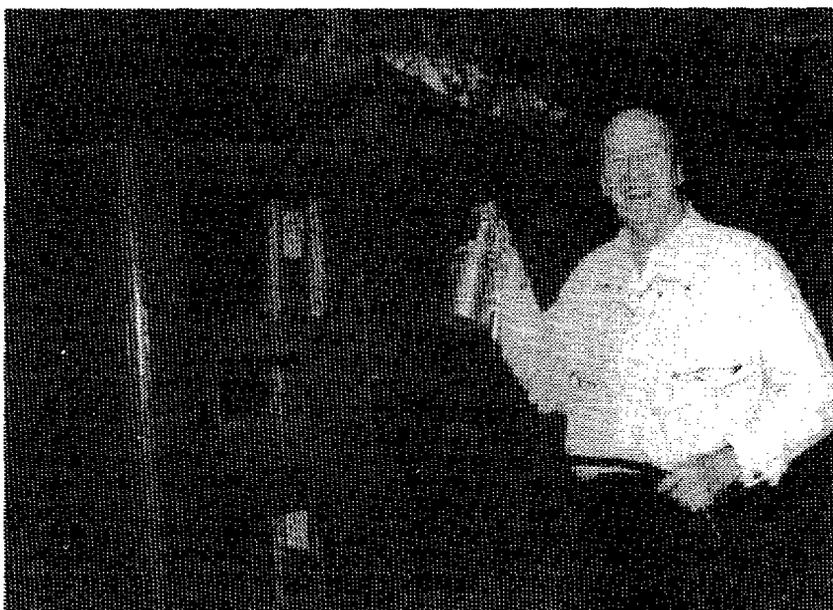
SS. TELEVISION AND MANUFACTURING AT ILFORD





**ABOVE:** Restoring one of the sets for the display. Spraying with cellulose is best done in the open air and the garden is as good a place as any.

**BELOW:** Layer upon layer of tinted lacquer build up a superb finish.





And the result is clear...  
does!

Handsome looks as handsome  
does!

*Following cutting courtesy Ray Herbert*

**UNSEEN LIGHT  
THAT PASSES  
THROUGH FOG.  
NIGHT TEST CAUSES  
ALARM OF FIRE.  
NOCTOVISOR AS AID  
TO SHIPS.**

A red glare in the sky surprised many people in the West End last evening. It was due to the operating of an apparatus for penetrating fog at night and is the invention of Mr. John L. Baird. Mr. Baird has been able to see through a smoke pall in the laboratory, and he is probably now the only man in London anxiously awaiting a red "pass warning," so that a big fog may be carried out.

With his "Noctovisor" Mr. Baird recently demonstrated to scientists the ability to see in total darkness. The apparatus by means of which this was done has been erected on the roof of Photograph House, Upper St. Martin's Lane, W.C., in conjunction with a powerful searchlight emitting what is called "black light," or technically "infra red rays."

**TOO DEEP FOR VISION.**

These rays are light of so deep a red that they are invisible to the eye, and like lullaby glass which blazes objects from the searchlight while the infra red filter, a special glass which passes only rays invisible to the eye, was being fixed.

When the searchlight is first turned on, a normal white light is seen, but as the "filtering" process goes on so the light becomes deeper and deeper red until it disappears.

The most valuable use for these rays will possibly be their fog penetrating power," said Mr. Baird, yesterday.

The ability to see in darkness, although offering enormous possibilities in warfare, has not the same obvious use in peace as has the ability to see through fog.

**SHIPS' WORST ENEMY.**

"She is the worst enemy which the mercantile marine have to face, and we hope to provide them with effective means of fighting it."

Last night the rays were trialed on Nelson's Column, and while the red glare was at its brightest someone gave the fire alarm, but the alarm was stopped in time.

*Westminster Gazette  
April 9<sup>th</sup> 1927.*

# BOOK AND VIDEO NEWS

*Video tape reviews (unless otherwise stated, all tapes are in VHS format and are standard-price, costing around the £11.99 to £12.99 mark; prices vary from store to store)*

**DRAGNET, Volume One, featuring three episodes *Big Boy, Big Girl, Big Hit & Run*. Retro Video RET1254. Black and white, 80 minutes.**

Congratulations to Retro Video (whoever they may be) for releasing this compilation and its companion volume two. Here we have completely uncut some of the landmark shows that helped FTV make its mark in programming when it opened back in 1955. The programmes themselves date from 1953 and have a realism seldom seen on British television in that era. Quirkily, every individual show title in this series started with the word *Big* but who cares? – the programmes still have their original edge, even if the formula has been imitated many times since.

“The stories you are about to see are true; the names have been changed to protect the innocent.” True or untrue, the director Jack Webb took the mundane world of police work and elevated it into the longest running and most successful television drama of the 1950s (according to Retro Video). He created a unique television programme, with its realistic vista of seedy hotels and mean streets in Los Angeles, patrolled by the brisk operations of the Los Angeles Police Department. The first major-network crime television series in the USA, its gritty style influenced virtually all American detective programmes afterwards.

There's nothing special in these programmes and yet there's everything special about them. They are authentic documents of their period and it's great to have them in a fairly authentic form (I thought they were completely unadulterated until I spotted the episode titles added electronically to the opening credits!). And watch if you will for a very young Leonard Nimoy in *Big Boy*. Recommended. [AE]

And while we're on the subject, watch for the rolling eyes! According to a message I saw in the Old Time Radio Digest...

This brings to mind something I read about Jack Webb in (I think it was) **Harry and Wally's Guide to TV Programs** some time ago. Harry and Wally point out that his speeches were so long that instead of trying to memorize it all, Jack would simply read it off cue cards. If you watch closely in the TV show, you can indeed sometimes catch the back-and-forth motion of his eyes moving through the script. – *Andrew C. Green.*

**Sir Arthur Conan Doyle's SHERLOCK HOLMES, featuring *The Speckled Band* and *The Illustrious Client*. BBC Video BBCV 5877. Black and white, 89 minutes.**

Plaudits also for the BBC for this somewhat surprising and remarkably low-key release of two Sherlock Holmes programmes from the 1960s (originally transmitted 18th May 1964 and 20th February 1965). For once BBC Worldwide have resisted the temptation to 'add value' with electronic titles and instead we see the programmes exactly as broadcast (well, in 625 lines rather than 405 but you know what I mean!). There are a few odd artefacts on the picture and the whole affair has a strangely soft look to it but we can forgive this as the programme content is superb.

*The Speckled Band* was screened as the BBC's pilot episode in 1964 and is first rate. *The Illustrious Client* has less location filming but is also good; it was the first episode of the series that followed. Douglas Wilmer plays the famous detective, with Nigel Stock as Dr Watson. According to the BBC, of all the film and television adaptations of the Sherlock Holmes stories, these performances are the most faithful to the original book. And according to the excellent *Kaleidoscope* book, these are the sole surviving episodes, which makes them all the more desirable.

Stars to spot include Peter Wyngarde, Rosemary Leach and Jennie Linden. The music and atmosphere of these programmes earned them considerable praise 30-odd years ago. Buy this tape and you'll see why. Recommended. [AE].

#### *Author's announcement*

**SCIENCE FICTION TELEVISION Series Episode Guides, Histories and Casts and Credits for 62 Prime Time Shows, 1959 through 1989, by Mark Phillips and Frank Garcia.**

**703pp., 127 photographs, appendices, bibliography, index. ISBN 0-7864-0041-2, price \$75. McFarland & Company, North Carolina 1996.**

With my partner Mark Phillips, I have collaborated on a book documenting the history of SF TV. We documented 62 SF-TV shows from 1959 to 1989 for McFarland & Company, a North Carolina publisher. We interviewed 250 actors, writers, directors and production people and they all had great anecdotes to tell about their experiences. We took three years and ultimately 1,400 pages of manuscript to complete. Plus, we documented *complete episode guides, biographies* for each and every show. The book is published in August 1996...

#### *Who's Frank Garcia?*

Frank Garcia is a journalist who writes entertainment, business and computing features.

#### *Who's Mark Phillips?*

Mark Phillips worked for years in the newspaper production trade. He's a distant cousin of actor Vincent Price, and is also a freelance journalist specialising in science fiction TV shows, particularly the Irwin Allen TV

shows of the 1960s. He's a veteran correspondent for *Starlog* magazine and is primarily a fan of the 1960s & 1970s SF TV.

*Publisher:*

McFarland & Company, Box 611, Jefferson, North Carolina 28640, USA.  
To order the book directly from the publisher, call: +1 800-2532187

*Coverage:*

Alien Nation (Fox); Amazing Stories (Amblin/NBC); Automan (Fox/ABC); Battlestar Galactica (Universal/ABC); Beyond Westworld (CBS/MGM); Bionic Woman (Universal/ABC/NBC); Buck Rogers (Universal/NBC); Capt Power & Soldiers of the Future (Syndicated); Champions (ITC/NBC); Cliffhangers (Universal/NBC); Fantastic Journey (Columbia/NBC); Future Cop (Paramount/ABC); Galactica 1980 (Universal/ABC); Gemini Man (Universal/NBC); Greatest American Hero (ABC); Hard Time on Planet Earth (Disney/CBS); Immortal (ABC/Paramount); Incredible Hulk (Universal/CBS); Invaders (QM/ABC); Invisible Man (Universal/NBC); Kolchak: The Night Stalker (Universal/ABC); Land of the Giants (20th Century/ABC); Logan's Run (MGM/CBS); Lost In Space (Fox/CBS); Man From Atlantis (Columbia/NBC); Max Headroom (Lorimar/ABC); Men Into Space (CBS); Misfits of Science (Universal/NBC); New People (ABC); Night Gallery (Universal/NBC); Otherworld (MGM/CBS); Outer Limits (MGM/UA/ABC); Phoenix (ABC); Planet of the Apes (20th Century/CBS); Powers of Matthew Star (NBC/Universal); The Prisoner (ITC/Syndicated/CBS); Probe (Universal/ABC); Project UFO (Universal/NBC); Quantum Leap (NBC/Universal); Ray Bradbury Theatre (HBO/USA); Salvage One (Columbia/ABC); Science Fiction Theatre (Syndicated.); Six Million Dollar Man (Universal/ABC); Something is Out There (Columbia/NBC); Space 1999 (ITC/Syndicated); Spiderman (Columbia/CBS); Star Trek (Paramount/NBC); Star Trek: TNG (Paramount/Syndicated); Starlost (CTV/NBC); Starman (Columbia/ABC); Superboy (Viacom/Syndicated); Time Tunnel (20th Century/ABC); Twilight Zone (new) 1985-1986/1988 (MGM/UA/Syndicated/CBS); Twilight Zone, old, 1959-1964 (MGM/UA/CBS); UFO (ITC/Syndicated); "V" (Warner Bros./NBC); Voyage to the Bottom of the Sea (Fox/ABC); Voyagers (Universal/NBC); War of the Worlds (Paramount/Syndicated); Wonder Woman (Warner/ABC/CBS); World of Giants (Syndicated).

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Frank Garcia, Vancouver, B.C.

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# Quatermass AND THE PIT

## *Background*

by Andrew Pixley

The release on video of *Quatermass and the Pit* has been a boon to fans of Nigel Kneale's work who have been agitating for the release of this classic production, which up to now, has only been available to those lucky enough to attend the screening of the odd episode by the BFI. As with the *Doctor Who* tapes, the serial has been edited into movie format with the titles and credits being removed from between the episodes. With a little fiddling with film speeds and sound tracks, the finished result is quite acceptable, missing only one complete scene which was originally inserted into the original script on telecine in order to give Quatermass enough time to move from a scene in a bar to his next in the War Office. If you watch slowly, in what was the first episode, you can see the film slow down just before the missing scene is cut.

For purists the deleted scene is as follows;

A TELEVISION INTERVIEWER IS STOPPING PEOPLE WHO  
HAVE BEEN PEEPING THROUGH THE FENCE INTO THE  
HOBBS LANE SITE

INTERVIEWER: Now, you've just been watching the diggers at work.  
What do you think about all this business – the Missing Link?

TEDDY BOY: Missing Link? I dunno ... it's all right if they want to have it.

INTERVIEWER: [QUICKLY MOVING TO HIS GIRLFRIEND] And what do you think?

TEDDY GIRL: I like it.

INTERVIEWER: [SURPRISED] Like it? The Missing Link?

TEDDY GIRL: [MAKING A POINT] Yes I do!

INTERVIEWER: [TO LARGE WOMAN] You madam, do you think it's right to hold up the building work here?

STOUT WOMAN: Till they get them monkey's bones dug up? Yes I do! They ought to be let!

INTERVIEWER: Thank you. [TO BUSINESS MAN] And you sir, what is your opinion? BUSINESS MAN: Ummm .... errrr ...

INTERVIEWER: [SUDDENLY SEEING SOMETHING MORE INTERESTING] I think I can see someone whose opinion is really worth something. Dr Matthew Roney, the scientist in charge here. Dr Roney, would you grant me a word?

RONEY: [ALIGHTING FROM TAXI] Oh, just a moment. [TO QUATERMASS, WHO IS IN THE TAXI] Thanks for the lift. I suppose I asked for this. [HE INDICATES THE INTERVIEWER. QUATERMASS WATCHES HIM GO AND THEN LEANS FORWARD TO THE DRIVER]

QUATERMASS: Whitehall please. The War Office.

The brief scene shows Kneale's wry sense of humour of using ordinary people confronted with the extraordinary.

For those of you who would like to know where the episodes actually end, Episode One closes as Quatermass murmurs "Five... million... years" on his first visit to the pit, although the shot in the video is the reprise of Episode Two. Episode Two itself closes as the terrified West tells Quatermass of the apparition he saw: "It went through the wall...!" Episode Three climaxes with the capsule opening and an awkward edit here has resulted in the insertion of the rather peculiar intermission on the tape. Episode Four concludes with the classic shot of the ground beside Sladden rippling in the churchyard. Most difficult to find of all due to some minor editing cuts is the split between Episodes Five and Six. After Potter and Quatermass help to get the dead technician's body clear and before the charred body is laid down some distance away, a shot of the capsule interior should show that it is now alive, pulsing with light.

Responsibility for the success of the series is due both to Kneale's script and Rudolph Cartier's production of the serial. No stranger to the darker side of the human condition, Rudolph Cartier was born in Vienna in 1908 and spent his early years in the theatre working as stage designer and an actor although he had also taken leave from the stage to pursue a short-lived career in journalism. In 1929 he entered the maelstrom that was the German film industry, and based in Berlin he both wrote scripts and directed films until the political situation began to worsen. He moved first to Austria, then Czechoslovakia. As these countries too began to feel the tightening fingers of German imperialism Cartier decided to emigrate to England and eventually became a member of the BBC Television staff in 1952, producing the first Quatermass epic a year later, and its first sequel two years after that. It is the marrying of Cartier's technical expertise and courage to gamble on new techniques, coupled with Kneale's superb script, which keeps the third serial, QUATERMASS AND THE PIT, such a legendary landmark.

The BBC, impressed with the success of the previous Quatermass stories, was willing to invest a great deal of time, money and expertise into this production. Whether this was because the powers that be were impressed by the sheer brilliance of the original script or that the story simply demanded a large budget due to the large number of special effects, special sounds and cast members required. One must remember that most drama productions at the time were written with only a handful of speaking parts in mind.

