



# 405 ALIVE

RECALLING THE GOLDEN YEARS OF BLACK & WHITE TELEVISION

ISSUE 18, Green Shoots 1993.

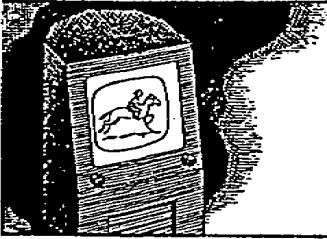
Editor Andrew Emmerson, G8PTH



A BBC television caption of 1936, now available on video tape (see page 11)

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## FROM THE EDITOR ooo

England is the paradise of individuality, eccentricity, heresy, anomalies, hobbies and humours.

Those who cannot remember the past are condemned to repeat it.  
- (both uttered by) George Santayana, 1863-1952.

The subject of this issue's sermon is time, or perhaps timeliness.

Once again the mag is appearing later than I would have wished and this is candidly just due to pressure of work. Most magazines, even quarterly ones, have at least a three-person editorial team (albeit not full-time) and doing the whole job myself in "spare time" (ha ha!) is quite an undertaking. To get this out (hopefully) in time for the big show on May 16th, I have had to drop a lot of features that weren't ready in time. So I apologise once again that the superb article on restoring a pre-war receiver is not in this issue - there just wasn't time to translate it. Also some of the hand-written articles have not been included, since they take a time to prepare, whereas items already typed can go straight into the document scanner (and appear as if by magic in the word processor program).

There is now quite a backlog of material and that should enable me to put out the next issue on time. Well, I hope so anyway. Amongst the goodies in the next issue will be the complete running order for the BBC's opening of the high-definition service in 1936, complete with announcers' scripts, titles of gramophone records used and so on. We shall also print some exclusive photographs of outside broadcast arrangements in 1937. Certainly something to look forward to - and only made possible through the extreme kindness of our readers!

That said, one or two of you have submitted articles and wondered why they have not been used - or why they took several months to appear. Never fear, nearly everything is used, but it is not always possible to print material immediately. This is partly to maintain a balance and partly because parts of the magazine (the easy bits that need little editing or no re-typing!) are prepared several months in advance.

This is why advertisements and letters arriving just before publication time may be held over or squeezed into odd corners. Occasionally I will hold over an article to place it side by side with another on the same subject. Anyway, please continue sending in your articles and letters, they are all appreciated.

Some other kind folk have rung up to enquire whether they have missed an issue, which is a polite way of asking why is the magazine so late! To be candid, I no longer put a specific month on each issue's cover, just a vague designation like Spring or Autumn. There is just no way I can be certain exactly when the magazine will be ready, whilst our printer's workload also has a bearing on how soon the magazine thuds through your letterbox. Even when he does ring to say they have been printed, I have to work out a schedule for driving to Nottingham to pick them up, and there is also the matter of stuffing, sticking and stamping 250

envelopes. And labelling them. And getting them to the post office. All this has to be done in spare time - not a problem but I would crave your indulgence.

So the bottom line is this: I cannot guarantee in which month the magazine appears but I do guarantee that you will receive four issues for your subscription. I hope you find that reasonable.

Andy Emmerson

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## LETTERS, WE GET LETTERS ...

405 Alive welcomes your letters, which may be edited for clarity and space reasons. Any letters or parts of letters not intended for publication should be marked as such, otherwise we'll publish and be damned!

### From Dicky Howett, Chelmsford:

Just enjoyed the first of Channel Four repeats of "The Avengers". The production ("The Frighteners", 1961) moved apace but what a clutter of wobbly shots, muffled sound and cameras banging into things. And then there were some reflections in "windows" (one actor is clearly seen preparing to "rush" in from behind the camera). Wonderful stuff! I caught sight of a camera lens which looked as if it belonged to a Marconi Mk III?... The picture quality was excellent but the film recording displayed an annoying "lag" which tended to smear the image. It looked to me as if the recording monitor could have been of the "stored field" type where all the interlaced field lines are recorded, (because of film pull-down and shutter blanking, earlier systems suppressed one field). In this system the afterglow of the CRT retains the alternate field, producing a "complete" scan. Actually on my 27 inch TV, the recording line structure was not apparent so I guess the full field process was used, perhaps in 625 mode?

Bags of article material here about the life and technical times of ABC/Thames ... of fond memory!

### From B. Howarth, Westhoughton:

Regarding the Picture Page section of

issue 16, it states that Richard Wattis dies in the 60s. Shouldn't it have been in his 60s? This would be correct because he died in 1975, aged 63, he was still in films in the late 1960s, e.g. "Chitty Chitty Bang Bang". Anyway, "Sykes and a Bath" was definitely 1962, because we wrote an essay on this at school then. Regarding Charlie Drake's "The Worker", I surmise they are late episodes. Car registration numbers are a good clue..

### From J. D. Catt, Beddington:

I know I am mad but aren't we all?!? Anyway, I've got myself interested in home-constructed TV as practised in the late 1950s using ex-Services radar units e.g. R1355 and indicator units employing e.g. the VCR97. Perhaps someone could do an article for us all in 405 Alive.

*Any offers? It would be a good idea*

### From Gunthard Kraus, Tettwang (Germany):

My collection has finally acquired a "Rembrandt" TV receiver. It was the first mass-produced TV in the former DDR (German Democratic Republic) after the Leningrad (made for the USSR). It looks very good.

### From Dave Hooper, Templeogue, Dublin 6W:

I have now acquired a suitable blank

aluminium disc (plus spare) for making the scanning disc for my 30-line relic. Others seeking to make a disc may like to know of this idea. My disc is the 12" diameter circular plate that is used for storing or transporting commercial reel to reel tape.

The 12" disc has a bush in the centre that will need an 'insert fitting', and is nicely smoothed round the outside edge to prevent 'saw' cuts when rotating fast. Now to make-up and drill the holes...

**From Brian Renforth, Sandyford:**

Enclosed is Part 3 of the G6 saga: pictures are now really excellent now they're in full colour! I've now got the four missing aluminium spun push-button caps and rear cover (hopeless fit though), with just the four less missing. The set now looks very smart indeed. I've also got a rear cover for the McMichael - for the Sobell ST19G equivalent, however.

I've recently added a T-Vette portable in two-tone brown to the set-up. I came across the example at Chester-Le-Street market for £8; the set was in excellent condition so I took a gamble. The set is in perfect working order with just a slow DY51 EHT rectifier - a great tube too!

A Decca DM2/C 14" with VHF radio has also come my way. A very smart model with the majority of pre-sets mounted at the front just below the loudspeaker and concealed by two sliding doors. Accessibility is excellent for a change! Can't see problems getting this set going once I get round to it, that is. It'll be a right doddle after that G6!

**From Wilton Smith, Upper Norwood:**

Thank you very much for your magazine 405 Alive, it is most interesting, and so far I have got about half way; there is so much information which I find quite fascinating.

I have been interested in television since reading the first *Television* magazine which I think was March 1928. I was still at school and read it from cover to cover. Have you by any chance got a copy of this and subsequent issues? I had the first two years' magazines, but they have disappeared.

I also had a Baird Televisor, the first commercial one, which was in perfect working order, but I sold it to a museum which I think was Radio Rentals. I also had the first mirror drum model which I sold to Barton-Chapple; I wish I had them now.

I am looking forward to reading **Television, the first 50 Years** which you mention.

Remarkably enough, the first issue of *Television* magazine turns up quite regularly in booksellers' catalogues, so I suppose a lot of people bought it at the time, perhaps as a novelty. Although I personally don't possess it, several other people do seem to have copies. Nice to have you in the team.

**From John Wakely, Colliers Wood:**

Just a quick fax. I have just taken delivery of a 625->405 converter from Pineapple Video. Very good results, well made and I think a good buy at the price.

**From Andrew Redding, Rotherham:**

Please find enclosed my renewal cheque for 405 Alive. Although I do not acquire as much stuff as I used to, I am still avidly interested in what you print in 405 Alive, and it's great to see how the magazine goes from strength to strength.

As regards video recording, I'm surprised you didn't mention in the latest issue, how Baird offered low definition 30-line TV on 78 rpm discs, when the BBC's service was discontinued.

I would also comment on Dave Hooper's televisor, as to be honest, it hardly qualifies as a working artefact. To me it just looks like a pile of

plywood!

As regards the final days of 405 lines, I cannot recall the 405-line service being phased out, but I do recall a friend complaining bitterly that the Bush TV22 that he'd so carefully stored over the years was now "useless", and he promptly parted with it to the bin men. I wonder where it is now!!!!? Regrettably I wasn't into TVs at that time! Ah well, let's remember this sad tale when our present 625-line PAL TVs are scrapped in favour of the latest NICAM HDTV with fast text and whatever is this week's innovation!

I think many people would agree with you, Andrew. As to Dave Hooper's pile of plywood (as you so candidly call it), yes it was just that but I bet when Dave finishes restoring it, many people would willingly give it house room. Indeed, it was its scruffy appearance that meant that most people didn't give it a second glance (but I guess Dave spotted it for what it was immediately). Someone must have cared for it for it to have survived this long. If nothing else, this proves beauty truly is in the eye of the beholder!

**From Jeffery Borin, Harrow:**

Just a quick point on cleaning and restoration. Carbon tetrachloride ("CTC") is now known to be carcinogenic and not a nice substance at all. You will probably even have difficulty buying it nowadays. A safer solvent is trichloroethylene ("trike") which is the degreasant used most widely nowadays in industry.

*Thanks for this timely warning. Thawpitt, found in almost every home, used to be CTC but apparently this is a safer substance now. People should always read safety warnings on bottles - the fact you are only an occasional user doesn't absolve you from staying safe and playing by the rules.*

**From Brian Renforth, Sandyford:**

Many thanks for the latest "405 Alive" - what can I say?! I, for one would be willing to sacrifice another £4 for an extra bumper issue! I often feared this publication would eventually dry up with ideas (this is the main reason why I wasn't keen on the idea to include radio matters), though thankfully I was proven wrong. It just gets better and great to know there isn't a shortage of contributions. May this publication grow - in number of readers too, don't forget!

Nothing new to add really at the moment, only that I purchased the new ITC video, "Timeslip - The Wrong End of Time". What a great series, which is just as brilliant as I remembered it to be. Those too young to remember this series won't believe just how good kid's TV was in those days! Presentation is complete but of course no ATV idents, with the end credits fading out prematurely to avoid the dramatic fade-in of the "An ATV Production". The theme does have a kind of "Quatermass II" feel to it - dramatic, fab! Perhaps ironic that the last time I saw the fast ATV monochrome version of the "In Colour" ident (which started with three shades of grey circles on a dark background, I think), was during a repeat of this series - an episode or two of "The Time of the Icebox" in 1974... would love to get hold of this ident on VT!

I look forward to receiving future 405 Alive issues; I have the weekend of May 15-16th off so should be able to attend the NEC do this year.

**From Jeff Longbottom, 45 South Drive, Harwood, BOLTON, Lancs., BL2 3NL:**

I was particularly pleased to see the photo of the Post Office outside broadcast van in the last issue and perhaps I can fill in some of the details about it.

NLW 796 was one of a batch of eight identical vehicles registered

NLW 790-797 and introduced into service in 1953 for the purpose of relaying television signals into the transmitter network from outside broadcast locations. They were based on Karrier 10-foot wheelbase coach chassis with bodywork by Reading. This arrangement with its soft suspension and low pressure tyres provided a smooth ride for the sensitive electronic equipment with which they were equipped.

They remained in service until 1967, when a series of fourteen Bedford TKs with box-type bodies and separate cabs replaced them. These were registered SGW 450-463F.

There is a handful of fellow enthusiasts who exchange photographs, notes and information both on the current scene and also of a more historical nature on OB vehicles. We would like to expand this group to gather information from all parts of the country and anyone else interested is invited to drop me a line.

#### **From Dicky Howett, Chelmsford:**

The National Vintage Wireless and Television Museum Trust: As reported in issue 16 of 405 Alive, a TV and radio museum is to be housed in the High Lighthouse at Harwich in Essex. A recent (March 93) superficial examination of this lighthouse (situated beside a main road in Harwich town) shows no sign of building work or renovations of any kind. The Lighthouse looks derelict (or at least unused). I might add it's a rather strange choice for any sort of museum, being very tall and as is concomitant with lighthouses, very narrow. Hardly ideal space-wise to display bulky TV sets etc... I can imagine, also, traffic-flow problems on the spiral staircase. Perhaps Mr. O'Neil, Curator of this illusive Museum will elucidate for us?

In answer to Steve James query about the colour scheme of ATV's 1963 O.B. fleet: I seem to recall that the van (as pictured in issue 16 of 405

Alive) was a delicate shade of light powder blue. This in direct contrast to the usual BBC/Post Office boring shade of dark deadly spinach!

Re Roger Bunney's comments about Channel Island TV reception: The Howett family will be holidaying (again) on Alderney this Summer. I shall take the opportunity to photograph and study the island's IBA SABRE re-broadcast aerial array plus the one remaining (there were two) 30ft 405 line mainland reception dish (now derelict). Despite the wonder of SABRE, television reception in the Channel Islands is still problematic. Before the SABRE system was installed, (1977) the (monochrome only) pictures were diabolical! Watch this space...

#### **And finally...**

Sad to relate, a couple of typographical errors crept into the last issue. So for *t#me*, please read *time* and for *string men*, please read *strong men*. Jeffrey Borin and Tony Clayden will be devastated to learn that there is no prize for spotting these non-deliberate errors and no Tony, the string men were not members of the violin section of the local musical society, but we are happy to make the corrections in good humour! It has also been pointed out that the correct names of the Lunchbox team were Noele Gordon and Jerry Allen with a J.



# TELEVISION NEWSREEL

## ITC MOVES

The Independent Television Commission has signed a long-term lease on new headquarters in London. The ITC will be moving in the summer from their long-established present location opposite Harrods in Brompton Road, which was also the location for their predecessors the ITA and the IBA.

The ITC's new HQ is significantly smaller than the ITC's present building, and reflects the overall staffing levels of the Commission and of the number of staff based in London.

The new building at 33 Foley Street, London W1, has been completely refurbished and renovated by the developers and is now re-fitted to meet the needs of the 105 staff who will work there. Interestingly the new building used to be the headquarters of Worldwide Television News and it also had an earlier association with ATV, the predecessors of Central Television. [ATV had a master control room and studios at Britannia House, Foley Street; it appears this is the same building]

Last December, a further 40 staff moved (or are in the process of moving) to King's Worthy Court, King's Worthy, Hampshire, mostly from the old IBA Engineering Headquarters at Crawley Court not far away. The Crawley Court location is now the headquarters of National Transcommunications Ltd, the now-privatised former IBA Engineering Division.

Several more staff will be relocated from London during the first six months of 1993 and the total number of ITC staff, including its 12 national and regional offices, is now 190.

## TV HEAVEN RECREATED IN BRADFORD

As from this summer, Europe's first

permanent "TV Heaven" will be established in Bradford when the National Museum of Photography, Film & Television launches a new television library to mark its tenth birthday on 16 June.

This new library of classic British television programmes will be the nearest thing to a TV Time Machine yet devised. Currently, the only place where a member of the British public can view a wide range of British TV programmes from the last four decades is in New York - at the USA's National Museum of Television and Radio.

TV Heaven will redress this: it will be a library of the most popular, influential, entertaining or historic programmes, designed to be played in range of custom-built consoles. Visitors can choose their title from a data-bank; video tapes will be handled by museum staff only and relayed to individual viewing areas. Designed as a resource for serious students and interested passers-by alike, there will also be an area for a scheduled programme, playing representative material from a year in television history, for the casual visitor to the museum. Via this television "time machine", the viewer will be transported back to sample programming of the year 1953, 1962, 1975 - or whichever year is playing today - with a prototype drama, soap, documentary, selection of commercials and children's offering of the time.

The Television Heaven project received initial research funding, totalling £75,000, from the Independent Television Association when the Museum first approached them with the idea in 1989. Now, the Museum in Bradford is inviting the BBC and ITV to collaborate in the compilation of a core of programmes - 1,000 by the time the library opens in June 1993, rising to 10,000 over

the next few years, to give a cross-section from the golden era of British TV. Programmes will be drawn from BBC 1 (from 1950 to present); ITV (from 1955); BBC2 (from 1964); Channel 4 and S4C (from 1982). These will bring back nostalgic memories for the museum's 750,000 annual visitors and offer an unrivalled research facility for students of the media.

#### HISTORIC TV COMMERCIAL COLLECTION TO MOVE - BUT WHERE?

FOCAL News reports that the important library of TV commercials held by the Independent Television Association is to be offered to another organisation. The final resting place has yet to be announced but the National Film and Television Archive is ready to take the collection if a commercial home cannot be found. Steve Bryant, keeper of television at NFTVA, points out that access to the collection, which will be held under the usual stringent copyright clearance rules, would be very much more difficult than it has been.

