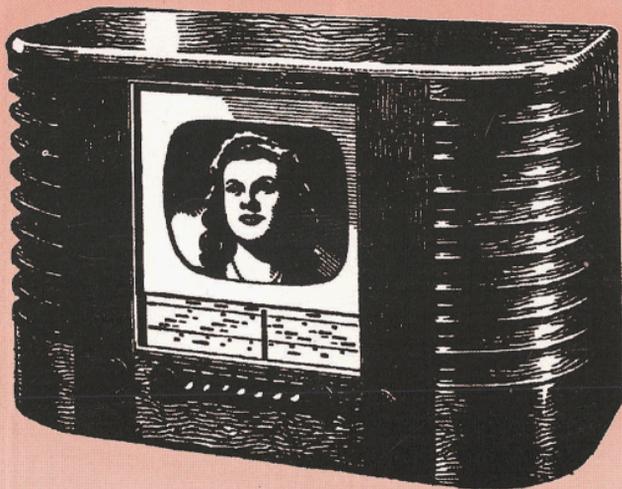


# 405 ALIVE

*Recalling the Golden Years of Black & White Television*



**Technostalgia for the joy of it!**

*Issue 36 - Fourth Quarter 1997*

ISSN 0969-8884

**No Cover Price, because it's priceless**

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

WHERE HAVE ALL THE CAMERAS GONE?

IN SEARCH OF 441 ALIVE MORE PAPPERY GEC 2028 RESTORATION

STRYKER OF THE YARD MUNTZING TELETALK

SPOTS FOR FIVE SECONDS BBC WESTMINSTER NEWS STUDIO

**...and much more**

# 405 ALIVE

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

## Issue 36, Fourth Quarter 1997

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

**ISSN: 0969-8884.**

## 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 ...

These days it's quite fashionable to discuss conspiracy theories, particularly in documentary programmes. These theories always make better viewing than plain boring facts and some of the programmes I have seen on the Discovery Channel concerning UFOs, the Bermuda Triangle and the Knights Templars are quite strong on the entertainment angle, even if weak on hard facts.

I also have a few conspiracy theories of my own, relating to television of course. One is the way that VHS recordings look far worse than normal when included in normal broadcast programming. The broadcasters superimpose a caption saying 'Amateur Video' (presumably so you tell the difference from some of the amateurish productions transmitted normally) and then as if to emphasise the fact, they make it artificially smeary and wobbly. That's my theory, anyway. In archive programmes too I am repeatedly surprised just how bad some of the surviving BBC telerecordings look. This appears to indicate either that a lot of the time people took very little care over making them or else that the BBC deliberately degrades them to make them look worse than today's picture quality. Both theories are unlikely, but having seen how good film recordings of 405-line programmes can be, I am still amazed why some appear so grainy or soot-and-whitewashy. Your ideas please!

*The Editor*

## QUOTES OF THE WEEK

### **Honest answer**

*From Hansard, a debate on digital terrestrial TV licences:*

*Lord Renton:* My Lords, will the minister be so kind as to explain to the House in plain English the meaning and significance of the word 'multiplexes'?

*Lord McIntosh of Haringey:* Not in the time available, my Lords.

*Thanks to Electronics Times for bringing this to our collective attention.*

### **That long ago**

I was around even before black-and-white; I was there when it was all black.

*The late Kenny Everett.*

### **And finally**

Never ascribe to malice that which can be explained by stupidity.

# 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.

**From Rob Mannion G3XFD, editor of *Practical Wireless* and one-time information officer with the IBA:**

I still have memories of dealing with an angry chap who telephoned Crawley Court and told me there was a sound problem on the ITV Band III service (undetected for three months, so he said!) and that the 405-line service was better quality. I hadn't the heart to tell him all ITV services had originated as 625 lines for many years and we standards converted at the individual Band III sites for the remaining VHF transmitters! But for myself, I have fond memories of the old 405-line sites – they *looked* like transmitting stations.

**From John Worsley, Sheffield (a new subscriber):**

What a super magazine! I was most impressed with issue 33 and I am subscribing backdated to issue 34. As someone with close family links to 1950s television, I was a freelance stage manager working for ABC Manchester weekend drama productions in 1956/57 and my mother, who still works in the USA, did several 50s shows. She actually features in the Odhams Press 1957 **Television Annual** (page 70, *Flame in the Forest*, starring Honor Blackman), as well as *Tales From Soho* and the first BBC studio colour presentation in 1956.

All this background added an extra pleasure to reading your magazine. In fact on the strength of it all I went and purchased a Ferguson 9-inch table set, model 951T! No doubt I will be contacting one of your contributors about getting it working.

Would you pass on my congratulations to Andrew Pixley for a most enjoyable article on *Quatermass and the Pit*? Like so many of my age group (I am 62), the Quatermass stories played a very important part in our television experience. I think it would be fair to say that the interest generated by the first was so intense that when *Q II* was in production, Cartier insisted on close security for all scripts, lest the press got hold of story lines. Actually *Q II* was generally accepted as a bit of a let-down and *Q and the Pit*, whilst it became a big hit, started off

rather slowly. One small part about the change of actors between *Q //* and *Q and the Pit ...* Andrew may not be aware that just as *Q //* finished, the lead actors, including I think John Robinson, took part in a 'send-up' sketch on one of the variety programmes of the time. It was all very silly, with lots of mad professor antics. Cartier was reported to be very annoyed with this 'affront' to his story and this could well have influenced his casting changes.

**From Robert Philpot, Boxes Cote, Sugar Lane, Horsted Keynes, Haywards Heath, RH17 7EH:**

For a time in the late 1960s I worked for the BBC as a film sound recordist (all push-pull sync tracks and Nagras) at the old Ealing studios or in BBC-speak T.F.S. Ealing! I worked on *Play for Today*, *The Billy Cotton Band Show* (film?), and *The Railway Children*, also *The Trouble-Shooters* and many schools programmes. One production that sticks in the mind is *The Sex-Olympics*. It was still being edited (censored) at 8.30pm, just half an hour before it went out. Very happy days.

If you have any questions about that era (Selsyn interlocks, 20dB amplifiers followed by 18 dB attenuators etc.) I would love to answer them.

**From Alan Keeling, Oldbury:**

Regarding Alan Hitchen's letter on page 10, issue 35, all I can remember of the Mickey Dunne BBC-tv series was the star, Dinsdale Landen as Mickey Dunne. Part of the lyrics went *Mickey Dunne bet a horse that never won!* As for page 95, issue 35, the ABC (and later Thames) opening music had the original title of *Perpetuum Mobile*, composed by Mike Roberts for ABC and first released in 1963.

**From David Scarff, Enfield:**

Does anyone know who now owns the rights to the old Associated-Rediffusion catalogue of programmes?

I know Dave Clark (of the Dave Clark Five) owns *Ready Steady Go*, *Beat City* and various other pop-related pieces, and that the National Film Archive have some *Do Not Adjust Your Set*, *Daniel Farson presents...* and *At Last The 1948 Show*, etc., but what about the rest of AR-TVs surviving archive?

Rentokil now owns the AR-TV company, through its acquisition of BET (AR-TV's original parent company) but not the programme rights, i.e. it is essentially dormant. Therefore one would assume the library was sold off when Rediffusion was merged with ABC-TV to create Thames.

I have heard stories that a van load of tapes went missing when being moved from Television House shortly after Rediffusion closed,

and more recently (in *Record Collector* magazine) that a large quantity of tapes had just been discovered in the basement of Television House (now the Public Records Office known as St. Catherine's House) – apparently mostly more *Ready Steady Go* programmes. Has anyone any details on this?

Finally, what was the opening AR-TV music called; it was a type of march, and was it ever available on record? I remember it used to build into a crescendo and just as it did the ITA caption changed to the clockface known as Mitch, with the star revolving at the top. I know it was not the Rediffusion March (*Music Everywhere*), often confused with the actual piece used.

❖ Let's hope some of our knowledgeable readers can answer. I had a letter from a company called A-R Television plc (actual title as shown on the letterheading) saying that remaining programmes had been lodged with the National Film & Television Archive. My understanding is that the rights of these programmes still accrue to Rediffusion and fees collected by Film Bookings Ltd (Rediffusion's agents) are handed over to the company.

**From Steve Ostler, 56 Mains Street, Sedgeberrow, Evesham, WR11 6UF:**

The Baird Countryman (or Townsman – I have no way of telling which) I acquired recently is now completely restored, cabinet included. It's a real beauty but I've had to 'stroke' the circuitry slightly to get acceptable results. It must have been pretty dire even when new, especially on lower mains voltages. It was a 'Birmingham-only' set – now realigned for 'London' (sorry, Sedgeberrow). It's got a triode tube, focus coil and control, only 7kV (now 8kV) to spread around a 12-inch screen, no ion trap or anything else and even with new valves it likes its RF at around 10mV. In terms of cabinet design, solid construction and viewing experience it resembles a direct-vision pre-war model, and for me therein lies its charm. I've never seen another (outside the **Setmakers** book). Do readers know of any?

I am now looking for a replacement for the (soft) triode 12" tube in the Baird. I'd like to mention that I got *excellent* service from Ken Bailey (Kenzen), with a little help from Phil Taylor. Between them they got the full complement of hard-to-find 10F1s for the Baird to me within two and a half days!

**From Jeffrey Borinsky, Oxford:**

I was talking to Dave Grant and Mike Izycky and apparently there are to be no more Dinosaur standards converters. They are to be congratulated on their fine efforts, I fully appreciate the amount of work

needed to produce such a device, and it is unfortunate that their work has received so little acknowledgement.

- ❖ Yes, I gather Dave desperately wants to take a break (in the same way that I could do without producing *405 Alive* and the *Telecomms Heritage* magazine year in, year out!). It amazes me when I hear criticism from ill-informed people who feel their product was 'over-priced'. Some people have no idea of the countless man-hours that go into designing a product of that complexity and begrudge the designer of any reward for his time input. Remarkably those people have never produced anything comparable. Perhaps they will laugh on the other side of their faces when the price of second-hand Dinosaurs climbs above £500, as it inevitably will do!

### **From David Boynes, Winkaton, Tyne & Wear:**

May I pass on a few comments on Tony Bryant's letter in *405 Alive* issue no.35 on the subject of the English Electric television model 1550.

The 1550 was possibly one of the more technically advanced television receivers to appear on the British market in 1950. The cathode ray tube employed was the Cossor 15-inch type 85K, an all-glass round-faceplate tube which last saw service in the pre-war Cossor TV set of 1939. A later version of the set, designated the 1650, employed a 16-inch metal-cone cathode ray tube of English Electric manufacture; like the Cossor CRT, the deflection angle was only 40 degrees. This results in a rather deep cabinet, some 23 inches.

The inclusion of facilities for the reception of FM radio transmissions pre-empted the start of the BBC service in 1954. Another advanced feature of the 1550 and 1650 receivers was the option of a line flywheel sync unit. As the set was designed to operate outside the normal service area of the then available transmitters, the inclusion of an indirect line sync system would prove a worthwhile addition to reduce ragged picture verticals due to weak and noisy signals.

The set employed five Cossor 185BT valves; they were employed in the output stages of the sound, video, frame and line output stages. The fifth 185BT operated as a 'ringing choke' EHT generator; the 9-kilovolt pulses were taken from the anode of the valve, rectified by a Cossor SU25 valve and fed to the CRT anode.

The power supply unit was a simple affair, consisting of a mains transformer to feed the valve heaters only. The high tension was sourced from the 235-volt tap on the transformer primary. The half-wave HT rectifier was a metal type, which was followed by a choke and capacitor smoothing circuit.

As the chassis metalwork was connected directly to one side of the mains supply, a practice that was soon become the norm in later sets produced by all manufacturers, there was always the possibility

that the chassis would become live if the mains supply was connected incorrectly. English Electric addressed this problem by fitting a three-core mains lead; the third lead was to be connected to a reliable earth point. A mains polarity indicator circuit was incorporated into the receiver. In the event of the live and neutral leads being incorrectly connected, an audible hum would be heard from the loudspeaker. The English Electric 1550 series was possibly the only group of TV receivers to incorporate such a safety feature.

I had at one time an example of a 1650 in my collection; however, it was passed on to another TV collector.

**From Peter Whisker, Logica UK Ltd, Surrey (written in response to a posting on Usenet uk.tech.broadcast):**

In my parents' home in Dublin when I was a child, we had a Bush TV model 50? or 55? 17-inch television with a rotary tuner knob. We received BBC1 from Divis on channel 1 (35kW) and depending on which way one had the Band III aerial pointed, we got UTV (Black Mountain?) and HTV (Preseley?) on channel 10 and 9. The ITV reception depended on the weather and was hopeless unless we had high pressure. UTV and HTV enjoyed equally bad reception – and about 50 per cent of people had each, few had both. Occasionally during very exceptional propagation, we used to get Border Television or BBC North. We routinely tuned to RTE from Donnybrook as it was only two clicks away from BBC on the knob. Channel 7 from Kippure was very good too. Neither needed an aerial (other than the BBC1 4-element yagi!) There must have been thousands of tons of aluminium on the roofs of Dublin with all the four-element channel 1 arrays. Alas now all gone since they installed cable TV across the city in 1974.

**Jeremy Rogers writes:**

Close – Preseley was on 8H and Black Mountain on 9H, both at 100kW ERP.

**James Muir from Hamilton comments:**

Was it possible that the Dublin HTV reception quoted by Peter Whisker actually came from the Arfon transmitter near Bangor in Gwynedd? This transmitter used channel 10H (according to my ITV '75 handbook!) and was fairly high-power, but I can't establish the exact power used. Also, the Arfon site is much closer to Dublin than Preseley. I know too from personal experience that the current UHF transmissions from Arfon (ERP 3.6kW, antenna height 601 metres) are watchable off-air on the County Wicklow coast just south of Dublin. Presumably, therefore, it is not unreasonable to assume that the old Arfon VHF transmissions were pretty easy to receive in Dublin itself?

**Richie Logue confirms:**

Generally speaking Dublin's HTV reception did come from Arfon. My personal recollection of our HTV reception on channel 10 was that it was grim, to say the least. Since many of the programmes were in Welsh at prime time, HTV was only watched for *Coronation Street* and *Crossroads* in our house! Nowadays many people on the East Coast use the Llanndonna transmitter for reception of the UK channels as the Divis signal tends to be blocked out by Howth. Arfon appears to be dormant at present since the demise of the 405 line transmissions but could be resurrected for Channel 5 at some point.

**From Neil Ingoe, Feltham:**

I really enjoyed issue 35 but could I add a small piece of information which I regard to be rather important?

Regarding the letter from George Windsor about the 'lost' *Stephie and Son* episodes. Although Pat Hildred may have been involved in some way with the copying, the main brains and expertise behind the cleaning and transfer of the tapes was Brian Jenkinson who, incidentally, is also the person who copied the episodes from the original 2-inch tapes for Galton and Simpson (I know that he now does not mind people knowing this).

The reason that the episode *My Old Man's a Tory* looks poorer than the rest of the lost *Stephie* episodes is because it existed in 405 lines on the original CV2000 tape, and the only way to make a transfer to 625 lines was by an optical transfer (the signal was far too unstable to put through a 405 to 625 converter).

I also had the extreme pleasure of being the courier for the two CV2000 tapes containing four *Stephie* episodes when they were found at Ray Galton's in 1993. As I had to hold them for three days before they could be taken to Steve Bryant at the BFI, fearful of having our home burgled and the tapes being stolen, I slept next to them, on my bedside table!

Andrew, as you can see, I have written the above so that, if space allows, it can be reproduced in *405 Alive* as I felt that Brian Jenkinson needed mentioning.

**From Ed Reitan, Van Nuys, California:**

I was recently able to sneak in some research with a visit the home of Dr. Richard C. Webb. Webb designed the first all-electronic live color television camera at RCA Labs in 1947. What wonderful recollections he had of the innovative and productive environment and personalities at the Labs. Webb gave me 8 x 10-inch glossy RCA prints of that camera from 50 years ago. What a delightful evening!

Next up on the Color TV site ([www.novia.net/~ereitan](http://www.novia.net/~ereitan)) is a chronology of the CBS and RCA system development. Look for the CBS

Field-Sequential Test Pattern. One reader's father had the original 35mm slides of that image.

**From Tony Duell, 12 Temple Sheen, London SW14 7RP:**

The latest *405 Alive* arrived today – and it's as interesting as ever. Let's have more articles on repair/restoration, please :-)

The 'wives' guide' should be compulsory reading for all parents/partners of computer collectors as well – they have it worse than those of TV collectors. Not many televisions come in 3ft 6in racks, like some minicomputers do.

I must get my parents to read it. They have the only kitchen in England that contains (most of) an I2S Model 70 image processor. And not just *any* model 70 – the one used for the weather satellite pictures on the BBC until a few years ago.

By the way, do you know anything about the Michael Cox PAL encoders/decoders? I have three units; a type 243(?) PAL-N decoder, a computer interface (containing a PSU, RGB Proc AMP and a 625 Pulse Proc all on plug-in cards) and a PAL encoder (containing a PSU, Subcarrier oscillator and PAL encoder module). I have two subcarrier boards one for PAL-N and the other for PAL-B. Alas I know nothing about these units. Schematics would be great if they're available anywhere – if not I'll have to draw the darn things out. This lot came from the same source as the I2S image processors I just mentioned, and probably have an interesting history. Keep up the good work

❖ Any replies, please send to Tony care of the editorial address.

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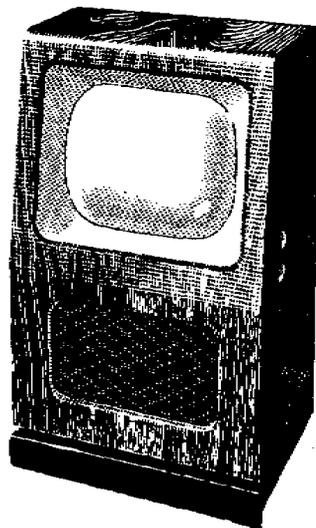


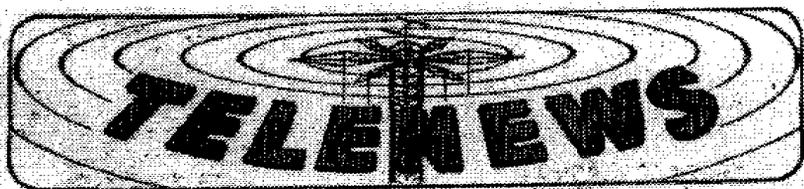
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### **NVCF again**

So successful is the National Vintage Communications Fair that it's moving to larger premises! It's still at the National Exhibition Centre but this time it has moved to Hall 11 to make room for the 300-plus stallholders who will be exhibiting. The date is 26th October and the show will be open from 10.30 until 16.00. For further details or bookings please contact NVCF, 13 Belmont Road, Exeter, EX1 2HF or phone (01392) 411565.

### **BBC 75th anniversary celebrations**

The BBC celebrates its 75th anniversary this autumn and a comprehensive series of celebrations and archive programmes is planned. Full details were not available at the time of publication but watch your *Radio Times* in October and November. The only information released so far is by BBC Enterprises, who advise that there will be an album entitled *75 years of the BBC* released in October on cassette and CD, containing some of the most significant radio broadcasts of the past 75 years.

### **How the other half lives!**

The Museum of Television & Radio in Beverly Hills, CA, opened in March last year. The museum houses more than 75,000 programmes that cover more than 70 years of broadcast history. The privately funded museum is the sister facility of the Museum of Television & Radio in New York. The museum uses a computer software system that patrons can use to browse the catalogues to select particular TV or radio programs, which have been digitally re-recorded. The two-storey museum consists of a state-of-the-art theatre, with robotic cameras and satellite hookups.

### **BBC shop**

The BBC's online shop is now open with a wide selection of products available for delivery in the UK. See <http://www.bbcshop.com/> or follow the link from <http://www.beeb.com/>

### **Journey into Melody**

Tim Alcock confirms the budget version of this CD is now on sale in the shops.

### **World's oldest CTV plant to close**

The world's oldest and largest colour television factory closes its door on April Fool's day, 1998. Located in Bloomington, Indiana (USA), it has assembled 65 million sets and was opened 57 years ago; it is still the largest television production plant in the world. However, increasing labour charges have

inclined the owner, Thomson SA of France, to shift production to Juarez (Mexico), where costs are lower; this will save Thomson \$350 million over the next ten years.

The 'genuine' RCA company sold out to General Electric (USA) in 1986 and the following year GE's consumer electronics brands were bought by Thomson. Despite accumulating some 20 per cent of the US television market, Thomson never managed to make its acquisition profitable and this is why the company has looked to the south to cut costs.