The budget for QUATERMASS II was less than half that eventually spent on QUATERMASS AND THE PIT, the costs for each episode being as follows;

The Halfmen £7,569

The Ghosts £1,618

Imps and Demons £1,911

The Enchanted £2,346

The Wild Hunt £1,872

Hob £2,262

The cost of re-editing for the triple-episode repeats in 1960 – something of a television first to have 'compilation' repeats – together with associated repeat fees was £3,000, making the total budget for the whole production £20,578. When one considers that only two episodes of "QUATERMASS II", the only comparable production three years earlier, cost more than £1,000 it is no wonder that this was the BBC's most expensive ever television drama. Clearly a large slice of the budget was apportioned to filming at Ealing and special props needed from the outset on the show.

A proportion of the budget for the serial was allocated to the new special form of sound to be used, a series of bizarre tones conjured up at the newly formed

Radiophonic Workshop. As this was the first major television work the department had undertaken, the Martian chattering, screeches and howls were supervised by the Workshop head Desmond Briscoe himself, working closely with Cartier and Kneale. Heath-Robinson lash-ups at the converted Maida Vale ice-rink studios were made deep into the night to emit the required cacophonies. The throbbing sounds from the capsule came from a tape feedback which started a beat on a side drum and tape recorders that go into oscillation with themselves. Connection and disconnection of amplifiers produced 'splats' of sound to order, and with the sounds transferred to tape and disc, these could be played back in the studio on the live transmission and dubbed onto the telecine inserts.

The telecine inserts were a larger proportion than had been seen previously, with some very lengthy ones shot on location in London establishing the building site in the first episode. The rest of the special shooting was accomplished at the recently acquired Ealing film studios where backlots of London streets already existed. The other major shooting done at Ealing were some scenes at the large version of the digging site. This helped to give an illusion of progress on the digging in early episodes. Episode Two begins with the capsule only partially uncovered, with scenes broadcast live from the BBC's Riverside Studios. Towards the end of the instalment, the ship is fully unearthed, with these scenes having been shot on film at Ealing weeks before. All the film material was done under the auspices of A.A. Englander, one of the most talented and respected cameramen in England. Most notable of all these sequences though is the climax to Episode Four, shot almost entirely on film, where Sladden leaves a trail of havoc behind him as he flees in search of sanctuary, finally falling weeping before a vicar who looks on with astonishment as the gravel path ripples ...

Also on the sound front was the music. Holst's *Mars, Bringer of War* which had been used on the preceding serials was now dropped in favour of several bands of stock music, Desmond Briscoe and Dick Mills' nightmarish Radiophonics and some specially composed material from Trevor Duncan, a musician who often worked with highly effective string groups on television soundtracks. The music is menacing throughout, very tension building, although the finest track of all is the hauntingly optimistic piece backing Quatermass' final speech from the BBC studios as the credits of *Hob* start to roll.

The previous actor to portray Quatermass, John Robinson, had done so at short notice when Reginald Tate died in 1955, but with more time to cast a highly suitable actor, Cartier now returned to André Morell, a highly respected and versatile character actor whom he had used as O'Brien in his controversial 1954 version of *NINETEEN EIGHTY-FOUR*. Morell excelled in the rôle, giving Quatermass both bold fury and wry humour, and probably delivers the best performance of the various Fifties actors. The well known Canadian actor Cec Linder admirably supported Morell as Dr Matthew Roney, with Anthony Bushell as Breen. John Stratton adopted a broad but friendly Northern accent to play Captain Potter, the knight in shining armour to Christine Finn's Barbara Judd, Ms Finn being better known as the voice of Tin Tin in *THUNDERBIRDS*.

Other notable cast members included Michael Ripper, who had appeared in Hammer's *QUATERMASS 2* farce a couple of years earlier, and the perennial monster man John Scott Martin getting burnt up as an electrician in the last two episodes. It is also notable that Kneale for the first time used a returning character, that of James Fullalove, last seen in *THE QUATERMASS EXPERIMENT* in the portly form of Paul Whitsun-Jones, but now played here with handsome charm by Brian Worth.

Aware of some of the over-runs which had occurred due to technical problems in the live performances of the two earlier serials, Cartier's team were allocated a slot of thirty-five minutes per episode now, instead of the usual half-hour, and each segment now remained within this limit. The first episode screened at 8pm, on a cold Saturday night three days prior to Christmas, with the serial running over into the new year. Gaining audiences all the time, the BBC estimate that 29 per cent of the adult population watched the final episode, a staggering feat for an expensive medium which was still in its infancy.

The other notable point of the production is the visual effects from Jack Kine and Bernard Wilkie, who had contributed to the *QUATERMASS II* previously. Some effects like a moving spanner dropped by Sladden could be achieved easily by a wire, almost invisible on the 405-line definition transmissions. Wires operated by stagehands also brought the pit terrifyingly to life in the later episodes. The Martians are most impressive, seen at their best when manipulated as puppets on a filmed insert of Barbara Judd's nightmarish vision of the Wild Hunt. Many of them are seen leaping indistinctly around the Martian landscape. A close-up of one creature shows its mandibles twitching and eye pupils expanding and contracting furiously, moments before a stone strikes its head, causing its skull to explode. The final moments as the film dissolves to static have a dying alien crawling pathetically over the sands of Mars.

Cartier's direction is sharp and on form. The way that Sladden moves in Episode Four when possessed by the alien inheritance is at first comical – as shown on *DEF II* – but then chilling and sinister. It is a shame that one shot that does not reach its full potential is that of Potter's men cowering from the distorted shadow hobbling towards them, shown to better effect in the script of the serial. In Episode Five, Kneale's indication in the script of a cross-fade from a Martian in Roney's office to a gargoyle at Gilpin's church is skilfully executed. And in the final episode, we have the television presenter's desire that Quatermass appear in the discussion sent askew when the Professor refuses to face the camera, oblivious of the interviewer and instead staring intently towards the potentially lethal capsule.

The script from Kneale also reaches a peak. The pacing in the earlier episodes in particular is slightly slow by modern standards and omissions in the feature film go un-noticed. But the work with the normal, ordinary people as characters is excellent and something Kneale has rightly felt proud of; the frightened, yet normally brave police sergeant who recalls his childhood dares, the scientist-hating lady who reads the future in the tea leaves, the pathetically comical man in the pub who dismisses the horror in the pit as "sound on vision" knowingly to impress the woman he is with, and Sladden, a technical man who suddenly puts full faith in Gilpin after his terrifying experiences. The first true television attempt to mix mythology and science-fiction is

also set in a very recognisable locale, London of 1958 where restructuring the ugly scars of war is still going on.

Confirmation of the serial's entry into the realms of popular mythology came when Kneale's vision of other-worldly horror was used as the basis for episodes of the two most popular comedy series of the time. Four days after the final instalment, Britain's greatest comedic talent, Tony Hancock, was to appear in *The Horror Serial*, an episode of *HANCOCK'S HALF HOUR*. Broadcast live on BBC television on January 30th 1959, the episode starts with Hancock, having just watched "Hob" on television, finding an object buried in his garden. Hancock immediately associates this with what he has seen on television; the object is obviously a Martian space vessel. His lodger, Sid James, on the other hand thinks it's a bomb and calls in the army to deal with it. The screenplay by Galton and Simpson exactly parallels Kneale's story.

A more tongue-in-cheek adaptation was recorded on February 1st 1959 and transmitted on BBC radio the next day; this was *The Scarlet Capsule* episode of *THE GOON SHOW*. Written by Spike Milligan, this tale of human endeavour featured Harry Secombe as Ned Quatermass who proceeded to spoof Kneale's story. The much loved characters such as Eccles, Bluebottle, Bloodnok, Henry Crun and Minnie Bannister took on the actions of Sladden, Fullalove, Breen, Roney and Barbara respectively. Also known as *Quatermass OBE*, the story used many of the sound effects created especially for the television series by the Radiophonic Workshop.

The serial itself had, fortunately, been telerecorded on live transmission and so high quality 35mm film prints were held of all six episodes. The BFI immediately saw the show as a prime example of television at its best and had their own copies struck. The BBC telerecordings were repeated in January 1960 and then lay largely dormant until November 1986 when preparations for 50 years of television broadcasting were underway. In a move about which Kneale was not consulted, and felt ultimately to be a waste of time, a single episode – Episode Three – was selected to be shown at the children's hour slot of around 5.30pm on BBC2. Kneale though was only too happy to collaborate on compiling a properly edited version for video release.

As with Kneale's other two serials, the script for *QUATERMASS AND THE PIT* was published by Penguin Books a year later. The original Penguin edition features Brian Kneale's atmospheric drawing of men fleeing from the Martian cylinder, but was re-issued by Arrow Books in 1979 to coincide with their adaptation of Thames Television's *QUATERMASS* mini-series. The Arrow edition features a painting of the head of a Martian.

Like the previous two Quatermass serials, the rights for a film version were acquired by Hammer Films, but unlike the previous two adaptations, which starred the American actor Brian Donlevy, described by unkind critics as a wet raincoat looking for somewhere to drip, Hammer decided to put a great deal of effort and care into the production. *QUATERMASS AND THE PIT* varies very little from Kneale's original plot, using whole pages of dialogue from the original television script at times, and was for many fans of Kneale's work an acceptable alternative for those who did not have access to the original serial.

Made in 1967 and filmed in glorious Technicolor, the film starred Andrew Keir as Quatermass, Barbara Shelley as Barbara, Julian Glover as Breen and James Donald as Roney. The setting was changed from a building site to one of the new tube stations being dug at the time. It was by far the best adaptation of Kneale's television work, and light years away from the giant jelly-monsters witnessed in *QUATERMASS 2*. Known as *FIVE MILLION YEARS TO EARTH* in the United States, it never received the critical acclaim it deserved, and was soon to be forgotten in the wake of big budget productions such as *2001: A SPACE ODYSSEY*. Imagine my surprise when I saw scenes from the film being used by the BBC in 1975 as establishing shots in the first episode of *THE CHANGES*, which gives an idea of the quality of the special effects in the film. Indeed, the tightness of editing of the climax is one of the areas where the film scores over the original teleplay.

The designers had gone to a lot of trouble with the design of the Martian vessel, which had sleek, gently curving lines, giving the ceramic hull a more organic appearance than the BBC version. Funnily enough the Martians in Hammer's production weren't a patch on Kine and Wilkie's little horrors. The film demons had hard mechanical lines, sharp horns on their brows as opposed to more graceful antennae, which tended to detract from their supposed Devilish origins, and pumping gallons of green slime through them didn't seem to help much either. The scenes of the 'Wild Hunt' were also handled better by the BBC team, as there was more of a sense of horror at the unbridled aggression of the Martian mob, which could be seen more clearly in the BBC version, rather than the disjointed images which constituted Hammer's image of the Martian's idea of a night out with the boys.

The most memorable effect of the whole film came when the exposed vessel slowly came to life when a live cable came in contact with the power-hungry casing of the Martian ship. The black hull slowly turns red as fingers of energy spread from the spot where the cable was dropped. As more power is released the vessel starts to glow white hot as all hell breaks out in the digging site and on the streets above. Of course the budget of the film greatly exceeded that of the television production, hence the magnitude of the manifestations of the Martian's malevolent influence was several times larger than the BBC could manage at Ealing. Whole streets were wrecked, roads cracked open allowing water mains to gush skywards and buildings toppled as the mob hunted for more victims. As can be expected the final confrontation between man and Devil is a production piece that dwarfs the BBC's humble attempt. Hammer also had the luxury of optical printing, giving superb scenes as Roney swings the crane towards the energy form. In the teleplay, the brightly lit energy form model built by Kine and Wilkie is only briefly glimpsed.

Although the character of Quatermass was revived by Kneale for Thames Television in 1979 (after having first been approached by the BBC in the early Seventies), *QUATERMASS AND THE PIT* will for many remain the Quatermass serial by which the rest are judged, as well as being the yardstick by which all British Telefantasy productions are judged, and by which all but a precious few have been found wanting.

*QUATERMASS AND THE PIT* has been released on BBC Video 4136 at a price of £9.99. This excellent compilation, edited with the help of Nigel Kneale, runs to 178 minutes and incorporates only very minor edits of action with only one brief linking scene entirely removed.

Postscript: I have heard from Steve Roberts at the BBC that this tape is now deleted.

Readers with access to the Internet will find much more on *Quatermass* at the URL <http://pine.shu.ac.uk/~lfarm/quatermas/qhome.htm>

# The Proper Care and Feeding of Videotape

## *Jim Lindner*

Videotape is becoming an important media in most collections. As the investment in videotape grows over time, it becomes very important to take good care of the videotape to safeguard your investment. Whether your collection circulates or not, videotape has a much shorter life span than most people know. In fact, a videotape that is over 15 years old almost certainly needs careful attention, and most tapes over 20 years old need professional help. If your collection consists mostly of professional productions or films that are still in print, the least expensive protection is usually purchasing another copy. For a locally produced, old, or out of print videotape, proper care is the only way to guarantee the ability to view the tape in the future.

The following recommendations for the storage and preservation of videotape are a combination of manufacturers' recommendations, experience with old and obsolete tapes, and good common sense.

### **Keep Videotape Cool and Dry...**

and away from curious fingers. You are better off keeping the tape in a place which has constant temperature and humidity than in a cooler place with lots of traffic. Tapes left for the curious to handle WILL be destroyed, it is only a matter of time.

### **Give your tapes some 'exercise'**

Tapes need to be fast forwarded and rewound periodically. The recommended interval for doing this process varies according to temperature and humidity, but a good rule of thumb for normal office air-conditioned environments is every six months.

I do not recommend tape rewinders for this purpose. Most rewinders are very inexpensive and subject the tape to questionable tension. Simply use your VCR and fast forward and rewind the tape. It is a good policy never to leave a tape stopped in the middle of the cassette. Always rewind the tape fully.

### **Protect your tapes from physical damage**

Cardboard sleeves and inexpensive 'library' cases provide little protection for either the cassette or the tape inside. Often these inexpensive cases are made of materials that deteriorate over time. Protect your investment with a high quality shipping case or 'Videotape Vault'. These cases are inexpensive, reusable, and will last many years.

### **When in doubt, make a copy**

You cannot recover from a lost single master. If you only have one copy of a tape, NEVER allow that copy to circulate. Copies are inexpensive to make and are your only absolute protection against the loss of the program. Often you can recover if you have made copies, even if the quality is lower. Ideally keep copies in different places, and make copies at different times so that they do not all age together.

### **Make sure the machine works BEFORE you insert a tape**

The biggest cause of damage to tapes is machines in bad condition. If you are uncertain about a machines condition, insert a tape that is not valuable to ascertain that condition. If a tape is damaged, do not insert it into a videotape recorder, the tape may damage the machine.

### **Keep videotape clean, keep videotape out of the light, keep videotape away from strong magnetic fields**

It may seem obvious, but then again do *you* store any of your video tapes at home on top of the TV? Dirt, humidity, and heat are the main enemies of videotape and can make the tapes impossible to play back in very short periods of time. A few security systems use very strong magnetic fields, which over time can severely damage the information stored on all magnetic media. Make sure that your tapes do not get passed through these type of devices on a frequent basis.