#### RESEARCHER'S "BIBLE" OUT SOON - A "MUST BUY" FOR SOME

The most comprehensive guide to sources of film and television footage in Britain and the Republic of Ireland, will appear in its fourth edition in mid-March. The "Researcher's Guide to British Film and Television Collections" was first published in 1981. The new edition will contain 246 entries from large national collections to tiny specialist collections of a few cans film. Each entry has information under the headings of: contact, history, holdings, components, storage, cataloguing, junking, documentation and access. There is an extensive subject index, a section on information and documentation sources, and nine articles related to the subject of film and television collections. The book is published by the British Universities Film and

Video Council and can be obtained, price £18.95 post free within the UK, from them at: 55 Greek Street, London W1V 5LR. Reference Number: ISBN 0901299 642. This publication is essential reading for all researchers.

**TAKE CARE OF YOUR COLLECTION!** Many of us have cherished collections of recordings, be they tapes, discs, cassettes or CDs. Paul Sawtell has a large collection of test card music and was devastated (that's probably the right word) recently to find that an insidious mould had started to form on his vinyl records; it was already affecting the quality of playback and if left unchecked, the mould would eventually have eaten away the vinyl.

The BBC and National Sound Archive use special "Dishwasher" machines to keep their records clean, whilst you can take your own records to specialist shops where they will process your discs on the same machine for about £1 or £1.25 each. With several hundred records affected, Paul took the plunge and has invested in his own machine, not out of choice but from necessity. Buying new records would not have helped; many of these discs are long since deleted.

To recover part of the cost of his investment, he is prepared to clean other people's records at 75p each (well below normal prices) and will provide a new inner sleeve as part of the service. See his small advertisement for details.

Magnetic tapes are also susceptible to environmental problems. They should be stacked on end, not horizontally. It need hardly be said that you should keep them away from loudspeakers, magnets and the like, but they must also be protected from extremes of heat or cold and humidity (and cycling between extremes). A near constant temperature is ideal.

#### AN INTERESTING CAREER

In the course of an interview for another magazine recently your editor

was speaking to Dennis Packham, managing director of Screentext Ltd. His firm provides specialist subtitling services to the broadcast industry currently but he revealed that he had been involved in television since 1946, in which year he joined the BBC.

Some of the fascinating activities he had been involved with included guarding a U-link at the opening of Sutton Coldfield, operating the camera aboard the launch that covered the first televised boat race and manning the O.B. link atop Senate House for the famous Calais link. For the Coronation in 1953 he set up the Mechau telerecording equipment; the funny thing, he said, was that this equipment was ordered in 1939, before the war, and delivered after the war!

Subsequently he spent two years with Associated-Rediffusion TV and then 19 years with Tyne Tees, leaving them in 1977.

#### FABRIC-COVERED FLEX

Shiny white PVC mains flex doesn't look right on old receivers, but where do you get the fabric-covered stuff? The patterned stuff sold for electric irons does not look right, whilst any stock from the "good old days" may not meet today's safety standards. But help is at hand! A shop selling vintage and repro electric light fittings can supply brand-new fabric-covered mains cable. Available in two colours, gold and dark brown. It has modern blue, brown, yellow-green wires inside and the conductors are twisted and each has its own fabric covering. They also supply a delightful range of reproduction and remanufactured light fittings from days gone by. Stiffkey Lamp Shop, Stiffkey, Wells-Next-Sea, Norfolk, NR23 1AJ. Tel: 0328-830460.

#### TRANSFORMER REBUILDERS AND MANUFACTURERS

We were told that the firm near Bournemouth mentioned last issue

had gone out of business. This is false: they can indeed handle your orders. Steve Ostler has given us the name of the firm who rewound an EHT transformer for him; he says the transformer has worked faultlessly for ten years (everyone is now standing by for a loud bang from the Evesham direction!). The firm is Scot Transformers in Hanley Swan, Worcs., telephone 0684-569104 and 563113. If anyone can recommend other people who rebuild line output and mains transformers please write or telephone with details.

But what do you do if you need a new mains transformer for a piece of valve equipment? In times gone by, firms like Samsons in London carried wide ranges of government surplus transformers (made by Parmeko to the highest specification!), whilst all the major electronics supply houses offered equipment transformers handling "sensible" voltages like 250, 375 and 450V in straight and double centre-tapped versions. Those days are past but fortunately there is still a firm who can help.

Douglas Electronics Industries Ltd was founded in 1946 and used to supply large quantities of these transformers in days gone by. Most of their business turned to lower voltage items but with the revival of interest in valve amplifiers for hifi, their orders for these higher voltage transformers has increased. A major customer is the Vintage Wireless Company in Bristol.

A wide variety of transformers is listed and many are available ex-stock. Prices are higher than surplus items used to cost but then, what do you expect? For details, write to Douglas Electronics Industries Ltd., 55 Eastfield Road, Louth, Lincs., LN11 7AL or phone 0507-603643.

#### ... AND RUBBER MASKS

Two readers have asked about finding rubber screen masks to replace ones which have shrivelled, crazed or rotted. If this means nothing to you, let me explain. In the late 40s and

early 50s many TV sets used a round picture tube which was "squared off" as far as the viewer was concerned by a rubber mask - this formed a rectangular kind of picture frame around the screen.

These masks were generally a pale grey or eau-de-nil colour and being made of rubber, some have perished over the years. Clearly this is not much fun if you are trying to complete the restoration of an otherwise perfect receiver.

The chances of finding a replacement mask now are pretty slim, so you'll probably have to mould your own. A catalogue came our way recently which has a complete set of materials for rubber moulding at home; no doubt there are other suppliers (ask at your local craft shop or look in Yellow Pages). Anyway, these items are sold by the Eastwood Company and are intended for people making new accelerator pedals or soft gaskets for classic cars. You make a mould from plaster of Paris or polyester resin, then use their liquid rubber (hard and medium grades), with flex additive if desired. A comprehensive instruction book is also available. They also supply materials for metal casting, polishing glass and plastic windows (and hence TV screens and cabinets), even coloured epoxy compounds for filling cracks. The 136-page catalogue is free for the asking: ring 0454-329900 any time. Perhaps this will encourage someone to make some replacement parts as a business, in which case it might be worthwhile subcontracting the job to a specialist firm.

#### STANDARDS CONVERTERS: HARDWARE AND VAPOURWARE?

By the time this magazine appears the first production run from Pineapple Video has appeared and all outstanding orders have been delivered to customers.

One or two people enquired if we knew anything about a very low cost standards converter advertised in the March issue of Television

magazine. The advertisement was placed by a Mr Mike Holding of Radcliffe-on-Trent, who admitted the converter was a "very simple device" but was not prepared to say how it worked. Producing a device of this complexity for profit at the price quoted (£139) would appear to go against the laws of physics so it might be over-hopeful to expect anything elaborate at this price. Whether it even exists is problematic; a review sample was requested but nothing has appeared (after well over a month). They do say you get only what you pay for but in this case readers may (and I only say may) be better advised to hold onto their money until the product is known to exist (and has been evaluated by a competent third party).

#### RESTORING THE BBC DEMONSTRATION FILM

Some of our readers will know that during the first half of the 1950s, the BBC transmitted a demonstration film every weekday morning. This was for the benefit of dealers wishing to demonstrate sets to customers and for the television trade. To this end it contained a mixture of programme extracts and informative film items, together with 15 minute sessions of Test Card C with music. This was, in fact, the first time the BBC played music as an accompaniment to the test card.

BBC P as B (programme as broadcast) records give the titles of the music used and for the past twelve months or so a sub-group of readers have been attempting to reconstruct those sequences. The titles concerned were long-deleted 78 rpm records of classical pieces (EMI) and some obscure danceband records on the Danceland label. Finding these was a right old job: to cut a long story short it involved trying the BBC's own record library (No chance - the titles had been long since cast out!), EMI's record archive (they didn't have the titles we wanted either) and the

National Sound Archive (success - they were able to help with some of them). But the best response came from readers of the Robert Farnon Society journal and *Memory Lane* magazine - these people were marvellous. Of course, they must be enthusiasts if they subscribe to those magazines but it is worth putting on record the help they gave.

It is so pleasant when enthusiasts make material from their collections available at no charge - of course, it's also what makes the world go round and makes the hobby worth while. It also shows how generous true enthusiasts are.

### MORE TAPES

Our friend "somewhere in Eastern Europe" has been busy again recording 17 more test cards from exotic places like Bulgaria, Armenia, Cyprus, Slovakia, Ukraine and Angola. They have been tagged onto the existing exotic test cards tape; the price is unchanged at £9.99.

A new offering is Volumes 1 and 2 of the new slide tape, created from original TV company slides and other artwork. Two E-180 tapes are filled with images dating back to 1936 (yes, both Baird and Marconi-EMI system idents produce from the original film thanks to Ray Herbert and other kind souls) to the recent past (such as those BSB and Comedy Channel test cards that you never managed to record). The vast majority of these items are of British and Irish origin, but there are also some well-known foreign items as well. A feast for devotees of test cards, idents, apology captions and the like. See classified ads at the back of the magazine for more details.

The next project will be a tape of (it is believed) every ITV contractor's ident used from 1955 to 1990. That may be an impossible task but we think we have animated idents from every ITV contractor used during the black and white era - except Border and Teleddu Cymru, for which we can find only static captions, and

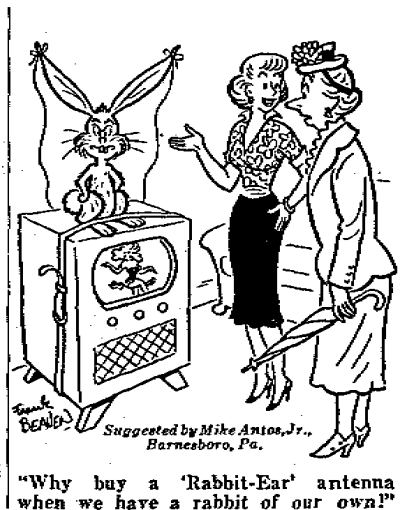
Anglia, for which we have only the colour ident (but assume the same film was used during the black and white era). If any readers have any comments and suggestions before this tape is produced, please write in now!

### COLOUR TV IN 1959

The latest issue of TV Graphics Review has a very sharp photo of the colour TV installation used by one of their readers back in 1959 to receive experimental BBC colour transmissions. There is also a snapshot of the colour TV tuning signal used then (you can see it in living colour on our new video tape mentioned above).

TV Graphics Review is always a fascinating read and appears four times a year. An annual subscription to this 20-page A5 magazine (same format as *405 Alive*) costs £8.50 inland, £11.50 worldwide airmail. Write to HS Publications, 7 Epping Close, Derby, DE3 4HR.

### VINTAGE "BAD TASTE" CARTOON!



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## PICTURE PAGE

A video review by Dicky Howett.

"Railway Roundabout" Films from the collection of the National Railway Museum.

W.H. Smith exclusive. £10.99.

I heartily recommend this tape. At first glance, nothing whatsoever to do with 405-line TV... But there you'd be wrong. The footage on this tape (a collection of 5 are available) is culled from the 1958/1962 BBC TV series "Railway Roundabout". I must confess, I had never heard of this programme, which was broadcast at 5.30pm weekdays and aimed at train-spotting youngsters. In 1958, I too was a youngster, but more interested in spotting space ships than steam rockets, so the programme passed me by.

However, the "Railway Roundabout" series of video tapes is expertly packaged. Judging only by the first one (1958), the picture quality is excellent, sourced from monochrome 16mm originals and with a new and informative commentary by Peter Woods (ex-BBC newsreader). All the film material on these tapes was shot originally by Patrick Whitehouse and John Adams. They assembled the TV programmes at the BBC's Gosta Green studios in Birmingham, rehearsing and then adding a live commentary (no pre-recording) as the programme went out. The tape under review (1958) contains sequences from that year. Included are "The last train from Abergavenny to Merthyr", "The Hayling Island Branch", "Trains on the Lickey Incline", and steam at "Southampton Docks". A really delightful sequence tucked between the main sections is that of a holiday "camping coach" parked in a Devon station siding. As captured on film, in the 1950s, groups of train-mad kids could spend two inexpensive summer weeks living like "real" railwaymen. The joys of sun and steam, all re-lived inexpensively and exclusively in "Railway Roundabout".

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## BETWEEN THE BOOKSHELVES

### 40 YEARS OF BRITISH TELEVISION

By Jane Harbord and Jeff Wright, with an introduction by Barry Took.  
Published by Boxtree Books for the TVS programme TV Weekly at  
£12.99. 160 pages, large-format paperback. ISBN 1 85283 409 9.

"The only book to include original TV ratings from the 1950s" says the corner flash on the front cover. Yes, well, there's not a lot you can say after that.

In many ways this book trawls the same material as did "Box of Delights", although this book confines its attention to the years 1955 to 1992. For each year we get the top twenty programmes (in viewer ratings), quiz questions, memories of many old TV shows... and dozens of old photos.

The book is well written and researched, also attractively presented in a "TV Times" sort of way. It's not as lavishly produced as "Box of Delights" (which was

a more highbrow "Radio Times" kind of read) but on the other hands it's more accessible for dipping into. Definitely a "must have" book!

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## NEW TO YOU?

### HISTORIC TELEVISIONS BOOK

"Historic Televisions and Video Recorders" by 405 Aliver Michael Bennett-Levy is the first colour book on television design from the start of the world's first public high-definition television service in 1936 to the age of video recorders.

With over one hundred and twenty full colour photographs, it illustrates in A4 format some sixty-five electronic television sets, fifteen from the 1930s, including several sets thought to be unique surviving examples, together with several video machines from the earliest days of home recording. Each illustration is captioned with a brief text giving basic facts with some additional information where appropriate.

Appendices contain what are thought to be complete lists of every television set manufactured for regular broadcasts worldwide prior to World War II. This complete listing is believed to be a world first.

Given the fundamental importance of television to almost every person on this planet, it is extraordinary that this is the first book to be published covering this field.

This first edition is limited to two thousand numbered copies and will not be reprinted again in its original form. Copies are available from MBL Publications at Monkton House, Old Craighall, Musselburgh, Midlothian, EH21 8SF for £12.95 UK post-paid or £15 overseas. Wholesale rates available. Publication date 1st April 1993.

Our review copy arrived 2nd April - and yes, it's a winner! Michael deserves everybody's congratulations and thanks. The book looks extremely attractive and makes fascinating reading. Inevitably there are a few typos and disputable points which will be dealt with later by an errata sheet. But it is a most creditable work and we look forward to the day when it has sold out and Michael is ready to produce a new, enlarged version. (Full review in our next issue).

### NEW OLD PROGRAMMES

ITC are releasing the first four episodes of the 1950s *Hawkeye* and the *Last of the Mohicans* show on sell-through tape in February. Details are as follows:

- Volume 1.
1. Hawkeye's Homecoming (pilot)
  2. The Way Station
  3. The Delaware Hoax
  4. The Contest

- Volume 2.
1. The Search
  2. The Scapegoat
  3. The Snake Tattoo
  4. The Medicine Man

## BOOKS WORTH SEARCHING OUT

Jeremy Jago, who makes such a good job of printing *405 Alive*, recommends the following books. They are all probably out of print now but could be ordered through a public library or found in second-hand book shops.

*Coming to you Live! Behind the scenes memories of 40s and 50s TV*, in the words of those involved. Narrated by Denis Norden. Collected and presented by Denis Norden, Sybil Harper and Naomi Gilbert. Still available from our advertiser, Chevet Books.

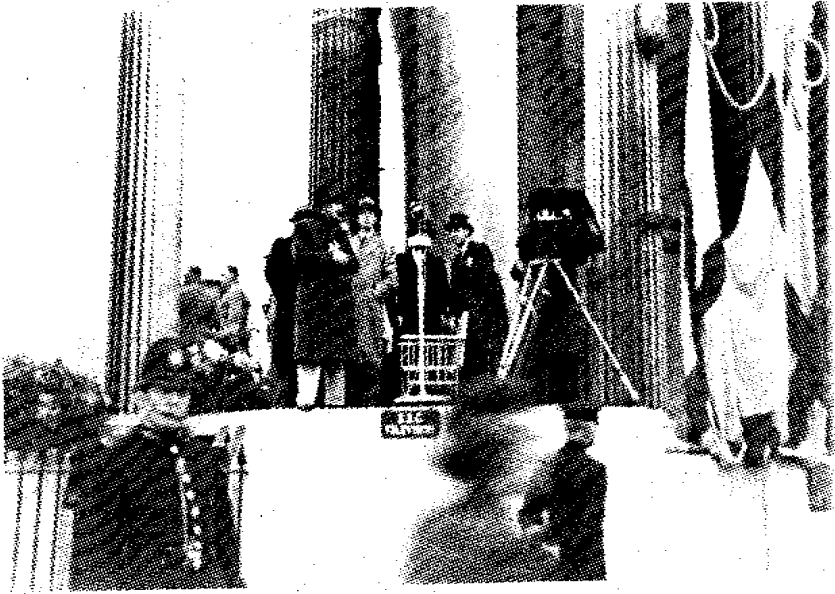
*Here's Looking at You*. The story of British TV, 1908-1939. Similar format of quotation from participants but with more interpretation and narrative.