Condensed from *Wired* magazine, July 1997.

### **Do you come to Comet?**

A fascinating insight from the trade magazine *Electrical and Radio Trading...* Items given prices ending in 99p are normal stock but those ending in 94p are lines about to be discontinued.

### **Videosenders taboo?**

It is likely that from September, the mere possession of a Video Sender is to become illegal and subject to a £5,000 fine. The use of such devices is already illegal.

"An Order has been laid before Parliament under the Wireless Telegraphy Act 1967 which will prohibit the importation, manufacture, possession and sale (including hire and advertisement for sale or hire) of devices known as videosenders. The importation of videosenders for re-export will be allowed under specific authority. The Order will come into force on 1st September 1997 if approved by Parliament."

### **New book**

THE GOLDEN AGE OF TELEVISION by Philip Collins. This sumptuous picture book of American sets is said to feature an amazing collection of early television receivers down to the 1960s (we haven't seen a copy yet but Mr Collins's previous coffee-table books on radio have been extremely well received). Price \$15.95 plus postage (*credit cards accepted*) from ARC, Box 2, Carlisle, MA 01741, USA (00 1 508-371 0512, fax 00 1 508-371 7129).

### **Watching TV (the catalogue)**

Watching TV is the catalogue of the exhibition held by the Institute of Contemporary Culture in Toronto, Ontario, Canada in 1995 with the help of SONY, Citytv, Muchmusic and Bravo!

Most of the exhibits in the exhibition and in the catalogue are part of the extensive collection of TV memorabilia held by the MZTV Museum in Toronto, Ontario.

The catalogue, printed in full colour, is interesting as, beside going through the normal ritual of telling the history of television, seen somehow with American/ Canadian eyes (for example 1936 and the first regular TV broadcasting station in Alexandra Palace, London, UK, is missing for the list of memorable dates), it shows pictures of some sets not shown elsewhere. For example, among the usual orgy of Philco Predictas, there is the photo of the Philco Safari, the first portable (pocket?) television set in the world (1959), the

Sony 8-301W, the first direct view portable television ever produced (1960) and the Sony TV4-203UW, the original 'Walkie-Watchie' 4" portable television of 1965.

If you would like a copy you can buy it from the MTVZ Museum, e-mail: [mztv@bravo.ca](mailto:mztv@bravo.ca), or from their website at: [www.mtvz.com/mtvz](http://www.mtvz.com/mtvz)

Enrico Tedeschi

### **Deryck Guyler: This Is Your Life**

A recent phone call from Deryck Guyler's son relayed a plea from this much-loved comedy actor. Apparently he was featured on *This Is Your Life* in 1973 but the tape was wiped accidentally by the BBC. If anyone has a recording of this (unlikely but not impossible), please write to Deryck Guyler, 227 Banks Street, Ashgrove, Qld 4060, Australia.

### **A highly fishy tale**

Film reels fished from the bottom of the North Sea have provided one most unusual sources of long-forgotten recordings of life in the past.

A plea for pre-1970 film for the Grampian TV series *The Way it Was* resulted in around 100 replies – including two reels sent by Elaine Stephen of Fraserburgh, whose fisherman friend had found the reels in his fishing net. Although in poor condition the reels went through the telecine and revealed promotional footage taken of a holiday camp or tourist attraction in an eastern European country. It is believed that they may have been lost or thrown from a klondyker. The results of this season's trawl for old films will be screened in September.

Condensed from *Regional Film & Video*, August/September 1997.

### **Fan Clubs**

Rudi Sillen has sent this additional list.

#### **The Poldark Appreciation Society**

P0 Box 25, Charing, TN27 0JZ.

#### **The Prisoner: Six of One**

P0 Box 60, Harrogate HG1 2TP.

#### **Prisoner: Cell Block H**

Room 28, St James Chambers, St James Street, Derby, DE1 1QZ.

#### **Randall and Hopkirk (Deceased) Appreciation Society**

10 Brook Avenue, Edgware, HA8 9XF.

#### **The Saint Club**

8 Beverley Road, Hampton Wick, Kingston-upon-Thames, KT1 4DZ.

#### **Scarecrow and Mrs King Fellowship**

30 Kirkdale Green, Rye Hill, Newcastle upon Tyne, NE4 6HU.

**The Sooty Fan Club**

Windhill Manor, Leeds Road, Shipley, BD18 1BP.

**Take the High Road Fan Club**

P0 Box 25, Charing, TN27 0JZ.

**The TV Enthusiasts Club (News and views about television)**

64 Daisy Road, Brighouse, HD6 3SX.

**V**

The Freedom League, 30 Borodin Close, Brighton Hill, Basingstoke, RG22 4EN.

**Westerns**

Laramie Trail, 196 Whitehouse Common Road, Sutton Coldfield, B75 6DN.

**Something for the internauts among us**

Date: Thu, 14 Aug 97 11:54:26 CST

From: phil\_wala@adc.com

To: NOSTALGIA-L@usc.edu

Cc: scott@hilarious.com

Subject: TV video sources/ animated Lucy

Message-ID: <9707148715.AA871584307@ccmgate.adc.com>

Some of the on-line sources for classic TV videos include "Don't Touch That Dial"

(<http://www.tvdial.com>),

"Panda Productions"

(<http://www.a1.com/panda/index.htm>),

Shokus Video

(<http://www.shokus.com>)

and "Picture Palace"

(<http://picpal.com/catpg1.htm>),

all of which have on-line catalogues. From the first two firms I have ordered video tapes of old shows – many of which include the original commercials.

Ron Kurer's "Toon Tracker" site (<http://ftp.wi.net/~rkurer>) has an excellent collection of references, pictures and sound clips of early TV animation, including a page devoted to the animated *I Love Lucy* intro

(<http://members.tripod.com/~mrstoony/lucy.htm>).

According to that site, the animated version shown in prime time was replaced with the 'heart' intro in reruns, probably because the original sponsor (Philip Morris) was featured in the animated intro. "Toon Tracker" is full of other interesting info as well, including clips of "Tom Terrific" and the short-lived puppet intro to the Bullwinkle show. It's worth checking out.

**Further highly recommended Web sites**

<http://www.users.zetnet.co.uk/itw/index.html>

"This site is designed to entertain, inform and educate, and is concerned with the Independent Television sector in Britain. Although presently it is concerned more with early history in time I hope to cover the full range."

<http://www.compulink.co.uk/~donore/405.htm>  
405 Lines in Ireland – remarkably comprehensive.

### **Radio Bygones**

A quick note to mention that Ron Weller's thorough articles on TV receiver servicing continue in this excellent magazine. The latest instalment (in the October/November 1997 issue) covers the Pye B16T set, with comprehensive circuit diagrams, notes and tips.

*Radio Bygones*, 9 Wetherby Close, Broadstone, Dorset, BH18 8JB; individual issues cost £3.25 post-paid inland.

### **TV Offal**

This is the title of a new programme by offbeat humorist and vintage telly sympathiser Victor Lewis-Smith, featuring continuity material and everything else that was superfluous to television. The pilot episode is screened on Channel Four at 23.10 on Friday 31st October. You have been warned!

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## **THE NEW BBC EXPERIENCE OPENS ITS DOORS**

### ***By our Special Correspondent***

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The BBC is drawing on 75 years of history and broadcasting tradition to launch a unique, hands-on visitor centre called the BBC Experience.

To be officially opened by Her Majesty the Queen on 29th October, as part of the Corporation's anniversary celebrations, BBC Experience offers a look at the Corporation – its past, present and future – from the inside. Housed in one of London's most famous landmark buildings – Broadcasting House in the West End – the permanent exhibition opens to the public on October 30 and expects to attract 200,000 visitors a year.

The BBC Experience takes visitors on a unique guided tour of the Corporation - showcasing its history, programmes and products. It combines audio visual shows and interactive displays with broadcasting classics and important memorabilia- On view for the first time is the Marconi Collection, including some of the earliest radio equipment and other artefacts on loan from GEC-Marconi. Visitors can try a range of broadcasting skills for themselves including sports commentary, directing *EastEnders*, presenting a weather forecast and sound mixing. There is even an opportunity to take part in the production of a radio play or be one of Sue Lawley's castaways on *Desert Island Discs*.

A vivid reminder of the BBC's central role in the nation's cultural and social history, the BBC Experience also looks to the future and the advent of the multi-channel,

digital and interactive age with a range of exciting exhibits. And there are opportunities for the next generation – with specially designed materials for school groups, linked to the National Curriculum. BBC Experience also includes an extensive BBC Shop selling the full range of BBC books, magazines, audio tapes and audio visual products, together with a selection of souvenirs exclusive to BBC Experience, and a Cafe where visitors can enjoy a wide range of refreshments.

BBC Experience will be open seven days a week, from 9.30am - 5.30pm. The Bookings Line is now open – 0870-603 0304 (local rates apply) and tickets cost £5.75 for adults, £4 for children.

BBC Experience opens in a landmark year for the Corporation – its 75th anniversary. The British Broadcasting Company (as it was then known) was formed on 18th October 1922 and started transmitting a few weeks later to a handful of enthusiastic 'listeners-in' on 14th November. Today 95 per cent of all UK households tune into the BBC each week. Birthday celebrations include special television and radio programmes, a series of concerts, a special edition of the Radio Times and a gift to the nation's youngsters – a CD-ROM detailing the BBC's history, which is being given free to schools.

## **A GUIDE TO THE EXHIBITION**

### ***The Marconi Collection***

Visitors will gather here before starting their tour. A highlight of the exhibits in this area is a major display on the work of Guglielmo Marconi, the pioneer of wireless (radio) development and one of the principal founders of the British Broadcasting Company in May 1922 (superseded by the British Broadcasting Corporation four years later). This is the first time the Marconi collection has been on public view and has been generously lent to the BBC by GEC-Marconi. Among the rare artefacts will be Marconi's earliest radio equipment, diaries, telegrams from The Titanic, a selection of historic photographs and the microphone used by Dame Nellie Melba for a song recital in June 1920 – Britain's first advertised public broadcast programme.

A guide will welcome groups to the BBC Experience as doors open to the first of the exhibition areas...

### ***A Day in the Life of Broadcasting House***

The first half of this spectacular audio-visual show features a fully-automated seven-screen presentation. Another day dawns as a large model of Broadcasting House comes alive with light and sound. The network radio presenters greet their early morning audiences and large screens begin to show the rich variety of a day in the life of the BBC and the range of output including music, news, drama, comedy and sport. The guide takes over and describes what is happening in Broadcasting House right now. Visitors will experience how news is gathered and prepared and see the process via cameras in Radio 5 Live's newsroom and studios.

### ***The interactive Radio Studio***

Visitors now have their first opportunity to try their hand at broadcasting activities. Budding actors and technicians can make a three minute radio play in a specially

designed studio and hear the results of their creativity played back. A choice of action-packed scripts, together with music and sound effects, will be available and fans of 'The Archers', for example, can take part in a scene using the voices of characters Joe Grundy, Lynda Snell and Nelson Gabriel.

### ***The Television Experience***

Visitors now enter the world of television in a studio environment with many hands-on features. Children will enjoy seeing the actual television set from CBBC (Children's BBC) Presentation – known as 'The Broom Cupboard' – and can operate CD-ROMs or see extracts from some of their favourite programmes including *The Animals of Farthingwood*, *Live and Kicking*, *Noddy* and *Blue Peter*.

Fans of *EastEnders* can try their hand at directing recently recorded scenes including one with Kathy Mitchell (Gillian Taylforth) and Ian Beale (Adam Woodyatt), in the year that Taylforth and Woodyatt celebrate their 1,000th episode in the highly successful BBC-1 soap.

An Outside Broadcasts display reveals the technical magic of the latest in miniature cameras, including an impressive demonstration where a camera is placed inside a moving locomotive on a miniature railway, and a 'helicopter simulator' allows visitors to operate a television camera by remote control.

Would-be weather presenters and sports commentators can experience the real thing by recording their own attempts - and seeing the results played back.

The last space on this floor is devoted to broadcasting in the next 10 to 15 years, with an enticing glimpse into the technological wonders of the forthcoming multi-channel, interactive, digital age of television and the BBC's role at the leading edge of research. The BBC-1 programme *Tomorrow's World* demonstrates how the BBC is harnessing new technology to deliver its services into the home in new and improved ways.

### ***Shop and Café***

A new BBC Shop and a Café are situated on the lower ground and ground floors, with separate street level access. The new BBC Shop replaces the former one in Langham Place, where the lease expired some months ago. It will be the biggest shop the BBC runs (2,300 sq. ft) and will sell the full range of BBC books, magazines, audio tapes and audio-visual products together with a selection of souvenirs exclusive to BBC Experience.

The Café will have a relaxed atmosphere with table service and customers will be able to watch flat-screen TVs showing BBC programmes and promotional material. For visitors attending shows in the BBC Radio Theatre in Broadcasting House, the Café will double as a theatre café with an up-market café menu.

### **BBC EXPERIENCE – THE BACKGROUND**

Broadcasting House was the world's first building which was purpose-made for broadcasting and is Grade II\* listed. It is home to BBC Network Radio – Radio 1, 2, 3, 4, and 5 Live – and is the corporate heart of the BBC. Broadcasting House is a landmark in the heart of London's West End, close to Oxford Circus, representing the history and heritage of the British Broadcasting Corporation.

Broadcasting House became the BBC's headquarters on 1st May 1932, although the first broadcast from there, Henry Hall and the BBC's Dance Orchestra, had taken place on 12th March that year. The new prestigious building replaced Savoy

Hill, off the Strand, which had been the BBC's home since 1923. The BBC inaugurated its experimental television service in August 1932, using a studio in the new premises and using apparatus developed by John Logie Baird.

The unusual shape of the site and the need for the most up-to-date studios determined the design of the building, which embodies the fashionable art deco style of the time. Designed by the architect G. Val Myer there were many unusual features inside and outside the building, notably sculptures of Prospero and Ariel by the distinguished artist Eric Gill. It was one of the first buildings in London to be of steel frame construction. Broadcasting House was bombed during World War II and the building was badly damaged. Parts of the building have been re-designed and re-equipped over the years, but some areas, such as the Foyer, the Council Chamber and The Radio Theatre (formerly The Concert Hall) have retained some of their original features.

In 1992 Broadcasting House was opened to the public for BH 92, an audio-visual show and exhibition marking 70 years of radio. The public response was so positive – 52,000 visitors in eight weeks – that it inspired a permanent visitor centre.

Building preparation began in October 1996 and the exhibition is being built from July 1997.

The BBC Experience spans three floors of the building, taking up an area of approximately 20,000 sq. ft. The area BBC Experience occupies has been home to a range of production facilities and offices over the years and, more recently, has housed storage, catering and conference facilities. All of these have been found alternative accommodation.

The project has cost around £5.5 million to develop. The admission charge for the exhibition is designed to recover costs and it is expected that BBC Experience will pay for itself by its seventh year of trading.

*With thanks to Ray Herbert.*

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## **Letter to *The Times*, 12th June 1997**

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### **Appeal for Alexandra Palace mast**

From the Chairman of the Alexandra Palace Television Trust

Sir,

Recent concerns regarding the Marconi archives have been allayed (letters, February 5, 10, 12, 14; report, March 26), but may we draw your readers' attention to the most prominent Marconi Company artefact – the television mast at the Alexandra Palace.

This structure, which in 1936 broadcast the first regular high-definition television service in the world, has been compared to Stonehenge in its importance for cultural history. Though it lost its radiating aerials – so familiar from the television newsreels of the Fifties – the steel structure has survived hurricanes and the Palace's fire in 1980.

The last Government required the BBC to sell off its transmission arm, including all its masts, which are now owned by an American-controlled company, Castle Tower Corporation. A planning application is due to be considered by Haringey Council on June 23 to remove a large section of the

Alexandra Palace mast on the grounds that the attachment of new, digital radio aerials will place an unacceptable wind pressure on the mast, a view disputed by experts.

As it overlooks a huge conurbation, it has been loaded with many commercial – and profitable – private aerials. Nevertheless, our advice is that it was so solidly built in 1936 that it could be suitably strengthened to accommodate the proposed radio aerials.

This trust has been formed to conserve, restore and open to the public the old television station at Alexandra Palace, to commemorate a triumph of British initiative. We have received funding from the Foundation for Sport and the Arts for a feasibility study, and intend to make a Heritage lottery bid.

This mast is the world's oldest television aerial still in use; it would be an act of vandalism to demolish part of an historic scientific instrument, which was designed to the exact specifications of Baird, EMI and the Marconi Company to accommodate early television wavelengths and transmission needs. Would the nation accept this in relation to a cultural icon rather than a scientific landmark?

We beg English Heritage and the new Heritage Society to use their powers to prevent this short-sighted folly.

Yours faithfully,  
CLIVE WOLFE, Chairman,  
Alexandra Palace Television Trust,  
20 Lansdowne Road, N10.



***The 405-line Kaye Sisters (not actually sisters) photographed live from the misty Howett telly screen, circa 1958***

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## WHERE HAVE ALL THE CAMERAS GONE?

*Dicky Howett answers his own question*

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A few years ago one of the first television questions I posed in *405 Alive* was, where have all the old cameras gone? Today, my wife will tell you, wittily, that they're *all* now stored in our house! This is only partly true. I'm not that reckless. I maintain matrimonial equilibrium by keeping my two-ton Heron camera crane and 17 ft Mole microphone boom elsewhere.

Be that as it may, today I own at least a dozen ex-broadcast cameras (some in full working order). Importantly though, they are all in first class and unmodified condition. Additionally, my modest collection contains some vintage pedestals, monitors and lights, all rescued from the proverbial skip. They are now preserved for the nation.

An indispensable feature of any serious collection is that each item must be fully documented as to age, date, first user, etc. Regarding to my own collection, in some cases I know fortunately, the exact history of a camera. For example, my Marconi Mk 8B *definitely* came from Anglia Television. I know this because I collected it personally, straight off the floor of Studio E in Norwich! Also, there is photographic evidence of this camera in production use (*Sale of the Century*, no less). Another camera, an EMI 203 came from Studio 5 at Television Centre. This I know because the camera had within it a BBC repair label giving location AND serial number. Likewise, my pedestals, monitors and even caption-stands have a prized pedigree. Of course, this information doesn't just fall into my lap. Some of the television gear I acquire is third or even fourth-hand. Previous owners can be sometimes less than diligent in seeking antecedents, or even invent things. So, in those cases I instigate research, chase up leads, search through books and technical publications. Another useful information highway is badgering poor old unsuspecting retired television technicians. To them I offer my sincere thanks. Over the years, their 'first-hand' knowledge has, apart from identifying equipment, provided the basis for many of my 'television history' articles. Some of these have had a wide circulation in a variety of magazines. A bonus here is that these articles have generated further contacts and more vital 'lost' telly information.

But where *exactly* do all the old television cameras go? Leaving that question aside for one minute, the fact that today so many of these gammy old cameras *still* produce pictures is a testament to the robust design and workmanship of good old British electronics. Indeed, because of this built-in longevity, monochrome cameras were sold routinely after initial broadcast use as top-spec second-hand items to 'emerging' television nations. For example, Greece took delivery of EMI 203s (ex-BBCtv) and New Zealand

television copped a few Marconi Mk 4s (ex-BBCtv). A couple of these cameras have now returned home and at least one of them still works!

But that's the happy outcome. Many 'classic' monochrome British television cameras have now vanished forever. The list below is not definitive but it can serve as a tentative guide. However, it's just conceivable that somebody has one of the following cameras in a shed. (This idea is not as fanciful as it seems. I could show you pictures..).

A list of extinct British monochrome television cameras would have to include the EMI SUPER EMITRON (1937), the Mk 2 CPS EMITRON (1951-625 line six-lens turret export type), the PYE PHOTICON (1948) and the PYE PESTICON (1951). Bits and pieces of those cameras exist (a lens, a tube) but complete cameras of the types mentioned above don't appear to have survived. Additionally, another list might include those cameras which still exist but are now nail-bitingly rare. These 'endangered species' would include the EMI CPS EMITRON Mk I from 1948. This was the first post-war EMI camera and the only known survivor now resides at the EMI Research Labs as a refurbished head. This particular example was one of three bought by the BBC for use at the 1948 Olympic Games in London. Another EMI camera, the Mk 3 type 10764 (1956) exists as two channels at the National Museum of Photography, Film and Television. Other rare cameras, some in private hands, includes the MARCONI Mk I and II (1949 and 1951) and the increasingly scarce MARCONI Mk III (1954).

I collected recently a Marconi Mk III from a creeper-infested ramshackle garden shed, due for demolition. The camera was earmarked for the skip that week. A familiar story. But that's what happens. Stuff is chucked if no one claims it. The kit is generally big and heavy. Normally, it doesn't work so who wants it..?