### **If you can, know what type of machine the tape was recorded on, and keep the machine!**

It may not seem important now, but 20 years from now, it may make matters much simpler. The practical reality is that there are many videotape formats that become obsolete quickly. Knowledge, and

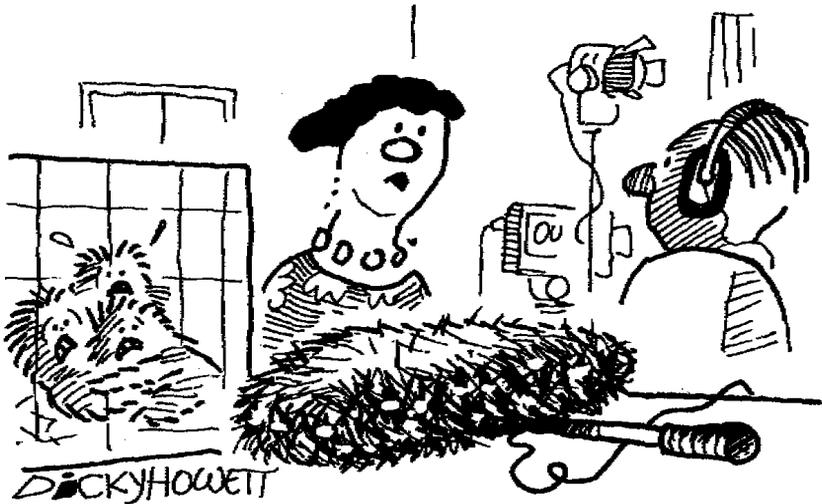
ideally possession, of the machine that recorded the tape originally can be extremely valuable.

### **Always label your tapes**

Unless a tape is properly labelled, the only way to know the contents is to play the tape, and if the tape cannot be played back without restoration, how do you know whether the contents are valuable enough to justify restoration cost? Even a simple card system can go a long way in helping to know the contents of a tape, long after the tape has been completed.

Know when you need professional help. Many times local expertise is simply not qualified to deal with videotape restoration issues. Damage to a tape that is caused by well meaning people 'trying to help' may be permanent. Become the organisation expert, and know when to call for help.

*Jim Lindner is the President of VidiPax, a videotape restoration service bureau that specialises in old, damaged, and obsolete videotape, and are associates of the National Media Lab. They provide a toll-free help line +1 800-653 8434 (calls charged from UK, however).*

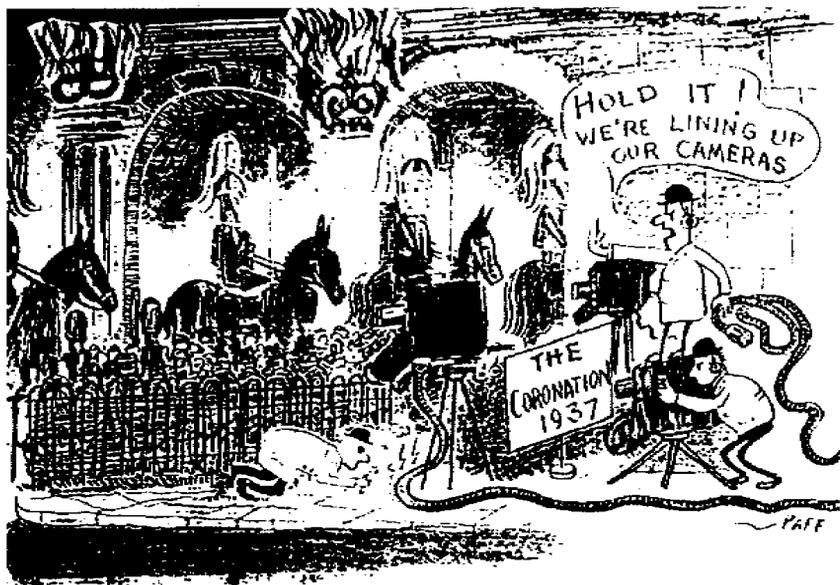


CAN YOU REMOVE YOUR MICROPHONE THING? - IT'S  
UPSETTING MY HAMSTERS ...

# FROM PAFF'S SCRAPBOOK - 3

*We continue this series of extracts from Paff's personal TV Cartoon History with more memories of television at Alexandra Palace.*

Back at work at Ally Pally on the first ever gardening television programme with Leslie Mitchell, Elizabeth Cowell and our well-known C.H. Middleton of gardening fame. Actually Gerald Cock, our television controller, introduced the first in the series. Unfortunately it had to be limited to a distance from our control room of 200 feet, the longest camera cable available at that time. But longer still are the memories of blue hydrangeas at Ally Pally.



This cartoon shows our biggest and most important outside broadcast, of the Coronation of King George VI in 1937. Just as the Royal Coach came into shot, one of our cameras blew up .

Just imagine the royal retinue waiting for a soldering iron to get hot for a quick fix! Anyway, it was that programme that became the turning

point in the history of British television. TV had taken off at last. The days of counting how many new aerials were going up were over.

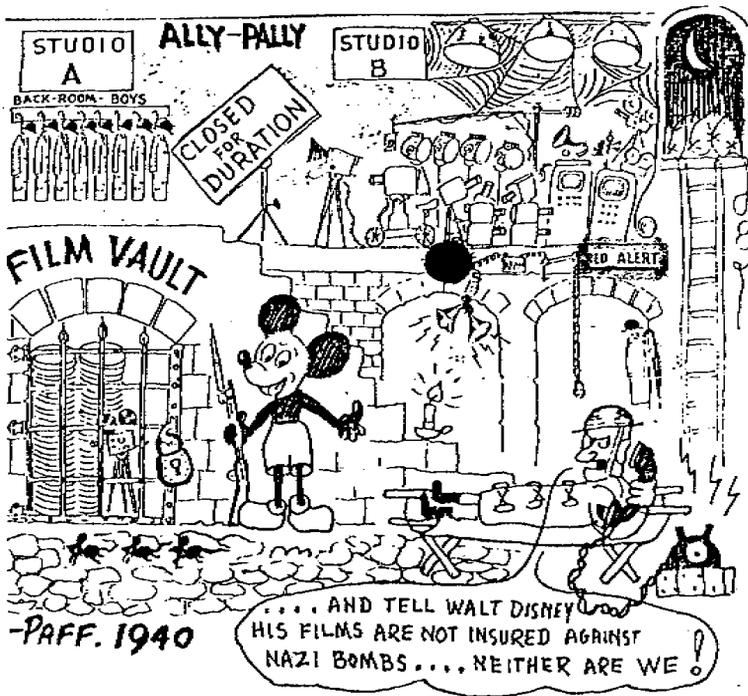
Television was not all plain sailing, though. Sound radio at Broadcasting House controlled the purse strings for television programmes and were determined not to let go.

There was worse to follow in September 1939, when real war broke out with Nazi Germany. The government told everyone that television was closing down for the duration to avoid Alexandra Palace being wiped out by the Luftwaffe. But instead the Ministry of Defence took over and after the night of terror on 14th November, when Coventry was bombed, I returned to Alexandra Palace in charge of a team of RAF and BBC technicians to defeat the new German *Y-Gerät* beam system, which had been designed by Dr Plendl specifically for the night London blitz. Churchill called it in his memoirs "The Battle of the Beams".

But by May/June 1941, after a row with Hitler, Goering called it off. His young pilots were lost and confused in the *Y-Gerät* beams, which were successfully countered by our anti-radar operations, code-name *Domino*. We had the most powerful television transmitter in Europe.

After Hitler decided to march east on Russia, we were told to prepare for a full-scale invasion within six weeks after the fall of Moscow. But we were also being told at lectures given by the Dean of Canterbury at Broadcasting House about the Soviet Union, that this could never happen. Even if Moscow fell, Hitler would never see the Urals.

I lived and slept at the Palace throughout the duration of the war, keeping one eye on the Red Alert and the other on the Mickey Mouse film vault. For it was a Mickey Mouse film that was being shown just before war was declared and the same film which started up television after the war.

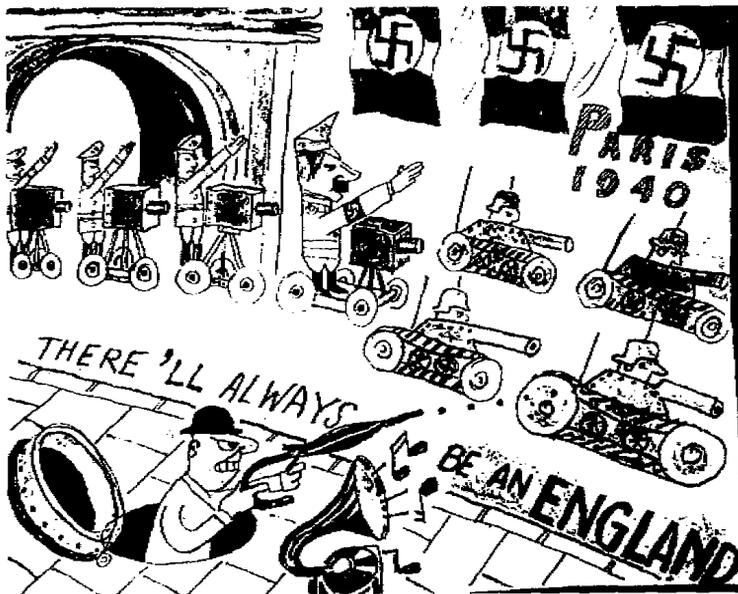


After the first night of the London Blitz we had a phone call from Hollywood asking if our Mickey Mouse films had been insured against bomb damage.

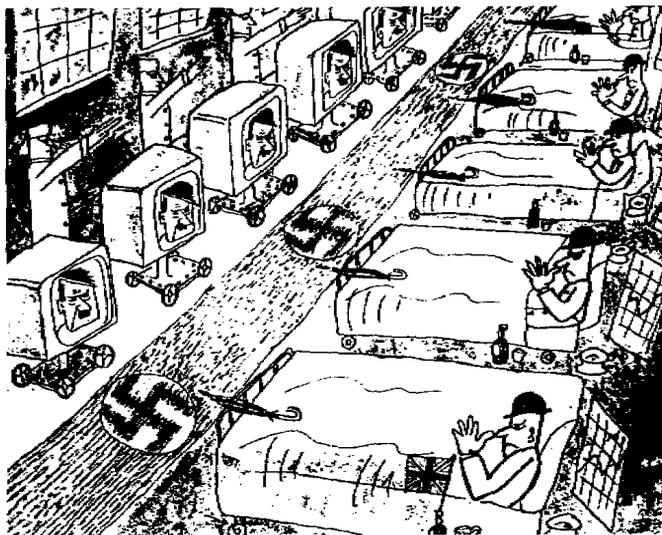
The reply in the drawing may be suitable for a cartoon, but what I actually snapped was... "Not Bloody Likely"!

When the Nazis occupied Paris [they reinstated the French television service]. We sometimes picked up freak TV signals on our aerials at the top of the mast at Ally Pally... usually programmes from the Eiffel Tower which Hitler's backroom boys were using to boost morale amongst Goering's young pilots of the Luftwaffe, who were at a low ebb after the collapse of their *Y-Gerät* radar system during the Battle of the Beams used on the London night blitz in 1941.

The cartoon shows the entry into Paris of Hitler's SS and tank troops, with the Berlin television crews bringing up the rear. We never saw the underground resistance movement on their cameras... but watch it? There'll always be an England.



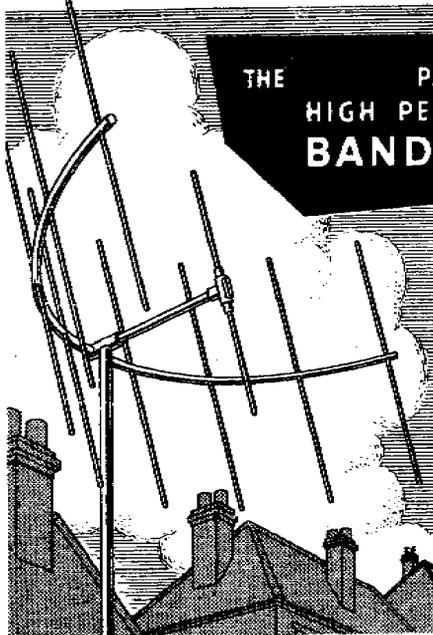
In Paris hundreds of sets were installed in the hospitals by the manager of the Berlin television station so that the wounded and the sick were entertained by French frivolities and also special news items for what might be called a 'captive audience'.





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FULL TRADE TERMS

A bit of a rarity here... this design of parabolic reflector antenna was produced in the 1950s for Band III reception but never caught on. The price was comparable with other Band III aerials but Meadow Dale just didn't have the distribution for their product. Its unusual design may have been a factor as well.

Have any survived? The one I remember seeing in York during the 1970s has now disappeared. [AE]

# Alignment Alert **3** Now in colour

**Kelvin Mallett**

Colour alignment signals began in approximately 1963. What? Are you sure? Colour television service didn't commence until 1967, so why have colour alignment signals?

Colour television was always envisaged from the word go, and many trials and experimental broadcasts were made on the old 405-line service. When the new 625-line service was announced it was always intended that these programmes would, eventually, be colour. In the run-up to the commencement of the higher standard, many colour signals were transmitted and much work done on the development of colour TV, so when BBC 2 was due to start, the opportunities for transmitting colour signals were very much reduced. The only period not to be influenced by the start of BBC 2 was the transmitter alignment period between 6.20 and 8.59:30 Mondays to Saturdays.

The first two colour alignment signals were the *pulse and bar*, and the *contrast wedge*. These formed part of a schedule which was to last well into the seventies. The full run down (on both BBC 1 and BBC 2) was as follows:

08.20	to	08.30	Black Level and Tone
08.30	to	08.40	Pulse and Bar and Tone
08.40	to	08.50	Contrast Wedge and Tone
08.50	to	08.59	50Hz Square Wave and Tone

It should be observed, however, that BBC 1 didn't transmit this routine exclusively until 11th November 1969. The signals were generated by the central apparatus room at Television Centre, and fed to both networks via the London Switching Centre. As has already be related, the 405-line service was subject to local 'interference', namely transmitters transmitting whatever they liked. Crystal Palace using the old Art Bars generator religiously until colour started. Sutton Coldfield using the Black and White Pulse and Bar. The colour alignment signals were only of significance on the 625-line transmissions as it was never intended to show colour programmes on 405 lines!

The colour pulse and bar used by the BBC, right up until 1994, was quite a complex affair, in that it had to have the colour pulse and bar and black and white pulse and bar. This was achieved very cleverly by taking the old black and white signal, moving the 2 microsecond pulse almost to the leading edge of the black bar, and using the rest of the black bar for the colour information. An area of mid grey was inserted into the middle of the black

bar, and part of this area also had unlocked colour subcarrier added. In the remaining black area on the trailing side, a 10 microsecond pulse was added in mid grey with unlocked colour subcarrier again added.

This signal would appear in black and white only, if no colour burst signal was transmitted in the line blanking period. The colour picture resulting from the colour burst being transmitted would depend on the phase of the colour burst being transmitted, but green was the usual result. When it was no longer practicable to transmit the alignment signals without colour burst, the phase of the colour burst was such that the colour areas appeared blue. In the early 1990s a slight shift in the phase of the colour burst resulted in a red tinge to the blue areas.

The contrast wedge also had unlocked colour subcarrier added, and the colour appearance of the picture was determined in the same way as the pulse and bar. The contrast wedge had only six sections and were in ascending order of luminance as compared to the standard colour bars which were descending.

As far as can be established, these were the only 'colour' alignment signals used by the BBC.

Having seen the delights of the national television service, let's have a dip into the regional variations of the opposition. Records are again very scant and people who witnessed events in regions not covered in this article may have different reports to make.

Unlike the orderly progression from black and white alignment to 'colour' alignment on BBC 1, the change over on the ITA was anything but orderly. This was due to two reasons. Firstly, the change over to colour did not happen overnight; and secondly, different companies had different policies.

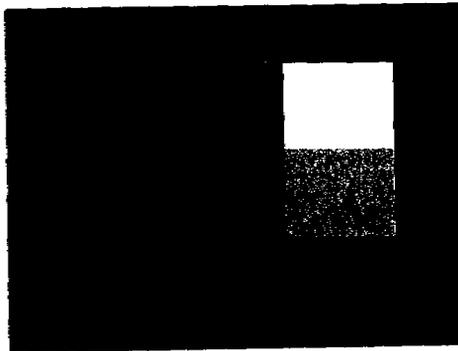
This article will basically deal with Thames/London Weekend, Southern and Anglia regions, so we will take them in that order.