*Days of Vision*, by Don Taylor. The author was a director of studio-based one-off plays and recalls his career and collaborations with playwright David Mercer.

*Done Viewing*, by Philip Purser. Newspaper TV critic's autobiography over the period 1950s to the present.



'It's a new BBC campaign to combat licence dodgers.'



We are delighted to offer you a couple of exclusives - two photographs from 1937 never before published plus a detailed article on what a newspaper described in 1935 as the "Crystal Palace Surprise". But first we go back to the Coronation of 1937, or rather the day before.

## UNIQUE TELEVISION O.B. PICTURES

1. Preparing for the BBC's first television outside broadcast, the Coronation of H.M. King George VI.

The picture shows one of the three camera positions at Apsley Gate, Hyde Park Corner on May 11, 1937, the day preceding the event itself, when a rehearsal (for troops and police) of arrangements for the Royal Procession was held. The camera on the rostrum would show the procession as it emerged from the Park, then across to the Wellington Arch en route for Buckingham Palace.

The other two cameras were positioned nearby just inside the Park, behind the Gate, and would pick up the Procession coming from Marble Arch along the East Carriage Drive, with a close-up of the Royal Coach when passing by.

2. Mobile Control Room.

Located inside the Park near the Gate, this housed all the control equipment for cameras and microphones, connected to both by cables. The van and contents were new from the factory (EMI) and had been delivered only a few days before the event. Equipment included numerous controls for ensuring correct setting up for each camera, with picture monitors for displaying the image from each, and a vision mixing desk for camera selection. Vision output was fed to Alexandra Palace by wideband Post Office cable and (as standby) a VHF transmitter and aerial (VHF was in those days usually called ultra short wave).

**Photos by Grant Dixon, words by Tony Bridgewater, who were both there.**

By way of background, Grant Dixon was then a schoolboy on holiday on London; he sneaked a couple of snapshots of this fascinating setting-up work and we are very thankful that he did! Tony Bridgewater adds: "I can only identify one figure with fair certainty. Although I would have been somewhere near, I don't think any of the others is myself. The dark coat and Homburg hat were rather regulation dress in the BBC then, but the man standing next to the camera is believed to be Freddie Grisewood, who gave the commentary of the event. Next to him, behind the microphone stand, is probably Gerald Cock, Director of Television. The platform itself was erected specially for the BBC's cameras by the Ministry of Works."

The event is described in great detail, with plenty of anecdotal accounts, in Bruce Norman's book *Here's Looking at You, The Story of British Television 1908-1939*, (published 1984 by the BBC and the Royal Television Society).

We are happy now to introduce what is probably the first serious appreciation of Baird's studios at Crystal Palace, certainly the most detailed yet. Ray Herbert has written it for us, so there is no need to say any more.

## THE CRYSTAL PALACE TELEVISION STUDIOS

by Ray Herbert

"The existence of a fully-equipped television broadcasting station in the Crystal Palace, which could act at any moment, was the great surprise which Mr J.L. Baird sprang on the radio world yesterday. It was known, of course, that the Baird Company used the South Tower for experimental transmission but no one suspected that 40,000 sq. ft. of the building had been converted into a complete Television Broadcasting Station..."

--- News Chronicle, Saturday, February 2, 1935.

So little is known regarding the existence of television studios at the Crystal Palace that photographs taken there are sometimes attributed to Alexandra Palace. This is surprising as the Baird Company could claim with justification that their laboratory and studio complex beneath the main concourse of Sir Joseph Paxton's massive glass edifice in south London was the most extensive in Europe.

In July, 1933, the company moved to the Crystal Palace, occupying 40,000 sq ft of space under the south transept and adjoining the tunnel which connected the two distinctive towers designed, incidentally, by Isambard Kingdom Brunel.

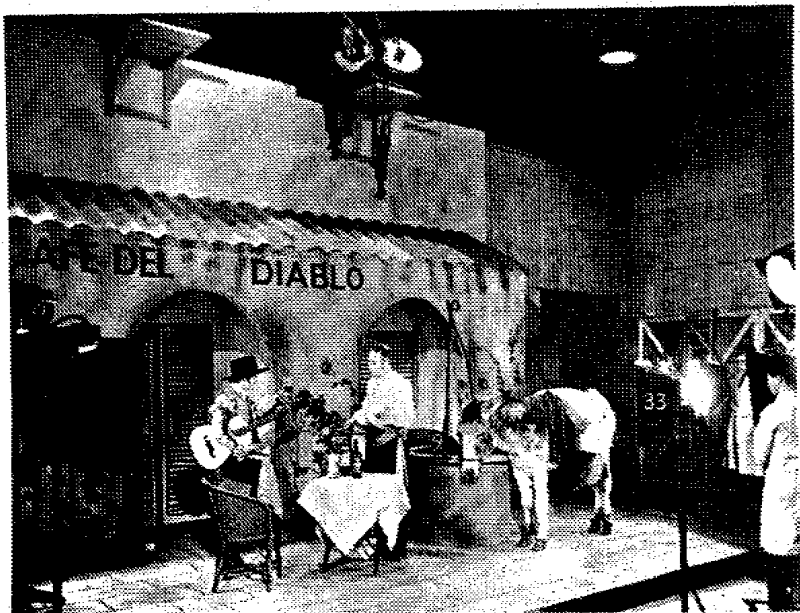
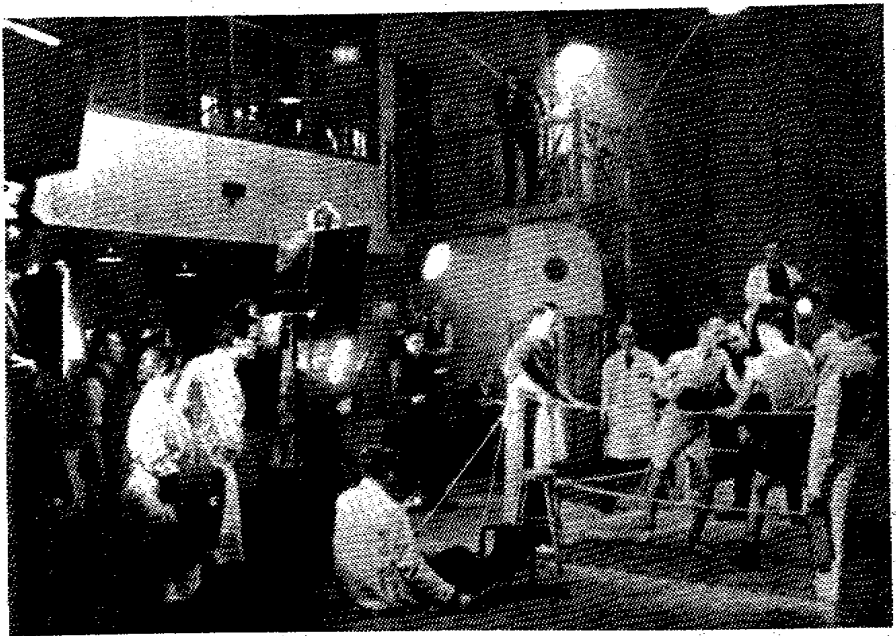
There were three sizable studios, comprehensively equipped and acoustically isolated. The largest measured 60ft by 40 ft and could accommodate full scale productions involving up to 40 actors. A smaller studio employing a flying-spot disc scanner dealt with close-ups of single performers or announcers. Other facilities included telecine equipment, dressing rooms, generating plant, workshops, offices, sound and vision radio transmitters and laboratories.

From the beginning of 1934 until mid-1935 the system operated at 180 lines, considered at the time to be high definition (pre-war British Standard BS205 stated that this description applied to definition in excess of 100 lines).

The Baird Company lost no time in getting the message across that they would soon be in a position to provide a public service. Demonstrations were given to the Prime Minister, BBC officials, the Post Office and press at Film House, Wardour Street, in March, 1934. Every opportunity was taken of capturing the interest of the public. One ingenious example occurred at the fifth Annual General Meeting the same month when the shareholders were surprised at the absence of the chairman, Sir Harry Greer. He eventually appeared not in person but on a television screen and the Baird company report was delivered from a studio in the Crystal Palace. While he made his way back to the Wardour Street meeting place, the shareholders and the press enjoyed a variety show and excerpts from films.

### The Baird Intermediate Film Process

In order to meet the expectations of the viewing public, not to mention the



## BAIRD'S SURPRISE STUDIOS

1. Baird's spacious No. 1 Studio at Crystal Palace in December 1934. The control room is seen top left, with the camera booth below. From left: A. Sandford, ?, P. Tempero, J. Percy, A. Banfield (sitting), Capt. West, R. Rees, N. Cave, S. Birchenough, J. Grimstone, T. Bray, J. Reed (spotlight).

2. No. 1 Studio at Crystal Palace in January 1935. The guitar player and Spanish waiter were taken from the transmitter laboratory staff.

3. Baird television studios at the Crystal Palace in 1935. Originally published in the *Illustrated London News*.

4. Baird 120-line colour camera using mirror drum, as employed at the Crystal Palace in February 1938 for the Dominion Theatre demonstration. It used the floodlight system, not a flying spot.

This photograph was taken at the works of B. J. Lines.

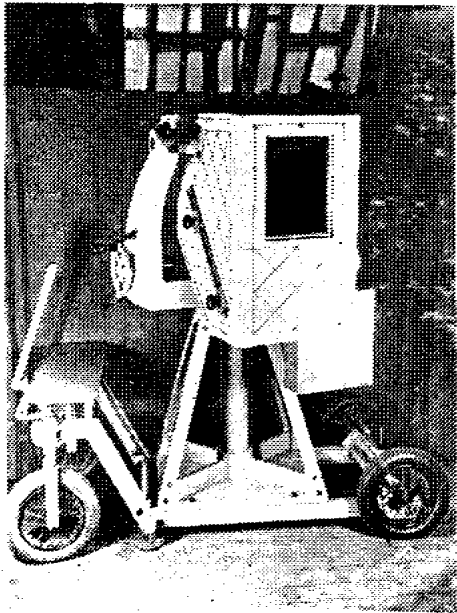
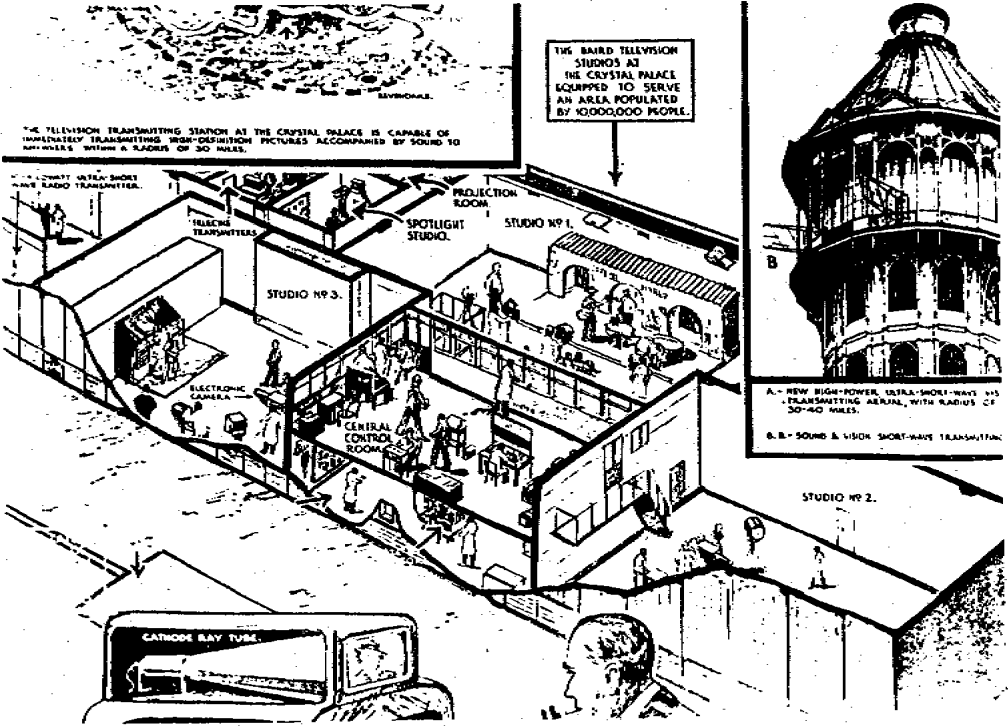
Between 1933 and 1936 the most extensive television complex in Europe was located beneath the main concourse at the Crystal Palace, a fact even now unknown to most people. The Baird Company could claim with justification that no other organisation had the capability of providing from a single site live, high definition television broadcasts, transmitters, receivers, cathode ray tubes, microwave relay systems, photocells, magnetrons and telecine equipment.

There were four studios each comprehensively equipped and acoustically isolated. The largest, measuring 70ft. x 40ft., could accommodate full scale productions involving up to 40 performers.

From February until June, 1935, over 42 programmes were transmitted from the studios to various demonstration locations in London. Well known theatrical personalities took part - Alma Taylor made frequent appearances, others included Vivian Foster, Leonard Henry and Claude Lampier with Billie Carlyle. True to the tradition established at Long Acre, the Baird staff had a supporting role providing boxing matches, sketches from the *Cafe del Diablo* set and carrying out announcing duties. Transmission from the Crystal Palace continued until the disastrous fire in November, 1936.

One of the outbuildings to survive was the Rotunda, the subject of an interesting article by Ken Kiss in the magazine of the Crystal Palace Foundation. His research reveals that it opened on 3rd June, 1881. Extensive alterations in 1911 included a gallery and when the Baird Company leased the premises in 1936 this area accommodated several research units. In the main body of the building the biggest television picture tubes available anywhere were manufactured.

*Photographs and notes kindly supplied by Ray Herbert*



Television Advisory Committee set up in April 1934, means had to be found of providing programmes having good entertainment value, which meant dealing with groups of performers on a large stage. The flying-spot scanner (camera) could only cope with a small area of about 4ft square when operating at a definition of 180 lines. At that time (early in 1934) electronic cameras were still in the development stage and EMI had not yet produced any pictures of live objects using their Emitron tube. The only practical solution appeared to be the intermediate film process. This employed a cine camera using 17.5mm film (split 35mm stock for reasons of economy), developing and fixing the pictures immediately, typically within 30-50 seconds, and then passing them still wet through a telecine scanner. Interchangeable lenses enabled close-up shots to be obtained, fast film kept the lighting requirements to a reasonable level and the exposed material could be washed and dried for future use. There were some inherent disadvantages. Due to the processing time the sound had to be recorded on the film, resulting in a significant deterioration in the quality. The equipment could only be used from a fixed position, the programme length depended upon the size of the film magazine and a sound-proof booth proved necessary to contain the noise generated by the drive motors. For all that, it was a sophisticated piece of equipment and enabled ambitious productions to be presented at a time when no alternatives were available.

Between February and June, 1935, over 40 transmissions were made to various demonstration locations in London. In November the first of the dual standard sets, the T5, made its appearance at the Press Club for a special 240-line transmission which featured Leonard Henry. As the BBC had closed down the 30-line service in September and the opening of Alexandra Palace was still twelve months away, these were the only examples of live television to be seen in the country.

#### **Telecine and Tele-recording**

On 19th August 1929, at the Baird Long Acre laboratories, the press witnessed for the first time talking films displayed on a television screen. Known then as Tele-Talkies, they were produced by a continuous motion projector (Mechau) and scanned by a 30 hole disc. At the Crystal Palace telecine equipment figured prominently in the development programme. The early 180-line equipment used a scanning disc spinning at 3,000 rpm in a vacuum to avoid dust and air turbulence. A photocell was situated behind it. At a later stage tests were carried out using an electronic camera tube, the Farnsworth image dissector, for use in the telecine machines. Its considerable insensitivity did not matter for this type of application as any amount of light could be obtained from an arc lamp. Although free from shading (tilt and bend) and providing good detail in the shadows, it suffered from noise and geometric distortion. Mechanical scanning arrangements were resumed for the 240-line telecine machines used initially at Alexandra Palace. The possibility of recording television programmes on film received considerable attention and by the end of 1934 this had been achieved using a high-intensity cathode-ray tube and a 17.5mm cine camera. Projection receivers had not yet arrived and by using the fast processing techniques already mentioned, the recorded television images could be developed, fixed, washed, dried and then projected on to a large screen all within about two minutes.