Sometimes, redundant cameras are bought from the broadcasters for a specific purpose. During the 1950s and 1960s the electronics company EEV Ltd acquired a few pieces ex-broadcast equipment for test purposes. At the time EEV was a world leader (still is) in the manufacture of camera pick-up tubes. The company needed constantly to test its product and also that of its competitors. Thus many and lengthy 'soak' tests were run utilising old, ex-broadcast television cameras. Some cameras came from America. The BBC sold EEV a quantity of its Marconi Mk IBs and IIs, (some used at the Coronation. EEV bought eight of these cameras for £200!) and Granada Television provided some Marconi Mk IIIs from its Manchester studios (the cameras still had the 'Granada' logos attached). All this equipment was run for a time at EEV's Chelmsford factory. Finally, when image orthicon tube production ceased, these worthy old cameras were carted off to a local metal dealer and dumped.

They were stored in a shed at the metal dealer's for a few years, then consigned to an outdoor heap. Incredibly, several of these cameras, by pure chance and admittedly in very poor condition with parts missing, were discovered recently by the present writer. No full channel was found or any polypole cabling. That notwithstanding, the eventual haul was two RCA TK 30/31A cameras plus viewfinders, eight Marconi Mk II cameras plus two viewfinders, and two Marconi Mk IV cameras. Out of that selection, two Marconi Mk II cameras have been restored as complete heads. Similarly, one Marconi Mk IV and one RCA TK30/1A. These cameras, reconstructed from the parts of others, have needed at least 100 restoration hours and much cash spent on them. However, it is time and money well spent because the Marconi Mk IIs in particular are a prize-find due to their extreme rarity.

Some of the lenses from these cameras survived prior to their disposal. They were sold at the time to the staff at £1 each. The present writer recovered a box full! One such lens was a 1953 Coronation camera telephoto lens. Unfortunately, it had been re-made, usefully into a telescope! Unfortunately, the lens couldn't be converted back to its original form as many essential parts had been cut off and chucked.

In fact EEV had, over the years, used an international collection of television cameras. These cameras included just about every make of broadcast image orthicon; Russian, American, Japanese, Dutch and French. A world-wide collection of broadcast technology, some of it dumped at Chelmsford.

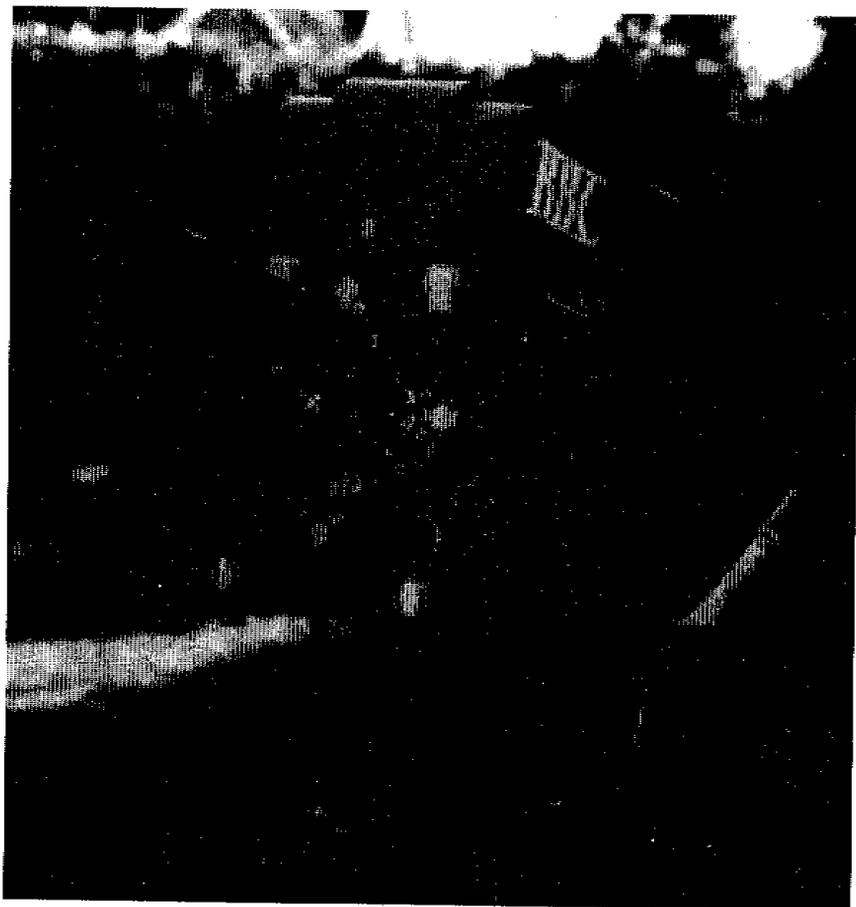
❖ *If any reader has for disposal, or knows of the whereabouts of any redundant broadcast tv equipment in whatever condition, please contact Dicky Howett on 01245-441811.*



*Camera rescue! A scrap heap 'somewhere in Chelmsford'.*



*All the way from Hollywood via the Chelmsford scrap heap – RCA TK31A 3" image orthicon camera circa 1956 – preserved 1996.*



*Restored Marconi Mk II 3" image orthicon camera – the viewfinder is the earlier Mk I design (1949). Both now in the Howett camera collection.*

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# **REVISIONIST HISTORY**

***Andrew Emmerson***

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Discovering the unsuspected truth can be a shocking experience, whether it's learning for the first time that Father Christmas does not really exist or else that concentration camps were an all-British invention of the Boer War period.

It comes as no less shock when you hear that the established history you learned many years ago as a fact is a sham, indeed a fiction created to enhance the reputation of an individual or of a large manufacturing corporation. Perhaps we should not be surprised. As the American author Eric Barbour wrote recently concerning the true inventors of the digital computer, every age tries to re-write history to suit its leading personages. People with power and money manage to uncreate the past, even while they feed upon its foundations, whilst the populace at large accept the official version as fact.

The corporation in question is the late lamented Radio Corporation of America, now reduced to a mere brand name or trading title of General Electric in America and assigned in the consumer electronics field to Thomson of France and in sound recordings to the (German) Bertelsmann Music Group. Once an organisation of far greater status, it was created by American anti-trust legislation out of the U.S. subsidiary of Marconi's Wireless Telegraph Company. The RCA corporation had much to be proud of – and sadly, plenty to be ashamed of too, for example the way it harassed worthy inventors such as television pioneer Farnsworth or Armstrong, the inventor of the frequency modulation technique for broadcasting.

But what is now coming to light, thanks to the efforts of two investigative historians, is the fact that RCA deliberately distorted history in order to portray the company in a more favourable light. Loyal right-thinking American citizens brought up on the gospel according to RCA may wish to skip the rest of this article; everyone else should read on.

The world's first successful all-electronic television system has long been ascribed to Vladimir Zworykin, from 1911-12 a pupil of television pioneer Boris Rosing in St Petersburg and from 1930-1932 leader of RCA's television development laboratory. It was he who in 1935 turned the Iconoscope image pickup tube into a working product suitable for series production. It is now clear, however, that he was unable to make it work unaided. In fact it

was a Hungarian, Kalman (or Coloman) Tihanyi, who first patented the concept of a light-sensitive image storage tube in 1928. Belatedly acknowledged as the forgotten inventor of the Iconoscope, RCA dealt with him over the period 1930-1935 in connection with the purchase of his patents (see panel below). RCA, however, has never acknowledged that Zworykin was unable to make his camera work without assistance.

Another commonplace of RCA history is that the powerhouse behind the company (another Russian émigré, David Sarnoff) had begun his career as a wireless operator at the time of the sinking of the *Titanic* and received its final transmissions. Safely located on dry land throughout the disaster, he relayed the information to the press and became something of a hero at the time.

Or so the story goes. But not if you listen to Michael Biel, Ph.D., professor of radio and television at Morehead State University, Kentucky in the USA.

"There is no contemporary evidence that David Sarnoff ever had anything to do with the Titanic story," he says emphatically. "It was a myth that he promoted and his name is not mentioned in any of the news accounts at the time. Accordingly it is highly doubtful that he was 'something of a hero at the time'. He was a Marconi operator of a low-powered station at the New York branch of the John Wannamaker store which only had the duty to communicate with the home office in Philadelphia. The station was operating only during the hours the store was open. Therefore, he was not on duty when the ship sank in the middle of the night, therefore he did not 'receive the transmissions from the Titanic'. It is probable that he listened in on the relays of the reports from other stations once he got to work the next morning. He might have put up bulletins inside the Wannamaker store but that is probably as far as his influence was."

Biel continues: "The fairy-tale some books report that the President ordered all other stations off the air so that Sarnoff's station could be in the clear is pure egotistical fabrication. So is just about all of the story. He probably told someone that he had stayed up 72 hours to hear the Titanic reports, and the story just grew from there – and he loved it and never corrected it. The story that has been reported all these years makes just about as much sense as the story above that he had jumped ship and became a hero."

Both of these examples of corrected history are cases of fiction finally being replaced by fact. Unfortunately there are also revisionist historians trying to achieve the converse, creating fiction in the place of long-established fact. One such 'historian' is Dr.

Peter Waddell of the University of Strathclyde, Glasgow, who is alleging all manner of secret achievement during World War II by John Logie Baird, whose memory is sufficiently notable that no false embellishments are needed.

Among other things, he cites that BBC television transmissions before the war were in fact a cover for radar research, aerial reconnaissance and secret signalling systems. This is all based on supposition and so far he has not offered any demonstrable evidence to support these claims. Other writers on the other hand have queried his beliefs, not least Ray Herbert, a chartered electrical engineer who worked for the Baird company over the period in question and has written a detailed point-by-point rebuttal of these allegations.

It has been said that Baird's refusal to move to the USA at the outbreak of World War II may well have been due to his involvement in secret work. During the war he received a fee of £1,000 per year from the crown corporation Cable and Wireless Co., the Crown corporation. According to Baird's son, Dr Malcolm Baird, the services performed for this fee are still not known exactly, but his work is believed to have been on the use of television methods for high-speed coded signalling. On the other hand, Major John Brown (who worked for the security services at Bletchley Park) asserted to Ray Herbert that no wide-bandwidth television-related signalling devices were used operationally in the last war. As Malcolm Baird says, research is continuing on this aspect of Baird's life but until something more substantial turns up, the secret life of John Logie Baird must remain no more than unsubstantiated supposition.

❖ **See next page for more information on Kalman Tihanyi.**

## KÁLMÁN TIHANYI (1897 - 1947)

Born in Uzbeg, he studied electrical engineering and physics in Pozsony and Budapest. His most important inventions - bought and developed by RCA, Loewe, and Fernseh AG - concerned the design of the cathode ray tube for television.

He patented his fully electronic television system in 1926. Though superficially similar to such earlier proposals, it represented a radical departure. Like the final, improved version he would patent in 1928, it embodied a new concept in design and operation, building upon a phenomenon that would become known as the "storage principle".

The invention was received with enthusiasm by Telefunken and Siemens, but in the end they opted for continued development of mechanical television.

RCA approached Tihanyi in 1930, after the publication of his patents in England and France. Negotiations continued until 1934, when RCA, ready to unveil its new television system based on Tihanyi's design, purchased his patents. These covered controlling features that the U.S. patent examiners, citing Tihanyi's prior publications, had denied Zworykin's 1930 - 31 applications. U. S. patents assigned to RCA were issued to Tihanyi in 1938-39 with 1928 priority. Now it is becoming increasingly obvious that the originator of this pivotal invention was Kalman Tihanyi.

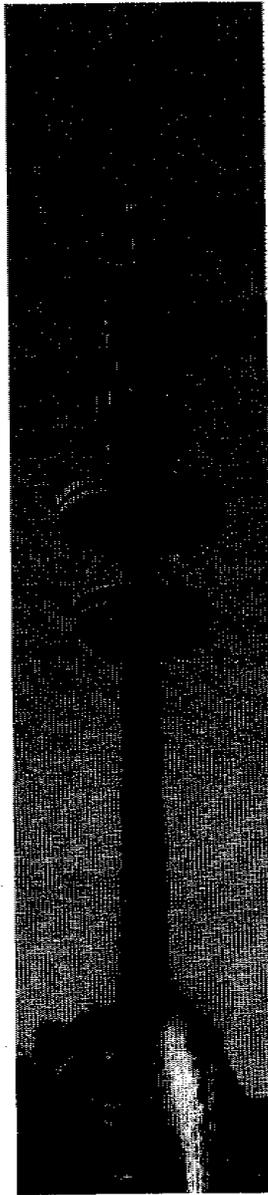
From 1929, he worked on television-guidance for defence, building prototypes of his robot aircraft in London for the British Air Ministry, later adapting it for the Italian Navy. In 1935-1940, he completed plans for an Ultrasound Radiator - with a projection range of up to 8 km - and in 1940, he returned to Hungary where he built its prototype. In 1944 he was held in solitary confinement by the Gestapo in Budapest.

### Television (1926, 1928)

The idea to utilise the cathode ray tube as image converter on the side of transmission surfaced in 1908, and was described in detail by A. A. Campbell Swinton in a paper he published in 1911. In the 1920's variations on the Campbell Swinton design were proposed by Zworykin, Schoultz, Sabbah, et. al. All were electrical analogues of mechanical scanners, in that electron emission would occur only during the momentary contact by the scanning ray of each elemental area of the photocell. In 1925 a demonstration by Zworykin with his system produced discouraging results.

The decisive solution - television operating on the basis of continuous electron emission with accumulation and storage of released secondary electrons during the entire scansion cycle - was first described by Kálmán Tihanyi in 1926, with further refined versions patented by him in 1928.

Based on information contained on the Hungarian Patent Office Web site and information supplied by the late Kalman Tihanyi's daughter



**Fig 1. Like London's Telecom Tower, that in Hamburg is also equipped with a revolving restaurant.  
See article following.**

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## 441 Alive in Hamburg?

***Terry Martini wrote this article for us in 1993 but we lost his photos! They have now come to light, so here for the first time, is his article in all its illustrated glory...***

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After having a most enjoyable time in Hamburg, Germany what better way I thought then to round off the trip with a look around some of the television attractions from days past.

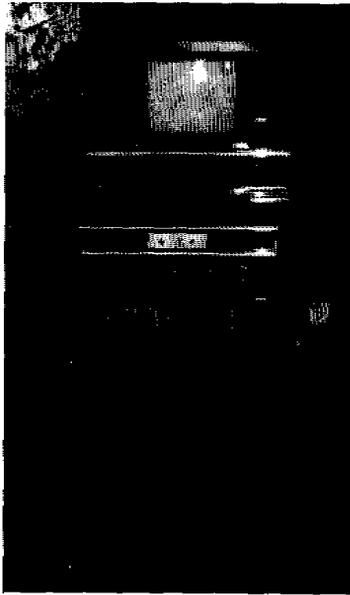
Actually there was a distinct lack of the usual 'boot fair'-type markets and junk shops that we are so used to seeing here in the UK So I was left with an interesting list of museums and collections to visit. Two of which are housed in Hamburg. These are the Postmuseum and Electrum, the museum of electricity. It is interesting to note that both of these are run and funded by the relevant authorities, namely the post office and the Hamburg electricity supplier, HEW.

A trip first to Electrum, which was more fascinating. Many of the exhibits had buttons to activate them, which reminded me of the Science Museum in London. The museum is housed in a fairly modern building on two floors just outside of the main city centre. My first impressions were of un-cluttered and very interesting displays. Unfortunately, the handbook for the exhibits was only in German – I was pleased to be able to find the television sets on display of which there were about eight or so in all.

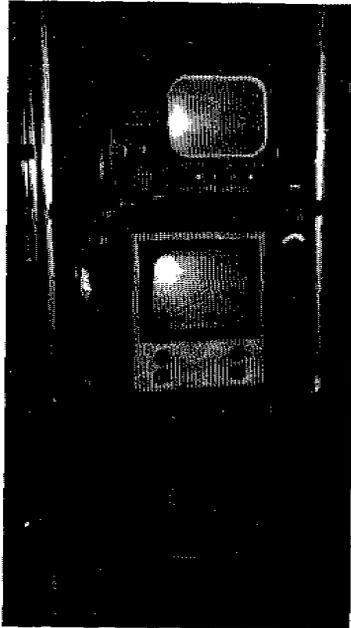
The first was a Telefunken mirror-lid set of 1937, model V1/2. (fig 2). Visually, it was in good condition, although it is unclear whether the set had been restored at some stage by somebody, as the mains lead had been cut off. A clear piece of perspex had been fitted in place of the original card backing, presumably for the average visitor to be able to peer into the works. This, I might add, was no mean feat given the position of the set. However, it does appear to be totally original internally.

The other sets displayed in an adjacent display (fig 3) were top, Philips set dated 1958, model series 4000. Yet another Philips set. This one being without a number but dated at 1951. And a Schaub-Illustra model FE.T 8085 from 1952 (this one puzzled me; was it a re-badge job for a department store or a small TV and radio concern from the period? *No, Schaub became Schaub-Lorenz and part of the giant IIT concern.* Editor)

The other sets on display were a projection set from 1952 (fig 4) (no make or model number could be found). And an early 1960s



**Fig 2. Superb pre-war Telefunken mirror-lid set in Hamburg. But is that a modern CRT we see?**



**Fig 2. Sets of the 1950s.**

set made by Philips (fig 5), complete with a period aerial (what do they call that style? *Bow-tie!*). Philips seem to have been a very popular in Germany, judging by the radio and TV display.

I was most impressed with this museum. The underlying theme of course is electricity from the beginnings, the various exhibits confirms this. I only wish that there could have been more on television technology but in fairness this would have detracted from the underlying theme of Electrum.

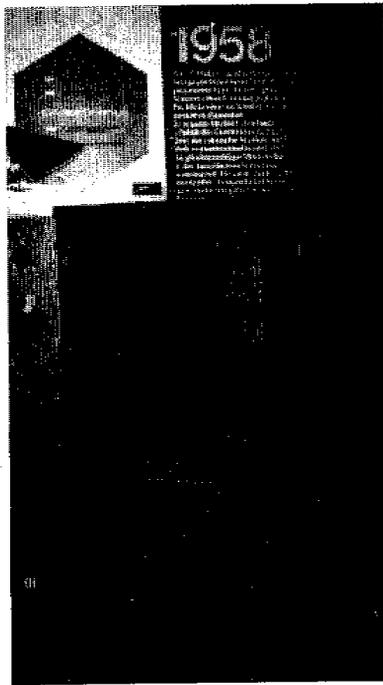
The museum is not geared up for the English visitor, so a smattering of German does help (*but then, how many British museums are geared up for German-speaking visitors? Sorry, uncalled-for editorial comment!*). I wanted to find out more about the sets on display and if they had more hidden away. Unfortunately, the person in charge on the day of my visit couldn't help. Still, I came away with a free poster!

Anyway, it was on to the museum of post, which is housed on the top floor of the main post office and postal administration building. For those of you who are interested in communications in general, then this one is for you! From Television to Telephone, or so I thought. The description given in the guide book describes it best.

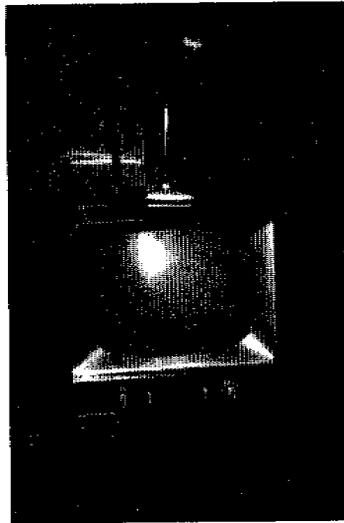
"The visitor retraces steps in the development of communications from the beginnings of fire signal to the reproduction in the human ear right down to the very latest invention".

Again, lots of interesting displays and buttons to push. Visitors can mess about with the working telephone exchanges and telex terminals, and a host of other items of equipment. The museum trustees are very trusting, having so many knobs just waiting to be pulled off and equipment damaged by vandals. Well after a real good look round and still no television sets lurking around the next corner, I went off to find a member of staff (who spoke better English than I spoke German), only to be told that due to space and, wait for it, lack of funding, the television receivers were in storage (damnation!) so that was that! This museum is documented as having a TV display. The museum will supply a A4 booklet for the English visitor for the walk around. Entrance to both museums is free. Interestingly only the Electrum is mentioned in the local tourist guide.