In the run-up to colour, special transmitter alignment would take place, particularly on Sunday mornings, as there was no Trade Test transmission. Sometimes special alignment would take place before the Trade Test period commenced. On Sunday morning in London, a really weird signal was often transmitted, being what appeared to be a mid grey screen with a band of (what looked like) low frequency herring-bone interference. The sound channel carried the (apparent) low frequency signal as well. On the occasions (well, those monitored anyway) that the pre-Trade Test period was interrupted, an 11-step grey scale was used with ascending levels of luminance. As both these signals were monitored on the 405-line system, it is not known whether colour subcarrier signals were involved. By the time colour commenced, *colour bars* replaced the line-sawtooth signal, and later, split bars became the vogue.

Southern just had to be different. On those Sunday mornings when transmissions were not line-sawtooth, it was a bit of a lottery. You either had crosshatch, or P.L.U.G.E., (picture line up generating equipment). Crosshatch is simple enough, a grid of white lines on a black background. P.L.U.G.E., well that needs a little more detailed explanation. All signals

associated with the run-up to colour and beyond were generated by one generator; you just selected the signal you wanted and out it came. So I suppose the term P.L.U.G.E. could refer to the black box in the bay, as well as the very specific signal referred to here.

P.L.U.G.E. was a signal containing very basic contrast and high frequency testing, not that you'd think so from looking at it. When correctly set up, you would see a black background with a block of white sat on top of a block of mid grey. This formed the contrast test. The high frequency test could not be viewed on the screen when the studio signal was correctly set. Unlike the needle pulse on the pulse and bar, which was white against the black background, the test on the P.L.U.G.E. was blacker than black, so it could only be viewed on an oscilloscope. Southern transmitted P.L.U.G.E. with the contrast test on the righthand side and slightly above centre, but the equipment could reverse this. The pulse was on the other side of the picture. P.L.U.G.E. is still in use in the industry today, but its use is limited to setting up outside broadcast equipment.



**Artist's impression of P.L.U.G.E. as transmitted by Southern TV. (Not to scale, and the position of the white and grey are arbitrary).**

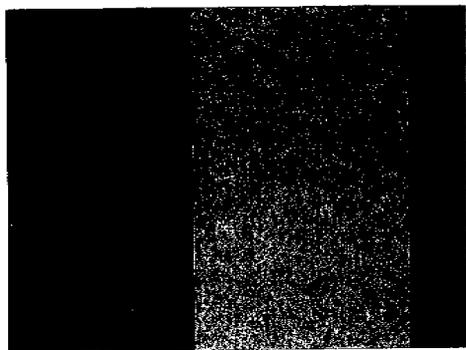
Just to confirm the regional nature of the ITA, Anglia was different to both London and Southern regions. Here we saw the 'colour' pulse and bar (ITA version). As the ITA black and white pulse and bar was different to the BBC version, so was the 'colour' pulse and bar. It was much simpler! Instead of the 2 microsecond needle pulse, there was a 10 microsecond pulse of mid-grey overlaid with colour subcarrier. Instead of the white bar there was a grey bar overlaid with colour subcarrier. This appeared as a black and white picture if no colour burst was transmitted, or (usually) green.

Not only did the pulse and bar get used in the transmitter alignment period, it sometimes was used instead of the colour bars after colour transmissions started. So, at 10.00 am, instead of colour bars and tone you'd get pulse and bar and tone; and at 10.05 am, you'd have test card F with pulse and bar for the first four lines instead of colour bars, and believe me that looked really peculiar!

And finally, both Southern and Anglia went over to exclusive use of colour bars, and later split bars, on the commencement of colour

transmissions, as far as transmitter alignment was concerned. It should be observed though, that, during the Trade Test transmissions, if engineering needs warranted it, some or all of these signals would occasionally appear, usually with tone, instead of the test card and music. Very rarely, you might get Pulse and Bar with music, on any of the three stations mentioned, but these were very rare occurrences indeed. I certainly don't recall ever seeing crosshatch or P.L.U.G.E. with music; nor the eleven-step grey scale or weird interference signal with music. But maybe you did?

- ❖ Correction: In my previous article, I described the sawtooth pattern upside down. This was an unintentional error.



**Artist's impression of the chrominance Pulse and Bar, as transmitted by Anglia TV. (Scale is accurate but the position of the pulse is arbitrary).**

# THE ATOMIC BOMB OF TELEVISION

***It's not often you can read first-hand accounts by pioneering people who worked to create milestones of television technology, and it's even rarer to come across them by accident. But that's how I found this little gem on the Internet...***

**Interviewee: Paul K. Weimer**

**Interviewers: Mark Heyer and Al Pinsky**

**Date: July 8, 1975**

Heyer: So in 1942, you joined RCA, and you were working in the Camden labs. What were the big projects, how did you get into that?

Weimer: I was hired to come work in Dr. Zworykin's group at Camden under George Morton. So I started out working in some early forms of camera tubes there. And then we were transferred up here, of course the Harrison people brought together with the Camden people, a new group was formed with Dr. Al Rose as head of the camera tube work. So Harold Law and I were both assigned to work with Al Rose. I always considered that one of the lucky breaks in my life because Al Rose was one of the [inaudible passage]

Heyer: Was he already at RCA?

Weimer: He was already famous, he had been at RCA since about 1935, I guess. He had invented the Orthicon which was a great improvement over Zworykin's original Iconoscope. And he had invented the basics of the Image Orthicon and then we were brought together to develop this tube. My particular assignment first was to develop an electron multiplier to go with the Image Orthicon. Harold Law's assignment was to develop a way of making the thin glass target

that went with it. The multiplier that we came up with was the so-called pinwheel multiplier and it was a thing that I made out of thin silver magnesium metal and I remember cutting out the pinwheels with scissors myself and bending up. We tried it and it wasn't the first thing we tried. We did try and it worked very well, so actually it is still used in the new Orthicons that are still sold. Although the original Image Orthicon itself has now been superseded by other things.

The second assignment I had in connection with the Image Orthicon was to study the electron optics of the tube and find out why it was that in this early tube we were getting poor landing of the electron beam at the edge of the target. In other words when we look at the transmitted picture it would look as though you were kind of looking through a port hole with the picture being good only in the center and then shading off into the dark regions around the corners.

Heyer: So it's like looking through the early optical system of the whole lens?

Weimer: Right. And of course the reason for that was that the low velocity beam was receiving transverse velocity somewhere along in its path from the gun to the target. In the Orthicon and in the Image Orthicon, the beam is sped up when it leaves the gun and then it slows down when it reaches the target. And if it does not approach the target exactly normally it's not going to have enough energy to reach the target. It's going to turn around before it gets there. So the objective was to see what can we do to make that beam have its energy directed in any other direction than directly normally into the target. So we found that we could modify the electron lens in front of the target, we could modify the magnetic field that deflection coil produced. We found that both of these effects produced transverse energy, in other words the electrons would start in large helical motion which would prevent them from landing. By then we were able to balance one effect against the other, and we could make it land very nicely. So that was the second thing.

We worked on the Image Orthicon throughout the entire war period. In the latter part of the war period we were working on the smaller more compact forms of Image Orthicons which were to be used in bombs for guiding the bomb as it was dropped from an airplane. I don't know whether any of these were dropped on the enemy, but we did see some movies where they were dropped on targets and we could see the target growing bigger and bigger and you could see the

corrections being made and then it would be over and that would be the end of it.

Heyer: That's coming back now in cruise missiles I guess. So this development was going on during the war. What was seen as the importance of the size of the bomb?

Weimer: Well of course, television was considered useful to the military as a form of recognition. I mean just for looking at the ground and televising a picture of the ground and so it was considered important, or at least it was important enough that Harold Law and I always got our deferments every six months. The project was continued and felt we were making some contribution and in hindsight I don't know how much it was.

Heyer: Was the Image Orthicon used in commercial applications after the war?

Weimer: As soon as the war was over, the Image Orthicon had been fully developed to the point and it had been picked up at Lancaster where it was commercialized. When broadcast television was revived in a big way after the war, well then the Image Orthicon became the work horse of television. I recall RCA had a big press conference when they announced the Image Orthicon. They had Ben Grower there, who was the top NBC announcer at that time, and I remember him saying that the Image Orthicon was the atomic bomb of television. I think that was a typical saying at the time. Then they did the experiment of lighting a match to show how sensitive it was. It was very much more sensitive than any previous camera tube. It had a lot of good features, but of course it wasn't the last word.

Heyer: So then it was put into use as a production item for commercial television?

Weimer: Yes, it was used in practically all television up until the 1960s, very nearly twenty years. It was *the* broadcast tube.

# THE HMV 1902

**David Boynes**

The HMV 1902 is a 15-inch television receiver which also incorporates an all-wave push-button radiogram. This set is possibly one of the largest, at least in terms of cabinet size, ever to be marketed in the UK. The dimensions are: 42 inches wide, 32 inches deep and 45 inches high.

The television chassis is a modified version of that was fitted in the 1806 receiver of 1948, whilst the EMI automatic record player can play up to eight 10-inch or 12-inch 78rpm records..

The radio receiver is a five-valve unit featuring eight push-buttons for the selection of long, medium and short wavebands. There are three pre-set medium wave stations; the other two buttons select the gramophone and the television receiver.

The valve line-up of the radio unit is a X61M as the frequency changer, a W61M as the IF amplifier, a double diode type D63 as the demodulator and the ACC delay diode.

The two-stage audio amplifier is common to the television and the radiogram, a triode-connected Z66 acts as an AF voltage amplifier and a KT61 is the output valve. Bass and treble controls are a feature of this very up-market receiver. The sound output is five watts maximum.

Turning to the television section, this is assembled on two units – the timebase and power chassis, and the RF and video chassis.

The timebases are similar to earlier EMI televisions: blocking oscillators are employed, the valves used being Z66 pentodes. The output valves employed are a KT61 as the frame output and the line output, a KT44. The KT44 was first used in the later version of the 902 in 1938.

The sync separator is a Z66 pentode followed by a D77 (EB91/6AL5) double diode which acts as interlace filter. Interlace is good on these receivers.

The power supply consists of two large mains transformers; one supplies the radio valve heaters and the HT via a U52 (5U4) rectifier valve. When switched to radio operation, a 1.5kohm resistor is inserted in series with the reservoir capacitor in order to reduce the HT voltage. For television the second transformer is switched in; this transformer supplies all the television valve heaters and the EHT voltage of 7,000 volts. The EHT rectifier valve is a type U33 or U16. It must be remembered to treat mains-derived EHT with great respect – no apologies for this reminder!

The power supply unit is situated on the cabinet floor and is one of the contributors of the great weight of the receiver.

The RF section employs a TRF circuit. All the RF pentodes are of the type Z77 (EF91/6AM6). The first two amplifier stages are common to sound and vision. The following vision-only stages employ two RF pentodes followed by a D77 (EB91/6AL5) double diode; one section acts as the vision demodulator, the other is the picture interference limiter.

The video output valve is a Z66 pentode. Positive-going video from the demodulator is amplified and inverted by this valve and fed to the CRT cathode. Coupling to the CRT is via a capacitor and partial DC coupling is by means of a potential divider. The anode load resistor has the usual low value of 4,700 ohms; in series with the load resistor is an HF peaking choke.

The video amplifier must handle DC to 3MHz. The sound RF amplifier consists of two Z77 pentodes followed by a D77 double diode. One half serves as the demodulator and the other as a series noise limiter. The sound signal leaves the limiter via a rather long path through two plug and socket assemblies and screened leads to the waveband selector switch on the radio receiver.

The RF and video amplifier chassis is mounted on the inside cabinet wall, and the 1806 console employs a similar arrangement.

Many 1902 and 1806 receivers were converted to multi-channel operation by the addition of a EMI fourteen-channel Band I & 3 tuner. The conversion procedure involved mounting the tuner on the left-hand side of the cabinet; however, the RF unit required complete realignment to different frequencies as the receivers had to be redesigned to operate as superhets. The new intermediate frequencies were adjusted to 38MHz for the sound and 34.5MHz for the vision. The first Z77 RF amplifier valve was removed and its valveholder became the tuner cable socket.

The conversion of the 1902 TV receivers certainly must have been one of the most complex procedures of any of the ITV conversions carried out in the 1950s. On account of the size and weight of these receivers, the conversion was most likely performed in the customer's home. The original sound and vision unit would be exchanged for a modified superhet unit and a template employed to make the hole for the tuner control shaft.

His Master's Voice offered models 2902 and 3902 superhet versions for the Midlands and Northern transmitters, and the addition of the fourteen-channel tuner would have been simplified in these receivers.

When one considers the high price of this sets, over £300, and in the light of post-war austerity, it is surprising that so many were ever sold. Actually His Master's Voice was not the only manufacturer to offer this type of receiver. Alba offered a TV-radiogram combination which had a similar appearance to the HMV 1902. A few years later in 1955 Sobell offered their monster, the TRG175.

The electronics contained in all these receivers were nothing special, being no more than modified units similar to those that were employed in the mass market sets. Nevertheless all of these huge sets had beautifully made cabinets and for that reason alone, many of them would have remained in use possibly up to the introduction of colour TV in 1967.



# SERVICE DATA

MODEL 1902B

ISSUE 1

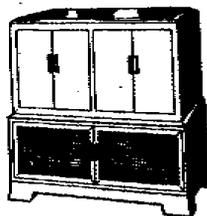
## "HIS MASTER'S VOICE"

### MODEL 1902B

TELEVISION CONSOLE 3-SPEED  
AUTO-RADIOGRAM FOR A.C. MAINS



The Makers of Quality



#### SPECIFICATION

##### Physical Dimensions

Height	45 inches	} Overall
Width	42 inches	
Depth	32 inches	

##### Mains Supply

195 - 255 volts, 50 c.p.s. only.

##### Consumption

Television, 200 watts; Radio, 75 watts  
approx. Gram, 90 watts.

##### Carrier Frequencies (Television)

Vision 45 Mc/s  
Sound 41.5 Mc/s

##### Wave Ranges - Radio

###### Manual Tuning

S.W. 16.5 - 52 metres (18.19-5.769 Mc/s)  
M.W. 192 - 570 metres (1.561-526.3 kc/s)  
L.W. 900-1,950 metres (333.4-153.9 kc/s)

###### Pre-set Buttons

1 195 - 325 metres (1.539-923 kc/s)  
2 & 3 305 - 535 metres (983.9-560.6 kc/s)

##### Intermediate Frequency - Radio

470 kc/s

##### Sound Output

5 watts maximum

##### Picture Size

12½" by 10" approx.

##### Valves (Television)

###### Marconi:

V1	277	} Sound and Vision E.F. Amplifiers Vision H.F. Amplifiers. Vision Detector and Picture Interference Limiter.
V2	277	
V3	277	
V4	277	
V5	277	
V6	266	} V.F. Amplifier. Sound E.F. Amplifiers.
V7	277	
V8	277	
V9	U77	} Sound Detector and Noise Suppressor.
V10	266	
V11	D77	} Synch. Separator. Frame Synch. Separator and "Clipper" Diode.
V12	266	
V13	KT61	} Frame Blocking Oscillator Frame Output
V14	266	
V15	KT44	} Line Blocking Oscillator Line Output
V16	U33 or U16	
V17	U52	} E.H.T. Rectifier.
GR2	TA/15	

##### Valves (Radio)

###### Marconi:

V101	IG1M	} Frequency Changer I.F. Amplifier Detector and A.C.C. Rectifier L.F. Amplifier } Radio and Sound Output } Television
V102	W61M	
V103	D63	
V104	266	
V105	KT61	

Part No. 49430

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# KALEIDOSCOPE 96

*Chris Perry looks back on the past year's line-up:*

A wide range of television companies helped Kaleidoscope for our 1996 presentation, *The Main Event*. Each company brings a unique style of presentation that allows our schedules to reflect everyone's favourites, whilst proving useful as a cultural tool as well. In 1996, audiences laughed at the anarchic comedy of pre-Python sketches, whilst sharing an "Ooh-Er!" with Frankie Howerd and his sometime colleagues in the *Carry On...* team.