#### **Vision and Sound Transmitters**

The vision transmitter operated at the high power of 10kW on 42.8MHz, quite a feat late in 1934. Designed and built at the Crystal Palace, unusual steps had to be taken to avoid infringement of a Marconi patent on neutralising, a technique

necessary with triode power amplifiers to prevent self oscillation. By using tetrode valves the need for this arrangement could be eliminated. It was decided to employ Metropolitan-Vickers constantly-pumped demountable tetrodes type 43, an entirely new departure for ultra short wave transmitters. MetroVick took a particular interest in this work and had one of their engineers on site for long periods during the trials. Two years later they obtained a contract from the Air Ministry for the supply of 19 radar transmitters to be used on the coastal chain and these bore a remarkable similarity to the Baird design.

The sound occupied a separate channel on 35.3MHz using a 500 watt, amplitude-modulated transmitter. Both sound and vision aerials were attached to the top of the 275ft South Tower.

### **The Fire and After**

A most spectacular conflagration lit up the London skyline on the night of 30th November 1936, when the Crystal Palace, together with the Baird complex, was burnt to the ground. Only the South Tower, the School of Arts and the Rotunda in the Palace grounds survived. It represented a catastrophe for the company, only slightly eased by the insurance pay-out of £80,000, about £1.8M in today's money. Fortunately all the equipment purchased by the

BBC for Alexandra Palace had been delivered six months earlier. The School of Arts had been producing the T5 mirror lid receiver during the past year and work on these continued. In the Rotunda 12, 15 and 22-inch diameter picture tubes were manufactured under the Cathovisor trade mark. In the gallery of this old building the vacuum physics department designed and produced split-anode magnetrons for the microwave-relay system, projection tubes capable of throwing a 13ft x 10ft television picture on a cinema screen and monoscopes (still picture tubes).

There were two transmitters still in use at the South Tower. One on the fourth floor operated with a power of 300 watts on 150MHz, the other radiated John Baird's colour television pictures between 1937 and 1939. He had a small studio at the bottom of the spiral staircase and occasionally the 120-line mirror drum colour camera would be trundled through a convenient gate nearby for televising the red trolleybuses on Anerley Hill.

On 4th February, 1938, a demonstration of colour television was introduced as a surprise item at the Dominion Theatre, Tottenham Court Road, London. At the evening performance 3,000 people watched pictures from the Crystal Palace on a 12ft x 9ft screen. Although fully reported in the national and technical press at the time, few people seem to be aware of this achievement which represented a triple first for John Logie Baird. It was the first time that colour television had been transmitted by radio link or demonstrated to the public in a theatre and never before had any outside scenes been televised in colour.

[Copyright retained by the author]

*If you are interested in reading more about the Baird installation at Crystal Palace you will find several articles on the transmitter and the studios in the Newnes book **Television Today** and also on pp 399/400 of **Newnes Practical Mechanics**, June 1935 (studios only).*

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The following two articles continue our Crystal Palace theme and were discovered by Pat Hildred in a souvenir edition of the *Croydon Advertiser* issued in 1986 to commemorate the 50th anniversary of the destruction of the Crystal Palace. The building burned down on 30th November, 1936.

Both stories are delightful, first-hand accounts and are most valuable as such, although some of the factual details concerning the subsequent history of the Baird company and Cintel are not guaranteed.

## MY DAYS WITH THE PIONEER OF TELEVISION

### *Frank Rose recalls the Palace*

He hadn't been home from work long when his neighbour asked: "Do you know the Palace is on fire?"

"Don't be silly," he replied. "I've only just come from it. Everything was fine."

But the neighbour insisted, so he went to an upstairs window and looked out. Sure enough, there was the bright glow. For Frank Rose it was a sight that chilled. He had only been married a year, he had taken out a 22-year mortgage on a house, and he was looking at his place of work going up in flames.

"It was unbelievable. I had only been in the building about an hour or so before, and there I was watching the Palace on fire. My home is only about three-quarters of a mile from the building as the crow flies, so I had a good view of the disaster. I didn't go up there, but I watched all night from here. The next day, I went up there, to see what the damage was, and to find out if I still had a job."

Frank Rose worked for the television pioneer John Logie Baird, who had some years before established large new studios, laboratories and offices at the Palace.

On that day after the fire, he was told to go home and wait for news. He waited, anxiously, for a week. Then he was told he still had a job. In fact the entire staff was kept on.

The fire destroyed the studios, and the operation was crammed into the School of Arts at the Palace.

With the outbreak of war television transmissions ceased. The technical expertise was diverted into Government projects. The company Baird set up was taken over by J. Arthur Rank, who changed the name to Cinema Television Ltd (Cintel) and they moved into a new factory in Worsley Bridge Road, Sydenham. During the 1940s the company was renamed Rank Cintel, and the factory finally closed in 1964.

But for Frank Rose, the memory of Baird stays fresh and alive.

"He was the quietest, most gentle man I ever worked for. A gentle genius, a man who was always interested in you as a person. A very considerate man, and undeniably an eccentric, too. He would scribble notes, often very important notes, on the walls of the corridor outside the

laboratory - so many that the walls had to be regularly redecorated!"

The Baird Company moved to Crystal Palace in 1933-34, and soon after the move they transmitted a television broadcast from the South Tower to Wardour Street in Soho, London. The demonstration was put on for Members of Parliament, in preparation for broadcasts from Alexandra Palace, and it used 240 lines. They showed a Spanish cafe scene complete with the Television Toppers, two donkeys and 24 pigeons.

Unfortunately, Baird lost the competition for television transmitting rights to EMI, whose system made use of electronics, while the Baird system was mechanical and too cumbersome. Baird and EMI had taken it in turns to transmit from Alexandra Palace over a period of six months, and it was a great blow to Baird when he lost the contract. Years of work, and a lot of money, had been spent on developing his system.

Gaumont British wanted to show TV pictures in cinemas, which would have been technically impossible with Baird's system. So, in 1933, they had appointed Captain West of EMI to develop an electrical system, as Baird's technical director.

Baird and one engineer continued mechanical experiments from a house in Sydenham, while Captain West and 25 staff conducted electronic developments at Long Acre, before moving to the ground floor of Crystal Palace. Baird had little or no say in the working of the Palace staff.

Frank Rose looks back on those days as some of the happiest of his life. He joined Baird, the eccentric Scot touched with genius, in the early 1930s, and shared with wonderment the early development of television.

As well as the excitement of working for such a new development, there were other perks at the Palace... like seeing the spectacular firework shows for nothing.

"If we worked overtime on a Thursday we would only have to wait a little longer before the fireworks started, so we got a free show!" he said with a broad smile.

Often they would spend their lunch break on the boating lake, or strolling round the grounds.

Baird himself died in Bexhill in 1946 of, it is frequently said, a broken heart. For all his inventive genius, he had not been able to adapt to make his television system a success.

But Mr Rose, who said he also found Captain West an excellent man to work for, continued at the factory until it closed in 1964. Now he hopes, perhaps, that there might be a reunion of all the people who used to work with John Logie Baird, perhaps even involving his widow Mrs Baird, who now lives in Canada.

\* Frank Rose has presented one of the first "Televisors" to the Crystal Palace Foundation, to be put on show when the museum is established. The metal set, base and mirror drum holder has a plaque bearing Baird's signature and the motto "the eyes of the world".

The screen is 2 in. by 4 in.; programmes were limited to showing only five people in a confined space. It was sold in 1930 for 25 guineas.

We do not have any information on the Crystal Palace Foundation's museum but perhaps someone with more knowledge can inform us.

In 1986 the Foundation was located at 84 Anerley Road, London,

## ANOTHER STORY

This is part of a letter written to Elsie Nuttall, who now lives in Chelmsford, on 1st December, 1936, by her husband, then her fiance.

"We had been engaged to be married just a few weeks," she writes, "and it seemed to me that as a result of the fire, and loss of work, we would never be able to be married. I was working in Salford, Lancashire, and he had joined Baird Television a few months earlier - hence this letter..."

c/o Miss M. Payne,  
67a Westow Street,  
London, SE19  
1/12/36

Elsie Dear,

We had all finished work at about 6.30 and I had my tea as usual. At about 8 o'clock someone shouted down the stairs to say there was a big fire on. I looked out and saw the sky lit up, so I went out to investigate. It gave me a horrible feeling to realise that the Palace was burning.

At that time the fire was localised on the far side of the Centre Transept, so our part of the building was quite clear. The door was locked and the doorkeeper was somewhere in the building, so somebody climbed over the gate to open the door.

When we got in everything looked quite normal and we could walk the full length of our corridor. Towards the end of the corridor it was beginning to get hot from the fire above.

We opened the emergency doors in case we had to make a sudden departure and then proceeded to remove some of the more

dangerous things such as gas cylinders and flasks of liquid air. But soon the firemen ordered everyone to leave.

Although the fire started in quite a small area, the firemen were unable to prevent it spreading and it was quickly realised that the whole of the building would have to burn itself out.

It was terrible to feel so helpless. We knew that these premises, still looking spick and span and containing so much of our work, would soon be nothing but a pile of rubbish and there was nothing at all we could do to prevent it. I could not bear to watch it burning, so I left. By this time the streets were packed with sightseers and I had to use brute force to get through the crowds. All traffic was stopped, except for police cars and fire engines, and the police had brought a loudspeaker car to direct the crowds.

I thought you might hear about the fire and become anxious so I wanted to telephone to reassure you. When I got in sight of the telephone box I found it was besieged and I could not get near. Eventually I was able to make my way to the cafe where I have lunch. The proprietress recognised me and took me through to their house to use their telephone. Before leaving I had a coffee with one of our fellows who stays there.

The glare from the fire was terrific. Several airplanes were circling round taking photos and newsreels.

When I got back, Westow Street had been turned into a car park for sightseers. Visitors parked their cars here and walked the rest of the way.

This morning I went to find out what the position was. The firemen were still in possession and we were not allowed to enter. We were told to

report for duty tomorrow. I met some of the other fellows and we looked round the outside of the building and then had coffee. I was able to obtain details from a man who had been in attendance till 2 o'clock.

The whole of the main building, containing most of our labs, has been destroyed. It was feared at one time that the fire might reach the south tower, and all the houses in Anerley Hill were evacuated in case the tower (300 feet of it) should collapse. Parts of the main building were dynamited to cut off the advance of the fire and the tower was saved. A small building, near the foot of the tower, which also contained apparatus was likewise saved.

Our receiving set production is carried on in a separate building only by a long passageway. It was found possible to cut off the advance of the fire in this direction so that the building was saved and production is going on normally today.

This is very fortunate financially as we derive a considerable profit from the sale of receiving sets. The only snag here is that the cathode ray tubes used in the receivers were made in the main building where all the plant has been destroyed. We have, however, a considerable stock of these tubes, and we hope to be able to start production again before the stock is exhausted.

The traffic is very dense today and it is moving slowly. There are still crowds of people on the pavements. At the roundabout there is a policeman on each of the four roads and the loudspeaker is giving instructions to the traffic and stopping it occasionally to let pedestrians cross.

The airplanes have been swarming round all day like vultures round a corpse. Several RAF machines have chased them away

from time to time but they keep returning.

I am terribly sorry that our future happiness should have been threatened by this fire, but there is no cause for despair. Baird Television is not finished yet. With sufficient determination we should still win through.

Don't forget to see Sylvia Sidney in "Fury."

Love, Tom.

# A PUSH-THROUGH PRESENTATION Lies, Damned Lies and Screen Sizes

by Steve James

The more fashionable an item is, the quicker it goes out of fashion. That, I think you'll agree is a statement of fact, and one that makes sifting through dog-eared, not-quite-so-glossy TV sales literature all the more entertaining. Thumbing through these leaflets, colourful both visually and verbally, is a rather strange feeling: Here we are in 1993 and still the brochures shout out all the benefits of the latest models and try to get you to part with your 65 guineas (tax paid) just as hard as if it was still

1962! So let's go shopping. . .

It's 1963 and Stella and Peto Scott are pushing their new "625 Convertible" 19 and 23 inch sets. There seems to be some rivalry between these Philips-sourced sets as to which make can produce a set of silver-capped legs splay out at the most extreme angle. It looks as if Peto Scott win this by a few degrees with their TV960, whose legs jut out at about 65 degrees. Carelessly setting your Cuban-heeled boot within about four feet of this set would have guaranteed you plunging head over heels into the budgie's cage! I can't help wondering if there was a kind of limbo-dancing arrangement at the Philips factory, whereby sets on legs were passed under an ever-lower horizontal pole until the ultimate TV leg angle was achieved. It's fortunate that this fad was curtailed, otherwise I have visions of sets about 6 inches off the ground with legs at 170 degrees, making them look like huge spiders!

Swinging in to May 1965, we have a fab canary yellow brochure from Marconiphone, with "The Range That Sets The Style For The Whole Family". Here, the 900 series "cool chassis" sets from the BRC make their appearance at 60gns for the 19" model and 76gns for its bigger 23" brother. Whilst the TV legs were more sensible, this dual-standard era was cursed with yet more dangers for the viewer, this time from the wealth of shiny metalware that was used to decorate the excellent quality cabinets. All the knobs had gold inserts, there was a gold strip alongside the speaker grill, and also one running along the bottom of the set, plus of course a flat glass implosion guard. Sitting these sets facing a window on a bright day was of course fatal - all it was possible to see was your own garden through the reflected window, plus, with the right light, yourself squinting and crouching like a ruptured crab in an attempt to avoid the dazzling reflections and see Michael Aspel reading the news. Summer days were even more hazardous, with the sun's rays rebounding off all the set's brightwork in a concentrated burst of heat and light easily capable of setting fire to an unwary viewer, snoozing after a heavy Sunday lunch. A report in *Which?* magazine in 1966 accused both Ferguson and GEC of adorning their creations with far too much shiny stuff. Tut tut. The 1965 Marconiphone brochure is also peppered with shots of a 1960s family - Mum, Dad, two girls (chicks/dolls?!) and their smart but swinging son, all of whom grin their way through various photos of them mid-jive (i.e. usually with one leg in the air and arms half raised) amongst the latest stereograms - "in handsome sapele cabinets", gush Marconiphone, although even they can only describe grey leathercloth as being "interesting"!!

Still in circa '65, we have the latest offerings from Pye in a very in-gear orange, black & white leaflet, in which the Big Fuss is about the new 19" all-transistor TV, whilst the "ordinary" 19 and 23 inch sets have been adorned with "Quick As A Wink" shutter-type standard switch controls. Moving the shutter up

or down reveals/hides the relevant set of 4 push buttons for 405 or 625. This sounds great fun, as it was probably the most irritatingly loud switching arrangement possible to contrive - "Dad, can I watch Beat Room on BBC2?" - KER-CHUNK! Later, back to BBC1 or ITV for the news, KER-CHUNK again! No doubt in later years these shutters probably either jammed, came loose or fell off, probably leading to wonderfully inventive match-stick arrangements from frustrated viewers.

Also on offer from Pye was a combined 19" TV and Stereogram combined, although at 120gns, rather an expensive way of providing small dogs with somewhere under which to hide damp, half-chewed woollen toys...

"ULTRA features the Most" proclaims a 1966 brochure - the most control knobs by the looks of some of these sets. There are some wonderfully 60s cabinet designs here with the "De-Luxe TV with VHF Radio" sporting a suitably manly speaker grille, at 76gns, and the ultimate, the Ultra Silver Bermuda 23" luxury console at a substantial 105gns. The control knob layout of the latter looks rather confusing, but no-one bettered Defiant in that field. They seemed to delight in sticking VHF or UHF tuners in the most outlandish places on their sets - on the side, on top, in the kitchen - anywhere except where you'd look in fact...

Still in 1966 - "Here from Philips is the 'TV of tomorrow' - It's styled for the 70s" - nothing to boast about in retrospect! This rather elegant affair from Philips features four young ladies in evening dresses ("Gowns by Lachasse") draped over the new Style 70 range, a range in which one or two models boasted clocks - although why would you want to switch on a TV (via timeswitch) if you weren't there to watch it?! These sets were easy to service, although the claim about "heat-resistant circuit panels" brings to mind examples I've seen which have much in common with curled up slices of Wonderloaf.

By 1967/68 much was being made of the "one touch" system of standard switching as seen in Rank and Philips sets which "automatically" (i.e. by preset) selected the correct line standard according to the button pressed - "The sets that think for themselves!" So it was bye-bye to those incredibly stiff standards switches fitted to some sets, that required a second person to exert equal pressure from behind the cabinet to save the thing from being pushed off its stand or table by the worthy efforts of Aunt Maud trying to change to UHF or VHF.

Colour sets appeared in brochures, with the Thorn 2000 chassis appearing in its various forms alongside girls in flowery mini-skirts and rooms with purple seitees. KB went straight for 625-line only colour sets, although in the back of their 1969 brochure is the CK400, a 19" monster with two rotary tuners and five silver control knobs, all set atop a suitably sturdy wooden stand. Legend has it that this hand-wired (aaaargh!) beauty was never actually in full production - hands up who's seen one?

