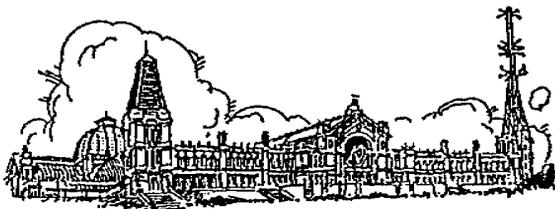




IT'S RENEWAL TIME!

405 ALIVE

'Time Travel without the TARDIS'



Issue 28, Fourth Quarter 1995
(actually published Spring 1996)

IN THIS ISSUE

Minor Miracles: Sony's Pioneering Portables
London-Brighton in Four Minutes
Re-writing History: the BBC's first air-to-ground pictures
...and plenty of old programmes recalled

RECALLING THE GOLDEN YEARS OF
BLACK & WHITE TELEVISION
(ISSN 0969-8884)

Fair warning: FOR ADULT INTELLECTUALS ONLY

405 ALIVE

Issue 28, Last Quarter 1995 (in theory, anyway)

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Opinions of contributors are not necessarily shared by the editor (and a good job too!). Contributors are responsible for the statements they make.

ISSN: 0969-8884.

TECHNICAL NOTE:

This magazine is produced on the 405-line system. Please make allowances for occasional reduced definition in illustrations.

LEGAL WARNING, particularly for New Readers:

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

We describe *405 Alive* as Your Escape from Ordinary Literature, but be warned that unwary neophytes have been known to degenerate into hopeless wrecks gibbering meaningless phrases such as 'modulator', 'open reel', 'image orthicon', 'telerecording' and '10 kilocycle line whistle'. Sadly there is no cure apart from deeper addiction.

DO NOT PROCEED FURTHER if you are unsure of your ability to handle hard-core old technology. You have been warned. This magazine should not be left out where children or people of an unsympathetic disposition may find it.

IMPORTANT CHANGES TO *405 ALIVE*

Please read this...

Over the past two years I have mentioned several times that editing, publishing and administering this magazine in spare time alone was becoming an impossible task. I am delighted to confirm that two 'helpers' will take over all administrative aspects of the magazine, leaving me to edit it and produce the master copy for printing.

Helpers is hardly the way to describe them (perhaps 'saviours?'), for they are a team who are seasoned in the art of producing well-loved publications and events. 'They' in fact are Jo and Chas Miller and many of you will have seen or at least heard of their magazine, *The Radiophile*. Well, *405 Alive* is joining up with *The Radiophile* and both titles will in future be administered and published from the latter's Staffordshire address.

Starting with the next issue (no. 29), the Millers will take over responsibility for printing, mailing and collecting subscriptions. Editing and page production will remain my responsibility. All existing 'contra deals' (reciprocal subscriptions and the like) will continue just as before.

From now on, if you want to contact *405 Alive* it is vital that you write to the correct address. **Editorial matters** (articles, letters and advertisements) should continue as before to me, Andrew Emmerson at 71 Falcutt Way, NORTHAMPTON, NN2 8PH. **All other correspondence** (including subscriptions, missing copies and so on) to *The Radiophile*, Larkhill, Newport Road, Woodseaves, STAFFORD, ST20 0NP.

Many thanks for your support up to now and for your future co-operation and understanding.

Andy Emmerson.

It's subscription renewal time!



TIME TO RENEW?

This is what you must do to keep the flow of your favourite magazine uninterrupted. Nearly all of your subscriptions have now expired; your address label will have (95) following your name.

Those of you who receive your copy under a reciprocal exchange (with a letter C in brackets on the label after your name) or Legal Deposit arrangement can ignore this of course. So can Simon Gough, Jonathan Hill, David Looser, Wilfried Meier, Brian Renforth, John Thompson, Jürgen Valter, Martyn Victor and Keith Wilson because all you folk have paid in advance! Take a bow, you folk.

The rest of you should send a cheque for £16 (inland and BFPO), Eurocheque or sterling banker's draft for £20 (all other territories) **made out to *The Radiophile***, which will pay for a year's subscription (four issues). We regret credit card transactions can no longer be handled. The address for subscriptions is *The Radiophile*, Larkhill, Newport Road, Woodseaves, STAFFORD, ST20 0NP.

Such a deal!