Meanwhile, members of the public in the Main Hall could witness a new *X Files* adventure, then-unseen on terrestrial television, mingled with obscure thrillers like *The Odd Man* and *The Hanged Man* (neither series is related!). Master of Ceremonies, Michael Haslett, also interviewed our guests and provided knowledgeable links about the shows. Unlike 1995, he did not attempt to join Robert Harbin in his Origami paper-folding. Alfred Burke, genial gentleman of the stage and screen, kindly introduced his own appearance on stage, before enjoying a recently-rediscovered and restored extract from *Public Eye*, back to back with a complete episode.

Thames Television had been very busy in 1996 on our behalf providing many complete programmes and some restored gems. An air of excitement descended on the day as the *Public Eye* clip was followed by an extract from *Casting the Runes*, a 1966 entry into ABC's *Mystery & Imagination* anthology series. Later on, the original test promos for the Thames TV ident were played, to much hilarity. Tony Currie, guest lecturer and ident expert, wanted to see these, but he injured his leg climbing on stage and was in Casualty by 10pm! Thames had also restored the infamous *Callan meets Father Dear Father* sketch from a 1971 edition of *The Edward Woodward Hour*. The sole-surviving Philips 1500 copy was scheduled for destruction, until somebody rang us up and enquired whether it was worth saving. "Yes, yes, yes," we replied.

Our fascinating display of obscure and obsolete tape formats provided people with the opportunity to see and feel their heritage at first hand. The early domestic VCRs were represented by the CV-2000 tapes (chiefly remembered in recent years for yielding *Steptoe and Son* for eventual re-transmission) and professional broadcast formats included the two-inch videotape, Betacam and M2, which is a digital storage system. Adding something special was a monitor playing TV programmes restored from CV-2000 tapes. These tapes had been

loaned to the British Film Institute in 1993 for transfer, but were returned two weeks before The Main Event without having been touched. A cheerful note from Brian Jenkinson informed us that the tapes would not play... a fact that surprised both our engineers and viewers who spent the whole day watching near-perfect copies of these vintage sixties recordings! Highlights included the only-surviving footage from ABC's *Hancock* series, and Danny La Rue singing with Dusty Springfield. Even Warren Mitchell and Eric Sykes got a look in.

As the day wound down, our level of alcoholic intake rose and the audience mellowed out with an untransmitted edition of *Cadfael*. The Royal National Lifeboat Institution had raised £557.22; Kaleidoscope had sold enough merchandise to pay the bills and the audience had become square-eyed once again. Most people are looking forward to the return of *The Main Event* on Saturday 2nd August 1997.

### **Notable Guests**

TONY CURRIE, scheduler of programmes at Tara Television and noted vintage television expert, relaxes backstage before launching into his celebrated "Things You Never Thought You'd See Again" lecture. The Main Event was the first time this extravaganza had been seen outside of Royal Television Society functions, and it proved extremely popular. Unfortunately for Tony, his enthusiasm for the subject got rather the better of him and, in leaping athletically onto the stage, he tore a leg muscle and ultimately ended up having to pay a late-night visit to the Casualty department of the local hospital. Thankfully, he has since made a full recovery and is likely to return next year!

Interestingly, and unknown to me before his arrival, Tony had recently starting using the Internet, and this caused us to hit upon the idea of a possible live demonstration of the Kaleidoscope World Wide Web pages as an extra, unscheduled item during the course of The Main Event. Tony had his laptop computer with him, and all we needed was to locate an appropriate telephone socket to be up and running, with the notion of staging the link-up during the mid-evening. Unfortunately, due to Tony's injury and subsequent visit to hospital, it didn't ultimately happen, although we do plan to include such a demonstration as a timetabled part of next year's event schedule.

Following his celebrated appearance at Kaleidoscope's thirtieth anniversary Public Eye tribute in 1995, we were delighted to welcome back internationally-renowned actor ALFRED BURKE to The Main Event, by popular request. Many people who missed him the first time had asked whether he would be returning, and it turned out that Alfred had enjoyed himself so much at the previous event that he really wanted to

come to another one anyway! Only recently returned from an acclaimed Royal Shakespeare Company tour of the US with their production of *A Midsummer Night's Dream*, Alfred was only able to confirm his attendance in July and consequently, his appearance came as a surprise to many of our visitors, but it is evidence of his great popularity that a large number of the questionnaires returned on the day cited him as either the main reason why people came to the event, or as the most memorable part of it. Alfred was also delighted to report that, since our panel last year and the subsequent re-run of *Public Eye* on UK Gold, he has received a deluge of new fan mail from people enraptured with the adventures of Frank Marker in the classic detective series.

In a career spanning over five decades, Alfred Burke is remembered for many roles on film, stage and the small screen but none more so than Frank Marker, the shabby anti-hero of *Public Eye*, a role he played for ten years throughout the top-rated series. This compelling portrayal of television's most true-to-life enquiry agent dominated every single episode, received unanimous critical acclaim, awards, and made him a household name. Other television appearances have included *Randall and Hopkirk (Deceased)*, *The Avengers*, *The Adventures of Robin Hood*, *Danger Man*, a memorable turn in *Treasure Island* as Long John Silver, Nigel Kneale's *Ladies' Night*, *Number Ten* (as Pitt the Elder) and a highly acclaimed portrayal of Rev. Patrick Brontë in *The Brontës of Haworth*. Alfred recreated this role in a one man show that he also co-wrote, and, for trivia buffs, he also wrote a television play in the early sixties, *Where Are They Now?*, under the pseudonym Frank Hanna.

Alfred introduced a recently-discovered seven-minute extract from the otherwise-wiped *Public Eye* episode, "It Must Be The Architecture, Couldn't Be The Climate", along with an extensive clip from *Mystery & Imagination*, both derived from a recently-recovered 1968 ABC promotional trailer. He then took his seat in the audience to watch the complete *Public Eye* episode "Paid in Full" from the pivotal Brighton series, which was written by another of our guests, series co-creator Roger Marshall (also watching in the audience!). Later on, Alfred was pleased to sign autographs and chat with event-goers and, as with last year, kept us all enthralled for hours.

Following ROGER MARSHALL's appearance at 1995's Kaleidoscope event in his capacity as the co-creator of *Public Eye*, he suggested that we might like to approach his great friend JACQUELINE DAVIS as a possible future guest. We had previously mentioned the idea of doing some sort of feature devoted to *Zodiac* – the innovative astrological

detective series starring Anton Rodgers and Anouska Hempel – due to the interest shown in it at previous events, and, although Roger was a little dubious (he describes the short-lived series as "an interesting failure"), he felt that Jacqueline's extensive career would be of great interest in any case to the wider audience.

As the producer of all except the first series of John Mortimer's acclaimed *Rumpole of the Bailey* and with other credits including *Armchair Theatre*, *Man at the Top* and *Public Eye* as well as *Zodiac*, not to mention offering the unique viewpoint of being one of the first women to rise to a high level within the industry, Jacqueline was, very obviously, exactly the sort of guest we were looking for this year. She was delighted to accept our invitation to The Main Event and, after some initial discussions with both herself and Roger, we expanded our initial idea into a full *Zodiac* panel based around them both.

We had also hoped for an appearance by series co-star Anton Rodgers to add a performer's perspective to the panel, but he had already taken up a professional commitment and was ultimately unable to join us, except in spirit. He was, however, tremendously enthusiastic both about our group and the invitation, sending some signed photographs as his contribution to the day, and offered his support in the future, so we hope to have him as a guest at a Kaleidoscope event at some later date. Even without his involvement, our entertaining guests made the *Zodiac* panel an enjoyable and memorable one.

- ❖ If you have access to the Internet, you can read this feature in its entirety (and see all the colour illustrations) by pointing your browser to <http://www.petford.demon.co.uk/kaleidos/main961.htm>

## LATE ADVERTISEMENTS

**FOR SALE:** Mullard 9-inch CRT, new. 4" x 3" CRT, same size neck as above. Monitor unit with AW13-16 CRT, not complete. Thorn rack-mounted receiver MJ13, switchable 405/625. Sync pulse and pattern generator (405), full spec., interlaced pulses. Various service sheets and 405 books. Brian Alderson G3KJX, 43 Brompton Road, Northallerton, Yorks., DL6 1ED. Phone 01609-772702 (NS).

**FREE:** Magnavox colour TV tube type 16DAP22, believed to be for a broadcast TV monitor, ex-Thames Television, new and unused. **HELP REQUESTED:** Need circuit diagram or service information for a Taylor model 94A TV waveform and alignment generator. Any help appreciated. Adrian Hurt, 8 Lime Close, ware, Herts., SG12 7ND, phone 01920-468138 or 0171-705 3055.

# TV's Biggest Mystery

Texas Station Signal Seen in  
England

---Three Years After It Went  
Off the Air!

*TV Guide, April 30-May 6, 1954*



Is there an intelligence somewhere in outer space which is beaming TV signals at the earth?

Or can television signals from Texas wander around the ionosphere for more than three years and then be picked up in England?

These are two of the questions with which engineers are wrestling in Houston, Tex., and in Britain as they delve into the mystery of KLEE-TV. And these are the facts.

1. At 3:30 PM, British Summer Time, September 14, 1954, Charles W. Bratley, of London picked up the call letters KLEE-TV on his television set. Later that month, and several times since, they have been seen by engineers at Atlantic Electronics, Ltd., Lancaster, England.
2. The call letters KLEE-TV have not been transmitted since July 1950, when the Houston station changed its letters to KPRC-TV.
3. A check of the world's television stations confirms the fact that there is not now and never has been another KLEE-TV.

Paul Huhndorff, chief engineer of KPRC-TV, to whom the Britishers sent their report, has no explanation. He contends it is not unusual for signals to be received hundreds or even thousands of miles from the transmitter. KPRC-TV [and the old KLEE-TV] has been picked up at Halifax, Nova Scotia, 2000 miles away.

Such freak reception occurs when signals shoot off into space, strike an atmospheric layer known as the ionosphere, and rebound to earth. However, the reception of such pictures has been as nearly instantaneous as electronics permit. A time lapse of 30 seconds would be a cause for wonder.

Members of the old KLEE-TV staff have identified pictures of the signals as looking like the standard call-letter slide they used. Engineer Huhndorff, waiting for more information from England, reserves final opinion. Meanwhile, he offers three theories.

1. The whole business is a hoax perpetuated by some amateur TV operator. This he discounts on the grounds of his fellow engineers' integrity.

2. The signals may have rebounded from a celestial object a light year and a half away. This would be a mathematical miracle if it happened once. Several times is just too fantastic for belief.

3. Some intelligence in outer space has received the signal and has re-transmitted it in the hope of communicating with this planet.

Those are the theories. We suggest the readers take their pick or invent their own.

This story recently cropped up on the new *alt.tv.dx.earlytv* newsgroup on Usenet (the newsgroup section of the Internet). The tale itself is as old as the hills (naturally) but there may be some people to whom it is new. To the best of my knowledge it has never been fully proven or disproven but several points come to mind. Barry Fox, the well-known technology writer, brought it to my attention again some years back and remarked that these television researchers invited the press to a demonstration of their amazing reception. Summoning up DX television signals to order indicates this was no mere isolated incidence of Sporadic E reception.

Apparently it was said that they managed the feat with standard unmodified (British) sets and any observant reader will by now be smelling a strong odour of rat, for any such signals would have been transmitted on the American 525-line signal, in negative modulation, whereas our sets in those days were 405-line and positive modulation. Every indication points to a hoax; only call letters were seen, never any live programmes. But even so, how on earth could British workers come up with a KLEE station ident, authenticated by the station engineers?

Easy (when you know how)! The early 1950s were a period of keen interest and experimentation in television technique. Literature on the subject was scarce but in those days imported radio/TV magazines from America were widely sold in London. It so happens that the January 1950 issue of *Radio Electronics* magazine has a rundown on all the television stations operational in the USA and conveniently, there on page 53, is a sharp photo of the KLEE station ident caption. To put this onto a TV screen would not need a camera; a simple home-made flying-spot scanner would be quite adequate for televising an opacity. And for my money, that's how it was done although until someone comes forward and confirms it, we shall never know! [AE]

## **TV 60 Years On: 1936-1996**

# **A Mighty Maze**

*Dicky Howett recalls the start of it all*

Motor manufacturer, Henry Ford is reputed to have said 'History is bunk'. The recent celebrations of BBC Television's 'TV60' diamond jubilee have proved that as far as television history is concerned, the subject seems dogged constantly by mis-information, slipshod research and sheer fantasy. A true catalogue of errors: A load of historical bunkum. Henry Ford would have been proud.

For example, during the TV60 week, two high-profile publications recycled a couple of tiresome falsehoods about early BBC high definition service. Specifically, that the television service started at 3.30pm and that it ended very abruptly three years later during a Mickey Mouse cartoon. Not so.

*The Times* for 30th October 1996 in an otherwise interesting article retraced the old 'Mickey Mouse cut off' tale. If anyone at the *Times* had bothered to consult programme logs or surviving engineers, they would have found that on that fateful morning on 1st September 1939 the BBC Television Service shut down in an orderly and professional manner. And then we had the *Radio Times* perpetuating another falsehood, suggesting that on 2nd November 1936 the Television Service started at 3.30pm (in fact it began at 3pm). Both writers of those pieces confessed to the present author that they had got their 'facts' from a less-than-authoritative 1961 book by Gordon Ross entitled *Television Jubilee*. In his book, Ross too retold spurious tales of old television, copied manifestly by less-than-diligent journalists, compounding the mounting pile of futile fictions.

In fact, quite a few recent 'histories' of television (from authoritative sources such as Asa Briggs and Bruce Norman) are unfortunately vague and non-specific about the *actual* sequence of events that occurred sixty years ago on that historic day at Alexandra Palace. This is a curious set of omissions from supposed learned writers. Dates, times and places all can have historical relevance so why omit them, or indeed not mention them? (More probably not bother to find out!)

Apart from recollections by surviving pioneers (but memory, can play horrid tricks) the best source of 'factual evidence' has to be contemporary written accounts and aural or photographic recordings.

Of the inaugural television programme on that November afternoon in 1936, there are a few photographs, a few sound recordings but unfortunately no film record of the *actual* event. (The Adele Dixon familiar *Magic Rays Of Light* film was a pre-reconstruction recorded by Dallas Bower for his film *Television Comes To London*. This film was shown later in the evening of the same day). At the inaugural afternoon broadcasts Miss Dixon sang the song (entitled

*Television*) live, on both occasions. If you were unaware that there were *two* inaugural broadcasts, then continue reading for further revelations.

The *Radio Times* (dated 30th October 1936) published the week's television programmes but the listing for the *actual* start of BBC Television was inaccurate. Events overtook the publication of the programme 'running order'. As billed in the *Radio Times*, the first day's afternoon programming is misleading and as a consequence a pit-fall for future researchers. About the only items that the *Radio Times* correctly published was the guest list and the 3pm starting time.