Finally we arrive at those infamous Murphy "coloured" colour sets in September 1969. Here are the colour schemes, and before they are revealed, remember that today's boring black, grey or black TVs will no doubt be tomorrow's snigger-worthy fashion fad. So here we go: choose from Quite White, Outrageous Orange, Serene Green (ugh!), Smooth Blue, Revolution Red, Gentle Grey and Teak (phew!). Take your choice - but don't tell us!

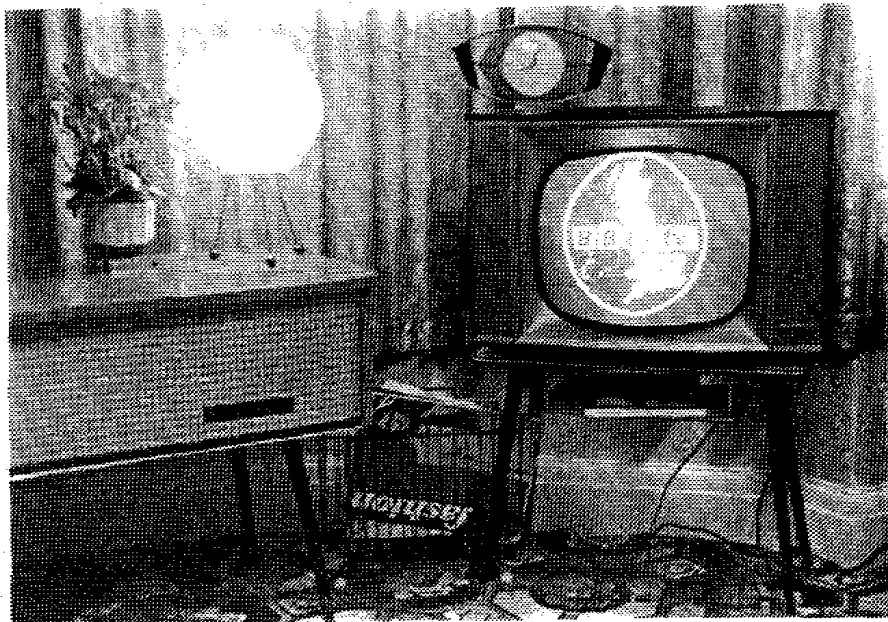
*Editor's footnote (yes, isn't it nice having the privilege of commenting and getting my own viewpoint on everyone else's creativity!?!): Laugh? I nearly bought a round of drinks. This article really did make me chuckle as I first read it. I hope the rest of you appreciate it as much.*

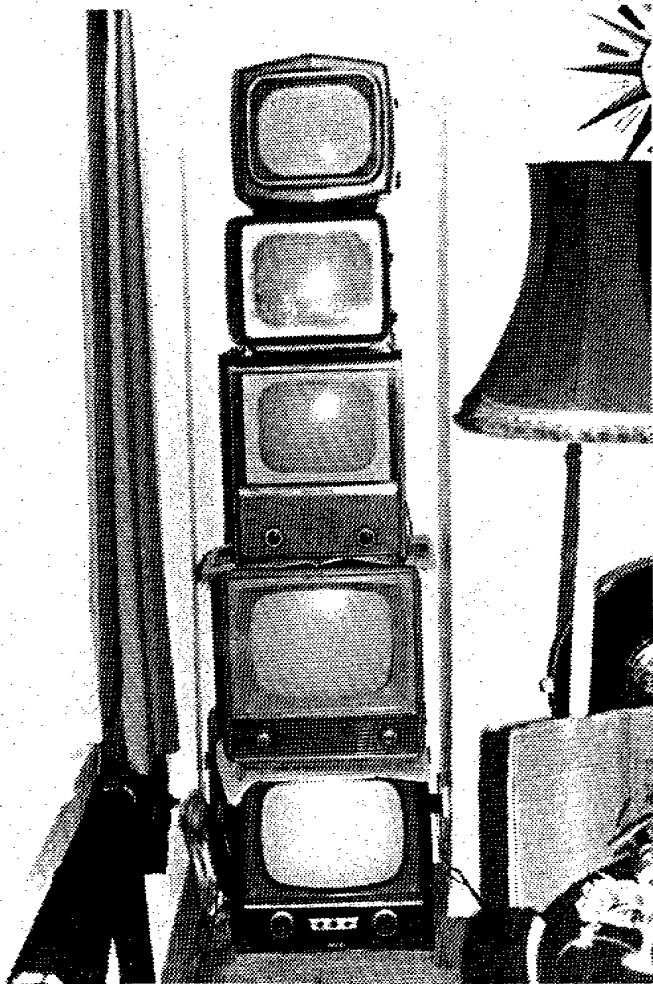
Yes, silver (or more commonly, brass) ferrules at the feet of splayed varnished or ebonised wooden legs were a real icon of 50s and early 60s furniture.

It's what gave it the "contemporary" look! The trouble is, I still think it looks trendy....

Defiant was a brand name exclusive (if that is the word) to Co-Op stores. The reason for the profusion for the profusion of brand-names for near identical sets was so that manufacturers could legitimately grant two or three "exclusive" dealerships for the basically-same sets in the same high street. Customers perceived some makers are being better, more reliable or more up-market, which was reflected in the sets' price and the dealers' mark-up, even though the innards were identical and only the cabinet styling and trim actually differed. But it was a clever marketing strategy.

Below Pat Hildred has recreated a charming (I think that's the word) 1963 room setting, thirty years later. Another of his creations (again, I think that's the best description is on the next page. I guess it has a subliminal meaning (but what!?!))





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## PHILIPS G6 DUAL-STANDARD

### Part 3: Obtaining Chroma

*by Brian Renforth*

At the end of the last instalment I explained how I obtained a raster on this 1967 25" CTV set, resulting in good monochrome pictures on 625-lines but 405-line pictures with gross misconvergence. In view of the good results at 625-lines I decided to concentrate on the decoder before delving into the convergence box.

The sets are basically monochrome and colour receivers in one, the system switch removing HT feed to the Reference Oscillator valve (PCF802) and

associated components on 405-lines. This also activates the colour killer and auto white relay (on the CRT base) to provide a blue tint to the highlights as provided on monochrome sets. This is also effective on 625 lines during monochrome transmissions: such transmissions no longer apply unfortunately but a VCR with colour/black-and-white switching is a useful alternative for setting up this facility. Modern VCRs with automatic switching replaying a black and white recording (say, a b/w film transmitted on ITV some years back which is ideal as they switched to colour just before the start of advertisements!), is a useful alternative.

With this handy feature set-up correctly the pictures were still in black and white. Over-riding the colour killer by connecting R7198 (from pin 7 of PCC85) to chassis (NOT by removing V7003 as on the single standard version!), didn't make any difference. Switching the COLOUR OFF button at the front resulted in a slightly increased width picture - it was trying to tell me I was watching colour pictures even though I knew I wasn't. Voltage checks confirmed this so attention was focussed on the ref. oscillator stage. Voltage checks revealed wrong voltages, bringing them into line didn't produce any chroma, nor did replacing all the daughter boards (demodulators etc.) on the decoder panel (having a spare to hand). Why didn't I just replace the decoder panel, I hear you ask? Well, unlike most other sets of the era, all the connections are soldered, so I didn't fancy the prospect of re-connecting these!

With replacements made, the voltages were more or less correct, but still no colour. Advancing the R-Y gain preset to maximum did result in unlocked vertical bars of red and green, however, with corresponding "ringing" noise from the ref. oscillator to prove it was now working. It was around this time I received an order for valves and components. These days I make it a habit to test out new valves, having received quite a few defective ones of late. One of these was a PFL200 luminance output/sync separator. With this fitted and soak-tested the first thing I noticed when the picture appeared was strong bands of red and green! It's the first time I've heard of a luminance output valve being responsible for no colour! Setting up the APC loop etc, resulted in good, reliable locked colour pictures, but not a trace of the B-Y signal. I didn't suspect the relevant PCF200 CDA valve at first in view of the impeccable greyscale, but concentrated on the demodulators, B-Y amp. etc.. Getting myself in and out of a right old mess eventually led me to the relevant PCF200. Being an early model, this set originally had a user TINT control provision in the R-Y and B-Y amp cathode circuit. In later production the tint control and associated components were removed, the R-Y & B-Y amp's cathode resistors changed to 82R, then taken directly to chassis. My example had been modified in this manner (though I hope to restore it eventually). The B-Y cathode volts (V7007a) were haywire with the valve running cooler than the other two. I was now very warm! (forgive the pun: working on one of these sets is rather like working in front of a 2-bar electric fire, with the added risk of shocks etc!). Check cathode circuit and discover 82R resistor fitted, but NOT taken to chassis. A small piece of wire put that right, resulting in glorious colours!

As with many sets employing colour difference drive with valves, the colours really are outstanding, performance the majority of later sets are incapable of. Flesh tones are wonderful - and the glowing golden colours: lovely! Like seeing CTV for the first time all over again! It's also fortunate that the original Mullard A13-17X CRT fitted is in very good condition.

Viewing relevant material especially looks wonderful - and appropriate ("Colour Me Pop", etc. extracts as transmitted on "Sounds of the Sixties-9"). It really reveals all the effort the BBC put into those early colour shows, effects that went un-noticed in black and white really stood out. Modern programming also looks very good, perhaps surprisingly those awful smeary USA NTSC conversions, which I feel are unwatchable on average colour and b/w sets, look perfectly acceptable on the G6.

So far I'm delighted with the set's picture quality and performance, but rather concerned about the heat generated in view of reliability (and the eventual electricity bill!!!!). The next instalment will concentrate on the finishing touches, the convergence box and hopefully a set restored to its original performance as a dual-standard set.

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## SAFETY FIRST!

Our next issue will carry another detailed warning on the dangers of working on old sets. In the meantime we make no apology for returning to this subject.

Whilst there are few risks if you know what you are doing, we don't want to lose a single one of our subscribers. So at the risk of boring our more knowledgeable readers, here's a quick refresher course on some basic commonsense rules. Many thanks to reader Ron Weller for reminding us.

1. Any apparatus which has lain unused for many years should not be plugged into the mains "to see if it works". (Ron recently had brought to him a Bush DAC90 radio which has exploded when its new owner had innocently plugged it in, destroying the input filter and mains switch. And you thought that DAC90s were pretty harmless devices!) Start off old appliances on a variac and bring up the mains voltage gradually.
2. Never take the weight of a CRT by its neck; the neck is not designed to do this. Treat all old glassware as risky; wear goggles or spectacles when handling pre-war picture tubes and drape old towels over them to reduce the risk from implosion.
3. Treat high voltages with great caution. Mains EHT on early sets can be lethal. Don't leave sets in the workshop live with the back removed - someone else might walk in, possibly a child or a household pet being naturally curious.
4. Projection sets, early colour sets and flying-spot slide scanners may generate large amounts of X-rays.
5. Keep one hand in your pocket when working near high voltages.

**Don't take chances. If in doubt, always ask someone more experienced!**



# SOME REMINISCENCES

by C. Grant Dixon, amateur radio callsign G8CGK  
(formerly G6AEC/T and 2DBQ before that)

Here are a few notes which might be of interest to readers...

My interest in television started when I was 13 years old and I bought the first copy of the magazine "Television" from a station bookstall. When I reached the sixth form I made a 30-line television receiver with the disc driven by a DC motor as there were no AC mains in the town where I was living - I was rather better off than another enthusiast in a neighbouring town who used a water motor to rotate his disc. I gather he lost sync when someone had a bath and lowered the water pressure.

Interest in 405-line TV was aroused for me by G4OY in Sheffield who was receiving reasonable pictures from Alexandra Palace using a VCR97 6" electrostatic tube and a 1355 radar receiver.

I then moved to Rossendale and reception of "Ally Pally" was not possible, but the Sutton Coldfield transmitter was due to be commissioned and I was all ready to receive pictures when I moved to Ross-on-Wye. Reception of Sutton Coldfield was easy from the new location and I think I was the fourth person in the town to have television in the home. I was using the VCR97 tube mentioned above with its green screen and after an evening's viewing, when I took the dog for a walk, I noticed that the full moon was magenta-coloured. (N.B. Magenta is the complementary colour to green).

I was using an antenna which was originally a U.S. Army antenna, cut to size for Sutton Coldfield. It was constructed from steel tubing and was painted olive green. A visitor who came to see the marvels of television asked if the picture was green because I was using a green aerial. It was about this time that a TV service engineer climbed onto a customer's roof to turn the antenna upside down because the set was displaying an upside-down picture!

My 6" tube did not give a very large picture and I bought a Perspex magnifying lens which was filled with oil - this gave a slightly larger picture which was easier to view. Actually, back in 1933, when I was experimenting with a 30-line disc, I got two clock glasses, sealed them together with surgical tape and filled the cavity with liquid paraffin. Was I the originator of the oil-filled lens which was so popular in the early 1950s? I never took out a patent so did not benefit from this original idea.

I joined the British Amateur Television Club in 1950 and was their first Chairman from 1952 to 1962. I was inspired at a demonstration of colour TV by the Pye company using rotating colour filter discs - I worked hard to reproduce their efforts, scaled down a bit to more reasonable standards for an amateur. I first transmitted live colour pictures over a closed circuit on Christmas Day 1953. Later I took most of my gear to the home of Ralph Royle G2WJ/T and sent electronically generated colour test patterns over a 13-mile path to G3CVO in Chelmsford. I did not have the camera with me as it would not fit into my car. I believed this to be the first transmission by an amateur of colour TV in this country, possibly in the world. This took place on April 8th 1956 which was before the BBC began test transmissions of colour television.

I have enjoyed reading 405 Alive, even though I am essentially a person who lives in the present and the future rather than in the past!!

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## TV ON THE SILVER SCREEN

*Previous comments appeared in issues 14, 15 and 16*

More films featuring television have come to light. John Grace's copy of Halliwell's *Filmgoer's Companion* reminds us that anti-TV "knocking" episodes appear in the following British and American films of the fifties. **The Titfield Thunderbolt, No Down Payment and Happy Anniversary.** Other films listed as featuring television are **Television Spy, Raffles, Seven Days in May, and The Third Secret.**

A film that might be worth looking out for is **Man of the Moment**, a Norman Wisdom comedy of 1955. Many well-known TV stars of the period are seen as Norman barges into TV studios where programmes are being made. Needless to say, chaos ensues.

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## ON A MUSICAL NOTE:

*by Tony Clayden*

### 1. The Rediffusion "Opening Music" saga

Further to the comments in issue 17, I have been able, thanks to the much-appreciated efforts of a kind friend, to obtain recordings of three separate opening music sequences which were used at different stages of the company's career. I have thus been able to ascertain the following.

When Associated-Rediffusion TV first went on the air in 1955 (on channel 9 in London), the music began with a set of variations on the march *The British Grenadiers*. This was followed by an announcement and continued with the finale of Elgar's overture *Cockaigne* (sub-titled *In London Town*). Incidentally, this is not a symphony as suggested in issue 17. For programme intros, the first few bars of the same composition were used, in a rather "pop"-py arrangement.

By 1958 the second opening theme had been adopted. I have always regarded this as the *Associated-Rediffusion March*, although I still don't know its official title, nor the identity of its composer, who nonetheless manages to sound desperately like Eric Coates at times! It opens with a fanfare (which starts with a single repeated note - daaa-da da-daaa- da da-daaa - just like the BBC Television March) followed by an announcement (*Associated-Rediffusion Television from London etc.*) and then continues with the march proper. This contains two short passages highly reminiscent of the *Dam Busters March* by Eric Coates, and finishes with the end of the fanfare from the first section.

When Associated-Rediffusion became metamorphosed into Rediffusion Television, a completely new opening theme was introduced (once again title and composer not known), using the same general format as before - opening fanfare, announcement, extended main theme and finale. The fanfare was also used on its

own as the Rediffusion programme intro, replacing the earlier "AR" call sign in Morse code; this situation continued unaltered until the advent of Thames Television in 1968.

I have also learned a little more about the Eric Coates march, *Music Everywhere*. This was indeed composed for Rediffusion in 1949, but for its cable radio activities. It appears that at this time the company produced its own radio programmes which were distributed, along with the re-broadcast ("re-diffused") output of BBC radio, to its subscribers. The march was employed as the signature tune of this service - hence the title - but at no time was it ever used for Associated-Rediffusion or Rediffusion television broadcasts.

## 2. Lunch Box

This was ITV's first regular (Monday to Friday) daytime programme, appearing on British TV screens in 1956. Originated by ATV in Birmingham, it soon became networked (to some regions, not all of them). I remember very clearly watching it around 1958/9 on London ITV. It was responsible for introducing Noele Gordon to the viewing public long before *Crossroads* was a gleam in Lew Grade's eye!

A big feature of the show was the music, provided by organist Jerry Allen and his TV Trio. The members of the latter were Alan Graham (vibraphone), Ken Ingarfield (bass) and Lionel Rubin (percussion and jokes). On a couple of occasions, when Jerry was either on holiday or off sick, his place was taken by pianist Chuck Gates.