I must not forget to mention the Hamburg TV tower (fig. 1), which is open most days to the public. The high speed lift whisk you up to the viewing platforms, of which there are two plus the revolving



**Fig 4. Somewhat austere-looking mystery projection set.**



**Fig 5. This Philips set sports a bow-tie (antenna)!**

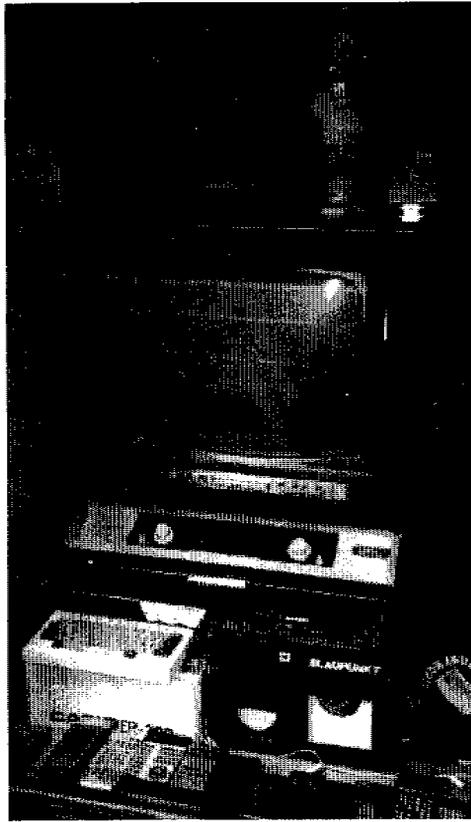
restaurant. Reminds me of the Post Office Tower in London on the technical side of things (of which I could find out very little).

The usual UHF television transmissions are radiated to the city via the mast. The rest of the dishes are for uplinking and downlinking the various other communications in use. The tower stands some 279 metres tall and was opened in March 1968. It's a little hideous in appearance but worth a visit for the views of the city. The entrance charge is 6DM, about £2.50.

On my last morning in Hamburg I chanced upon a shop selling second hand TVs and radios (the first). Sitting in the window and looking rather grand was this Philips 'Michelangelo' set with a record player and a four-band stereo radio (fig 6). I think I am correct in estimating the screen size at about 20". I discovered from the shop owner that it came in as fully working apart from the usual shot of switch cleaner. He claims it is about 40 years old. I'm not sure that's correct. I would say more like 1960s. Anyway a Philips collector might be able to confirm this, assuming of course they were sold outside Germany. The price second-hand (wait for it) 1,200DM or about £480. The shop does have other old TVs of various ages as well. Anyway, if you are interested I have the address and phone number for the shop. I'm sure there must be more in Hamburg. Perhaps collectors like ourselves. But where are they all?

Well folks, there we have it for my first article. I hope I will be permitted to contribute again to the mag. Perhaps a more technical subject next time! In the meantime, if you would like any further information on the places visited, I will be pleased to help.

I would also like to thank Andy for the supply of the information for Berlin. I couldn't make it this time! And also to Mr Gerhard Ebling of the Redaktion, *Funkgeschichte*, for a listing of collections and museums.



**Fig 6.** The high price of this fascinating set meant it was not destined to return to London.

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## **THE VALVE GOBBLER**

**Jon Godwin, Oxford (e-mail: [oxford@ibm.net](mailto:oxford@ibm.net))**

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When I was a physics undergraduate in the 'sixties there was a ancient and monstrous device in one of the labs called a saturable-reactor stabilised power supply. It consisted basically of a huge iron-cored choke used to regulate the mains feed to a powerful electromagnet used in an experiment. The feed through the choke was controlled by an auxiliary winding through which a direct current flowed – this control current came from about a dozen parallel-connected EL38 line output pentodes which strained mightily to deliver enough grunt to keep the thing going. The Valve Gobbler was the size of a washing machine with a curved lift-up lid like a car bonnet, whose maw had to be kept well fed with EL38s like some grouchy and very hot dinosaur. I'm sure that the whole thing was designed by someone with a surreal hatred of those EL38s.

PS I forgot to mention that the Valve Gobbler growled loudly while it was running!

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## Video Reviews

### DOCTOR WHO: THE WAR MACHINES

"With restored footage unseen since 1966 and excerpt from *Blue Peter*, plus special fold-out sleeve detailing the restoration of the missing material."

BBC Video BBCV 6183, VHS format, 99 minutes, £11.99.

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Sixties fashion, swinging London, POT (that's the Post Office Tower we're talking about!), the TARDIS, old phones, teleprinters and clear black and white pictures (405 lines era), but don't get too excited unless you're a fan of Doctor Who!

The story, broadcast between 25th June to 16th July 1966 is set around the Post Office Tower, which of course was newly completed in 1965. It tells of Professor Brett, who has developed a super-computer, WOTAN (Will-Operating Thought ANalogue device) which is to be at the very centre of a network, interconnecting the world's computers (the Internet?).

However, the computer has a mind of its own and begins by ordering the Humans to build War Machines, deadly robots which will enable it to take over the world. The Doctor (not being human) is immune to its hypnotic effects and is able, with the help of Ben, to capture one of the machines and send it back to the Tower where it short-circuits WOTAN.

Dodo is nearly a dead bird, Polly looks pretty, William Mervyn (from *All Gas and Gaiters*) is Sir Charles Summer and a familiar-looking Roy Godfrey is the tramp.

It's remarkable since the episodes were 'junked' during the BBC's 1970s clear-out, but copies of various sections of the story were retrieved from Australia and Nigeria, and together with some sound-only recordings and inserts from *Blue Peter* (with Christopher Trace & Valerie Singleton) it was possible to painstakingly restore nearly all of the cuts that had been made ('Here's one I made earlier') by the New Zealand censors.

Additionally, the film was cleaned and polished; pops, hums and crackles were removed from the soundtrack and the result is an excellent piece of nostalgia for all 'from behind the sofa' fans.

The full story of the restoration can be found at

<http://ourworld.compuserve.com/homepages/steveoberts/restora.htm>

A history of the BT Tower can be found at

<http://www.bt.com/work/index.htm>

The video tape is available 'at all good video stockists'.

Reviewed by John Chenery

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## **AD FAB: THE CLASSIC COLLECTION OF BRITISH TV COMMERCIALS**

Warner Video 0630-16736-3, VHS format, 70 minutes, £11.99.

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I thought this tape might be hard to find but no, it was in stock at my local branch of W.H. Smith. That said, it may not be around for ever and given that the tape carries a 1996 publication date, now might be a good time to start looking for it - if you decide it's for you.

And for me it is, simply because I cannot resist compilations of old commercials. Not that all of these are old; some are quite recent but still classics. Joan Collins and Leonard Rossiter get a good run for their money with the famous Cinzano commercials and there are many other favourites here, mostly colour but some from the black and white era. The Brooke Bond chimps are here, sliding the piano down the staircase, as are the John Smith's Bitter dancing dog and the Aardman Animations creature comforts.

There are also short commentaries by people in advertising, and the whole affair is introduced by an uncomfortable-looking John Peel, who does not display the relaxed -but-still-well-informed presentation he can manage for documentaries on Channel Four. I suspect the whole tape was made on a very low budget; certainly the standard of duplication is poor (frequent drop-outs) and the archive material is distinctly smeary in places. As usual, some arty-farty director has felt obliged to put the commercials through a digital video effects generator but the tumbles are at the very start and end of the spots and do not detract too much. All the same, it would have been much cleverer (and more appropriate) to introduce each spot with a period starburst optical but hey, the director is probably too young to have seen such things. Nice idea, nice price, worth buying but could easily have done better.

Reviewed by AE

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## **MORE PAFFERY**

*Wilf Pafford offers some more previously unrecorded episodes of early television history.*

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### **DOMINO versus Y-GERÄT** **Alexandra Palace, February 1941**

Our sequence of operations on the first night of the Luftwaffe's blitz on London was as follows. First we would check on our receiver at Alexandra Palace the carrier frequency being used by the enemy in Normandy on their latest Y-Gerät radar system. This

we did during the Luftwaffe's warm-up testing period prior to their take-off to bomb London and/or Home Counties. Little was ever known about precise intentions, but at least we made doubly sure that our transmitter would be tuned to precisely the correct frequency, to ensure that our radar countermeasures were totally effective.

Later on, of course, they tried changing their radar frequencies (wavelengths) to catch us out, but we were ready for all their tricks. It took us nearly ten minutes to retune all our stages of RF circuits in the transmitter, which was not easy to do under pressure of impending attack. The Luftwaffe only needed thirty minutes from take-off before bombing over London.

Our other safeguard was provided by our operators at Swains Lane receiver station at Highgate, a few miles away but connected by Post Office land-line to AP transmitter. By using a low-voltage motor, this line controlled any drifting in our lock-on carrier beam, thus eliminating any give-away heterodyning beat-notes. On red alert, full power was applied at the Transmitter HT Control Desk, where I had every facility for meter-checking and listening on headphones to the young Luftwaffe pilots trying unsuccessfully to contact their HQ in northern France amidst confused instructions.

On the first night, our full-power intervention from the AP transmitter to the pilot's receiver caused enemy radio communication to get out of hand, leading to panic calls first blaming their own Y-Gerät for failure, then HQ for false readings and finally each other for meter errors by which time our own AA firing power was at maximum. Even AP's own glass roof joined in the crashing chaos going on above. But the bombs we were expecting never arrived.

There were three of us on duty in the Transmitter Control room at AP with others on standby... but we were all exhausted with nervous tension. We were never sure what was coming next. It was a night of dramatic failure for Y-Gerät and those highly trained young pilots too scared to take bombing initiative or get shot on returning to base.

Chaos ruled supreme, and the following night I again decided to go for full power (despite restraining advice which came too late) as there was no time for phoning or indecision. And again the results were successful. Rightly or wrongly, it worked, which was all that mattered.

By chance we were right. It was full power that blasted the enemy Y-Gerät system to 'kingdom come', which shattered German pilot

confidence for good. The next night I reduced power slightly until our meters were stable and happy, whilst our headphones still registered complete chaos overhead. After the 'All Clear' went, that was the first night we slept well.

I had always been scared of seeing another Coventry disaster over London caused by mistakes in checking enemy radar frequencies, which rendered our own countermeasures useless, leaving the Luftwaffe in full control of radio communication for bombing selected targets. We were fortunate at AP, where we used double checking on all enemy frequencies.

I would now like to try to conjure up the state of the art, including the psychological state of my mind when I was sent back from Dorset to Alexandra Palace following the dreadful cock-up at Coventry. "This must never happen again," was the message that kept going round in my mind, knowing full well from our local knowledge when the Heinkel came down on the beach at Bridport, that the next nightly blitz by the Luftwaffe was to be **London**.

Naturally I imagined that I had been selected as a junior technician to join the team of experts who had already started modifying the television transmitters to destroy the latest enemy radar system, Y-Gerät, which had not yet been used. To my horror, when I arrived back at Ally Pally and rang the front door bell, I was greeted by the caretaker, who informed me that all the senior television expert engineers had finished the modifications and had left London. I then met our cleaner, named Myers, who always used to make our tea on night shift, and he told me that Mr Tony Bridgewater was still there. Naturally I was delighted and after receiving a full report on the present situation, I learned that he was leaving the BBC to join the RAF at Radlett.

When I recovered, I decided to go straight to Broadcasting House to see Mr Hotine, Superintendent Engineer Transmitters (S.E.T.). When I told him there were no operational engineers left at AP, he immediately phoned Daventry for volunteers. But there were none and I could hardly blame them as Ally Pally was on Haw-Haw's list and MoD were sending RAF operational staff anyway.

I had been warned about phoning regarding operations, due to [the risk of] tapping, and there is no doubt that Haw-Haw, who knew Ally Pally backwards, had got wind of this admin cock-up. Because shortly afterwards, when I returned to Ally Pally, I discovered that Bill Jackson, my pre-war assistant, was still living at AP, awaiting a transfer to another job. Fortunately he had been trained on 'frequency changes' on our transmitters, so I was able to pick up all the necessary information. However, I did query with him why TRE

had been appointed by MoD to use our obsolete receiving station at Highgate as a control centre using a Post Office landline; that was in itself a risky option. Jacko (as I always called him) seemed a bit embarrassed but also seemed to be agreeing with my queries, when suddenly there was a hell of a whistle and a terrific explosion outside, rattling the glass roof and windows. We both ran like hell for the front door and flew into the one and only steel bell shelter. We were both white and shaken.

Later we discovered that there had been a stick of six high-explosive bombs aimed parallel to the front facade in line with both our sound and vision transmitters, about 100 yards short to the south. After leaving, Jacko sent me his report, with which I fully agreed.

So my querying MoD's decision to do radio monitoring of enemy radar frequency-checking from our decrepit radio receiving station at Swains Lane, Highgate, proved to be valid. In fact an investigation proved that the frequency calibration of the pre-war receiver in use was not up to standards required for checking enemy radar systems. Owing to the complicated line of command between TRE, the RAF 80 Wing Radlett and the BBC, this near catastrophe has remained under the carpet with others. One good thing came out.. Six RAF technicians and a few BBC engineers arrived post-haste to man 'Domino' at Ally Pally.

The obvious conclusions from this experience is that TRE's failure to check enemy radar frequencies accurately at Coventry, was repeated at Swains Lane, Highgate, where TRE chose to carry out their monitoring of enemy radar frequency-checking. Unlike Coventry, by sheer luck Alexandra Palace was not flattened out of existence. The final conclusion is that TRE personnel should not have taken on operational duties but should have left these to professional engineers trained in that work. And eventually that was what happened at Alexandra Palace, where we double-checked each and every vital operation which finally obliterated the enemy Y-Gerät radar system.

AA	anti-aircraft
AP	Alexandra Palace
HT	high-tension
TRE	Telecommunications Research Establishment, Dorset

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# Remembering STRYKER OF THE YARD

*Alan Keeling and Phil Kendrick*

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"We cannot bring you tonight's scheduled programme, so instead here is a case from the files of *Stryker of the Yard*."

So said ATV Midlands announcer Mike Prince one winter's evening in 1966 during a local technicians' dispute.

This early 1950s crime series was originally made for cinema showings and was distributed throughout the UK by British Lion Films. Even so, it was shown on American television (NBC) around 1957 and cut down from 35 minutes to 25 minutes, also bearing the legend *Hollywood Television Service* at the beginning of each episode. Incidentally, Hollywood Television Service was a division of Republic Pictures, who were renowned for producing B-movies, B-movie serials and such early 1950s television series as *Stories of the Century*, *Dr Fu-Manchu*, *Frontier Doctor*, and so on.

Anyway, getting back to crime, 13 episodes of *Stryker of the Yard* were first broadcast by ATV from 2nd November 1961 to 25th January 1962, then occasionally between 1966 and 1972, although Channel Television ran all 15 segments in 1972. By this time, however, the series looked amusingly dated. The programmes had a similarity to the Edgar Lustgarten *Scotland Yard* series (produced at the Merton Park studios), with a comparable host (Tom Fallon) introducing each segment and the narrator's voice at the end of each segment intoning: "And it just goes to show that crime does not pay", once the villain of the piece had been 'despatched'.

## STRYKER OF THE YARD

*alias* STRYKER OF SCOTLAND YARD

1953/54 Black and white

### Cast

Chief Inspector Robert Stryker  
Sergeant Hawker  
Host/narrator

Clifford Evans  
George Woodbridge  
Tom Fallon

### Writers

Kenneth Hayles  
Patricia Latham  
Guy Morgan  
Lester Powell

### Director of Photography

Basil Emmott

### Directors

Arthur Crabtree  
John Krish

### Producer

William N. Boyle

## Episode guide

The Case of the Black Falcon  
The Case of the Burnt Alibi  
The Case of Canary Jones  
The Case of the Express Delivery  
The Case of Gracie Budd  
The Case of the Last Dance  
The Case of the Marriage Bureau  
The Case of the Soho Red  
The Case of the Bogus Count  
The Case of Diamond Annie  
The Case of the Pearl Payroll  
The Case of the Second Shot  
The Case of the Studio Payroll  
The Case of the Two Brothers  
The Case of Uncle Henry

**Films** (made up of two features in each)

*Stryker of the Yard*, 1953, 67 minutes

*Companions in Crime*, 1954, 70 minutes.

The two feature films mentioned above could possibly turn up on a pre-recorded video tape or on broadcast television, so as Shaw Taylor used to say, "Keep 'em peeled", and remember what the man said, "It just goes to show that crime doesn't pay."

## **THE FESTIVAL of BRITAIN SOCIETY**

Many people remember the 1951 FESTIVAL OF BRITAIN as the first stage of a return to normality after World War II. In reality it was a co-ordinated collection of events designed in the words of its creator and organiser Sir Gerald Barry to be A TONIC TO THE NATION. The FESTIVAL OF BRITAIN SOCIETY has been formed to provide a means of bringing together people who are interested in the events of 1951 so that a greater exchange of information about the Festival and associated events may become available. A news letter, FESTIVAL TIMES, is normally published four times a year, keeping members informed of forthcoming Festival-related events and news. An annual meeting has also been introduced where members can put on small displays of related material and meet some of the people responsible for bring the Festival to life in 1951. The Society also provides a valuable source of material for people studying the Festival and its effect on the 1950s.

The annual subscription to the FESTIVAL OF BRITAIN SOCIETY runs from 1st June and is:

Full Member: £7.00 (£3.50 for each additional family member)

Senior Citizen and junior members (under 16): £4.00

If you are interested in joining the FoB Society, then please send a stamped addressed envelope to Mr G. Simner, 23 Langton Avenue, London E6 4AN.

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# 40 YEARS OF TELEVISION

*Hugo Gernsback, Radio-Electronics, March 1949*

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When I wrote in December, 1909, what was probably the first technical television article to appear in print – **Television and the Telephot** – for my former magazine, *Modern Electrics*, even I did not foresee all the coming wonders of television. As I write these lines almost 40 years later, television has finally arrived – after many false starts.

For the first television magazine in print, *Television* (published by me in 1927), I wrote editorially the following paragraph: "What the public demands is sight by radio, an apparatus to be attached to your radio set, whereby it will be possible for you to see what goes on at the radio station, in the studio or elsewhere, wherever sight is to be broadcast. Thus if the president speaks at Washington, in the future, we shall have a television transmitter in Washington also, which will transmit the visual impulses while the president is speaking. The entire country will, then, by listening to the president, also be able to see him. The same will be the case when two prize-fighters meet in the ring, when the public will be enabled not only to hear, but actually to see what is going on."

All very commonplace today. Yet in 1927, only 21 years ago, television was still crude – a laboratory curiosity, a whirling disk with images of postage stamp size, with little definition and clarity. Our present cathode-ray-tube receivers and modern television broadcasting were at that time far away in the distant future.

What of the future? Television receivers will become much cheaper for some time to come. For the past 15 years I have insisted in my various technical articles that television will never be as popular as radio until the masses can afford it. That means good television receivers from \$50 up.

As recently as two years ago, I was roundly denounced by many leaders in the industry for my temerity in publicizing such heresy. (Remember that at that time no receiver sold below \$250.) Yet today there are receivers selling for \$99.50 list price. The \$50 tele set is not far off. Mass production plus the new automatic robot radio and television set builder, with appliqué circuits in the offing, will help to bring prices down.

Color television? It is still in the laboratory, but nearly all the problems have already been solved. In three to four years electronic color television will be here – if the public wants it.

## **Stereoscopic television**

This is also in the cards in the not too distant future. It can be realized better and sooner than stereoscopic movies. When we look at a person in real life we see him in depth, because we see him at a slightly different angle with each eye. When looking through the old-time stereoscope, we look at two photographs simultaneously. Now people, trees, buildings, seem to stand out in relief – they look real, not flat like a picture. Future television will be a thing of great beauty – no flat, lifeless images but reality itself. We will still have a single screen but there will be two images, slightly out of phase. But you won't see this, because there will be a special finely-grated optical film covering the television screen. This optical differential grating film combines the

two images into a single one. You will see the end result – a perfect illusion of real life – stereoscopic television. What is more, eye strain will probably be much less with this means of seeing higher-fidelity images.

### **The radio-television plane**

The radio-controlled television plane was one of the first guided missiles which I described in the November, 1924, issue of *The Experimenter*. This is a plane for war purposes. It carries no living human being and, thanks to television, can be steered entirely from the ground. It carries a short-wave television transmitter and six viewing lenses. Therefore it can 'see' into all six directions: east, west, north, south, up, down. Its television impulses are sent to headquarters, where an observer views a large screen divided into six spaces. Sitting at a keyboard the observer and his assistants can control the plane far better than a single pilot or even two pilots who can't look into six directions at once. If an enemy plane approaches, or if a mountain must be flown over, the ground operator can guide the plane readily. Bombs can be released exactly over the target, smoke can be released by the plane to hide it. It can be equipped with guns to shoot down enemy planes, etc., etc.