The Baird Company, as is well documented, tossed a coin and won the right to transmit, on their system, programmes for the entire initial week. This was a risky thing to allow and quite unfair to the Marconi-EMI all-electronic team. As a hedge against failure of the fallible Baird system, the BBC decided to run two 'first programmes', namely on the Baird system followed by the Marconi-EMI system.

According to the BBC's own contemporary 'Programme as Broadcast' notes, the afternoon of 2nd November 1936 began at 2.45pm with a Baird film loop and tuning tone announcing **BBC TELEVISION SERVICE (Baird System)**.

At 3pm BBC television went on the air. Leslie Mitchell, installed in the live *Spotlight* studio read the opening announcement with the addition of, ".....We have had to make a change in the programme as published in the *Radio Times*. The opening programme is to be televised twice, firstly by the Baird system and then after an interval of thirty minutes by the Marconi-EMI system."

Clear enough. Mitchell went on to itemise the delights on offer including Adele Dixon and Buck and Bubbles. However, the scheduled Chinese jugglers, 'The Lai Founs' had been dropped. Mitchell concluded his announcement with, 'To summarise. Your sets should be switched on to the Baird system until about half past three, and then it should be changed over to the Marconi-EMI system for a repeat programme'. So there we have it, the first BBC Television programme schedule and it contained a repeat!

Whilst Mitchell was speaking, the control gallery cued the Intermediate Film system in Studio B to run up. At two minutes past three the image changed to that of the (filmed) assembled dignitaries. The speeches lasted 15 minutes. (It all had to be kept fairly short as the IF camera only held 20 minutes of film). At 3.17pm came the British Movietone News, which ran almost nine minutes and at 3.26pm, Mitchell in the live *Spotlight* studio announced the 'Entertainment' show. Again, this was in Studio B on the IF film system, which transmitted via a static Vinten 'H' camera using 17.5mm film. Because the film had to be developed and fixed, the mechanical nature of this intermediate film system meant that the broadcast image was delayed for about 54 seconds. The pictures were 'wet gated' and scanned by a Baird spotlight telecine. The transmission standard was 240 lines-25 frames per second sequential. Despite flicker, results could be quite good.

At 3.34pm Leslie Mitchell, again confined to the Spotlight studio concluded the proceedings with these words, "You have been watching the opening programme of the London Television Service, by the Baird System. Will you please now switch your sets to the Marconi-EMI System, by which a vision signal will be radiated at a quarter to four. From now until ten minutes to four there will be a musical interlude in sound only by the Television Orchestra (performing live). At four o'clock the opening programme will be repeated by the Marconi-EMI System."

The promised film loop vision signal was radiated at 3.45pm, this time stating **BBC TELEVISION SERVICE (Marconi-EMI System)**. At exactly six seconds past four o'clock Leslie Mitchell again announced the opening of the BBC Television Service, but this time from Studio A using the 405-line, 25 frame-interlaced all-electronic mobile television cameras. The speeches lasted less than fourteen minutes (the whole programme was speeding up) and after the newsreel and the repeated variety show, the entire performance concluded at 4.30pm. Leslie Mitchell signed off with the words, ".....The next programme will be televised at nine o'clock this evening by the Baird system. Good afternoon everybody." Throughout the afternoon the BBC had a standby gramophone programme ready in case either or *both* systems collapsed!

For the remainder of the week, the brand-new world-beating high definition BBC Television Service used the inferior 240-line Baird system, whose technical apparatus comprised the Spotlight studio, the Intermediate Film system and an imported 'Electron' camera which barely worked. It was a jumble of mostly mechanical apparatus which couldn't disguise the fact that in the minds of programme makers and engineers, the names Baird and 'Heath Robinson' were synonymous. By the end of January 1937, the Baird System was abandoned gratefully in favour of inertia-less electrons and the high velocity EMI Emitron camera tube. The rest is history?

#### **Editor's comments:**

Thanks Dicky for making this extremely valid point. We can be thankful that setting down facts for the record mattered more to the BBC back in 1936 than it does now; without those PasB documents we would have no idea what really went on. Interesting to note that the visual tuning signal was accompanied by a tone (probably 440Hz but that is only a guess). Fortunately we know what the tuning signal captions looked like because tiny fragments of the actual film survive, together with a tantalising single frame from an otherwise lost programme showing the Union flag and the title *Baird Television Presents...*

## **... and a Mighty Myth**

### ***Now the Editor has his turn***

There is an old adage often trotted out by people in the media: Never let the facts get in the way of a good story. For proof you only had to watch one of the TV60 programmes, in which a well-meaning old gentleman recalled: "I

remember the evening when the BBC announced this was to be the last night of television broadcasting, and I thought to myself, I'm going to miss watching television."

Or words to that effect. Strange, because all written records state that pre-war television was cut off in its prime, without no closing announcement and no hint that nothing was to follow. Strange too, that the BBC chose to give so much prominence now in a historical programme of someone's totally false recollection. But hey, never let the facts get in the way of a good story!

So what *did* happen back in September 1939, just before the outbreak of war? Did BBC television transmissions really come to an abrupt halt during the showing of a Mickey Mouse cartoon? After all, the BBC even has a reconstruction of this sequence, showing the end of the cartoon followed by some rather unconvincing 'snow'.

This long established myth was probably first told in the BBC Handbook published in 1940, describing the events of Friday 1st September 1939. "The closedown order came at 12.10. Undramatically, without even a closing announcement, the world's first high-definition television service was halted on the threshold of certain success," it says on page 53.

But did this actually happen? Not if the BBC's own 'Television Programme as Broadcast' record is to be believed. This document (reproduced with acknowledgement) shows the following turn of events.

- 12.05.05 Film "MICKEY'S GALA PREMIERE" - cartoon  
Distributors LEVY
- 12.13.00 Sound and vision tuning signals (for Test  
Purposes)
- 12.35.00 CLOSE

Announcements by Kay Cavendish (No Closing  
Announcement was radiated).

The last line about announcements refers to the morning's programmes and implies that announcements in general were made by Kay Cavendish. It is clear that this record was written after the event and it indicates to me at least that the tuning signal and a tone were radiated for 22 minutes after the (premature) end of programming.

Bruce Norman's book, **Here's Looking At You**, sheds some further light on this matter. On page 212 he writes:

On 1 September 1939, the BBC Television Service closed for the war. Its last programme was a Disney cartoon and Mickey Mouse's final words were: 'I tink I go home.'

[Production Manager, D.H.] Munro:

We were at Olympia, really preparing to launch television to the public. The manufacturers had hundreds of sets ready and everything was coming down to a reasonable price. Down at Olympia, Elizabeth Cowell was doing 'Come and Be Televised', with members of the public. Supervising was Pat Hilliard. I was at central control at AP with the engineers. John Bliss was senior engineer at that time and we knew that something dreadful was going to happen but we'd carry on as long as we could. We always had a couple of stand-by cartoon films in the event of a breakdown so, instead of closing down at Olympia at noon, I got on to Pat and said: 'Look, we've had the bad news. We're finished. Tell Elizabeth to give a summary of the afternoon's programmes and what we're going to do tonight. While she's preparing it with you, I'll run a Mickey Mouse film up here.' And the last thing that went out on sound and vision was Elizabeth Cowell announcing Mantovani and his orchestra for the afternoon programme and the Galsworthy play. Neither went out. We knew they wouldn't. But, officially, we never closed.

This is confirmed by John Bliss in an article in *ZERB* magazine (Autumn 1988), where he writes: "... we received instructions from Broadcasting House to close down at the end of the morning trade film transmission and to disperse to our war-time bases. By what seemed like common consent we ran a Mickey Mouse film as a gesture, at the end of the trade film. That was to be my last contact with television for nearly seven years..." Actually it wasn't a trade film; trade test films were the normal fare at that time of day but this was Radiolympia time and the actual programme from 11 to 12 that day was *Come And Be Televised*, a remote O.B. direct from Radiolympia, introduced by Elizabeth Cowell.

Are facts important? I think they are, at least in history.

# The Anniversary Party

*Paff Pafford relates a personal view*

It *all* happened on the day. I was up at 6AM, had a good breakfast, then my daughter drove my wife and myself to Hampton Court for coffee and a good look around Henry's boudoirs. We arrived at White City on time and I was taken up in the lift to the crowded sixth-floor suite where lunch was to be served at 1pm.

Suddenly the door opened next to me and in came the belle of *What's My Line?* – Barbara Kelly – so we shook hands after nearly fifty years, as I used to do the TV Lighting! She was as glamorous and charming as ever. Over came the BBC photographer to take a picture. He said to me “Can you smile, Sir?” I said to him “No, I bloody well can't. No teeth... !” Barbara was already smiling and said, “You can borrow mine, Paff.” A few seconds later my knees sagged and I began to choke... All the memories came flooding back, faces everywhere. When I opened my eyes, I was in a private ante-room with two nurses and a security chap. They said “Pressure OK, sugar count low”.

I recovered and had lunch, then started talking normally again. Until I saw Alan Lawson five tables away. I moved down to greet him... I last saw him in 1947 at the TUC, where we were successful with the campaign for trade union recognition within the BBC. A great day to remember – we went on talking. Alan had gin, I had a strong H<sub>2</sub>O... “What do you think of Television after sixty years of historic progress?”

At this stage I had to intervene by saying that it was nearer 55 years because Auntie has never recognised the successful use of our television transmitters at Ally Pally during the five years of World War II. In fact the BBC has never bothered to keep accurate records for the archives, probably because the higher levels of the Secret Service might be exposed to query.

This most interesting part of our historic conversation which might well have developed into under-the-table exchanges, was suddenly interrupted by a friendly gesture from Jimmy (Sir James Redmond) on the next table to ours. Pleasantly intervening, he asked if I would care to wind up the occasion with a closing speech, for which consent was obtained from the other tables.

Naturally I was a little taken aback, especially as this was something I could never manage in front of a lot of up-stage personalities. However, without thinking I said “Yes, certainly I'll have a go!”

Strangely enough I suddenly had a vision of the new D.G. under the same circumstances, except he was not there. He would cope abundantly with digital rhetoric... so why not have a go?

Instead I chose to emulate my dear old colleague Prof. Stan Unwin who lived next to Coventry during the Luftwaffe Blitz, which devastated that courageous city. It went like this, quote

LITTLE QUARTER LAMBDA  
KNIFLOADERS NEEDLINGS  
RESONAKERED WITH...

PILFERED TUNEY FORKERS  
TOPPERED "C".  
FROM THE ROYAL MUSSEE

PLUS PAFFY LOGICCOOL  
EQUALS DOITCHER GERATTY  
KRIEGFOLDERS UP  
AND CRUMPLOAD IN  
SPITELOAD IN  
M.O.D. UP COKKERY

To be de-coded (in the next issue?)...

- ❖ *A clue to the coded message above may be deduced from a letter written by Prof. R.V. Jones to the Director General of the BBC a month before these celebrations. An extract reads:*

I should like to draw your attention to the contribution of the BBC Television engineers who operated the transmitter at Alexandra Palace during the Blitz. I myself was concerned with countermeasures to the radio navigational systems by which the German pathfinders were locating their targets, and the Alexandra Palace transmitter was adapted in such a way as to cause the Pathfinders to think that they were at positions different from where they actually were. The result was that the Germans had to abandon what would have been their most precise system for locating their targets.

The full story is available in my book, **Most Secret War** (pages 176 & 177), and it is a pleasure to recall the enthusiasm with which the BBC engineers worked with the RAF men, and with the radar scientists concerned. I know that it would give much pleasure to your engineers if you would care to make some reference to their work in your survey.

**BBC**  
TELEVISION

**60**  
years

Will Wyatt  
Chief Executive, BBC Broadcast  
has great pleasure in inviting

**W. C. Pafford**  
to a **Pioneers' Lunch**  
to celebrate sixty years of television

on Friday 1st November 1996  
in the Sixth Floor Suite of Television Centre

12.45 for 13.00

RSVP by 7th October 1996  
Gill Pengeby, Deputy Public Relations Manager  
Room 308, Design Building, BBC Television Centre, Wood Lane, London, W12 7RJ  
Telephone: 0181 576 7844



# New Moves in Telerecordings

*From TV NEWS, 24th July 1953.*

Over the past few weeks a steady flow of telephotos – photographs taken from a television screen – have been filling the TV NEWS postbags. Telephotography is the latest hobby of the viewers, and an exciting one, too. But it's not so new as one would imagine. In fact, one amateur enthusiast actually made a *telerecording* in 1937, when the BBC had only just formed an outside broadcast unit and had no tele-recording facilities. So far as is known, this film of the 1937 Coronation, was the first telerecording to be made.

What was it like? You have all had a chance to see, for Mr. J. E. Davies, the man behind the cine-camera – and now manager of the Publicity Division of The Marconi International Marine Communication Co.– loaned his film to *The Passing Show* on June 1st and 8th, when portions of it were included, together with the first ordinary film made of a Coronation procession in 1902.

Mr. Davies' camera was a 16mm Moviekon at f. 1.5. Synchronisation was difficult, as the camera had no frame speed to match that of the TV picture. The amount of exposure would have been insufficient though, so Mr. Davies compromised and used the frame speed setting on his camera, hoping that it would run into approximate synchronisation as well as giving better exposure. The results were good, although he feels that with these synchronisation and exposure difficulties the film does not do full justice to the quality of 1937 TV. And, he recalls, the weather, dull and showery, must have been a handicap to the TV cameras.

In 1937, the British Television Service was just one year old and TV no more than the latest scientific discovery. The fact that it *worked* seemed nothing less than a miracle to the man in the street. To-day, he is more surprised if it doesn't work-and a 'technical hitch' is a plain nuisance.

Though still learning, the BBC are in a class by themselves and first in the field of research and invention. Close co-operation with Gaumont-Kalee has produced equipment, shortly to be installed in the Recorded Programmes Department at Lime Grove Studios, whereby sound and picture are recorded simultaneously on the same film. These recorders entirely different from portable newsreel equipment–photograph directly from the screen of a special high-grade monitor, fed from BBC-designed electronic equipment, incorporating correction circuits for improving the definition and gamma of the incoming signal. The time factor involved in this equipment must be encouraging news to the producers of such programmes as *Television Newsreel*. Soon, no doubt, we will be seeing the latest items from Kirk o' Shotts a few hours after their happening, or – as in June, when these recorders were first used – the Continent will be looking in on us.

# PICTURE PAGES



## A telly addict's delight

Black Country telly addict Mr. George Cole was delighted when his nephew gave him an early 1950s TV set to watch in a garage.

Mr. Cole, who runs the John Morris store in Woodhill Hill, Coseley, was so pleased he decided to display the set with its 12 inch screen in his TV

and radio shop.

He put it next to a 1920s radio he owns and has been amazed at the response from customers.

Mr. Cole said: "Customers' comments — especially when they see the magnifying which I already owned and decided to put in the display.

People really needed the magnifying screens of those early sets had screens which were built into the cabinet.

Mr. Cole also looked back through the books at his electrical store and found the original retail price for the 12 inch set — three shillings and nine pence halfpenny.

Mr. Cole's nephew also gave him the set, which he found in his neighbour's garage in Kew.

While pleased watching his telly libel of through the magnifying which he had for the 5th time special to come on! For ten years.

**HALESOWEN NEWS, 16th March 1995.**

Contributed by Alan Keeling.