In later times Jerry Allen, who was a brilliant keyboard player, owned a musical instrument shop in Dunstable - unfortunately he died a few years ago. I have no idea what happened to Alan Graham or Lionel Rubin, but Ken Ingarfield is still going strong, as bass player with the Syd Lawrence Orchestra (we saw him as recently as March 1993).

On the subject of musical TV groups, there was another featured on (I think) BBC at around the same time - the George Fierstone Quintet (George himself played drums). Can anyone recall the name of the programme they regularly appeared in?

While we are on the subject of "Lunch Box", Peter Delaney adds:

Southern Television used to take Lunch Box from the network in the very early days but replaced it by its own programme, "The Lunchtime Show" (such an imaginative title!) three days a week in the early 1960s - it might even have been in 1960 itself. There were two regular presenters, Danny Clare (female) and Jim Dale (yes, the one who went on later to feature in the "Carry On" films, "Barnum" and other shows). It was presented from the studios by Northam bridge in Southampton, not the ones that Southern handed on to TVS but the former Plaza cinema. In those days it was, of course, most unusual to meet anyone who had actually appeared on television, so having been interviewed on an edition of this programme by Jim Dale, I would be greeted by comments and recognition for weeks afterwards... Most notably by the girl on the electrical counter of Woolworths, when you could buy wire at 1½d per yard - off the reel of course - they also stocked Embassy records and slab cake (both fruit cake and angel cake) which was cut for you by the lb like cheese. Come to think of it, you cannot easily buy cheese like that any more! Still, I must stop rambling or I'll give away my age!

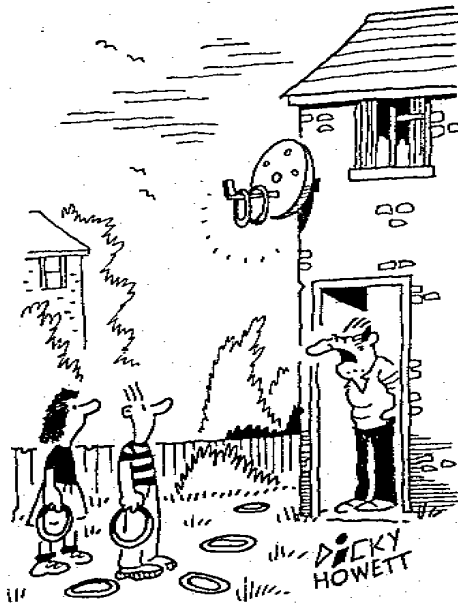
[Hmm... Ah yes, Embassy records. You could buy them for just five shillings and

get two hit tunes, whereas just one hit on any other label would cost you 6s 4d. The snag was these Embassy discs were all recorded by Don Duke and other such musical luminaries that no-one had ever heard of, and nobody I knew would be seen dead having an Embassy record in his or her collection. Nowadays the Embassy label belongs to CBS and has quite respectable artistes in its repertoire, so there's obviously no connection. Woolworths in those days displayed great responsibility in handing out detailed leaflets on the correct method of choosing and using electric cables and flexibles, as they called them, printed in attention-grabbing red with little red triangles at the top of the page.

Other cheap brands they sold were Ross's Puff Candy (at least a penny cheaper than Fry's Crunchie and Midland Counties ice cream, a sort of ersatz version of Walls). And then those opal white gas lamp globes with pendant chains that you needed a pole with a hook on the end to switch on, those yellow and red price cards that dropped into chromed holders on stands...

Sorry, this is supposed to be a television magazine. Who started me going?  
AE]

Like a growing number of 405 Alivers, Tony collects all old records with a television connection, however tenuous (sounds like an advanced case of collectomania and I should know). On the following pages we reproduce the sleeve of the "Lunch Box" EP record. [Alan Keeling adds that in addition to this EP, there was also a "Lunch Box" LP album which, he says, was a lot livelier and sounded as if everyone in the show was getting in on the act.



I DON'T CARE IF IT IS A NEW FORM OF  
QUOITS - IT'S UPSETTING MY  
SATELLITE PICTURE!

# TELE-TUNES

PARLOPHONE  
EXTENDED PLAY 45 r.p.m. RECORD



THE HEDGEHOPPER  
THE LONELY ROAD  
BIRTHDAY TIME

HAPPY ANNIVERSARY  
A NEW WORLD



**JERRY ALLEN AND HIS TV TRIO**

# TELE-TUNES

GEP  
8692

## JERRY ALLEN

### AND HIS T.V. TRIO

#### SIDE 1

1. THE HEDGEHOPPER
2. THE LONELY ROAD
3. BIRTHDAY TIME

#### SIDE 2

1. HAPPY ANNIVERSARY
2. A NEW WORLD

(Recording first published 1958)

ONE of the most consistent and regular of all television performers is Jerry Allen who invariably brings his T.V. Trio to the nation's screens at least half-a-dozen times every week. Resident at the Associated-Television Theatre in Birmingham, these boys are responsible for accompanying practically every programme which emanates from that location, including the popular Monday-to-Friday midday show, "Lunch Box".

The five tunes included on this record, all Jerry Allen original compositions, are particularly connected with the "Lunch Box" show. "Hedgehopper" is its theme tune, which has introduced the programme since its inception in September, 1956; "The Lonely Road" is a nostalgic melody which precedes the daily "Memory Lane" spot; "Birthday Time" and "Happy Anniversary" are the introductory

tunes to their respective request corners in the show; and "A NewWorld" is a delightful ballad frequently featured by the boys on this show.

An unusual collection of melodies this—here, on one disc, are five tunes, all written specially for a favourite television show and played by the musicians with whom the viewers associate them... Jerry Allen (electric organ), Alan Graham (vibes), Ken Ingarfield (bass) and Lionel Rubin (drums). And the lyrics heard on the last three titles were written by the regular producer of "Lunch Box", Australian Reg Watson.

Jerry Allen is one of the most talented musicians in the country and a favourite T.V. personality—especially in the Midlands. Here is a fitting tribute to his far-reaching ability and extreme versatility.



Trade Mark of  
The Parlophone Co., Ltd.

**45 R.P.M. EXTENDED PLAY RECORD**  
**E.M.I. RECORDS LIMITED**  
(CONTROLLED BY ELECTRIC & MUSICAL INDUSTRIES LIMITED)  
**HAYES • MIDDLESEX • ENGLAND**

Made and Printed in Great Britain

The use of "EMITEX" cleaning material (available from Record Dealers) will preserve this record and keep it free from dust.

Playfair

# EARLY 625-LINE TESTS

by *Brian Pethers*

In 1959 or '60 the BBC carried out service area tests on 625 lines (monochrome) over a period of several months. I was one of the two telecine shift engineers at Lime Grove involved in this.

A specially built 625-line 35mm twin lens telecine was provided by Cintel and installed in same area as the 405-line Cintel machines, together with a BBC slide scanner, a 625-line monitor and a Marconi sync pulse generator (a full rack multi-standard SPG with lots of plug-in 6J6 bistables mounted in PO 3000 type relay cans and a facility for removing all the "knockback loops" giving a divide by 1024 for fault finding purposes).

Two test films were used: "Southern Gateway" - about Southampton Water, with a commentary by John Arlott - and "Severn Westward" - about Bristol, with a piece of music which I think is by Robert Farnon (is it called "Carriage and Pair"?)

The testcard used was what we used to call "the BREMA testcard" - the one with all the horizontal gratings at the bottom.

Every weekday the "Watch with Mother" film was transmitted on 625 in parallel with the 405 line transmission, also some evening filmed material likewise - "The Glory that was Greece" with Sir Compton Mackenzie is the only one I remember.

It used to amuse me that the telecine operations manager, having viewed both copies of each film, always gave me the better copy for the engineering tests whilst the second best went out to the millions of licence-paying viewers!

These were the first 625 line pictures that most of us engineers had seen and the quality seemed really photographic. This was especially so as the telecine output was not band limited at 5.5 Mc/s - I remember the transmitter engineer phoning me on one occasion to tell me that my "7 meg bars were a couple of dBs down"!

Here is my list of colour test films in use between 1961 and 1963. (I was working in colour telecine at Lime Grove from July 1961 till August 1963 - from where I transferred into the experimental colour studio H for a further 9 months).

"Beauty in trust" and "Journey into the Weald of Kent" were popular. I think that John Betjeman had one of the most listenable-to voices - soothing but not boring.

"Skyhook" - the giant helicopter and the film which introduced us to the place names of Papua, New Guinea and Port Moresby.

"Coupe des Alpes" - tedious after the first viewing unless one was into motor sports.

"Diavolezza" - spectacular alpine snow scenes. "Trawler boy" - might have made one seasick or put one off fish - especially as the hum bars running down the screen caused the dead creatures to heave in an unpleasant manner!

"The Home-made Car" - a real gem with that meddlesome Violet Elizabeth-type little girl and the bright cheerful harmonica playing.

"The Heart is Highland" - subtle Scottish scenery, a submerged village, the rural postman and a voice narrating "When God made time, he made plenty of it." (A wonderful excuse to put off until tomorrow, etc.).

"Kariba!" - we learned what a coffer dam was and saw diverse animals being rescued from the rising waters. A lot of white water scenes, particularly in the opening which got people to ring up and say "You've left the chroma off!"

"Coventry Cathedral" - controversial architecture. The first ten minutes of the film was a blow-up from a 16mm print, a reel of the original 35mm negative having been ruined in a refrigerator accident - so we were told. It was noticeably softer and noisier.

"Power to Fly" - a Shell cartoon about the evolution of the aeroplane, airports and of course Shell refuelling facilities.

"Schlieren" - an optical technique of interest to those who are into large screen television projectors, such as the Eidophor or the pre-war Scophony system.

"Colours for Paint" was an ICI film on 16mm and very seldom transmitted as our 16mm home-built telecine was a non-broadcast affair producing a black bar at top and bottom of the television frame.

There were two other films whose titles I've forgotten. One was another "science" film about motorcar suspension - sprung and unsprung weight, damping etc.. The other was an oft-shown film about the working of IATA and featured a Comet flying over Rio de Janeiro and Machu Pichu amongst other places. Was this the "Song of the Clouds" mentioned in issue 3 of 405 Alive?

Occasionally feature films were transmitted. "She wore a Yellow Ribbon", "The Boy with Green Hair" and a film that had Jane Russell diving for a religious relic in a sunken ship poised on the edge of a submarine chasm - was it called "Underwater" or "Undersea" or something such? An excerpt from Gene Kelly's "Invitation to the Dance" was also used.

As regards the colour slides transmitted, the only ones I can remember were "Girl with Bonnet", "Girl with Ski-pole" and "Girl on Stairs". During the 405 colour transmissions these were on 3¼" x 3¼" slides. They were transmitted on the same flying spot scanner as was used for 16mm film transmission. After conversion to 625-line working 35mm versions of the slides were used. Music to accompany the slides came from a Ferrograph. I don't have a good memory for music - I can only remember that there was a tape of Chris Barber with Ottillie Patterson.

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## TELEVISION THEATRES

### *Dicky Howett recalls the TV "Halls"*

The mid-1950s TV scene can best be characterised as an energetic expansion of air-time due to the creation of new programme companies. In 1955 the musty old BBC had commercial competition with a vengeance, initially in the shape of lusty old Associated-Rediffusion. Swiftly following were Granada, ATV and ABC (1956).

Frantically (or so it seemed), studio space was sought (only Granada built from scratch, with a dedicated studio centre in Manchester). As a stop-gap, the budding TV contractors decided to purchase "off the peg" premises. And what better "pegs" to purchase than old theatres (or cinemas), ready and waiting for conversion?

Although region-based, the early ITV companies homed in on London

premises (all the "top" talent was in London). Granada used the Chelsea Palace (whence came "Chelsea at Nine"). Gordon Sharpley, 405 Aliver and retired Granada man tells me that when Granada took over the Chelsea Palace, the London County Council decided to re-rate the premises and debated whether this new "TV theatre" was in fact a place of entertainment or an industrial unit! (At the time - 1956/7 - the rateable value on factories was higher than theatres). As a consequence, the LCC invoked "experts" to prove that an electronic signal was indeed a "product", and that Granada was "manufacturing" for sale, a physical item of value. Electrons were measured and counted. Flummery and slides ruled. Eventually, to the relief of Granada, the LCC lost the argument.

ABC TV (Associated British Picture Corporation) owned, due to its film business, a plethora of large (and increasingly empty) cinemas. The Astoria at Didsbury near Manchester became ABC's production base (all the early "Armchair Theatre" plays were produced there) and in Birmingham another "Astoria" at Aston became the joint ABC/ATV (Alpha Television) studio ("Thank Your Lucky Stars", "Crossroads", etc). ATV used the Alpha studios week-days (in the Midlands) and ABC trundled along for weekends (in the Midlands). This confusing and arcane arrangement lasted until 1968.

Apart from the Midland weekday contract, ATV had also, for the weekends, the lucrative London contract. To facilitate this, ATV used its theatre contacts to acquire studio space in the metropolis. ATV converted two redundant theatres within its orbit; the Wood Green Empire and the Hackney Empire. The London Palladium was also wired up with a permanent O.B. link for the weekly production of that highly popular "Sunday Night At..." programme.

Brief technical details of the ATV theatres are as follows. This for the year 1957.

**Wood Green Empire:** The stage at 75 x 35ft (with its slight rake eliminated) was extended by 36 x 50ft to cover the entire stalls area. The original stage flies and fitments remained intact. The lighting consisted (up to a total of 300kW) of Mole Richardson flood "scoops", incandescent spots and Strand carbon arcs, mounted on servo-controlled hoists. Also for use was a Bodie stereopticon back projection device.

The camera gear was Pye Mk3 three-inch Image Orthicons (3 channels in use; one spare). Vintens supplied Pathfinder dollies (these were mechanical, short-rise - 7ft max - with a spring-thrust crane elevation mounted on a turntable base, used also in film production. In the USA this dolly was called the Fearless Panoram). Vinten supplied also HP 419 pedestals. There was one Mole Richardson counter-balance camera crane and a few lightweight O.B. pedestals designed by a certain J. Proctor.

Also installed at Wood Green was a telecine area comprising a Pye Staticon telecine scanner coupled to the American-made Gray "Telojector" multiplex system. A prototype cue-dot generator (new at that time) was on test in the studio. The Wood Green Empire was base for ATV's scenery and electrical workshops and their outside broadcast equipment (pale blue vans and cameras!).

The Wood Green Empire studio produced (in 1957) about seven hours of live programming a week. A coaxial cable linked the studio via ATV's Highbury studios and the Post Office's Museum telephone exchange for switching to their Foley Street H.Q. master control.

**The Hackney Empire:** Less in size and conversion. Similar technical gear (Pye, Strand, Mole Richardson). The stage was modified by fitting a 15ft apron over the orchestra pit. Invited audiences were seated in the circle and upper circle.

As mentioned, ATV and ABC shared a building in Aston, Birmingham called the Alpha Television Studios. This studio complex was a former theatre and cinema. As a cinema it was unusual inasmuch that the movies were back-projected along a short brick tunnel from a projection box at the rear of the stage.

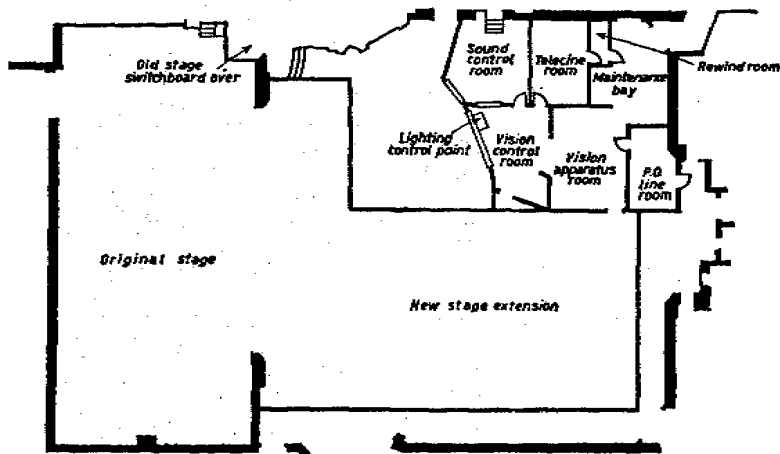
Apart from the stage area, this projection box was transformed into a small studio, equipped with Marconi Mk III 4½" I.O. cameras and spares. As a footnote, in 1957 the ATV head in Birmingham was Philip Dorte (ex-BBC), the general manager at Alpha was Bernard Greenhead (ex-EMI) and the E.I.C was Dave Whittle (ex-Marconi).

**BBC Television Theatre:** Formerly the Shepherds Bush Empire, (near Lime Grove in London). The BBC acquired this property in 1953 to provide space for production of mainly light entertainment shows before an audience of about 500 people. Initially, little was done to convert the theatre into a proper studio (apart from shifting out a few rows of seats to make room for a dolly runway and the orchestra). The technical gear was hand-me-down stuff, which consisted (in part) of a de-rigged O.B. van (the BBC at that time-1953-was in an "austerity" mode).