Today all this is no longer fanciful. The television-controlled plane is here. It is sure to be used in World War III; it is a terrible instrument for attack. It is *the* ideal instrumentality for delivering atom bombs. As it carries no live crew, long chances can be taken by the distant guiding crew. Instead of a suicide, one-way crew, the television controlled plane can be sacrificed after its atomic bomb mission, and destroyed by blowing it up in the air. While in flight with an A-bomb, it can be adequately protected so that an unexploded A-bomb will not fall into the hands of the enemy. There are a number of means known to scientists to accomplish this.

And do not let the layman think that the enemy can easily 'take over' the control of a radio-controlled plane by 'counter-signals'. Electronically-guided missiles today usually go through to the target – the science of radio-telemechanics has made vast strides since Nikola Tesla originated it back in the year 1898.

Dr. Lee de Forest, father of radio and inventor of the vacuum tube that made radio possible, in a letter dated November 27, 1944, wrote to me as follows, regarding the television-controlled airplane:

"In 1936 Mr. U. A. Sanabria and I enjoyed a contributory brainstorm and broke into print along the same lines of a television-controlled airplane, but I had no idea that you had described a similar device as far back as 1924. Yours was indeed an historic prediction."

### **Television eyeglasses?**

For the October, 1936, issue of my publication *Short-Wave Craft*, I wrote an article predicting television eyeglasses. This is an eyeglass frame on which are built two separate miniature televisers. The whole weighs but a few ounces. The images on the two tiny screens are about postage-stamp size, but as the screens are less than an inch from your eye-balls, the small size is no drawback. The dual images, though small, are sharp and clear, exactly as if viewed through binoculars. Now you can recline in your easy chair and really enjoy television. Or, in your office you can plug the Tele-Eyeglasses into your regulation teletset; and if you wish to see an important event, you can stay right at your desk, without moving about. If you are ill, in bed, the 'teleyglasses' will prove to be a great boon.

Note well that the television eyeglasses are only an adjunct to a regulation television receiver—they are what an extra speaker, or headset is to a radio set. They will not be – at least for years to come – a complete self-contained television receiver.

The teleyglasses are merely two tiny, lightweight cathode-ray tubes with two controls for sharpening and properly adjusting the images. We have the technical means today to make teleyglasses – it should not be many years before they are on the market.

### **Multiperception**

The above was a term I coined in a recent article in which I stated that the worst feature of television is its time-devouring proclivity. But I noted also that the younger generation had learned the trick of going about its work while listening to the radio. Accountants, typists, switchboard operators, students completely immersed in work, actually listen and work hard simultaneously – something older people haven't learned because they weren't brought up with radio.

Can one look at a television screen and work or read a book at the same time? Certainly. The young generation not yet in its teens will learn to do it readily. How? I give a single example: A pupil learning to play the piano must keep his eye on his notes, and on his hands as well. The eye-ball must constantly move from the notes to the hands – quickly. In a few years the pupil has mastered this trick. In addition to the notes, he also learns to read the words of a song at the same time. And if necessary he sings too! That's doing four things simultaneously quadruple multiperception. In television it will work as follows: Already small table-model, portable teletesets are being built; but they will get even smaller, with brighter screens, intensely illuminated, for daylight use. The screens will be inclined at such an angle that you can place the receiver in front of you, on the desk or table, about a foot or eighteen inches from your eyes. Your eyes will shift rapidly from screen to book, back and forward, just as does the piano pupil's – with this difference: eyestrain will be far less, because your eyeball moves through a much smaller angle. Nor will this exercise hurt your eyes any more than those of the piano pupil – eye doctors insist we never exercise our eye muscles sufficiently anyway.

In a year or less your youngster will have learned to study and watch the screen and listen all at the same time and he will retain all three—his studies, watching the visible action, plus the sound program.

And now from the sublime to the ridiculous. I have often been asked, particularly while publishing my former magazine *Television News*, what new and better terms we could coin instead of the inadequate televiewer, televiewing. Well, here is a list I once made up. Make the most of it!

Telogler	telogling.
Telooker	telooking.
Telescer	telesceing.
Teleerer	teleering.
Telepeeker	telepeek, telepeeking.
Telegazer	telegazing (not to be confounded with telegeezer!)

Condensed from Antique Radios Online [www.antiqueradio.com](http://www.antiqueradio.com)

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# What Became of (USA) TV Channel 1?

*Jeff Miller, from the Internet*

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In the early days of television broadcasting in the United States, there was a channel 1 (technically, there were several channel 1's). And there were television stations operating on channel 1 and TV sets that could receive channel 1. Here are the details.

When NBC began broadcasting television programs in New York in 1939, the first four channels were as follows, with the New York assignments:

Channel 1	44-50 MHz W2XBS (NBC)
Channel 2	50-56 MHz
Channel 3	66-72 MHz (CBS)
Channel 4	78-84 MHz W2XWV (DuMont)

By July 1, 1941, when commercial TV broadcasting was authorized, the channel assignments had changed to make room for FM radio, as follows, with the New York assignments:

FM	42-50 MHz
Channel 1	50-56 MHz WNBT (NBC)
Channel 2	66-72 MHz WCBW (CBS)
Channel 3	72-78 MHz
Channel 4	78-84 MHz W2XWV (DuMont)
Channel 5	84-90 MHz
Channel 6	96-102 MHz
Channel 7	102-108 MHz

After the war the frequency allocations were changed again (to the current scheme). Because FM broadcasting would be vacating 42-50 MHz TV channel 1 was moved down to that part of the spectrum. The TV allocations which went into effect on February 25, 1946, were as follows:

Channel 1	44-50 MHz
Channel 2	54-60 MHz WCBW
Channel 3	60-66 MHz
Channel 4	66-72 MHz WNBT
Channel 5	76-82 MHz WABD
Channel 6	82-88 MHz
FM	88-108 MHz, etc.

I do not have the list of stations assigned to the 1946 version of Channel 1, although among them were KARO, Riverside, California, and WSBE, South Bend, Indiana. I suspect that WNBC-TV was scheduled to move to the newest Channel 1.

However, no TV stations ever broadcast on the last version of Channel 1. It could not be used immediately because it was necessary for existing FM stations to move out of the 42-50 MHz spectrum, and once they did move, the decision was made to re-allocate 44-50 MHz to other services. Thanks to Jerry Pulice and Paul Lindemeyer, who provided assistance with this page.

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## The Test Pattern List

**Tom Walsh and Steve Mindykowski**

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The most recent version of this document is available at

<http://avimall.com/entertain/testpatt.html>

This copy is the version of August 20, 1997.

### **Purpose:**

This list documents all websites dedicated to displaying test patterns and provides links to them.

### **The List:**

**WMAQ-TV: 1948-1968** on Rich Samuels' Broadcasting in Chicago, 1921-1989:

Interesting site on the history of radio and TV broadcasting by a retired veteran reporter.

<http://www.mcs.net/~richsam/nbcmm/1968/fadeup.html> - NBC WBNQ original test pattern: 1948

<http://www.mcs.net/~richsam/nbcmm/1968/fadeup2.html> - First NBC color peacock: 1956

### **Stay Tuned:**

This site is dedicated to the preservation of European test patterns (*Testbild* in German). Steve calls it a 'random' site, a good description. Most patterns may be seen by entering the testbild museum. The sources of the patterns are not listed but may be guessed from the titles of the image files.

<http://www.ping.at/users/staytuned/program.html>

### **Satellite TV Page:**

Images and test cards gathered from satellites.

<ftp://itre.ncsu.edu/pub/satellite/images/>

### **TELE-Satellit:**

Images and test cards gathered from satellites.

<ftp://itre.ncsu.edu/pub/satellite/TELE-satellit/>

### **Indian Head test pattern:**

This is the most famous (besides color bars, of course) American test pattern.

<http://ghg.ecn.purdue.edu/indian.gif>

**The Meldrum Home Page:**

Test cards from British television, and now from around the world, including the US. Includes cards for all five terrestrial stations. You need a table-capable browser to view this site. Click on "The Test Card Gallery".

<http://www.meldrum.co.uk/mhp/>

**BBC ftp Archive:**

The famous Test Card F from the BBC available in several sizes and formats.

<ftp://ftp.bbc.co.uk/pub/video/stills/>

**Mike Brown's CD Review Page:**

Review of a CD containing British TV test card music; has a few pictures, too, all found on The Meldrum Home Page.

<http://www.users.zetnet.co.uk/mb/tv/tcc.html> (Note: this is a new URL for /mb, and site has been updated, with new Channel 5 images!)

**Displaymate:**

SONERA Technologies' commercial site has a few free samples to view and download; test patterns for video equipment and browsers in GIF format.

<http://www.displaymate.com/patterns.html>

**Loki's LOK-TV test pattern:**

Apparently part of Loki's ideal sci-fi TV schedule; has big color bars for your browser.

<http://www.cs.su.oz.au/~loki/tv/testpatn.html>

## **WAS THERE A 405-LINE COLOUR TELEVISION?**

Yes, a number of experimental 405-line sets were made and an excellent description is submitted now by Peter Lockwood. He writes: "In 1956 I was working for Murphy Radio at Welwyn Garden City, where my colleague Tony Withers was involved with the design of a colour television receiver. I'm sending these details from *Murphy News* (June 1956) in case anyone asks "Was there ever a 405-line colour TV?"

# THERE IS A MURPHY-DESIGNED COLOUR TELEVISION RECEIVER

*BUT IT IS NOT ON SALE TO THE PUBLIC!*



*THE FIRST MURPHY RECEIVER FOR COLOUR TELEVISION bears a marked family resemblance in its external design to the well-known V240/250/270/290 series—but if it could be seen in operation on one of the B.B.C.'s recent experimental transmissions of colour television (the little girl and the bowl of fruit would appear in their natural tones). The large flap at the front of the cabinet covers the dozen or so special controls which a set such as this must have.*

**O**ur April Editorial Comment, in the form of a progress report on colour television, said in effect: "Let there be plenty of discussion about colour TV, if only to show that work upon it is steadily going on, but let such discussions not suggest that at the present time colour TV is around the proverbial corner."

With this brief firmly in mind, it is in order to give a broad outline of how colour television is progressing so far as Murphy Radio are concerned—and the advanced

stage which development has reached will perhaps come as a surprise to many dealers.

Work on the subject has been going on now for several years in design departments all over the country. One result of this work became apparent when two "live" colour television demonstrations were organized in April by the British Radio Equipment Manufacturers' Association in London for the 100 visiting members forming the Study Group II of the International Radio

**The Colour Television Receiver (continued)**

Consultative Committee (C.C.I.R.). Sets were demonstrated by eight leading manufacturers, including Murphy Radio.

**FIFTEEN MODELS HAND-BUILT**

Many weeks earlier than this, a Murphy colourvision receiver had been demonstrated to the Television Society by Mr Harold Fairhurst, of Television Research Section at Welwyn Garden City, as was reported in the March MURPHY NEWS. It was one of several which had been built here, to a total of no fewer than fifteen. Quite conceivably this is the largest quantity of colour television receivers yet to be constructed by any British manufacturer. We make no rash claim on this point, but at least the gage is cast!

We use the word "constructed" by deliberate choice. These fifteen models have been hand-made in the Model Shop of the Electronics Division to the design provided by Mr Bernard Baker's team in the Domestic Radio/Television Labs.

Twelve of these sets are to go to the B.B.C. to fulfil an order placed with Murphy Radio for a number of colour television monitors. Eight have already been delivered.

Two more have gone to the Ediswan Company, suppliers of Mazda valves to Murphy Radio, where they will be invaluable for technical study purposes. Another has been delivered to the G.P.O.

The appearance of the set can be seen from one of the illustrations accompanying this article.

**THE SET DESCRIBED**

For a non-technical, straight-from-the-shoulder description of the receiver we cannot do better than quote from an article which appeared in the *Financial Times* while the C.C.I.R. London demonstrations, mentioned above, were going on. That newspaper's reporter described the Murphy set as follows:

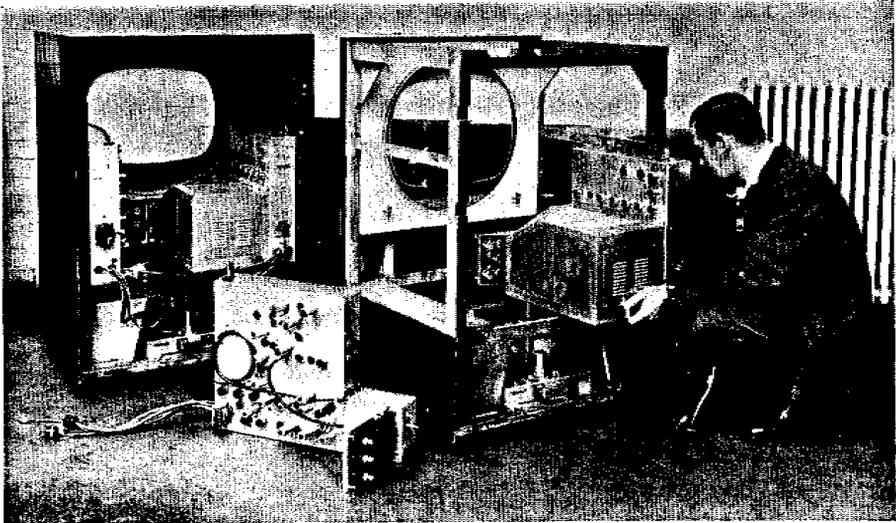
"They are bulkier than the 21-in. black and white receiver. They are 21-in. receivers and of British manufacture, except for the tube and associated components, which are American, the tube being made by R.C.A. It is of the shadow mask type, with a screen which is a mass of small holes through which are directed the electron beams from three guns providing the three basic colours—red, green, and blue.

"Cost of the tube imported in this country is about six times the equivalent 21-in. black and white tube made in the U.K.

"A normal monochrome set usually has eight controls which the owner can adjust. The Murphy colour set has eleven in this category, plus a tone control for sound. The three extra controls are a "colour killer"—which turns the set into an ordinary black and white receiver, a "hue" control to line up the colours, and a "saturation" control which in effect is colour brightness.

"Sets of this type should be produced in quantity at a retail price of between £300-£350."

During the demonstration to the C.C.I.R. delegates, the B.B.C. transmitted from its Alexandra Palace station a programme of colour films, slides, and "live" broad-



*SOME OF THE "INTERNALS" of an experimental Murphy colour television receiver are being placed in position by Arthur Tann of Electronics Division model shop, where fifteen hand-made samples have recently been under construction.*

### The Colour Television Receiver (continued)

casts, introduced by Announcer Sylvia Peters. The sets, operating on 405-lines, were alongside standard black and white units receiving the same signal and giving a black and white picture.

Now finally, returning to our opening brief ("not around the corner") we cannot do better than conclude these notes with a reiteration of a B.R.E.M.A. statement about colour television which was printed here last November:

"Our estimate is that it will be at least two years before any decision can be made as to the system to be used and, allowing for all the design, development, and production stages, it will be three or four years before colour television reception can start.

"The time lag on colour television can be judged from the United States. With all their resources there are only four hours of colour television per week, even in New York. The cheapest sets cost the equivalent of £300. It was recently stated authoritatively that only 25,000 had been made and only 10,000 sold."

This is still a fair summary of the position as it is at the moment. Dealers should make these facts known—along with the technical and economic ones we described last month—to any citizens who use the excuse "I'm waiting for colour" as a reason for not buying a V270 now.

If they're waiting for colour, they'll have to wait a long time—and then perhaps discover in the end that they can't afford it anyway.

## Another Order for Murphy Colour Television Receivers

DEALERS will know already from our June issue that fifteen "custom built" colour television sets had been supplied to the B.B.C. and to a few other authorities. What can now be stated is that this order was virtually doubled a few weeks ago when the B.B.C. asked us for another dozen and those "other authorities" for a further four.

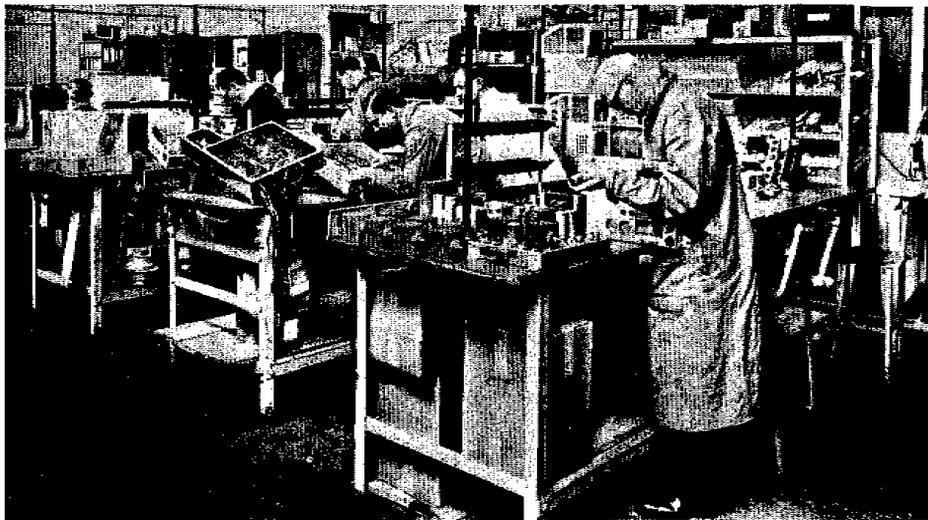
### Joint Effort

All of these colour television receivers are hand-made in the Electronics Division's Model Shop at Welwyn Garden City, to a design developed by the Domestic Television Radio Laboratories, where they are also being tested.

It is expected that the new contract will take four to five months to complete. Several parts are imported from the United States, including the extremely complicated and expensive display device (a three-in-one cathode-ray tube).

The value of each receiver approaches four figures.

NOVEMBER 1956



**THE FIRST OFF.** There is a touch of history-in-the-making about this apparently ordinary looking picture of a technical department in action. The various chassis and components which are in evidence are earmarked to go into the first experimental Murphy colour television receivers constructed by the Electronics Division's model shop. Members of Cyril Clarke's staff at work on these sets are, left to right, Messrs Tommy Beck, Sam Williams, Dick Parker, Pat Byrne, Eric Rowcroft (foreman), and Fred Bly.

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# What's All This Muntzing Stuff, Anyhow?

*Robert A. Pease, from the Internet*

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Recently, a young engineer wanted to show me a circuit he had been optimizing. We reviewed the schematic and the breadboard, and we studied the waveforms on the 'scope. We realized that one of the resistors was probably doing more harm than good, so he reached over for a soldering iron. When he turned back to the circuit, the offending resistor was gone! How did it disappear so fast?

Ah, I said, I always keep a pair of small diagonal nippers in my shirt pocket. And when I want to disconnect something, it only takes a second to snip it out or disconnect it on one end – just like Earl 'Madman' Muntz. The kid looked at me. "Earl WHO?" And I explained.

Back in the late 1940s and early 1950s, television sets were big and expensive and complicated - a whole armful of vacuum tubes, lots of transformers and rheostats and adjustments that had to be trimmed, and many complicated circuits for signal processing. And all to drive a crummy little green-and-white 5-in. or 7-in. picture tube, where the whole family could crowd around to watch.

Earl Muntz was a smart, flamboyant businessman. Anybody who could make a success of selling used cars in 1939 or 1946 had to know something about salesmanship, and Muntz had built up a \$72 million business in Glendale, Calif. For example, Muntz would advertise a particular car with a special price as the "special of the day" – a car that *had* to sell that day. If the car was not sold by the end of the day, Muntz vowed to smash it to bits with a sledge-hammer, personally, on camera. Needless to say, with tricks like that he was able to generate a lot of publicity and interest, and sell a lot of old cars, too.

So when Muntz started his plans to sell TV receivers in 1946, it was obvious that he would be looking for a competitive advantage – in other words, he had to have an angle. He wanted to get the circuits simple – the manufacturing costs low – and he knew he needed a lot of promotion. He realized that a receiver designed for 'far-fringe reception' (40 or 50 miles out) had to have at least three or preferably four Intermediate Frequency (IF) stages (with a pentode for each stage, plus a transformer, five capacitors, and three resistors), and loops to hold the frequencies stable even when the signals were very weak.

Muntz decided to relinquish that 'fringe' business to RCA and Zenith and other established manufacturers. Instead, *he* would design for Manhattan and other urban areas, where you could look out your window and see the doggone transmitting antenna on top of the Empire State Building, or equivalent. He knew he could get engineers to design television receivers that would be very inexpensive, very simple, and would still work quite satisfactorily in these strong-signal areas. Then he could get away with two IF stages, and they would not need fancy loops, and the tubes could all be biased up with cheap-and-dirty biases. As the circuits shrank, the power supply

shrank. And as the price shrank, his sales volume began to grow, leading to still further economy of scale in manufacturing. Muntz dropped his prices so fast, so low, that his competitors again accused him of being a madman, cutting prices and competing unfairly.