On next page:

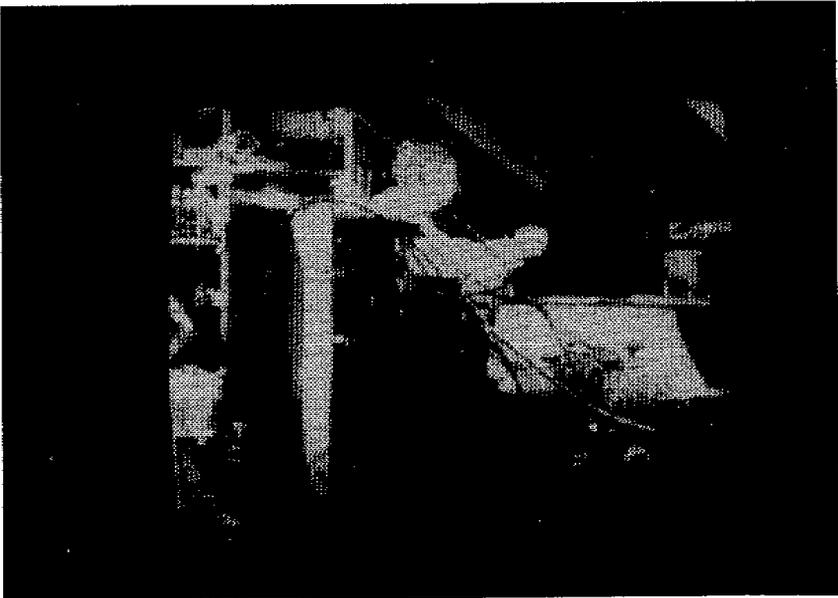
Figure 1: J.L. Baird looking at his 32-line receiving disc, as used for demonstration to Royal Institution members. He is in the attic at Motograph House, circa 1926.

Figure 2: J.L. Baird again working in the attic at Motograph House around 1926.



**Fig. 1 (above); fig. 2 (below).**

Both pictures taken from unknown film seen on television. Photos by Ray Herbert, 1996.



# NOTES & QUERIES

first seen in the *Daily Mail*

**Among the credits in the film *Jude*, I noticed a footsteps editor. What does he or she do?**

Many scenes in films are shot without soundtrack and have the soundtrack added later (dubbed) in a recording studio while the film is projected on a screen. The footsteps editor supervises the 'footsteps girls' (as they have been known since the Thirties when they were always female), who add the sound of the footsteps to the film.

Footsteps artists walk on small areas of gravel, wooden flooring, concrete, tarmac or whatever, in the studio while watching a play-back of the film to achieve the right effect. If Dracula strides across a stone floor, runs across a wooden bridge and slips in a puddle on a muddy road, the footsteps editor must co-ordinate these sounds to the film.

A footsteps editor is often called the 'Foley editor' and his artists 'Foley artists' after the man who turned this process into an art. Foley editors sometimes have to dub dozens of sounds onto a film, using a combination of Foley artists and sound cassettes.

*Colin Craig, director, The Consulting Room, London. (Daily Mail, 8th November 1996).*

❖ Fascinating, but Mr Craig seems to have confused his footsteps with Foleys. This is the definition of a Foley Editor from another source.

FOLEY = the name of a proprietary device used in television for enhancing images. Mainly used for creating fake backgrounds, as in *Star Trek*. It probably reached the zenith of its use around 1989 and it is no longer *de rigueur* since better systems have come along. For example, you cannot add shadows to a Foley background, in the same way you cannot get shadows to appear on a CSO (colour separation overlay) background.

**Who were Philips and Thomson of the eponymous Dutch and French firms?**

The Philips brothers, engineer Gerard (1858-1942) and salesman Anton (1874-1951) founded Philips & Co with capital provided by their banker father Frederik in the Dutch city of Eindhoven on 15th May 1891, and guided it for its first 50 years, having a profound effect on the electric industry. Frederik Philips later joined his sons in the business.

Philips today is one of the world's leading electronics companies, employing more than 285,000 people around the world making products from coffee-makers to silicon chips, from Mozart recordings to cancer screening systems.

*Nigel Rigler, Philips, London.*

Elihu Thomson, born in Manchester in 1853, emigrated with his family to Philadelphia at the age of five. His father was a mechanic, attracted to the industry of the U.S.'s then second-largest city.

By the age of ten, Elihu was an avid reader of mechanics and engineering books. He built his first scientific machines in his early teens and had developed a milk separator and several versions of the arc lamp by his early 20s.

His small company boomed when it developed an electric traction system for streetcars (trams), revolutionising city transport. By 1892, the company was one of the biggest in the U.S. and merged with Edison to form the (American) General Electric Company.

Thomson was impressed with the French engineers he met at the Paris Exposition of 1889 and set up links with the French Compagnie des Compteurs. In late 1892, he joined them in founding the French-controlled Compagnie Francaise pour l'Exposition des Procédés Thomson-Houston (CFTH). Elihu Thomson died in 1937 with more than 700 patents to his credit.

Through several changes of shape and direction and the mill of nationalisation, the company maintained the name of the man who created it.

*Keith Whitestone, Newcastle.*

- ❖ This answer is very interesting but it doesn't explain what relationship, if any, the French company had with the British Thomson Houston company (BTH), which later became AEI and then part of GEC. The answer is found in the book **Anatomy of a Merger: a History of GEC, AEI and English Electric** by Robert Jones and Oliver Marriott. This book states that two American concerns, Edison General Electric and Thomson-Houston, merged in 1892 to form General Electric of America (no connection, by the way, with the UK GEC firm). The American GE organisation had large holdings in the British and French Thomson-Houston companies (and also in AEG of Germany; Allgemeine Elektrizitäts Gesellschaft is German for General Electric Company). GE sold its interest in AEI (and hence in BTH) in 1953, with AEI then becoming all British-owned; AEI was taken over by GEC in 1967.
- ❖ By the way, the French Thomson-Houston company had a business arrangement with Pye (Cambridge) under which they licensed

designs for cameras and made Pesticon and Staticon camera tubes in France. At the same time the separate Grammont company was making television receivers to Pye designs, again under licence.

## **BBC SUPPRESSOR FILM**

There are some films which you can watch many times... and each time see something new. Tony Clayden has been studying the BBC Suppressor film (you know, the one that detonates your car if you cause TV interference!) and has identified virtually every location used in the film. They are all in north-west London, presumably for the convenience of a film unit based at Alexandra Palace (or is there some other reason?), and few have changed much in the last forty-something years. Of course, it helps if you grew up in the area, as Tony did.

Opening shot – Heath Stret, Hampstead

Services lorry – Stoneyfield Lane

Scammel Scarab – East End Road (cottages now demolished)

GPO mail van – emerging from Vivian way into Deansway

Triumph Renown – Hale Lane

Standard Vanguard – West Heath Road

Electrical shop – corner of Edgwarebury Lane and Station Road, Edgware

Austin car, passing modern flats – Belvedere Court, Lyttleton Road, Barnet By-pass

As a point of interest, Belvedere Court has just been fully refurbished and Tony spotted a large newspaper advertisement for these luxury dwellings in December. The art deco or moderne block was built in 1938 and was designed by the distinguished European architect Ernst Freud, son of Sigmund Freud and father of Clement Freud. Isn't that amazing or what? Good day!

## **FINAL FUNNIES**

I spotted this on the Internet... it made me laugh!

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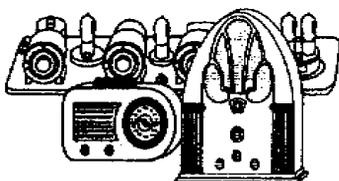
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7/85

# THE TEST CARD CIRCLE

This society was founded in 1989 with less than twenty members. Since then it has grown in membership to almost one hundred, and has certainly grown in stature. The various broadcasting authorities acknowledge the wealth of information and expertise possessed by the membership, and regularly refer inquiries direct to the society.

All aspects of television trade test transmissions are included within the interests of The Circle: Test Cards and patterns, accompanying music, slides and still pictures, Service Information bulletins, Trade Test Colour Films, and, of course, the dear old BBC Demonstration Film.

A quarterly 48-page magazine is issued which contains lively and interesting articles on all of these topics. Each Spring, a convention is held in the little market town of Leominster, where members can meet for a delightful weekend of wonderful music and pictures, good companionship, and pure nostalgia. It is also a great deal of fun.

Previous guests have included Steve Ostler, John Ross-Barnard and David Allan. John and David were the two men responsible for compiling all of the BBC trade tests tapes used between 1959 and 1977, and we were delighted when they accepted Honorary Life Membership of The Circle two years ago. We were also highly honoured when Roger Roger, the French musician and composer, whose music has been used during BBC trade tests since the mid fifties, agreed to become Patron of The Test Card Circle in 1992.

If you are interested in this fascinating subject, write to the Secretary, Doug Bond, 98 Great North Road, Gosforth, Newcastle upon Tyne, NE3 5JP, and if you send a 12.5' x 9' self addressed envelope with a 49 pence stamp, Doug will be pleased to send you a sample copy of the Circle's magazine.

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by  
RALPH BARRETT  
CEng MIEE MIERE

Friday 14 March 1997 at 2.30 and 6.30 pm

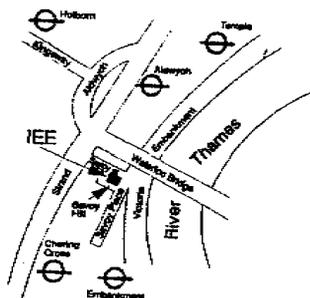
I was on a good road, the invention had taken life - Gunshot signalled the birth of wireless - Spark that changed the world - Surprised no-one had thought of it before. As a youth Guglielmo Marconi called himself the ardent amateur of electricity, and was soon sending wireless messages the length of his parent's mansion. To use the invention for ships, at the age of 21 he came to Britain, at the height of maritime power.

This event is set in 1936, the year before Marconi died; a dramatised enactment with demonstration apparatus and illustrations of his life and achievements.

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## WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1999.

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.

## PLUGS NEEDED

If you are selling any electrical appliance after 1st February 1995 without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug.

## 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.

**STANDARDS CONVERTERS.** Building your own is **not** a realistic proposition unless you already have advanced design and construction facilities. It's not a task for amateurs, not even for gifted ones. Many of the parts needed are available only from professional sources and not in one-off quantities, whilst some previous

designs for converters can no longer be copied because the custom chips are no longer made. We recommend the Dinosaur Designs/David Grant product, which was reviewed 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 but we don't recommend either today. One uses hard-to-find components, whilst the other one is good but requires you to make your own printed circuit board and wind your own coils very accurately. The good news is that you can buy an excellent ready-built modulators from Dinosaur Designs (see ad in this section).

**COMPONENTS.** Here is a brief list of suppliers; you can have a much extended two-page list by asking for FAQ SHEET 3 and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention **Billington Export** (01403-784961, £50 minimum order), **Colomor Ltd** (0181-743 0899), **Kenzen** (0121-446 4346), **Wilson Valves** (01484-654650, 420774), **Sound Systems of Suffolk** (01473-721493) and **PM Components** (01474-560521). A good non-commercial supplier of hard-to-find types is Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of – but phone numbers may have changed – **AQL Technology** (01252-341711), **The Semiconductor Archives** (0181-691 7908), **Vectis Components Ltd.** (01705-669885) and **Universal Semiconductor Devices Ltd.** (01494- 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 00 1-602-820 5411 , fax 00 1-602 820 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!

**SERVICE DATA.** The following firms are noted, and don't forget the annual volumes 'TV & Radio Servicing' at the public library.

**Mr Bentley**, 27 DeVere Gardens, Ilford, Essex, IGI 3EB (0181-554 6631). Thousands of technical manuals and service sheets.

**Alton Bowman**, 4172 East Avenue, Canadaville, NY 14424-9564, USA. Schematics for all USA radio, TV, organ, etc. equipment 1920-1970.

**Mauritron Technical Services**, 47a High Street, Chinnor, Oxon., OX9 4DJ (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

**Savoy Hill Publications**, Seven Ash Cottage, Seven Ash, Combe Martin, Devon, EX34 0PA (01271-882665). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

**Technical Information Services**, 76 Church Street, Larkhall, Lanarks., ML9 1HF (01698-883344/888343, fax 01698-884825), 'World's largest selection of manuals, 1930s to current date, British and foreign'.

In addition, 405 Aliver **Bernard Mothersill** has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott,

Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

### **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?

**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 and knowledgeable 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.

### **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:** Available soon, the latest version of our professionally designed unit for 405 enthusiasts. A high-quality **MODULATOR** is available now, also a **TEST CARD GENERATOR** for 405 or 625-line use. For more information send SAE and mention which products you are interested in. Dave Grant, Dinosaur Designs, 4 Kemble Drive, BROMLEY, Kent, BR2 8PZ.

**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, ELAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (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.)*

**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: 01427-890768.

**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 01797-225457. 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 (0121-446 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:** VHS pre-recorded video tape *60s TV Series – The Green Hornet*. £7 post-paid. Alan Keeling, 28 Walters Road, Oldbury, Warley, West Midlands, B68 0QA.

**FOR SALE:** Ferguson 941 television of 1946. Complete and original, minor damage to cabinet but easily repairable. Offers around £35. Rare pre-war and wartime CRTs: ZC3141 (2.5" diameter, 7" long) – offers; Cossor type D serial no. 156, 4.25" diameter, 15" long, no ion burns at all, £100; Sylvania 5BP1/1802P1, 5" diameter, 16.5" long, probably electrostatic £100. The last two may be suitable for TV replacements. John Elgar-Whinney, Lydd (Kent) 01797-320606 (NS).

**BOOK FOR SALE:** A TECHNICAL DESCRIPTION OF BROADCASTING HOUSE, BBC, 1932. 105pp, well illustrated with 72 photos and diagrams. Spine is a bit grubby, grey covers are fine otherwise, as is the inside apart from one small tear in a page margin (expertly mended with transparent paper, not plastic tape). Neat owner's signature on title page (URSI visit, 1934). Unlike the companion orange-covered general description of BH, which is not hard to find, this deeply technical volume is extremely scarce. £20 post-paid; please ring first to check unsold. Andrew Emmerson, 01604-844130.

**FOR DISPOSAL (cheap/give away receivers):** RGD 8235IT, Murphy V250C, V430, V510, Ultra 814. Must be cleared fast or will be scrapped. Graham Hankins, 11 Cottesbrooke Road, Acocks Green, Birmingham, B27 6LE. Telephone 0121-707 4337 (NS).

**NEW BOOK: Historische Radios.** Two volumes, hardbound, with 476 pages and over 750 pictures of German radios. Also lists of manufacturers, speakers, tubes etc. are included. A price guide (in DM) will give support to evaluate German radios. Time period of the presented radios: 1920-1970, the majority before and shortly after the World War II. Price for both books: DM 198,- plus DM 10,- postage costs. Delivery time for Germany and Europe 4-10 days, overseas 3-4 weeks.

You may have a look on our WWW-site where the books are presented and more informations are available: <http://www.rfl.de/fuesslin/>

**FOR SALE:** I have heard of your involvement with the 405 Alive group and so I hope that you do not mind me writing to you to ask if you are able to help me regarding the disposal of the circuit diagrams, manuals, etc. which I have collected over the years and which I am having to dispose of for space reasons. The earlier service sheets in particular have much information on post-war 405 line TV sets, etc.

1. Electrical & Radio Trader (ERT) magazine:

(a) Service sheets as included with the magazine, monthly until August 1954 and then weekly, un-numbered until No.1001 dated 10-Sep-55;

Monthly sheets from Oct-48 to Aug-54 (3 missing: Nov-50, Apr-51, Sep-51);

Monthly sheets Jan to Dec 52 (all 12), Jan to Dec 53 (8 of 12), Jan to Apr-54.

Service Chart Manuals (containing same monthly sheets) Volumes 8,9,10 & 11 covering Sep-52 to Aug-54).