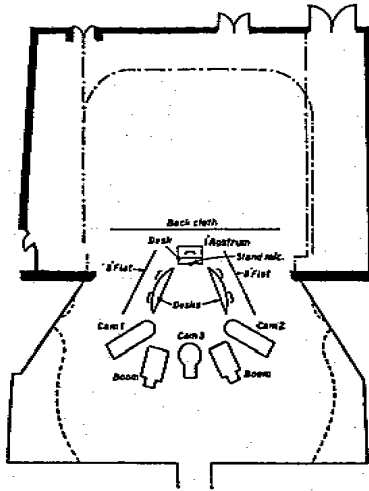
There were 3 cameras (Pye Photicons-Image Iconoscopes) mounted on Debrie pedestals plus a Vinten Pathfinder dolly. This crude equipment produced crude pictures and inflexible productions. As a consequence the cameras could hardly move anywhere or do anything creative. As an example, the 1955 production entitled "Bless 'em All" celebrating in 1955 the tenth anniversary of the end of WW2 (a recording was transmitted in 1977) had the three cameras shooting the show all from virtually the same height and in some cases the same lens angle! Very boring. Later in the show, the scene cut to an O.B. with Orthicon cameras. Suddenly the picture quality improved markedly!

In May 1956, the theatre was closed for re-equipping, (the King's Theatre, Hammersmith filled in), and in July 1957, the TV Theatre re-opened with four new Marconi Mk III Image Orthicon cameras, new Vinten and Mole Richardson mounts and a new lighting system. Productions looked much better and to prove the point, the "Black and White Minstrel Show" was produced there (once known as the "fastest show in television"). Unfortunately, it took another few years to correct the appalling theatre acoustics (they never fully succeeded). There was a distracting hollow echo as well as the occasional roar of jet planes and other traffic. This audio problem wasn't helped by having a large round vent in the roof. This was opened from time to time to aid the "air conditioning".

Speaking as one who attended many live shows at the Television Theatre in the late 1950s and early 1960s, I can attest that the place was a bit of a technical lash-up and extremely seedy. It's all gone now. The Television Theatre fell foul to that old kill-joy, "rationalisation of resources". I, for one mourn its passing.

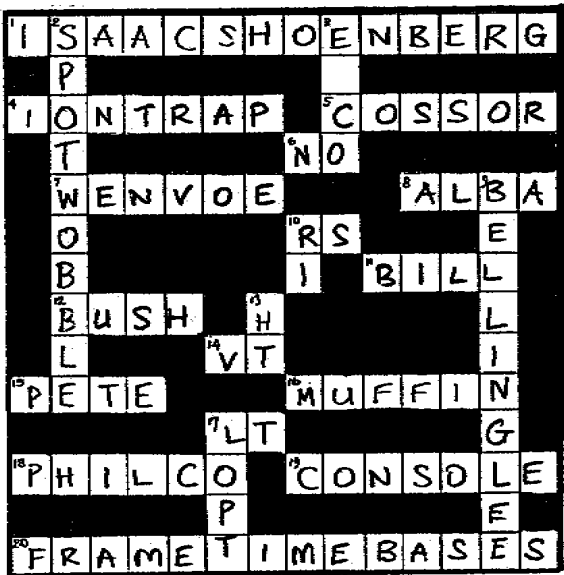


Plan of the layout at the Wood Green Empire Studio.



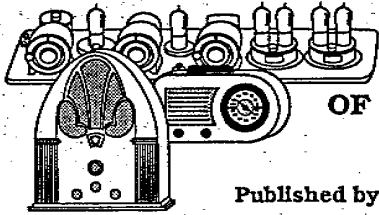
The layout of the A.T.V. Theatre at Hockley—the old Hockley Empire.

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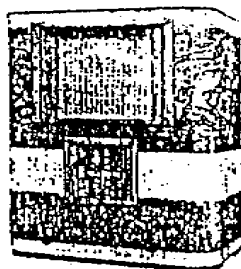
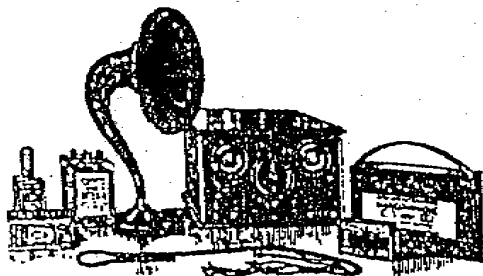


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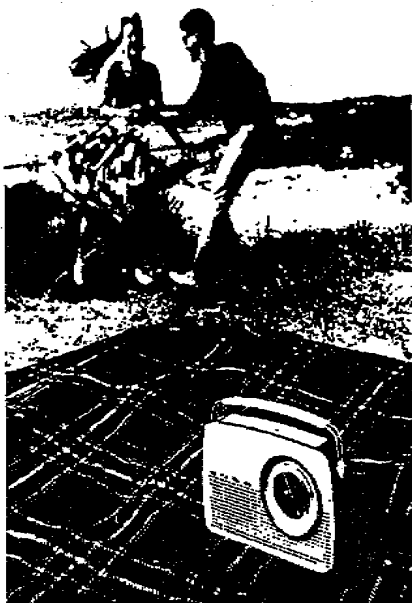
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**STANDARDS CONVERTERS.** See issue 17 for a construction article and a review of the Pineapple Video ready-made product, also David Looser's advertisement in this section for a conversion service.

**MODULATORS.** Two designs for modulators have been published in Television magazine - see issue 1 of 405 Alive, pages 10/11. We can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Wilfried Meier and David Newman (see ad in this section).

**COMPONENTS.** Most valves and other components are not hard to find: we can mention Billington Export (0403-784961, £50 minimum order), Colomor Ltd (081-743 0899), Kenzen (021-446 4346), Wilson Valves (0484-654650, 420774), Philip Taylor (0702-258598) and PM Components (0474-560521). For hard-to-find transistors we have heard of AQL Technology (0252-341711) The Semiconductor Archives (081-691 7908), Vectis Components Ltd. (0705-669885) and Universal Semiconductor Devices Ltd. (0494-791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try Antique Radio Supply, (phone 0101-602-820 5411 (fax 0101-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

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**FOR SALE:** Got a non-working Bush TV22? How about a fully refurbished chassis (less CRT) for £75? I also have a Mullard 12" CRT circa 1950, ideal for restoring a set, £25. Think ahead - get in a spare now. Some new 17" CRTs available, please ask. May be able to deliver. Realistic prices, ring for details. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 0427 - 890768.

**FOR SALE:** Antiference Vantenna VHF set-top aerials. Old stock in perfect condition, boxed as original. Limited quantity at £5 each plus £1 postage. Bob Webb, 78 Station Road, Rolleston-on-Dove, Burton-on-Trent, Staffs., DE13 9AB. Tele: 0283-814582.

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

address.

**FOR SALE OR SWAP:** Marconi 705 TV, circa 1937. Michael Bennett-Levy, tel: 031-665 5753, fax: 031-665 2839.

**FOR SALE:** BBC camera talkback headsets, late 1950s style, set of three, £5 each. 96-way bantam audio jackfields. 1U rackmount, set of 2, £12 each. Ops/mtce manuals for BVU800P VCR, DXC6000P camera, BVT800PS TBC, BVE800 editor, WEX2000P MXR expander £10 each. Ops manuals for BVE910 editor £15, VP2 char. gen. £10. DXC6000P camera £2.50. Postage extra. Willing to swap for manuals on Philips LDK5 or Rank Cintel Mk3 TK machine. Nigel Phillips, Poole 0202-670733.

**FOR SALE:** \* Marconi 31,250Hz (twice 625 line frequency) as used in SPGs, in glass valve-style envelope. Collector's items! In original boxes, two mint, one storage-soiled. £2.50 each post-paid.

\* Crystal 20,250Hz (2x LF) for 405 line SPG. £5.50 post free.

Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH.

**This is the film you've waited 23 years for!** Did you attend CAT-70, the Conference on Amateur Television at Cambridge in 1970? Did you enjoy the live outside broadcasts from amateur stations in East Anglia? Even if you weren't there you might like a souvenir. A recording was made of all the proceedings (80 minutes) but only on 405 lines.

With the help of G8UDJ I have now made what I reckon is the best optical 625 line conversion from an ageing open reel tape. If you'd like to gape at old I.O. cameras, monoscopes and other gear you can now buy the souvenir VHS tape. Supplied on a good name-brand E-180 and posted first class, the price is £5 (which just covers total costs, wear & tear, etc.). Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH.

**FOR SALE:** Peto-Scott (Philips in

disguise) ET2770 1" educational VTR (1960s) in good mechanical and cosmetic condition. Supplied with 2 tapes, photocopy of instructions, circuit diagram and service info. Nivico small battery portable VTR PV-4500. Heavy Nivico mains VTR. Shibaden SV-700 VTR plus 12 tapes new and used. All items apparently complete and in good order but untested. Offers/enquiries to Alan Carter, Croydon 081-688 7344.

**FOR SALE:** Back numbers of early Practical Wireless and Practical Television monthly magazines. History in the reading. Only £1 each plus postage.

#### PRACTICAL WIRELESS

1948, July only;  
1952, Oct, Nov, Dec;  
1953, Jan-April, June-Dec;  
1954, Jan-Dec complete year;  
1955, Jan-Dec complete year;  
1956, Jan-March, June-Dec;  
1957, Jan-Dec complete year;  
1958, Jan-Dec complete year;  
1959, Jan, Feb;  
Total 75 copies, £1 each or £70 the lot, plus postage.

#### PRACTICAL TELEVISION

1955, Mar-Aug, Oct-Dec;  
1956, Jan-Feb, May-Dec;  
1957, Jan-March;  
1960, Dec only;  
1963, Sept only;  
1964, Jan-May;  
1965, Nov only;  
1966, June only;  
1967, April only;  
Total 32 copies, £1 each or £27.50 the lot, plus postage.  
Mike Sage, 168 Torbay Road, Harrow, Middx., HA2 9QL. Tel: 081-422 0814.

**FOR SALE:** Pye V4, circa 1953. Almost as-new condition, £70. TV-related books and magazines from £2 to £10. Ring for list. Barrie Portas, Grimsby 0472-824839.

**FOR SALE:** TV sets as follows. Alba T641 (mid-50s), Philips 1745U (mid-

50s), Murphy V214 (early 50s), Cossor 949 (late 50s), Ultra 1770 (1960), Ferguson 725 (slimline, 1960). All under £30. Pat Hildred, phone 0532-402841.

#### FOR SALE:

Cossor 935 Radio-TV-Gramophone. Consists of 405 line set, radio and turntable in dark walnut cabinet. Collect or deliver. Must go by April at latest! Nick Fyffe (Berks.), 0734-342273

**FOR SALE:** Link 110 broadcast standard 3-tube colour camera. CCU + TV36 cable. Viable. Lots of spares. £75. Diascope. (Angenieux EPO) Fit EMI 2001. Complete with power supply, filters, instructions, travel case. £40. Cossor Oscillograph Model 1039M (2 3/4 inch CRT). Nice little old grey genuine antique (1950s) item plus handbook. £50. Swaps considered on any of above. Contact Dicky Howett (phone 0245-441811) 23, Micawber Way, Chelmsford, Essex CM1 4UG.

**FOR SALE** Sound and vision modulator for Band 1 VHF channels (tunable). Ready built, endorsed by Bill Journeaux, price £30 + £2 postage. Add £5 for 12V power supply (or use your own). David Newman, 79 Alder Road, Parkstone, Poole, Dorset, BH12 2AB. Tel: 0202-731000.

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

**FOR SALE:** Prowest PM19/1 black and white 19" monitor (broadcast standard), 405/625 lines, solid state, fair condition. £20. Jeffrey Borin, 081-863 2880.

**FOR SALE:** Philips projection TV, model 1700, serial no. 3544, no CRT. Allegedly bought in 1940. Mr George, 071-277 8776.

**FOR SALE:** GEC BT5146 television, circa 1955. Sell or swap for 1930s/40s radio. Carlo Mezzatesta, Whittlesey, near Peterborough. Tel: 0733-350563.

**FOR SALE:** Bush TV75C £5; Thorn 980 (12" 405-line portable) £10; GEC 19" 625-only hybrid colour TV, offers please; Pye CT205 22" 625-only hybrid colour TV (697 chassis), offers please; Marconiphone 4659 24" dual standard b/w (1400 chassis) £10. Phil Marrison, 0283-790747.

**FOR SALE:** Sony 625-line reel-to-reel VTR equipment. DV-2400ACE, the first portable machine (portable equivalent of the CV-2100), AV-3670ACE mains VTR (with approx. 20 tapes, mains adapter for camera, RF converter). Price negotiable. Roland Pickett, 0733-245240 (near Peterborough).

**FOR SALE:** GEC 19" dual-standard 405/625 colour TV of 1969. Immaculate condition, with original guarantee and paperwork. Outstanding specimen, not a scratch, must go to good home (nominal price). Also a Shibaden SV-700 reel-to-reel VTR (625 lines) in good order with two reels of tape and handbook. Again, only nominal price if it goes to a good home, but would prefer swap for UK or USA military radio equipment of WW2 or anything else of radio interest. Graham Richardson G7HCR, tel: 0406-26007 (Holbeach, Lincs.).

**FOR SALE:** Eumig Cartrivision 525-line b/w video camera with UK power supply. Optical through-the-lens viewfinder, 2/3" vidicon, ideal for odd projects like sending tapes to America! Works well as a b/w camera, also an interesting relic of a long-forgotten home video format. Very compact, not suitable for conversion to other line standards. £20 plus £5 postage. *Television Annual for 1953*, over 150 pages full of nostalgia. Mint condition but no dust wrapper, £6 post-paid. Ring first to check if

unsold. Andy Emmerson, 0604-844130.

**FOR SALE:** Marconi TV and radio 10" screen, model VRC52A of 1949. Heavy lump, £100. Box of 80 mains droppers for TVs, some new and used ones of 1950 onwards, £10 the lot. Box of TV knobs from 1949 onwards, approx. 300 in all, £20 the lot. Sobell 17" T178, £15. Enquiries on 0732-823674. R. James, Iona, Pinesfield Lane, Trottscliffe, Kent, ME19 5EN.

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

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

**FREE - YOUR AD COULD BE HERE**  
There's no charge at all if you're a subscriber ...

**RADIO ENTHUSIASTS...** We all remember Caroline etc. but what about the land-based pirates? I have recordings of the Northwest-based stations going back to the early 1970s. Send for list to Radiogold Tapes, 43 Cheetham Hill Road, Dukinfield, Ches. SK16 5KL or ring Andy on 061-303 8857 (T).

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

**FOR SALE:** Mitsubishi EVR player (NTSC) in good working order with one 1 film and photocopy of instructions, circuit diagram and service info, £100. Cartrivision player (NTSC), apparently complete but in poor condition and untested, with ten cartridges and some original sales leaflets, £50. Shipping extra. **WANTED:** Small old TV sets with electrostatic CRT. Any books and circuit diagrams relating to above TVs. Noriyoshi Tezuka 1-10-7-807 Higashigotanda, Shinagawaku, Tokyo 141, Japan. Telephone from UK: 010 81 3-3440 8392. Fax: 010 81 3-3440 8396.

*Editor's note: Noriyoshi is our first member from Japan and is a keen collector of early transistor portable TVs. He is secretary of the Antique Wireless Club of Japan. The video devices he is selling are interesting and scarce relics of the early days of home video.*

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

**WANTED:** Line output transformer for HMV 1807 (= Marconiphone VRC74) console TV with radio. David Boynes, 12 The Garth, Winlaton, BALYDON, NE21 6DD (091-414 4751).

**WANTED:** Ekco TSC48 television, will pay good price. Phone Shawn on Kidderminster 0562-746860.

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

**WANTED:** Taylor Hobson or Dallmeyer 1.0. camera lenses. 5 inch and 8 inch. TV 88 fitting. Also Image Orthicon camera/channel. Ex-broadcast. Camera cue-light domes, logos, TV station ident badges, product brochures. Handbooks. Swaps considered. See FOR SALE ad. Anything at all to offer please contact Dicky Howett, 0245-441811.

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

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

**WANTED:** Frame transformer for Pye LV30/BV30 or LV51/BV51 and a line output transformer for Decca 1000. Peter Atkinson 0797-22547 or evening 0797-227163.

**WANTED:** Pre-war TV, any make. CRT 3/1, 3/2, 3/3, 6/6 or equivalent. Cabinet, back and knobs for Ekco TA201. I can come and collect. Can anyone help me with documentation? Information on standards conversion is appreciated - thank you! Jac Janssen, Hoge Ham 117d, NL-5104 JD, Dongen, The Netherlands. Tel: (evenings) from UK:

010 31 1623-18158. Fax (office): 010 31 13-624626.