When people watched Ed Sullivan or other pioneering programs of the era on their tiny 7-in. screens, who came on at the end of the hour to promote his new, low-priced 14-in. (diagonal measurement) TV sets? Why, Earl 'Madman' Muntz himself!

"You can have TV in your home tonight," he would say. "Your living room is our showroom." And, wearing red long johns and a Napoleon hat, he would vow, "I wanna give 'em away, but Mrs. Muntz won't let me. She's crazy."

Muntz was a smart merchandiser, and he knew that his competitors' jibes could be turned to work to his advantage. He knew that his TVs were not built of cut-rate parts – in fact, his receivers were carefully engineered to be at least as reliable as the competitors' sets that cost twice as much – and they would perform just as well, so long as you stayed in a strong-signal area. And how did Muntz get his circuits designed to be so inexpensive? He had several smart design engineers. The story around the industry was that he would wander around to an engineer's workbench and ask, "How's your new circuit coming?"

After a short discussion, Earl would say, "But, you seem to be over-engineering this – I don't think you need this capacitor." He would reach out with his handy nippers (insulated) that he always carried in his shirt-pocket, and snip out the capacitor in question. Well, doggone, the picture was still there! Then he would study the schematic some more, and SNIP... SNIP... SNIP. Muntz had made a good guess of how to simplify and cheapen the circuit. Then, usually, he would make one SNIP too many, and the picture or the sound would stop working. He would concede to the designer, "Well, I guess you have to put that last part back in," and he would walk away.

*That was 'Muntzing' – the ability to delete all parts not strictly essential for basic operation. And Muntz took advantage of this story, to whatever extent it may have been true, and he publicized his "uncanny" ability to cut his costs – in yet more televised advertisements. For several years, Earl Muntz kept impressing his engineers to build in only the circuits that were essential, and for those years, his TV receivers were competitive and cost-effective. All because of his 'Muntzing', he would say in his ads. But really, that was just one aspect of good sharp engineering. And of course, he had to know where to start snipping. Although he was not a degreed electrical engineer, he was a pretty smart self-taught engineer, and his marketing and advertising campaigns capitalized on the story: He knew how to engineer what people needed – right down to a price.*

For example, only in the last ten years has Automatic Fine Tuning become universally available on UHF as well as VHF tuners, so that manual fine tuning is unnecessary. But as early as 1958, Muntz TV bragged that there was no fine tuning on their best receivers, on all 12 channels. Did Muntz build in AFT before his time?? Heck, no – he just left out the fine tuning knob. The tuners were all tuned up at the factory. Then if

the tuning drifted on a hot day, or the tuner components aged, you just had to call in a serviceman to tweak it with a special screwdriver. So, Muntz had the gall to leave out an important feature, and then he bragged about the apparent simplicity! You can fool some of the people some of the time ...

Muntz got rid of the Horizontal Hold AFC circuit to cut costs. He got his engineers to use a straight Hold circuit, which actually worked well under strong signal conditions and was easier to troubleshoot than the temperamental AFC loops of the day. He pioneered and took advantage of the Inter-carrier sound (Parker System) so that audio tuning was automatic and no separate tuning was needed. This was a necessity before he could drop the fine-tuning knob ... For some production adjustments, his test technicians would clip a trim pot onto the circuit, twiddle it to get the alignment just right, and then remove the pot and solder in a fixed resistor of the required value. All very fine, and inexpensive, but as the carbon resistor aged, and the circuit aged, the TV receiver would go 'on the fritz'. Then the TV repairman would have to make a special trim, much more expensive than just tweaking a pot. The repairmen were happy to get all this repeat business, but eventually the customers figured out that a low initial cost was not necessarily the best investment ...

Finally, as the TV receiver business matured, Muntz realized he had sold all of the cheap sets he could, and he got out of the manufacturing business. After a brief bout with bankruptcy in 1954, he got back in the business of selling TV and electronics, hi-fi and stereo, in a Los Angeles store, until his death in 1987 at the age of 77. The store is still open, operated by his family and heirs.

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## **TELETALK**

***Malcolm Burrell***

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My concept of Teletalk originated from a very old *Practical Television* column called 'Underneath the Dipole'.

I very much enjoyed Dicky Howett's articles in Issue 17. I thought I'd been the only 'nutcase' where cameras were concerned because at an early age I tried less successfully to replicate a full-sized Marconi Mk III from a wooden crate balanced on a broom handle! I certainly admire Dicky's 'MkI' which was infinitely more imaginative!

I would like to clarify one point he made in the article entitled 'Old OB Vans Never Die'. My recollections of picture quality on 1950s and 60s receivers was that they were often acceptable. I did see and possess sets capable of good results. Subsequently employed in the servicing profession for a number of years I did encounter numerous poor installations where viewers were inclined to operate receivers from set-top antennas - even coat hangers. It was also surprising the number who failed to appreciate the

gradual deterioration of pictures as the picture tube failed. Basically, of course, nobody wanted to spend money! When you told them the set needed a new tube they'd invariably disbelieve you and hop off to somebody else who'd boost it and charge an arm and a leg. Of course they'd reappear on your doorstep a month later, saying the set had a dimmer picture than before. You'd reiterate previous comments and they'd tell you they got Joe Bloggs to look at it and it was marvellous for a couple of days so the tube couldn't have been faulty. Funny, though, that they never thought to take it back to Joe Bloggs again!

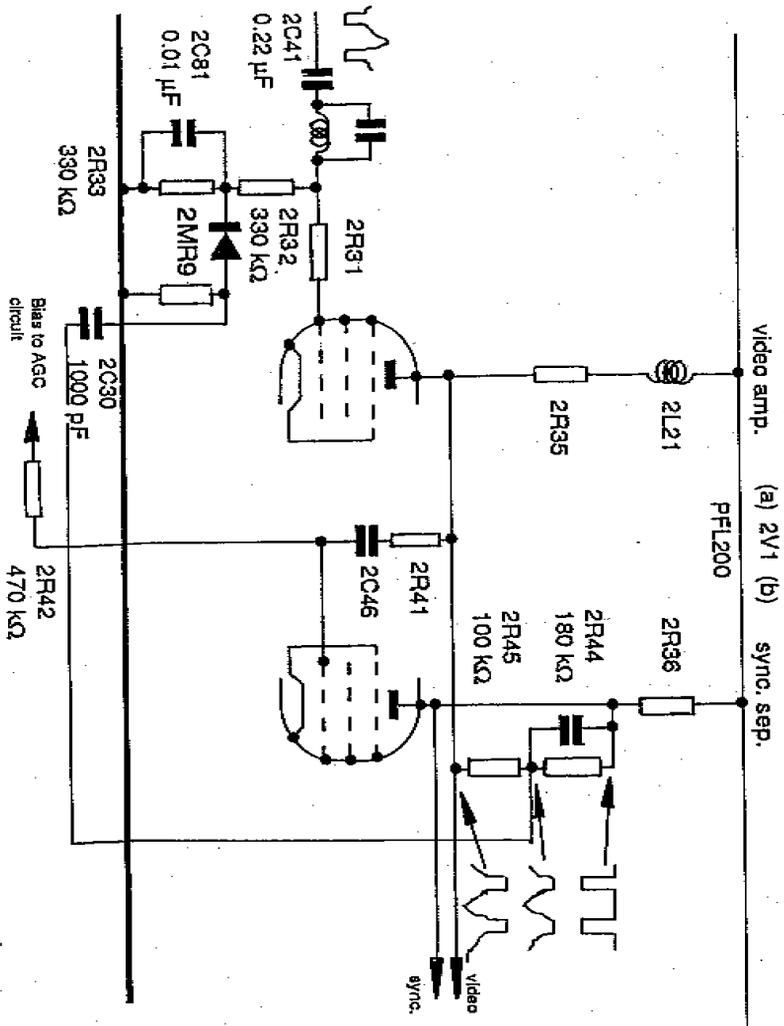
Most rental companies were far from perfect. Some companies worked to budgets which suggested it was undesirable to fit new tubes unless absolutely necessary. Most of us engineers were basically lazy, too! I quickly learned, however, that it was better to execute a task to the best of my ability first time rather than be back next day. I had my trusty tube booster (I knew one engineer who carried a conglomeration with bulbs etc. housed in a tatty cardboard shoe box!) but would rather convey a set to the workshop with the request to replace the tube. Unfortunately I would frequently be recalled a few days later to a virtually invisible raster because the bench engineer had boosted the tube, too! One had the nasty habit of strapping a lead to the top cap of the line output valve then 'splashing' the tube connector with high voltage arcs (definitely *not* recommended and certainly taboo with solid state equipment!). The resultant crisp image was invariably doomed to fade within days.

The market was saturating, there was a credit squeeze and many manufacturers were already tottering. Of course there were deficiencies in receiver design. This applied particularly during the sixties when designers attempted to drag super-brilliant images from slimline sets whilst extracting any components considered unnecessary for them to function. Of particular note was the use of mean level AGC which, in conjunction with AC-coupling to picture tubes, resulted in a somewhat variable representation of the contrast range of transmitted pictures - scenes containing a lot of white became too dark whilst 'night' scenes were resolved too 'grey'. Overall, however, most sets performed well.

The RBM TV161 series (late sixties), however, did feature DC restoration (see diagram) at the video output stage in spite of possessing a mean level AGC system.

Video from the detector and phase splitter stage is AC-coupled to the grid of 2V1(a). The AC coupling removes any 'DC' component which, due to the action of the AGC circuit, would cause variation in black level.

The phase of the sync. pulses present at the anode of 2V1(b) will be the opposite of that present in the video waveform at 2V1(a) anode. 2R44



DC RESTORATION; RBM TV161

connects to the anode of 2V1(b); similarly, 2R45 connects to the anode of 2V1(a). The value of these resistors is selected in order that the combination of signals at their junction consists of a video signal with the sync. pulses (of opposing phase) cancelled. The resultant 'non-composite' video is coupled via 2C30 to 2MR9 which provides rectification. The phase of the rectified video information also opposes that present at the grid of 2V1(a). The resultant bias (with smoothing by 2C81) is therefore used to counteract any loss of DC component at this point.

There were some diabolical sets, though. I recall encounters with some Sobell portables built flimsily in streamlined plastic cabinets where lugs broke, valveholders became noisy, double-sided print in conjunction with disintegrating black Hunts capacitors created intermittency whilst instability in conjunction with set-top aerials wreaked havoc. And the fact that makers began including a telescopic aerial attached to the back of some receivers caused many customers to assume that this indicated the set was capable of good reception anywhere!

Again, most early telerecordings do little justice to the original 'live' broadcast images. 405-line television pictures were as sharp as might be displayed on 625 lines. I'm no expert but an image direct from a camera tube is an electronic signal conveying energy to dictate the intensity of the receiver cathode ray electron beam. Telerecordings on movie film are not electronic images and possess no 'energy'. They are simply 'photographs' of electronic images which must be scanned to provide similar information. Since film is a different medium it will not convey the true image quality obtained. To draw an analogy, it would not be possible to fully demonstrate the total quality derived from a CD by playing that audio from a cassette tape.

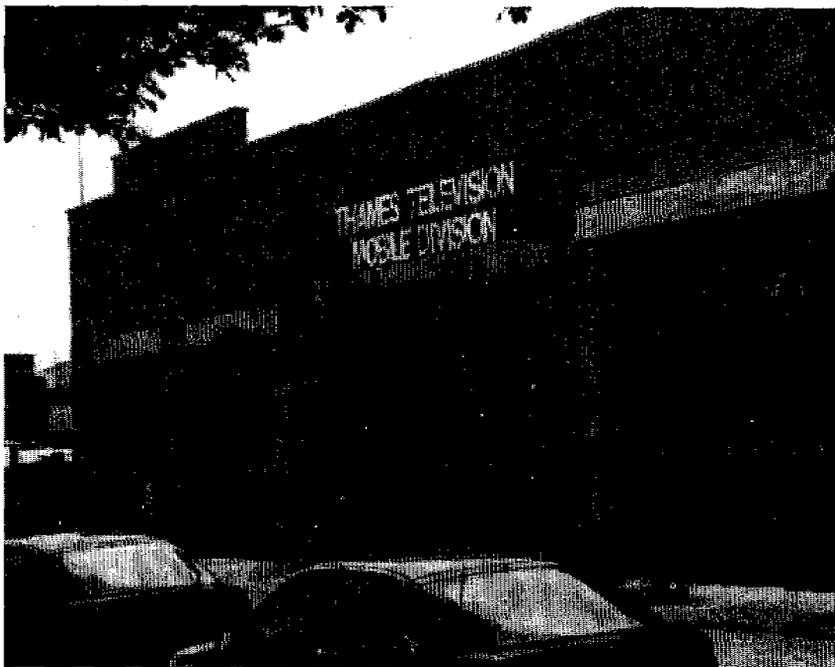
Another question arose in Issue 17 regarding the location of announcers and various captions at Alexandra Palace. From what I previously read it would seem that most announcements were made either from the adjacent studio or, when both were in use, from the set of the programme about to be broadcast. One or two period studio photographs I've seen would suggest that most captions would be part of the programme 'set'.

Comments accompanying the inter-continental exchanges depicted in *We Bring You Live pictures* suggested the ripple in the images was due to a temperature inversion affecting the microwave link. I noted Andy's comment regarding a sample of 50Hz mains frequency being fed by line across the Channel. I've seen various types of tropospheric affects on television images, some of which will introduce bands of movement; however, the images on the telerecording have the definite 'breathing' I'd associate with asynchronous operation. If the sync. pulses were locked to the UK mains supply perhaps the affect might well have been due to residual 'hum' in the

equipment originating the pictures -exposed as a result of using a local power source? I'm fairly certain such effects were less apparent on later OBs such as when the Roving Eye was introduced; even though it frequently towed its own independent source of power. If I were allowed to guess, they might have 'piped' a few volts of mains down a line but it may well have been unusable in Calais? That being the case, perhaps the monitor used for the telerecording was less than perfect? It wouldn't be the first time a technical deficiency had been blamed upon prevailing weather!

Nevertheless they were early days and cross-Channel reception does entail problems, particularly where getting pictures from the mainland to the Channel Islands is concerned. It also seems to apply to the distribution of BBC1/2 programmes to the European cable operators - pictures being received off-air in Belgium and distributed by the PTT - usually very efficient until there's a temperature inversion!

## **BYGONES**



*Thames Television outside broadcast base in Hanworth, west London in 1993 – since demolished.*

*Photo from the 'Howell Collection'*

# THE GEC 2028 DUAL-STANDARD COLOUR TV (1967-1969)

***Brian Renforth***

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The 19-inch GEC model 2028 dual standard colour receiver is remarkably compact for the era. The CRT is a A49-11X type and ten valves are employed in the hybrid circuit. Features include an all solid-state EHT tripler unit, eliminating possible X-ray hazards from this source, and a colour beacon which lights up on a colour transmission. The design has a lot in common with the popular 2000+ series of dual-standard monochrome receivers down to the five-position VHF turret tuner and the position of the three user hold controls at the rear. A separate four push-button tuner is employed for UHF. Power consumption is a reasonable 275 watts. The later solid-state C2110 series consumed 220 watts!

Access for service is reasonable; the whole chassis swings up for good access to the solder side of the panel, though access to the component side is difficult in places. Double-sided print is used throughout, of course. Each panel is linked via plugs and tag connections but beware, as many connections are also soldered direct, which rather defeats the object. Essential, therefore, to do a sketch of connections to avoid costly mistakes on re-inserting panels following major overhaul.

I have started restoration on a 1968 model. It worked up to a point but inevitably suffered from faults in most stages of the set. Main problems were lack of width with cramping at both sides, intermittent line lock and no frame sync. The colour beacon didn't function and, important to us, the 405-line side had been disabled, though the sliders were intact.

Selecting for 405 gave a blank raster with subdued line whistle, though EHT was present. The lack of frame sync was simply due to C519 (150pF) in the frame oscillator circuit being open circuit, a replacement giving reliable locking. HT was present at the VHF tuner on selecting 405. Temporarily re-connecting for 625 VHF working gave a blank raster only, thus the fault probably lay in the tuner itself. As a brief check, disconnecting the VHF AGC lead instantly gave signals at VHF and pictures on 405-lines! Despite the lack of AGC, the contrast worked as normal and there was no overloading evident whatsoever. The picture was horribly cramped and lacking in height, however. So far I haven't sorted out the IF panel.

The frame then collapsed. The rather cluttered timebase panel, which also holds the three PCL84 colour difference output valves, was then removed and gone over with a hot iron, replacing any suspect components along the way.

On re-inserting the panel I was greeted by a new and far nastier problem! The line timebase and EHT barely developed, a defocused 3-inch unlocked bar was present on the screen as the PL509 cathode resistor and P606 convergence control overheated badly! Did I make a wrong connection? Apparently no! The fault turned out to be entirely co-incidental! You'll remember the width problems I had before. It turned out that the underside line scan panel had been involved in a burn-up under the system-switch sliders at some point (the tilted link to the timebase panel was also missing/broken). This had carbonised further, taking the adjacent resistors with it. On sorting this out I at last had normal line timebase/EHT, albeit with no line sync. Phew! The line sync was sorted out on replacing the discriminator block with two 1N4148s, C503, C504 (both 470pF) and R507, R508 (both 330k).

This wasn't the end, however. The line oscillator then stopped altogether with the PL509 glowing red hot. The culprit was the HT3 to the line oscillator stage decoupler value  $4\mu\text{F}/500\text{V}$  (under the timebase panel). A  $10\mu\text{F}/450\text{V}$  replacement restored normality here.

At this stage the set was working quite well on both systems. It's worth noting that the fat and under-height 405 raster results when the system-switch sliders that link the timebase to the underside scan panel become disconnected (i.e. the line scan panel remains in the 625 position). Ignoring the convergence faults, those that remain at present are bent verticals on 625 only, slight lack of height and an irritating shift fault; you can centre the picture on one standard but would be slightly out on the other and vice versa. Why the VHF side works apparently with AGC having only the UHF AGC connected will also have to be investigated! C600 ( $250\mu\text{F}$ ) on the convergence panel can be responsible for frame-bottom cramping in addition to R534 (470 ohms).

Finally I checked over the colour beacon circuit. This is fed from the mains transformer via R51 and is controlled by TR26 (beacon switch transistor) BC107 on the decoder. Only 0.04V was available at the bulb instead of 14V on a colour transmission. It turned out that R51 was 190k and not the correct 330-ohm! All working well with the correct value resistor fitted. What startled me was that R51 looked to be the original, thus the beacon probably never worked until now!

Overall these are nice sets. A useful tip is the universal tripler that is available for £5 from Grandata can be used in these sets if replacement is required. Close relatives are the Sobell 1028 and 25-inch models GEC 2029, 2030 and the Masteradio 4030. Later models with A and B suffixes differ only through slight modification, notably the

use of a silicon-based UHF tuner in place of a germanium type. The excellent service manual caters for all models.

I was puzzled why the VHF tuner was killed on connecting up the VHF tuner AGC lead, resulting in a blank raster and subdued line whistle. It turned out that the set in question is a model 2028A. This differs from the initial 2028 in having a silicon tuner with the position of the VHF AGC lead tag altered, thus a simple remedy! Identification can be made *in situ* as the later tuner has a PCB which includes an electrolytic capacitor and a diode. The 2028B model differs again, this time in the degaussing circuit.

An interesting servicing point is the case of no colour. If the fault lies on the decoder panel, the colour beacon will not be lit-up. If the fault is on the CDA/timebase panel, commonly caused by the common PCL84's screen-feed resistor going o/c as an example, the beacon will light up even though the pictures on the screen are in black and white. This certainly narrows down fault finding!

Frame creeping at the bottom was traced to the frame shift reversal plug being loose. This was after replacing just about every component in the frame stage of course. Similar faults can occur on other sets through similar means, such as the G6's frame convergence plug working loose (under the scan-coil octal plug); worth bearing in mind!

The set is working well and reliably on both systems although there are problems with the UHF tuner, which may have to be replaced. Picture quality is generally very good, although it doesn't match up to G6 or Pye Hybrid standards when viewed together. The universal tripler, as advertised by Grandata in *Television* magazine, is suitable for these sets should replacement be necessary.

Now to my next challenge – a beautiful RGD set fitted with the CVC-5 chassis with a horrible IF problem, LTB/EHT OK, 20v regulator OK, no raster – only short-wave signals on the sound channel. Help!!!