Weekly sheets 21-Aug-54 to 10-Sep-55 [2 sets, one of which has Apr-23 issue missing].

1001 (17-Sep-55) to 1191 (13 Jun-59) – 2 missing.

1001 (17-Sep-55) to 2294 (25-Jun-81): substantially complete but various sheets missing throughout.

(b) ERT Faultfinder File (i.e. half pages removed from the magazine and filed) as follows:

TV Picture Faults No.1 "Test Card C" to No.40 "Low Tube Volts".

Faultfinder File No.1 to No.67

Replacements File No.1 to No.169.

(c) File of over 100 sheets of Technical Articles, etc. removed from ERT magazine.

(d) File of miscellaneous oddments.

Note: all above have been removed from the magazine, i.e. these are not complete magazines.

2. Radio and Television Servicing books (the famous series):

1965/66 and 1966/67 in good condition (2 volumes)

1965/66 and 1967/68 to 1981/82 in excellent condition (16 volumes)

3. *Television* magazine: June-73 to October-90, maybe one or two missing, otherwise complete and in very good condition

I hope that the above may be of interest to someone, perhaps even to start a small business selling photocopies to enthusiasts!

I also know of the whereabouts of a 9" Bush TV circa 1954 (the famous brown bakelite model) complete with magnifying attachment. It has been lying unused in the loft of a bungalow belonging to an elderly lady who lives near Wilmslow in Cheshire.

On a different subject, one small piece of 'trivia' which may amuse some "405 Alive" members: the very first advertisement on Southern Independent Television (once official broadcasting started - I seem to remember that this was late afternoon but I do not know the date) was a cartoon advertisement for Shippams' Pastes of Chichester. This single advert, which was quite long, took up the whole of the first commercial break. Peter Foreman (NS), 30 Grosvenor Close, Ashley Heath, RINGWOOD, Hants., BH24 2HG, Tel. 01425 477354.

**FOR SALE:** new old-stock electrostatic CRTs. The CV1085 is a 12-inch electrostatic CRT probably made for radar during World War Two. It has a P7 dual phosphor, the first layer being white and the second blue. A report has been received that the CV1085 is an excellent substitute for the Mazda pre-war 12H used in a Murphy television. It has the same 12-way base; the internal aquadag coating needs to be connected to the final anode supply, and some adjustment to the first and second anode supply voltage is required. Whilst moving pictures smear, due to the dual phosphor, a test card is displayed crisply in black and white, with a high level of brilliance. It is possible the CV1085 would make a substitute for the GEC CRT 4603, used in some pre-war GEC television receivers. It is possible that the CV1085 is based on the 4603 or 4602 television tubes. There is no commercial equivalent for the CV1085. For information about availability of the CV1085, contact Gerald Horrox, 65 Greenwood Road, Crowthorne, Berks., RG11 6JS. Phone/fax 01344-776542.

**FOR SALE:** Pye portable 14" colour TV (1979), marvellous picture, fully working apart from volume control, £20. Alan Keeling 0121-422 7387.

**FOR DISPOSAL:** large pile of ERT television service sheets from the 1950s and early 1960s. About 3/4" thick. Free in return for postage or collection although a modest donation will not be refused. First come, first served. John Rackham (NS), Cardiff 01222-752075.

**FOR DISPOSAL:** Would you be interested in a 1948 Hartley 13A Oscilloscope? It was in working order and complete when I last used it 10 years ago, since then it's been cluttering up the garage. I am Robert Billing, Christian, inventor, traveller, cook and animal lover, I live in England, near 0:46W 51:22N. <unclebob@tnglwood.demon.co.uk> [*This came in by e-mail; anyone interested and without e-mail please contact the Editor*]

**FOR SALE:** Marconiphone VC53DA television of 1950. Serial no. H14/ 9248. Excellent condition, 10" screen, console model, about 3ft tall, hoping for around £200 for this scarce set (but all offers considered). Since it is in storage, buyers will need to make an appointment to view but it delights everyone who sees it. Eve de Grywin (NS), Flat 2, 60 Westbourne Road, London, N7 8AB (0171-700 4984). Set is in Kensington, West London, close to Olympia.

**HELP WANTED:** Does anyone remember an audio sweep generator combined with a large-screen oscilloscope, used for balancing music lines for the BBC? This would have been used possibly in the late 1960s or early 1970s at Post Office switching centres, and enabled rapid setting up of trunk circuits for a level audio response. The equipment may have been made by Wayne-Kerr. Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 9RP. Phone/fax 01403-786290.

**HELP WANTED:** I missed the following programmes – can anyone make copies for me (and let me know the cost)? *TV60 Auntie's All-Time Greats* (7pm, 3rd November 1996); *Tomorrow's World* (with Baird disk reconstruction); *Daytime Live from Alexandra Palace* (BBC, with shots of studios); *The Secret Life of the Telephone* (Channel Four). Peter Carlton, 44 Morwenna Park Road, Northam, Bideford, Devon, EX39 1EQ.

**HELP WANTED:** I missed the BBC interlude films when they were repeated on television – can anyone make copies for me, at my expense of course? John Wiggin 01902-677085 (NS).

**HELP WANTED:** I have had one phone call to my appeal in issue 28 for information on *Saturday Night at the Mill*, but the caller didn't give his name and I didn't think to ask at the time. I would like to get in touch again, so would he please contact me? Thanks. The programme was a live 'magazine'-type show from the BBC's Pebble Mill studios in Birmingham. This edition broadcast circa 1981 with guests Lena Zavaroni, Derek Nimmo and Bill Wyman. Dave Young, 01707-325347.

**DATA WANTED:** Circuit diagram for Sinclair flat-screen pocket TV type FTV1. Peter Smith, 248a Kidmore Road, Caversham, Reading, RG4 7NE (0118-947 7573).

**WANTED:** Scan coils for a K.B. 14-inch television model JF40, or scan coils from any K.B. set with a C14BM CRT. Will consider complete set. Charlie Bird, 01757-702153.

**CAN YOU HELP?** Do you remember UNO stencils, used for technical drawing and the like? I used to have some catalogues showing all the range of UNO stencils, pens and so on but I must have binned them years ago. I'm now looking to replace them and will be happy to talk to anyone who would part with one or can lend me one for copying. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (01604-844130).

# HOW TO CONTACT 405 ALIVE

*The chief glory of every people arises from its authors.*

## WE WANT TO HEAR FROM YOU!

**Letters** are always welcome and nearly all of them (unless marked *Not For Publication*) get published. Lengthy screeds may be edited for clarity. Electronic mail is also welcome. Address this to [midshires@cix.compulink.co.uk](mailto:midshires@cix.compulink.co.uk)

**Advertising rates.** Classified: free. Display ads, using your artwork: £5 per half page, £10 full page. Charges must be pre-paid.

**Notes & Queries** (for publication in the magazine). Keep them coming... and your answers to them.

**Enquiries requiring an individual reply.** These are answered when time permits. You **must** include a stamped addressed envelope **and** preferably also your telephone number (in case it is quicker to telephone a reply). Please be patient - thanks.

**Articles** are also most welcome. We get so many good ones that publication can take sometimes up to a year or so, but don't let that deter you. They can sometimes be held back when we group two or three together when they support a common 'theme'.

**Payment.** We're a not-for-profit magazine so sadly we cannot pay for material. On the other hand, full-length feature articles do earn the author a place in immortality so that's an incentive. You retain copyright of your article so you are free to offer it - probably in a revised version - to other, mainstream periodicals to earn some money. At least one of our contributors does this very successfully.

**But I can't write like the big names do!** Don't worry. We can sort out your grammar and spelling. It's the facts and your ideas that count.

**How to submit material.** 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 also welcome and your disk will be returned. We can handle most variations of PC disks in 3.5" size but please process your words in some popular word-processing format, ideally as an ASCII. 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 01604-844130. Thanks. You can also fax your letters, ads and articles on 01604-821647.

## BACK NUMBERS

Virtually all stocks of back issues have been sold now, including combined edition reprint. Copies of issues 25, 26, 27 and 28 are available at £2 each post-paid from the Staffordshire address (cheques payable to The Radiophile). In a few cases the editor can lend originals for photocopying.

## 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 £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one send one first class stamp and a SAE. (Available from 71 Falcutt Way, Northampton, NN2 8PH; cheques payable to Andrew Emmerson.)

### **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 £16 (inland and BFPO) or a Eurocheque or sterling banker's draft for £20 (all other territories) **made out to *The Radiophile***, which will pay for a year's subscription (four issues). We regret credit card transactions can no longer be handled. Send money to 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP, not to Northampton.

### **TELEPHONE ENQUIRIES REGARDING SUBSCRIPTIONS**

You can call the Staffordshire office on 01785-284696 between 09.00-13.00 or 14.00-17.00 Mondays to Fridays. At other times you will reach an answering machine. Please *do not* ring the Northampton (01604) number as all business details are now handled from Staffordshire.

## **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.

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

**NARROW BANDWIDTH TV ASSOCIATION:** 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,** Keith Hamer, 7 Epping Close, Derby, DE3 4HR.

**SAVERS OF TELEVISION AND RADIO SHOWS (S.T.A.R.S.),** 96 Meadvale Road, Ealing, London, W5 1NR.

**ANTIQUÉ RADIO,** Mose' Edizioni, Via Bosco 4, 31010 Maser (TV) Italy - Tel. 00 39 423-950385; Fax 00 39 423-529049; e-mail: [mose@tv.shineline.it](mailto:mose@tv.shineline.it)

ANTIQUÉ RADIO CLASSIFIED, P.O. Box 802-A12, Carlise, MA 01741, USA.  
IRISH VINTAGE RADIO & SOUND SOCIETY: Henry Moore, 9 Auburn  
Close, Killiney, Co. Dublin.

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

THE RADIOPHILE (vintage radio): Chas. E. Miller, 'Larkhill', Newport Road,  
Woodseaves, Stafford, ST20 0NP.

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

TUNE INTO YESTERDAY (Old-Time Radio Show Collectors Association):  
Membership secretary: John Wolstenholme, 56 Melbourne Avenue,  
Dronfield Woodhouse, Sheffield, S18 5YW.

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

ROBERT FARNON SOCIETY (light music by all composers): 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.

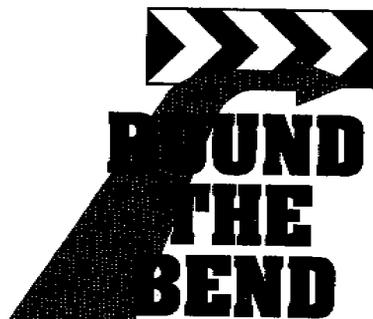
IN TUNE INTERNATIONAL (music of the years 1935-1960): Colin Morgan,  
12 Caer Gofaint, Groes, Denbigh, Clwyd, LL15 5YT.

GROUP 9.5 (for the 9.5mm cine enthusiast), Ron Price, 4 Higher Mead,  
Lychpit, Basingstoke, Hants., RG24 8YL.

PROJECTED PICTURE TRUST (cinema history): Harold Brown, 2 Eleanor  
Gardens, Aylesbury, Bucks., HP21 7LT.

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

Founder member of the



Publications Guild

## FORTHCOMING RADIOPHILE EVENTS

The next Radiophile Teaching Workshop will take place on Sunday, 16th. February, 1997. Places are limited for this event so please book early. You may use the form printed below, or, if you do not wish to mutilate your magazine, either photo-copy it or apply on plain paper. Send with cheque for £25 made out to The Radiophile to "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP. Please note: due to demand, applications are restricted to Radiophile and 405 Alive subscribers. Can I bring a 405-line television set? Yes, provided that you let us know in advance, and we will arrange to have a suitable pattern generator available. But, please, do not expect us to be able to replace items such as mains transformers, line transformers and cathode ray tubes!

The next Radiophile Auction will take place during the Vintage Radio Exposition at Shifnal on Sunday, 13th. April, 1997.

### SHIFNAL VINTAGE RADIO EXPOSITION.

Sunday, 13th. April, 1997.

Book Now for Entry Tickets, Stalls and the  
Concours d'Elegance.  
Entry tickets: £1 each.

Stalls: £10 each plus £1 for holder and £1 for each assistant.

Concours entries: £3 per set. Please note that under new rules any crystal or valve set of any age or make (even home-made!) is eligible.

#### ENTRY TIMES:

Stewards: 9.00a.m.; Stall Holders and Auction and

Concours Entries: 9.30a.m.; Visitors: 10.30a.m.

The Auction will commence at 1.30p.m.

**GOOD, MODERATELY PRICED  
REFRESHMENTS PLUS A REST ROOM.**

### RADIOPHILE WORKSHOP.

Sunday, 16th. February at  
Sambrook Village Hall.

I wish to book a place at this workshop:

Name.....

Address.....

Post Code.....

Telephone No.....

I enclose a cheque for £25 made out to The Radiophile.

You are invited to bring along two of your own receivers to be repaired under supervision. Tea of coffee and biscuits will be served on participants' arrival at the hall at 9.30. There will be another break for refreshments at approximately 11a.m., lunch will be served at 1.00p.m. and there will be a mid afternoon tea/coffee break. Nominally the workshop will finish at 5.00p.m. but it has been known to go on until after 7p.m. if there are sets of great interest being repaired!

**\* Don't forget to make out cheques to  
The Radiophile**



No need to worry about what polish to use on your prized bakelite radio or television set - gentle, effective **BAKE-O-BRYTE** is the answer.

Available in handy tubes, **BAKE-O-BRYTE** costs only £2 (£2.60 by post) Refuse harsh substitutes, use only the best!

SEND YOUR CHEQUE TO THE USUAL RADIOPHILE ADDRESS

### A WORD OR TWO ABOUT THE DISPOSAL OF COLLECTIONS.

It may happen that you, or someone you know, is anxious to dispose of a collection of radio sets, etc.. What do you do? You could, of course, advertise them on the open market, but all too often this leads to a time-consuming and perhaps distressing number of visits to your house by people who may or may not genuinely be interested in buying, and who at best are likely only to take the "cream" and to leave you still saddled with the rest. Fortunately, there is an alternative:

#### **RADIOPHILE VINTAGE RADIO AUCTIONS**

at which you may dispose of vintage radio receivers in large or small quantities at one clean sweep and with complete confidentiality. Please write or telephone for a friendly discussion of your needs. Transport to the sale venue can be arranged if required at reasonable rates.

# 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 four times a 12-month subscription period but not at set times.

**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.

We print readers' addresses only in small advertisements or when otherwise asked to. We are always happy to forward letters to contributors if postage is sent. All work in connection with *405 Alive* is carried out on a voluntary unpaid basis – sorry, it's only a hobby! – but writers retain copyright and are encouraged to republish their articles in commercial publications.

**Legal niceties.** E&OE. Whilst every care is taken in the production of this newsletter, the editor accepts no legal responsibility for the advice, data and opinions expressed. *405 Alive* neither endorses nor is it responsible for the content of advertisements or the activities of those advertisers. No guarantee of accuracy is implied or given for the material herein. Authors are alone responsible for the content of their articles, including factual and legal accuracy. From time to time uncredited illustrations appear in this publication; every effort is made to avoid infringing copyright and the editor trusts that any unintended breach will be notified to him so that due acknowledgement can be made. The contents of the newsletter are covered by copyright and must not be reproduced without permission, although an exception is made for other not-for-profit publications (only) wishing to reprint short extracts or single articles and then only if acknowledgement is given to *405 Alive*.

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Produced in  
  
MIDDLE ENGLAND

✉ IMPORTANT POSTAL INFORMATION ✉

If undelivered please return to *The Radiophile*, Larkhill,  
Newport Road, Woodseaves, STAFFORD, ST20 ONP, England.