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

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

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

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

**WANTED:** 1. Cue lamp dome for broadcast camera, standard three-sided red plastic type. 2. Basic Television part two (Technical Press). 3. Buy/borrow/swap old TV programmes on 16mm film. I'm gradually building up an interesting archive! Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. 0604-844130.

**WANTED:** I need a 12" electrostatic CRT (GEC type 4603 or any other type) to repair a pre-war TV I have just bought. Can you help? Swap or cash. I am also after a vision-only receiver - serious money offered. I can pick up goods in Britain. Rudi Sillen, Limberg 31, B-2230 HERSELT, Belgium. Tel. from UK: 010 32 14-546889.

**WANTED:** Pre-war TV, any make, any condition. Pye B16T. CRTs 3/3, 3/16 and 3/1, also 6/6 (or equivalent 6/4). I can collect. Pre-war books on TV. Data on Ekco TX275. Please help me with standards conversion (625->405 and/or 625->819). If you have a Philips 663A or know of it, please exchange findings with me. Offered: help with documentation. Some crystals 41.5MHz at cost (£6 each plus postage, or I can bring them to a swapmeet). Jac Janssen, Hoge Ham 117d, 5104JD DONGEN, The Netherlands. Tel. (evenings) from UK: 010 31 1623-18158. Thanks!

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

**WANTED:** old ATV Television Show Books, number 2 and up. Also wanted 16mm opt. sound ATV logo, starts. Mr D.W. Probert, 16 Woden Road East, Wednesbury, West Midlands, WS10 0RG.

**WANTED:** ITV year books from first edition (?1962) to the last. Also prints/slides of test cards/tuning signals used by the BBC/ITA. Malcolm O'Neill, 80 Welbeck Road, Carshalton, Surrey, SM5 1TA.

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

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

(tel: Wargrave 0734-403121).

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

**WANTED:** Early Doctor Whos, particularly *Planet of the Giants*, also Harry Worth programmes from 1964-65, even if only on audio. Early Sykes, *Meet the Wife*, 1960s Northern comedies. B. Howarth, 1 Alexandria Drive, Westhoughton, Bolton, Lancs., BL5 3HP.

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

**WANTED:** all 405 line equipment, sets, videos and especially a 405 line monitor (green or b/w). Also recording of old ITA knight and early Doctor Whos wanted. Telephone Peter Matthews on 0206-796544.

**WANTED:** Does anyone have recordings of the music used on BBC2 trade test transmissions during 1963/4? Please contact Paul Sawtell, 20 Seymour Road, Wollescote, Stourbridge, West Midlands, DY9 8TB or ring 0384-896679. Thanks!

**WANTED:** Video recorder capable of playback on VHF Band I channel 1, also any 405 line sets and related items. Peter Matthews, Canzone del Mare, 70 Speedwell Road, Colchester, Essex, CO2 8DT. Tel: 0206-796544).

**WANTED:** Any Philips dual-standard colour TV, pref 500 series 25" screen but not too fussy. Must be branded

Philips and a dual-standard. Gordon Bussey, 64 Pampisford Road, Purley, Surrey, CR8 2NE. Tel: 081-660 2240.

**WANTED:** Dual-standard TV set. Good price paid for a working model. A non-working set will be considered as long as it is complete and undamaged. Phone Richard Dent on 0525-385374 (Beds.)

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

**WANTED:** Does anyone have an old Fringevision catalogue dating from around the early 1960s? The firm was located in Marlborough, Wilts. and offered aerial components. Would borrow or swap for a number of (random) pre-1960s Practical Televisions. Roger Bunney, 33 Cherville Street, Romsey, Hants., SO51 8FB.

**WANTED:** Bakelite Bush TV (TV22, 32 or 62). For sale or exchange: black DAC90 radio in good working condition. David Smith, tel: 0455-612965 (Leics.).

**WANTED:** Channel 1 coils or complete tuner for Ekco TMB272 9" portable. Telephone Des Griffey on Luton 0582-582144.

**HELP WANTED:** in obtaining the following items. Philips N1700 VCR service data; Sony VO1810 low-band U-Matic VCR service data; Bell & Howell type 636 16mm projector service data, power supply unit and lens; Siemens type 2000 16mm projector, service data and lens. All expenses and reasonable costs will be met. Terry 071-790 7499.

**HELP WANTED:** Can anyone

recommend a competent repair man to look at my Philips VR2220 machine (V2000 format split recorder and tuner model)? Paul Wright, 0785-58943.

**HELP WANTED/FOR SALE:** Can anyone identify these LOPTs for me? Thorn Jellypot PRT 0604-005-3675, TXB8-C604-005-001. Any interest? I have a small quantity of new ones. Thorn 950 Mk 1 IIT sealed EHT tray. Also have new Thorn 1400 main smoothing caps. I need new 1500 smoothing caps and EHT trays, also 1690 LOPTs which seem to be unobtainable now. R.E. Bailey, 51 Robin Gardens, Waterlooville, Hants., PO8 9XF.

**WANTED:** Service manual for Sony CVM9-90UB (this is the 405/625 portable with the video and audio input/output sockets). Also wanted for this set one 405 and one 625 tuner knob, also one contrast knob. May consider purchase of a non-worker set for those spares. Also, I have a selection of spares for Philips N1700 VCRs - heads, boards, motors, etc. available free except for postage. Phone with your wants. Terry Martini, 071-790 6807 (fax 071-702 8774).

**WANTED:** Pye 2780 14" video monitor. Andy Emmerson, 0604-844130.

**WANTED:** Line output transformer for the Murphy "Barrell" V310 TV. This is for the wireless museum at Arreton Manor on the Isle of Wight. I have a brand-new LOPT of the same physical dimensions but it has one terminal fewer and different winding resistances (probably for 200 or 400 series). Anyone who wants it is welcome to it! Mr Plant, 0983-520087.

**WANTED:** Marconiphone combined TV/radio. Send offer to Enrico Tedeschi, P.O. Box 10, 00125 Roma, Italy or from UK phone/fax 010 396 52356085.

**WANTED:** 1964 episode of "Here's Harry" starring Harry Worth, with the caricature introduction only used that year. Titles e.g. The Quarrel, The Suitor with Gwendolyn Watts and Bert Palmer. Good reward for the finding of these. Also "Sykes" episodes from 1964, e.g. Sykes and a Gold; Sykes and a Caravan. Early "Doctor Who" story Planet of the Giants and The Edge of Destruction. Arthur Haynes comedy sketches from 196, ITV test card music from 1958 (Prince Igor, and Poloteian Dances by Borodin, Serenata by Leroy Anderson, At Last at Last and other Parisian music. Also issue of Radio Times and TV Times from November to December 1964. TV Times book covering end of 1963 and beginning of 1964. B. Howarth, 1 Alexandria Drive, Westhoughton, Lancs., BL5 3HF.

**WANTED:** Rubber mask for 9" CRT (TV22 type would be OK). Line output transformer for TV22. CRT type MW22-14C. Viewmaster cabinet(s) 9" and/or 12". Derek Gibson, 12 John Brunner Crescent, Northwich, Ches. CW8 1DH.

**WANTED:** "White Horses", any episode of the TV series shown in the early 1960s, either video (any format) or 16mm. To buy or to borrow or a copy, any quality acceptable, even an audio recording. Philip Howard, Dalkeith Auctions, P.O. Box 4, Bournemouth, BH1 1YL.

**WANTED:** Old toys, especially old toy televisions, telephones, radios, in fact any electrical household items. We are specialist dealers in clockwork, electric, etc. tin boats, trains, planes and cars. Call us at **Now and Then** on 031-668 2927. (T).

**STILL WANTED:** Taylor valve tester adapter type 445, Invicta T102 frame osc. transformer. CRTS CRM92 and 6501. TV sets Vidor CN377, Mullard MTS 389, Marconi VC73 and a pre-war set. R. Howells, 6 Dunlin Drive,

Kidderminster, Worcs., DY10 4TA.

**HELP WANTED:** I'm looking for a video tape, or good audio cassette of the soundtrack, of an ITV play broadcast in 1969 called "Moonlight on the Highway", about a young man obsessed with Al Bowlly. Ray Pallett, 226 Station Road, Leigh-on-Sea, Essex, SS9 3BS.

**BUY/SWAP LP records and recordings** used on ITV trade test transmissions 1957 to 1967. I am only 20 records short. Ray West, 55 Hampton Road, Warwick, CV34 6JL.

**SWAP:** I have spare copies of most 1938/39 issues of *Television and Short Wave World* (arguably Britain's best ever television magazine); they vary from quite clean to a bit scruffy but are all readable. Before I sell them I'd like try and find the issues I'm missing, namely May, October and November 1937 and August 1936, so I'll offer two other issues for one of these. That's got to be fair! If there's no response I'll sell the mags at Birmingham on May 16th. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH (tel: 0604-844130).

**SWAP:** I have a spare copy of **RADIO & TV SERVICING 1963/64 Models** by Hawker and Reddihough, in reasonable condition. Would swap for 1 (or 2) VHS tapes of vintage TV material. 625 lines preferred. Steve Evans, 181 Curborough Road, Lichfield, Staffs., WS13 7PW. Tel: 0543-252915.

**FREE SERVICE INFORMATION:** We have been donated copious service sheets and manuals which desperately need good homes. Space is rapidly running out here at Falcutt Towers, so please, if you are interested in these sets, claim the paperwork that goes with them. Otherwise it will go for salvage - and that's your last warning! There's no charge except for postage (50p each). Where marked cct, you get only a circuit diagram.

Otherwise a full manual or service sheet is available. It's first come, first served so please write (don't phone), sending list of items required plus postage indicated plus SAE in case I have to return your cheque. Don't blame me if you didn't react fast enough: any unclaimed are going in the bin at the end of May. Andy Emmerson, 71 Falcutt Way, Northampton, NN2 8PH.

On offer are the following:  
Radio & Electrical Retailing Service Engineer supplements, 1964-66, full of early colour sets. (£3 postage)  
Aerialite Band III converter MC.  
Alba TS1320, 1724 sets.  
Ambassador TV4/5.  
Bush TV67 (cct), TV75 (cct), TV93, TV95, TV97/98, TV99, TV161/165/166/166 (= Murphy V1910/1913/2310/2311), TV313, TV183/186, TV309/311.  
Cohen Band III converter.  
Cossor 916/917, 927/929/932, 930/934, 933, 945/949 (2 copies), 948 (2 copies).  
Cyldon teletuner.  
Decca 111 (cct), MS1700, Gypsy.  
Duke & Co. kit set.  
Ekco TS105/TRC124, T207, TS326/TS327, TC208/221/231/248 (cct), TC209/TC220/TC267/TC268.  
English Electric 16T11/16T18 (cct only).  
Ferguson 203T/205T/235T/245T/247T, 105T/113T/135T/143T/145T, 204T/206T/214T/236T/244T/246T, 984T, 991T, 992T/994T/996T/998T, 998T, BRC1500 chassis, BRC1590/1591 chassis, BRC3000 chassis.  
Ferranti T1205/1405/1505, T1215/1415, T1006 (2 copies).  
GEC Junior Finline (2 copies), 2110.  
HMV 1922/1923/1924  
Invicta T114/115, TV119/120  
ITT VC200 chassis, VC52/53 chassis, CVC8.  
McMichael M14T.  
Marconiphone VT161, VT163 (2 copies).  
Masteradio T612  
Murphy V210, V270, V176C, V178C,

V180C, V200, V230,  
V240A/250A/250AD (cct).  
PAM 500C.  
Philips T-Vette, 704A/1800A  
projection (3 copies), 600A projection,  
1502U, 1427U, 1101U/1200U, 1100U,  
1238U, 22CS1201/16CS1205.  
Pye FV4CDL, V4 (cct only),  
VT21C/CD (cct only), LV21C (cct  
only), V510, BV21C.  
Radio & Allied T347 (cct).  
Regentone TV15, 317/143/173.  
Siemens Bildmeister FK511 portable.  
Sobell T121, TPS173/T178/T23.  
Technical Centre, Wembley (?DER)  
Series 400.  
Telemax projection set 2352.  
Ultra V7II/7II6/W721/7216.  
Valradio TV tuner.  
Wolsey Band III converter.

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

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

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

**MOMI - THE WORLD'S MOST  
EXCITING CINEMA AND TELEVISION  
MUSEUM.** South Bank, London SE1.

Tel 071-928 3535 (switchboard) or 071-  
401 2636 (recorded information line).

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

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

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

Also ... "Exotic TV Idents"  
covering East Germany, USSR, Poland,  
Czechoslovakia, Estonia and Romania,  
Mongolia, Libya, Algeria, New York,  
"BBC London" and many west European  
countries and satellite channels. New  
edition, now includes Slovakia,  
Ukraine, Angola, Armenia, Bulgaria  
and Cyprus. In all there are around  
100 test cards, station idents, news  
programmes and start-of-day  
recordings, lasting over an hour.

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

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

**TELECINE:** At last - an affordable telecine service! I can transfer 16mm films (not other gauges, sorry) to VHS or S-VHS. You can collect/deliver and supply your own tape to save money if you prefer. Equipment has 430 lines resolution (better than S-VHS!) and handles optical and magnetic sound. Ring or send SAE for details. Andy Emmerson G8PTH, 71 Falcutt Way, Northampton, NN2 8PH. Tel: 0604-844130.

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

**SWAP:** I have recently cleared the loft of a radio/TV repair shop in Hornchurch untouched since the 1950s. There are a few 405-line 1950s TV sets in various states of disrepair plus spare parts and original service manuals from the Muffin the Mule era! I would be interested in swapping old wireless material/sets for the TV items. Neil Mackay, Toad Hall, 19 Stanley Road, HORNCHURCH, Essex, RM12 4JS.

**SPECIAL SERVICE:** I now have a Keith Monks Discwasher - marvellous for cleaning your cherished gramophone records. Conscientious handling, only 75p per disc. Please contact Paul Sawtell, 20 Seymour Road, Wollescote, Stourbridge, West Midlands, DY9 8TB or ring 0384-896679.

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

## GOOD HOMES WANTED!

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

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

KB table model of 1960, probably 17". Not working but ideal for spares and anyway, it's free. Mr Godwin, 0784-434603 (Egham, Surrey).

GEC model 2100 or 2014 dating from 1965. 19" dual standard, in good working order. Peter Cromey, 081-997 7632 (Ealing, London W5).

Large quantity of manufacturers' original TV service manuals, in very good condition. For 405-line and dual-standard receivers such as Pye, Philips, A.C. Cossor, Ferranti (including some projection models), Rank Bush Murphy and the Philips group. Most are for Pye. Prefer they are collected. Mr B. Christian, "Hillside", Dent Road, Thornhill, EGREMONT, Cumbria, CA22 2RU.

Floor-standing TVs with doors, about 14" screen. Pye V7CDL, Murphy V216C, Pilot (model unknown). Also 14" table-top Kolster-Brandes set. Jeff Willingham, Flat 1, 33 Queen's Road,

## HOW TO CONTACT 405 ALIVE

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

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

Contributions on computer disk are particularly welcome and your disk will be returned. I can handle most variations of IBM PC and CP/M disks in 3.5" and 5.25" size but please process your words in some popular word-processing format, ideally as an ASCII or WordStar file. Through the good offices of Radio Bygones, we can handle Amstrad PCW and Macintosh disks, but not BBC format. If in doubt please ring first on 0604-844130. Thanks. You can now also fax your letters, ads and articles on 0604-821647.

## BACK NUMBERS

All stocks of back issues have been sold now, with the exception of the volume 1 reprint which is still available at £5 post-paid. Most of the information in the other issues will not date, though, and if you enjoyed this issue you are bound to enjoy the previous ones as well. Loan copies of issues 5 to 12 can be borrowed for you to make photocopies. The charge is £1 plus a deposit of £5 (returned when we get the magazine/s back!).

## FAQ FILES

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

## WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £13 (inland), Eurocheque for £14 (abroad) made out to Midshires Mediatech or \$25 cash (world air mail), which will pay for a year's subscription (four issues). The address is 71 Falcutt Way, Northampton, NN2 8PH.

# THE BACK PAGE

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We enjoy reading your letters: write to the editor, Andrew Emmerson, 71 Falcutt Way, Northampton, NN2 8PH. If your letter is not intended for publication please indicate this clearly. If you are expecting a reply you must include a stamped addressed envelope and preferably also your telephone number (in case it is quicker to telephone a reply) - thanks.

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

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

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

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

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

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

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

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

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

**RADIO BYGONES,** 9 Wetherby Close, Broadstone, Dorset, BH18 8JB.

**THE RADIOPHILE, "Larkhill",** Newport Road, Woodseaves, Stafford, ST20 0NP.

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

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

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

**ROBERT FARNON SOCIETY.** David Ades, Stone Gables, Upton Lane, Seavington St. Michael, Ilminster, Somerset, TA19 0PZ.

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

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

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