### **URGENT NOTICE**

The Wales Film and Television Archive in Aberystwyth has acquired a collection of around 725 educational films from the now defunct Cardiff Educational Authority. The collection includes a selection of about 100 BASF, Memorex and Scotch half-inch E.I.A.J. video recordings from schools television. Each video has been given a minimum inspection and most were found to be in good condition. However, it should be noted that about six 16mm films that were also part of the collection have had to be junked due to water damage, mould and vinegar syndrome.

If you are interested in acquiring any of these video tapes please contact Stephen Mason at the Archive on 01970-626007, fax 01970-626008, as soon as possible. You will have to arrange collection.

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# **BBC TELEVISION IN THE 1970s: THE WESTMINSTER UNATTENDED NEWS STUDIO AND OTHER REMINISCENCES**

***Larry Coalston***

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For broadcasting parliamentary news reports the BBC took a lease on premises which were conveniently situated opposite the Houses of Parliament, in what was the war-time air raid shelter for the Dean and staff of Westminster Abbey School. The building had a concrete roof and walls about 4ft thick, making the interior very suitable for broadcasting because it was quiet and free from external noise and traffic sounds.

In 1970 I worked in the television studio section of BBC Studio Capital Projects Dept. (now called by its original name of Engineering Planning and Installation Department). The head of the section received a request from News Operations for the installation of a remotely operated colour camera in a part of the above premises and this became known as the College Mews studio project. The camera chosen was a Philips three-tube (1") Plumbicon type with integral zoom lens, and was a one-off model purchased at a bargain price. This was mounted on a motorised pan and tilt head which could be remotely controlled and operated from the News studios at Television Centre, some 4 to 5 miles away.

Studio lighting was also installed mounted from several movable points on the ceiling and a desk with a microphone provided so that MPs and contributors could be seated facing the camera. Two monochrome monitors were positioned on a stand under the camera pedestal with controls on the desk to operate these and the level of programme sound from the microphone. Talkback circuits and a direct telephone to the News central apparatus room at Television Centre were also installed on the desk. Positioned on the wall behind the desk and contributors' chair there was a large photo blow-up of the Houses of Parliament, which could be covered over with a coloured curtain backcloth for a different background if required.

Programme departments had direct administrative control of the studio bookings through a manager who would accompany the MP and/or persons interviewed on to the premises. The programme manager's first job was to contact the central apparatus room at the News Dept. Television Centre Spur, with a request for the power to be switched on. The camera power supply, control unit, a colour monitor and several GPO modems, audio and programme sound circuits were all mounted in 19"

racks on the usual type of bay with two NiCad batteries which supplied current to the line amps. Mains power was always turned off after a broadcast and when the premises were vacated and locked, but a control signal could be sent down the line by an engineer at Television Centre any time. This would be received by one of the modems and passed via the line amp to activate relays for switching on power the studio lighting as well as power for the camera and sound apparatus.

Built into the lower front part of the contributor's desk were two panels, one which showed an illuminated camera registration chart, and another which mimicked the position and on/off state of the lighting luminaires. An engineer in Television Centre News apparatus room always switched on the camera a few minutes before it was required for transmission, and then operated the tilt and panning controls so that the camera could look at the registration chart for any colour registration errors to be corrected by remote operation. These corrections were not always necessary, as the Philips camera was chosen because of its almost instant stability and good colour registration. Zoom angle and focus were also operated from a control desk in Television Centre as well as the level of the programme sound.

The studio lighting, which was preset for alternative seating positions and for a 'two shot', could be switched remotely by the lighting engineer at Television Centre News studio, who was able to confirm which filler and spot lamps were in use by temporarily pointing the camera at the lighting mimic board. Pictures displayed on the monochrome monitors could be viewed by the persons sitting at the desk position. One showed the output from Television Centre News studio and the second was switchable between BBC1 or BBC2 network transmissions. The pictures were received direct from Television Centre via telephone lines equalised to about 250kHz and although they were not high definition, the quality was good enough for cueing and checking of the News studio output.

The main vision output from the colour camera was made via a vision amp and 'U' link connection into the 'West End Distribution Cable' and thence to Broadcasting House, Portland Place. (The 'West End Distribution Cable' is a special balanced pair cable terminating at Broadcasting House and was installed in 1937 for Television OB use in Westminster. It was first used for cameras at the various points on the route of the coronation procession of King George VI.)

Although the lease of the College Mews premises expired in the early 1980s and the building vacated, the technical equipment was carefully re-installed and set up in part of the unused former police headquarters at

New Scotland Yard. The BBC called this part of old building the 'Norman Shaw' studio after the original architect of the premises.

-----oo00oo-----

In the very severe winter of 1947, I was finishing my National Service at R.E.M.E. Telecommunication Wing, Arborfield where I was an instructor on army wireless sets. In my off duty moments, I had made a 45MHz VHF television receiver strip using a circuit from W. T. Cocking's book *Television Receiving Equipment*. The design used about fifteen SP41 valves (high gain Mazda octal based pentodes), and I fed the video output into the Z (modulator) link on the rear of a Cossor 1039 scope and viewed the pictures on the small blue CRT, after deflecting the second beam off the screen with the shift controls. (The R.E.M.E. lab. had three of these 1039 models and I chose a blue-screen version in preference to green - I thought it a more pleasant colour.) To receive the 41.5MHz sound, I rigged up an army VHF receiver. My long interest and involvement with the technicalities of television began from this experimental set up.

I was able to leave both the vision and sound receivers set up on the lab. bench and switched on nearly every morning between 11.00 and 12.00 when I could sometimes snatch a few minutes from my official duties to look at the Demonstration Film. This film was transmitted every weekday and as I recollect it was only updated every six months or so over the next two or three years.



Just remember to keep moving around or you'll get *valued*.

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## SPOTS FOR FIVE SECONDS

### *Dicky Howett has a Natural Break*

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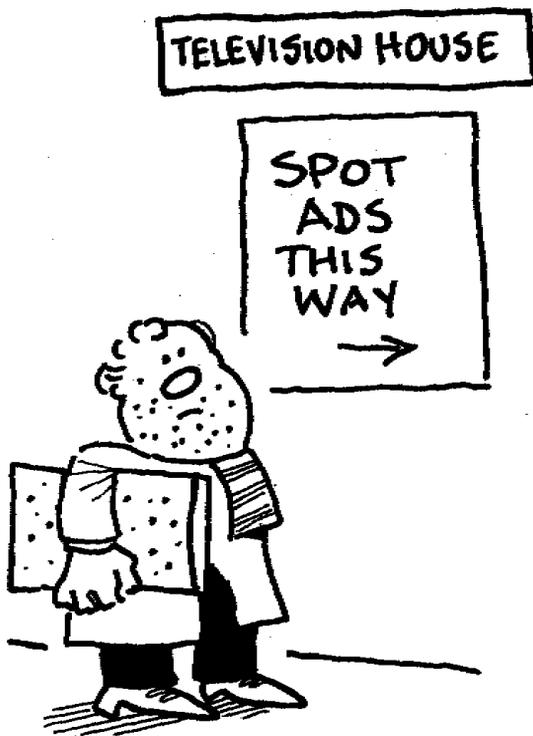
From the very beginning in 1955, all the regional ITV companies had London headquarters (quite a few had London studios). But a London office was a 'must'. After all, that was where the tempting honey-pot of television advertising was. Elsewhere was the considered the sticks.

In 1959 I worked in London, employed as an office boy in a Soho-based advertising studio. As an acned 15 year-old, my humble tasks included making tea and ferrying artwork between the ad studio, the printers or the clients. Occasionally, I took artwork to commercial television companies. At the time, they had premises in Hanover Square (ABC TV), Golden Square (Granada TV) and Great Cumberland Place (ATV). Sometimes I delivered material to an imposing ITV building in Kingsway (once named Adastral House, formally home to the Air Ministry and now aptly re-christened 'Television House'). This was the home of Associated-Rediffusion Ltd (it also contained the studios of ITN plus an office for Scottish Television).

The advertising artwork that I diligently transported consisted of short messages, (perhaps illustrated), that were 10" x 8" captions used in 'spot' commercials. It was simple, direct stuff. No fancy video shoots or clever angles. Just a bit of cardboard. Cardboard or not, it certainly made money for everyone, especially the television companies. For example, back in 1961 one could purchase, courtesy of (say) ATV (in the Midlands) a 'five-second slide with announcer's voice-over' on *Lunch Box* for fifteen quid. At peak times the cost of an ATV (in the Midlands) five-second slot rocketed to a staggering £70!

By way of financial contrast, the *all-day* five-second price on Ulster Television was a mere £8. ABC TV on the other hand would charge for five seconds, a weekend top rate (Sunday evenings) of £376. But all that was the cheap end of the television advertising market. The expensive stuff (at 1961 prices in the London or Midlands area) ran at an average £1,000 for an ordinary 30-second peak-time airing of a filmed commercial.

Those simple 'flash' commercials (still used – Channel Television is a current example of the local school of TV advertising) represented good value and were an easy means for the small business or members of the public to advertise on the telly.



But to return to 1959, I always enjoyed visiting the ITV offices because, simple soul that I was, those offices appealed to my love of telly 'glamour' and slick production (the late nineteen-fifties was an exciting time tellywise, with new ITV companies opening every few months or so). These ITV offices had always lots of 'star' photographs on the walls and sometimes a real live star would wander in. The office decor was very '50's' modern, with carpets in deep-pile pastels. There were also, wire chairs to admire and an abundance of Hughie greenery draped all around. (In fact, those ITV establishments were quite faithfully re-created in British 'TV piss-take' movies of the time. ITV establishments were flashy and a bit vulgar with 'spivvish' executives and receptionists hired more for their lipstick and vital statistics than their typing speeds, one suspects).

Of course, this up-beat, modern ambience was all calculated to attract advertising and be in direct contrast to the 'stuffy' old BBC, who would never cheapen themselves to anything redolent of 'commercialism'. The

result was that the poor old BBC in the late 1950s in comparison to ITV always looked as if it was furnished from a Civil Service redundant furniture depot, with staff to match.

Returning to Television House, another aspect worth recalling is that in the late 1960s, the last incumbent, Thames Television transmitted a daily magazine programme called *Today*. This was presented by Eamonn Andrews and was broadcast sometimes from the building's cramped glass-fronted foyer, adjacent to the Aldwych. When not on the air, the technical gear was left in situ. Amongst the kit, a Marconi Mk III camera (painted a shade of blue) and fitted with an Angenieux 10:1 servo-operated zoom, was perched on a Vinten Pathfinder dolly. The whole ensemble 'posed' in the window to publicise Thames and the programme. I passed this interesting display many times and, of course, never thought to photograph it. By 1970 Thames had vacated the building for Euston, and I forever missed my chance of an historic snap-shot.

As a footnote, I purchased recently an old pedestal. This pedestal (an ancient Debrie) was used originally way back by Associated-Rediffusion in their studios at Wembley Park and also Television House. That intriguing fact notwithstanding, my dear wife has since vetoed my brilliant idea of displaying the Debrie, (purely by way of a commemoration to AR-TV/Thames Television) in our lounge window.



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### *Questions we are asked*

## **Why is it that so few recordings of archive programmes have their original opening announcements?**

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Most recordings which survive are what are called transmission prints, prepared in advance on film; they would have been announced live at the time of transmission. They might also be repeated later, meaning that any recorded-in announcement might be inappropriate for a later occasion. There is a separate kind of recording known as a Programme as Broadcast recording (PasB) which *does* include continuity announcements and on-screen idents, clocks and so on, but these are much less common and were made for specific purposes only.

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### *Archive conservation*

## **BBC erased classic Cook and Moore archives in favour of local news**

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Almost all of the classic *Not Only But Also* series by Peter Cook and Dudley Moore has been wiped by the BBC to make space in its archives for local news programmes it was revealed yesterday.

Out of 21 episodes of the cult Sixties comedy series 16 were wiped by the BBC between 1970 and 1974. The five that remain were filmed illegally from a TV screen at the time of broadcast by the series producer who was scared of the tapes being lost.

The story emerges from a biography of Peter Cook published by comedy producer Harry Thompson.

Mr Thompson describes the wiping of the tapes as an act of cultural vandalism and has tried to find out who in the BBC's senior management ordered the wiping.

'Jimmy Gilbert, head of comedy at the time said there was no opposition to the order,' said Mr Thompson yesterday. 'People didn't question it. Comedy wasn't seen as a cultural artefact to be saved. Instead the main priority was to keep news programmes. Every single dumb local news item had to be kept.'

Mr Thompson met Peter Cook after working in the BBC's archives in the Eighties. He discovered the few remaining episodes and copied them onto a VHS tape. This he presented to Mr Cook and saved a copy for himself. The BBC has subsequently used the few tapes left in compilation to show a Best of *Not ..... But Also*. 'That's why the so-called classic scenes from the series are the only ones you ever see,' said Mr Thompson, 'It's the only ones they've got.'

*Not Only... But Also* grew out of Cook and Moore's collaboration in the hit satire *Beyond The Fringe*. The BBC's policy on keeping tapes also meant that the black and white episodes of *Steptoe and Son* shown by the BBC two years ago were from tapes made illegally by a fan in Australia. The originals had been destroyed.

A BBC Resources spokesman said "If anyone has any tapes from that time we would love to hear from them and take them back into the archive." [Paul McCann]

From an undated clipping from *The Times* this summer.

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## HIDDEN HAZARDS IN THE WORKSHOP

### (from the Internet)

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*Richard, wb6zwc@ns.net, asked about methods for cleaning off the enamel insulation of magnet wire and Litz wire.*

If you are lucky enough to find it, there are enamelled wires whose insulation will come off cleanly with just the heat from a soldering iron. A solder pot is ideal for tinning the ends of these wires.

Today, however, most magnet wire is insulated with Formvar or similar coatings. These are tough, thermoset varnishes that seem to resist everything except red heat! In fact, if you only have one or two connections, heating the wire in a flame to burn off the insulation works. Use fine sandpaper to clean the wire before soldering.

If you have lots of connections to make, or Litz wire in Richard's case, a flame is not a good idea. Richard noted trying mineral spirits and acetone without success. I will agree and add that NO SOLVENTS commonly available will touch the stuff. I have had moderate success with dimethyl-formamide; I suspect hexafluoro-isopropanol will work too. But these are far too dangerous for ordinary use.

GC Electronics makes a product called Strip-X [available by mail order from Antique Electronic Supply] which is sold for just this purpose. Sadly, the bottle does not emphasize how dangerous this stuff is with skin contact. It is basically a mixture of phenol in caustic soda and it works best if the wire is warmed first before dunking the wire in it. Leave the wire soaking for about 30 seconds, and the insulation can usually be wiped off.

But wear chemically-resistant gloves when doing this, folks. If you spill some on the gloves, WASH IT OFF IMMEDIATELY, as it will soon eat through the glove and into your hands. If you get much of this corrosive mix on your skin, it will not only cause some of the most painful burns you have ever seen, it will be absorbed and can poison you too. So be VERY careful.

We use a slightly similar mixture (phenol and trichlorethylene) to dissolve PET plastic (the soft drink bottle stuff) for certain tests. In addition to safety glasses, face shields, lab aprons and gloves, we have safety showers just outside the lab in case you spill any on you. The procedure in case of skin contact is to run to the shower, turn it on, and take off ALL your clothes. You rinse for 15 minutes – before you are taken to the medical department!

Don't take chances on your safety. If you use Strip-X, do so wisely and carefully.

73, Barry L. Ornitz [ornitz@tricon.net](mailto:ornitz@tricon.net)

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## WRIGHT'S REPLAY

Jeff Wright tests your memory again

### Magpie

In Autumn 1968 the new Thames Television's first network programme was the children's magazine *Magpie*. It was designed to challenge the dominance of the BBC's *Blue Peter*.

*Blue Peter* had already been around for ten years when the new kids on the box flew in. Kids? *Magpie* was to have a trendier image so let's meet its three 'young' presenters.

Susan Stranks was the pretty one. A twenty eight year old married actress, she'd been seen in the hospital soap *Emergency Ward Ten* in the early sixties.

Canadian Pete Brady, 27 and also married, was a former pirate radio disc jockey and the third was Tony Bastable. The youngest at 23, but the most experienced, he was one of the young presenters on another kid's TV magazine called *Three Go Round*.

These 'with it' three were to go head to head, to head, with the *Blue Peter* crew of '68: Valerie Singleton, 31, John Noakes, 34, and the young 27 year-old Peter Purves. And they won. After its first year *Magpie* was claiming over seven and a half million viewers and

claiming to be "the most popular children's magazine programme on TV."

In 1969 the programme's cartoon Magpie – given the name Murgatroyd in a viewer's poll – (yes he was a bright bird) asked *TV Times* readers and *Magpie* fans what they liked, and disliked, about the programme. And they replied in their thousands. This was the time of the Apollo moon flights and they wanted more space items, more animals, more football, more competitions and more things to make like "kaffans, stilts and junk puppets". In fact they asked for more *Magpies* – they wanted it on five nights a week. I don't think Murgatroyd could have coped.

Anyway, they had already been given more *Magpie*. After six months running on Tuesday afternoon for thirty minutes, they had their screen time doubled with an edition on Thursdays at 5.15.

The winning team of Susan, Pete and Tony held together for three years. The first to fly the nest, however, was Pete Brady. He was replaced by Douglas Rae in September 1971. Then in 1972 Tony moved from in front of camera to become the programme's producer. And in shot came a frizzy hair-do by the name of Mick Robertson – one of *Magpie*'s researchers. Then in 1974 Susan, the last of the three originals left. She joined the BBC's *Nationwide* programme. The new pretty one was another actress, Jenny Hanley. The last *Magpie* shuffle was in 1977 when Douglas Rae disappeared to be replaced by Tommy Boyd. And that's the way the line up stayed until 6th June 1980 when the "fact-filled parcel of fun" quietly slipped out of the schedules.

## Wendy Richard

Unlike Pauline Fowler, Wendy is an East Ender by adoption. Born about 250 miles north of Albert Square in Middlesbrough, she acquired her cockney accent working in her mother's London hotel and then tried to lose it again in drama school. Fresh out of drama school, and with the London vowels still intact, she hit the pop charts with Mike Sarne's number one record *Come Outside*. The 1962 hit sold over half a million, but Wendy only got a £15 session fee.

And she was also stuck with the label of the 'Come Outside Girl' which clung for years. That year she went to work in her first TV department store, *Harpers West One*, where she played Susan Sullivan, the receptionist for three episodes. Then the spy series *Danger Man* as a young tearaway up to no good.

She added a dash of glamour in *Z Cars*, the *Arthur Haynes Show*, *The Likely Lads*, in *Hugh and I* with Terry Scott and Hugh Lloyd. Then a string of sit-coms for LWT in the early seventies: *Please Sir* and its spin-off the *Fenn Street Gang*, *Both Ends Meet* with Dora Bryan, as a barmaid in *Not On Your Nellie* with Hylda Baker and as a clippie in the long running *On the Buses*.

Then came her biggest break in 1973 with employment in another TV department store – Grace Brothers as the lovely Miss Brahms of Ladies' Fashions. And she wasn't free for the twelve years of *Are You Being Served*.

Back in 1967 she had appeared in her first soap opera – *The Newcomers* – where she played a chirpy cockney neighbour in the new town serial. Nearly twenty years later the BBC producer Julia Smith was planning a new soap called *East 8* and remembered Wendy from *The Newcomers*. So, in February 1985, in the week that saw the last *Are You Being Served* series begin, Wendy Richard was cast, against type, as the dowdy mother of two, Pauline Fowler in the brand new series that we now know as *EastEnders*. 'The Come Outside Girl' no longer.

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## ***Vintage & classic TV sets in the International Vintage Electronics Museum, Hove, UK***

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- Bush TV12 = the classic bakelite set of the 1950s (as seen in dozens of TV transmissions)
- Murphy V410 = typical 405-line standard British set.
- Perdio Portarama = early British portable.
- Crown CTV-12S = typical of the second generation of Japanese portables.
- Sony TV8-301W = the first direct-view transistor portable set on the world market (May 1960).
- Sony TV5-303W = the first smallest, lightest, transistor portable TV set at the time (May 1962).
- Sony TV4-203UW = the original 4" Walkie-Watchie.
- Sony FD-250B
- Sony Watchman FD-10B
- Sony Watchman FD-210BE = flat screen from Sony.
- Sony Watchcam FDM-404A = there was a TV version with the same shape/case called Watchman.

- Standard SR-V307 = one of most important representative of the 'upright' type portables.
- Panasonic TR-1001S = smallest portable multi-standard TV set with radio.
- Panasonic TR-1010P = later version of the above.
- Casio TV-60 = the smallest B/W pocket TV set ever made (with AM/FM radio too!)
- Citizen 06TA = quality B/W pocket set with backlight accessory.
- Sinclair MTV1 = first multi-standard pocket TV set ever made (1977)
- Sinclair MTV1B = European only version of the above.
- Sinclair FTV1 = Flat screen version of the above.
- Sinclair FTV1 wooden prototype = kindly donated by Sir Clive Sinclair.
- Sinclair Mon 1A = uses the same case and Telefunken CRT of the MTV1.
- Rigonda
- Vega 402

Located at 54, Easthill Drive, Brighton (Hove actually), BN41 2FD, UK (tel/fax 01273-701650 or 0850-104725 mobile). Curator Enrico Tedeschi. Open daily (phone), 335 days a year (we usually take our holiday in August). Please phone before travelling – sorry, no facilities for disabled visitors.

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## MORE ABBREVIATIONS

**Rob WPE4FGR W4RL**

---

Got to thinking this evening while listening to the static on 40 meters and got to wondering. I but for the life of me can't figure out some of the these three letter acronyms that I've seen on the service. Now I know that NIB=new in box, and NOS=new old stock (found this out yesterday). Well, I figured I ought to come up with some of my own so that I can fire them back to the fellows who send me messages loaded with them with me not knowing what they mean. Here goes.

BTM=better than mint  
 DNI=do not insure  
 HAL=hums a lot  
 NNP=needs new paint  
 NPI=never plugged in  
 RFT=ready for trash  
 SAO=scratches all over  
 SOO=smoked only once  
 WWO=wife wants out

DIS=dropped in shipment  
 FUJ=found in junkyard  
 JSB=just smells burnt  
 NNO=needs new owner  
 NBU=never been used  
 RLP=real lousy paint  
 SEK=somebody else's knobs  
 UTW=used to work  
 YFU=you fix up

DLC=drifts like crazy  
 HBL=hit by lightning  
 LOR=lots of rust  
 NTL=no tubes left  
 ODO=only dropped once  
 SID=sparks in dark  
 SBD=seen better days  
 WLU=won't light up  
 ZBL=zapped by lightning

## **AMAZING FACTS**

You do know of course that the name 'Roneo' derives from the fact that before WWII all the keys to all the filing cabinets made by the company were coded R10. [*Peter Fletcher*]

$$111,111,111 \times 111,111,111 = 12,345,678,987,654,321$$

No word in the English language rhymes with month, orange, silver, and purple.

The glue on Israeli postage stamps is certified kosher.

Mel Blanc (the voice of Bugs Bunny) was allergic to carrots.

Dr. Seuss pronounced 'Seuss' such that it rhymed with 'rejoice'.

More people are killed annually by donkeys than die in air crashes.

An ostrich's eye is bigger than its brain.

**No warranty is given for these 'facts' by the way!**



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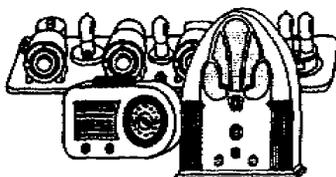
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All aspects of television trade test transmissions are included within the interests of The Circle: Test Cards and patterns, accompanying music, slides and still pictures, Service Information bulletins, Trade Test Colour Films, and, of course, the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

If you are interested in this fascinating subject, write to the Secretary, Curtons House, School Lane, Walpole St Peter, WISBECH, PE14 7PA, and if you send a 12.5" x 9" self addressed envelope with a 50 pence stamp, we will be pleased to send you a sample copy of the Circle's magazine.

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The weirdest kind of Collector's Items

3. **Would you like to be offered a selection regularly, often at less than dealers' prices?**

Yes? Then it's time you got in on the secret and discovered **DALKEITH AUCTIONS**, an established company in Bournemouth who hold auctions of all these items every month and issue detailed 56-page catalogues in advance. Can't get down to Bournemouth? No problem! Just fill in the bid form and send an open cheque or give us your credit card number. You set an upper limit for your bid and we don't abuse your trust (proprietor is a 405 Aliver!). The system does work! Contact us too if you wish to sell items to a broad range of interested and motivated people.

Enquiries to Philip Howard on 01202-292905. The catalogue of the next auction costs £2 (annual subscription by post £22) but you can phone or write for your first copy FREE.

**DALKEITH AUCTIONS, Dalkeith Hall,  
81 Old Christchurch Road, BOURNEMOUTH, BH1 1YL**

# ANTIQUÉ RADIO

## MAGAZINE

BIMESTRALE DI RADIO D' EPOCA E DINTORNI

**Antique Radio Magazine** is a bi-monthly magazine dedicated to the vintage radios and surroundings, published by Mose' Edizioni.

The magazine, lavishly and beautifully printed in art book style, is now entering into the 3rd year of life and despite it is mainly addressed to specialised people, it is gaining more and more success world-wide. Articles go from the beginnings of telecommunications until the radio as element of history of customs and culture.

Our aim is to make the wide public aware of this fascinating world which has now become of great interest.

An important landmark was our recent publication of the important book named "Epocea della radio, storia di un uomo".

We also offer a comprehensive selection of radio books from other European publishers, many of which are hard to find elsewhere. Please ask for our latest **Ex Libris** catalogue.

I look forward to serving you.

Yours Truly

**Mose' Battocchio, Editor**

For more information or orders please write or telephone 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)



## The Dinosaur Labs present... TESTCARD-u-LIKE

Yes, we do make it! No, we have never advertised it! But we have displayed it at several functions. This is the famous 'test card in a box' product, only it comes on a compact printed circuit board and a number of images are available and it doesn't have to be a test card. As ever, the connections are very simple, namely 9 volts DC (regulated) @ 250mA and standard 1 volt video out. High-resolution images are stored digitally in EPROM chips, in either 405 or 625-line format. What's more you can have up to eight images on a board. Each image is selectable at will, and you can mix and match 405 and 625-line pictures on the same card.

Patterns available currently include:

Testcards A, C and D, also Associated-Rediffusion test-card (early ITA 'diamond' design). ITA 'Picasso' tuning signals: London, Harlech Television and South-West England (coming soon: Lichfield). 1946 BBC tuning signal both with and without clock (the clock is set to tea-time). Pre-war BBC images: Geometric tuning signal, Marconi-EMI System caption, BBC Tuning Signal and Forbidden to charge money for viewing these programmes. ITV company idents: ATV London, Southern, Tyne Tees, Associated-Rediffusion. BBC tuning signals: Angels Wings, Bat's Wings, plus Scottish and West regional Bat's Wings. 'The End' with AP mast. Caption: 'Normal Service will be resumed...'

Several other patterns are in preparation. All these designs are prepared from original artwork and we can also make 'specials' to order (we have access to more than 300 slides of captions, idents and test cards from all over the world, so we may well have the pattern you want).

The price for the ready-built card with one image (usually Test Card 'C') is £125. Additional patterns are £25 each (or £40 for two) from the standard range or £40 each if we can make a special for you. Please include postage & packing; this costs £3.00. Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum in London (by prior arrangement) free of charge.

**WARNING:** Owning a Dinosaur product can seriously extend your choice of vintage viewing. And note... we are, like you, enthusiasts. We are not a business. Please confirm price, availability and delivery before ordering.

**Phone:** Dave Grant 01689-857086 or Mike Izycky 01778-344506.  
**Mail to** 4 Kemble Drive, Bromley, Kent. BR2 8PZ.

# Can't get enough?

Would you like an *extra* issue of 405 Alive this year, full of interesting articles about old television?

First, the bad news

Sorry, we can't oblige...

And now the good news

...but you *can* send for this year's **Kaleidoscope** magazine.

Containing 36 large-format A4-size pages, it features really solid in-depth articles on old television programmes, archive affairs and much more, all by authoritative writers.

To secure your copy, just send £3.50 to Kaleidoscope, 93 Old Park Road, Dudley, West Midlands, DY1 3NE.

Articles include:

- ❖ *For The Children: a gentle meander through the development of children's programmes and the people behind them*
- ❖ *The Mind of J.G. Reeder*
- ❖ *The Hartley Hare Pages*
- ❖ *Pipkins quiz*
- ❖ *The Tyrant King*
- ❖ *The birth of The XYY Man*
- ❖ *Kaleidoscope on-line*

## Get your copy now!

# Treasures in Transition

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to 'prune' out the least relevant adverts or hold them over until next time.

## 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, 2098.

Test card music and old TV programmes are is 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 possibly 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 without a plug on it, you are breaking the law. Domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug. We suggest that our kind of antique treasures are labelled "Collector's item, not to be connected to the mains without examination by a competent electrician" or something similar.

## 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 have proven to 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 seriously 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, also the Pineapple Video product (from John Gillies, 55 Hemmen Lane, Hayes, Middx., UB3 2JQ). 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 Radiophile, publishers of 405 Alive, has a huge library of service information which is available to readers at very reasonable prices. Please address your requirements to Graham at the Admin Office, Larkhill, Newport Road, Woodseaves, Stafford, ST20 0NP, or fax to 01785 284696.

#### **Other possible source:**

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/Thom, GEC, Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with IRC plus unstamped s.a.e to him at 3, Cherrywood Close, Clonsilla, Dublin 15, EIRE.

#### **For American Equipment:**

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

## 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 12-inch table model TV from 1956, 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 CONVERTER:** the latest version of our professionally designed unit for 405 enthusiasts. A high-quality **MODULATOR** is also available and 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, EIAJ, 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 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).**

**FOR SALE: Decca CS2242 solid-state TV, colour, with studio-style AV connection too. Pye CT204, 697 chassis, hybrid colour, single-standard. Phil Marrison, phone/fax 01283-790747.**

**BOOKS FOR SALE: BBC YEAR BOOK 1944. d/w slightly torn at edges. VGC £8. Ditto 1949. d/w fade/tatty but intact. VGC £6. Ditto 1964, £5.**

**COMING TO YOU LIVE! Fascinating TV memories from live ITV and BBC. p/b, VGC, £5.**

**TELEVISION AND SHORT WAVE HANDBOOK. 4th/revised edition F.J.Camm. Well illustrated with pre-war 405-line telly. No d/w. Covers faded. VGC £8.**

**WONDER OF THE WAVES. Eduard Rhein. 1940. The Scientific Book Club. Illustrated. Sections on Radio and TV. No d/w. VGC £5.**

**GIRL FILM & TV ANNUAL No. 1, 1957. No d/w, boards slightly stained. VGC £2.**

**GIRL FILM & TV ANNUAL No. 5, 1962. d/w slightly torn at top. Article on outside broadcasts. VGC £6.**

**HISTORY OF TELEVISION by Rick Marschall, 1986. Large-format US picture book, many illus. VGC £6.**

**DOCTOR WHO ANNUALS, all VGC – No. 1 £8, No. 2 £8, 1970 (Troughton photo cover) £10, 1971, 73 and 74 (Pertwee covers) £5 each.**

**MICROPHONE. ex-BBC. Moving coil. STC style 4017C. Circa 1950. Big, brass and heavy. No stand. VGC £20.**

**All items clean and intact. Postage £1.00 per book. Contact Dicky Howett, 01245-441811, fax 01245-442816.**

**BOOKS FOR SALE: These are duplicates from my collection, all hardbacks and with original dust wrapper unless otherwise shown, all by UK authors, all clean copies and unless otherwise mentioned, all £3 each post-paid: *Radio & TV Test Instruments* (King), 1962. *Television & Radar Encyclopaedia* (MacLanachan), 1955. *Television Servicing Handbook* (King), 1959, no d/w. *TV Camera Operation* (Millerson), 1977, paperback. *Principles of Television Engineering* (Whitehead), 1965, paperback, two volumes, £4.50 the pair. *A First Course in Television* (Decibel), 1958, no d/w, £2. *Industrial Television* (McGhee), 1957, no d/w, scarce and full of pix of tasty Pye equipment of the era, £4. *TV Tape Commercials* (McMahan), American book of 1960, 100 pages, lots of photos of 2" quad machines, £15. *Chronicle Wireless Annual* (15th edn, 1937), paperback, 144 pages, grubby cover but clean pages inside, 13-page illustrated television section including chapter entitled *When Television Comes North*, £15. *Coscor Melody Maker* radio brochure (early 1930s) and set-top Coscor Radio card for dealer display (1940s?), £7 the pair. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH; please enclose cheque payable to Andrew Emmerson and SAE; latter will be returned with your purchase or with your cheque if book is sold. At these prices, which include postage (and you know how expensive that is these days), you need to move fast!**

**1960s USA TV PROGRAMMES FOR SALE ON 16MM FILM:** one episode each of *Love That Bob* (Bob Cummins), *The Second Hundred Years* and *Bachelor Father*. Very good condition, genuine TV prints on plastic or metal spools. £20 each post-paid. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH; please enclose cheque payable to Andrew Emmerson and SAE; latter will be returned with your purchase or with your cheque if film is sold.

**TAPES FOR SALE:** 1. THE DEVELOPMENT OF THE TELEVISION TEST CARD (45 minutes, documentary made with George Hersee, designer of test Card F and father of Carol, the 'Girl on the Test Card').

2. EXOTIC TV IDENTs tape (approx. 1 hour) – TV test cards and idents from around the world.

3 + 4. Two SLIDE TAPES (each three hours long), representing the accumulation of 15 years' collecting TV graphics material – test cards, captions, station IDs from 1936 onwards. Mainly British but some Irish, European and North American as well, all from original slides or artwork (no computer reconstructions or artist's impressions!). The 1936 BBC tuning signals which were copied from incredibly rare fragments of the (nitrate!) 35 mm film used at Alexandra Palace, whilst there are also some modern rarities, such as the test cards from the now defunct BSB and Comedy Channel.

5. CAT-70, the proceedings of the BATC's 1970 Conference on Amateur Television, held at Cambridge University. On this occasion the BATC mounted a remarkably ambitious presentation using live outside broadcast links, a lot of ex-broadcast equipment... and they recorded the event for posterity (thank goodness).

*EACH OF THE ABOVE TAPES COSTS £9.95 POST-PAID AND IS RECORDED ON GOOD-QUALITY NAME-BRAND TAPE. Send SAE for further details. Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.*

**FOR SALE:** Sony portable half-inch EIAJ B/W VTR & Funai/Technicolor portable colour quarter-inch VCR. Both overhauled and with PSUs. Both surplus to requirements. Offers or swaps. Terry Martini, 122B Cannon Street Road, Whitechapel, London E1 2LH. 0171-702 8774; e-mail: terrym@globalnet.co.uk

**FOR SALE:** Pye 9" table model circa 1946-48, probably model 816T. Complete with reasonable cabinet but working condition unknown. Offers? Also, the following offered free of charge: HP valve voltmeter (1mV-300V FSD), Advance J2 AF Sig Gen (15Hz-50kHz), Feedback TWG300 waveform gen (0.01Hz-10kHz Sq,tri,sine) and Tequipment DS2 scope (X2). Richard Gregory, 66 Woodrows, Woodside, Telford, TF7 5PH.

**FOR SALE:** Philips 405-line TV set, model 1788/U (no other details), £50 or near offer. John Leamon, 44 Stonesfield Road, Couldsdon, Surrey, CR5 2HG. Telephone 01737-554544 (NS).

**FOR SALE:** Ekco 405-line TV set, model TU142, approx. 9-inch table set, clean and complete, label inside says 2nd April 1951. Minor chips to veneer but not bad at all, £25 or near offer. Mr D. Hampton, Luton 01582-613652 (NS).

**FOR SALE:** Dynatron TV47V of 1959. 19-inch table model plus matching legs, with mahogany cabinet, cupboard doors and service data. New CRT in 1970. John Gray, west London, 0181-893 1985 (NS).

**FOR SALE:** two table TV sets approx. 14-inch screens, probably c. 1960. Alba T655, beautiful veneer case, mint condition, nothing missing, suggest £40. Sobell with glass front. No flex, no back, some minor scratches, suggest £20. Offers considered. Lucien Myerscough, Highgate area of north London, 0171-272 2547 (NS)

**FOR SALE:** One each of the following. New CRT CME 2305, Re-gunned CRT A56-20, Bush TV model M69, Murphy TV model V320AD. Murphy Radio Ltd Pattern Generator Type 11 no. 4238/995 complete with Power Supply Type A s/no. 4229/995. Murphy TV Converter Type 6264 no. 507. Thousands of service manuals from 1932. Contact Dick Elliott in Whitehaven on 01946-822358 (NS).

**FOR SALE:** Philips dual-standard valve 26-inch colour TV set of 1968. New CRT fitted in 1977. Set is almost mint, nothing missing, in working order, supplied with lots of spares. Nominal sum asked so long as this goes to good home. Mr Bright, Bristol 0117-940 6863 early evenings (NS).

**FREE TO GOOD HOME:** Marconi VT730A set, in good condition with all knobs, etc. Set was in use until 405 closedown in 1985. Owner is profoundly deaf so please communicate by fax. Jack Whalley, Halloughton Grange (farm), Nether Whitacre (Birmingham-area) fax 01675-481239 (NS).

**FREE TO GOOD HOME:** Ekco 12-inch single-channel table set of 1953, with preamp clipped to back. Cabinet easily restorable, missing loudspeaker and U801 rectifier valve. Myles Sewter, Uppingham, Rutland, telephone 01572-823635 (NS).

**FREE TO GOOD HOME:** Ekco single-channel set of the 1950s, with Band III converter on back. Mr T. Butler, Penkridge, Staffs., telephone 01785-715269 (NS).

**FREE TO GOOD HOME:** *Wireless World* magazines 1976-1985, not quite complete run. Ring Buster Beesley on Maidstone 01622-203951 to arrange time for collection. (NS)

**WANTED:** Pye LV20, alias B18T for spares or renovation. Good cabinet & intact tube. - Ferguson 941T for spares or a good Line output tranny for same. The following CRTs - MW22-14, MW6-2 (projection) & CRM 173 or equivalents. Full service data for Decca 1000 projection set and Mullard technical notes/briefs on Schmidt optical systems. Also require a Monoscope camera. Restorable one OK!!! Terry Martini, 122B Cannon Street Road, Whitechapel, London E1 2LH. 0171-702 8774. e-mail: [terrym@globalnet.co.uk](mailto:terrym@globalnet.co.uk)

**WANTED:** For Perdio Portarama Mk II, channel-change knob and power supply buttons marked O, M and B. Service manual for Samwell & Hutton type 69 wobulator. Copy of BBC2 trade test film *Coupe des Alpes*, made by Shell. Copy of BBC Horizon programme *Now The Chips are Down*. Phil Marrison, phone/fax 01283-790747.

**WANTED:** *Girl On A Test Card* record – any price. Leslie Hine, 01229-582557.

**WANTED:** Bush TV148U dual-standard set, preferably 23" screen. Steve Pendlebury, Bush House, 218 Belmont Road, Bolton, BL1 7AZ; tel: 01204-305781.

**WANTED:** Service information for Antiference crosshatch generator model V75B. Leslie Hine, 01229-582557.

**WANTED:** Jonathan Müller's BBC production of *Alice In Wonderland* (tx 1968 and 1986, now classified 'lost' by the BBC). Tim Alcock, 0121-449 3546.

**HELP WANTED:** Need information on the record, book and single luxury selected by Desert Island Disc participants 7th April 1984 until 11th May 1985. This is to complete book on Desert Island Discs. Neil Stevens, 55 Leverton Street, London, NW5 2NX; telephone 0171-485 7450 (NS).

**SWAP:** For anything TV-related, a BTCE55 fax machine for repair/spares (was working until I gave it a drink of water!). Leslie Hine, 01229-582557.



**Steve Ostler's renewed Baird Countryman set**

# 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.co.uk](mailto:midshires@cix.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 3.5" PC computer disk are also welcome and your disk will be returned. Please process your words in some popular word-processing format, ideally as an ASCII file. If in doubt please ring first on 01604-844130 - thanks. You can also fax your letters, ads and articles on 01604-821647.

## **BACK NUMBERS**

Some recent back issues are available from the Staffordshire address; send SAE with enquiries. In a few cases the editor can lend originals for photocopying.

## **FAQ FILES**

FAQs are frequently asked questions, so we are keeping three files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. The 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. FAQfile 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQfile 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 15 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 electronic 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.

### **ENQUIRIES REGARDING SUBSCRIPTIONS**

Please write, marking your letter for the attention of the Admin. Office, The Radiophile, 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP. We regret we can no longer handle telephone calls. Please *do not* ring the Northampton (01604) number either 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 G0ANO, 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): Curtons House, School Lane, Walpole St Peter, Wisbech, PE14 7PA.

**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, Carlisle, 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 RADIO PROGRAMME COLLECTORS CIRCLE**, Roger Bickerton, 3 Park Edge, Harrogate, Yorks., HG2 8JU (01423-887452). Caters for collectors of spoken word and other radio broadcasts.

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

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

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