In case you're still puzzled (and even I am confused, but that's permanently!), the magazine you're reading now is the Christmas 1995 issue and the final part of your 1995 subscription. The next four issues of *405 Alive* (numbered 29 to 32) are the 'real' 1996 issues and we shall all be doing our best to get them out in a timely fashion. Of course the road to hell is paved with good intentions but at least we shall try!



FROM THE EDITOR ...

A Nation of Hoarders

Earlier this year an interview in *Computer Life* magazine with Michael Wadleigh, director of the film *Woodstock*, revealed the American director's admiration for the British way of keeping records.

He had embarked upon a new project to list every track on every record and CD available and publish this database on CD-ROM – no mean undertaking. Describing his search for raw data to go into this compendium, he says:

"We had to go down to the MCPS in Great Britain, which, by the way, is the best single database of popular music.... in the world. [Our American databases] are all warped by capitalism, to suit Warner Brothers or Sony Records or whatever. Over [in Britain], the explanation that was given to me as to why the databases are that much better – and the same is true for the National Film Institute – is that you're a nation of trainspotters. That you go out there in your anorak and obsessively write down numbers and the name of the game is accuracy. I thought of it as altruism and people said no, no – it's *obsession*."

I suppose he could use slightly more flattering language but his underlying thought process is correct; we *are* a nation of record keepers. Correspondents in the USA tell me our books on World War II aircraft are better than American productions, our books on military uniform are better researched and well... you get the picture.

Actually, I think this quest for neatly sorted records (I was going to say knowledge, but it's not quite the same thing) is deep-rooted and goes back much further. It goes back to the Venerable Bede, the *Anglo-Saxon Chronicles* and the *Domesday Book*. It seems to be part of our psyche to want to make complete collections and arrange things in neat order. Even in childhood we are given wooden or plastic toys and are taught to feed the round dowels into the round holes and the square pegs into square holes.

Whether it's an obsession, I'm not sure. All right, I *am* sure. We *are* a nation of obsessive collectors and hoarders, so we might as well be proud of it and turn obsession into a virtue. It's nice to earn praise now and again!

LETTERS, WE GET LETTERS...

From E. Russell, 24 Doonkuna Street, Beverley Hills, NSW 2209, Australia:

I saw the entry about your group in the magazine of the Vintage Light Music Society. The aspect of pre-war English television in which I am interested is the Scophony Optical Mechanical receiver.

I am at present re-constructing one to suit the Australian standard of 625 lines. Perhaps 're-constructing' is the wrong word, because I am making my own, 'as near as possible' replica. Accordingly I wondered if anyone in your group had any interest in such things.

I have all (I think) the technical publications of the era that dealt with Scophony and their unique equipment, and was corresponding with Joshua Sieger, the remaining engineer from Scophony, up till his death. He supplied me with many drawings and circuits, although naturally all my electronics are solid state.

If any of your group have any interest in this, I would be pleased to correspond and exchange ideas. I mention that I have constructed a working optical system up to the high-speed scanner, this of course including the Scophony light valve. In my case, for the Australian system of 625 lines, the high-speed scanner motor has to run at 46,875 rpm, driving a 20-facet polygon. The next item on the project is the mirror drum for vertical scanning.

Anyone interested please get in touch with Mr Russell direct; it sounds a fascinating project! [Editor]

From Jeffrey Borinsky, Oxford:

I hope people enjoyed my April Fool spoof in the last issue, which reminds me of another plausible idea. You may remember the fluids and viewers used to make sync pulses visible prior to splicing video tape in the days of 2" Quad machines. In the future there will be a problem replaying old tape formats (especially video) as the hardware will be difficult to maintain. Therefore I propose an advanced magnetic scanner which reads the entire magnetic pattern on a tape, much as an optical scanner reads a printed page. April Fool? Or should I patent it?

Sounds like a good idea to me. After all, the Swiss have already devised an optical laser system for replaying delicate and cracked 78rpm gramophone records. [Editor]

From Bob Netherway, 28 Snowdon Road, Fishponds, Bristol:

I must say how glad that my copies of *405 Alive* have now arrived. My hopes and ambitions regarding the future of my old 405-line TV sets now look much brighter, since I now have the names etc., of people with plenty of technical knowledge, which will be essential if I am to restore my old faithfuls which are here in the room with me.

Restoration work for me is very difficult since I am partially sighted, and am therefore unable to see sufficiently well to do soldering, and reading the values of many components that are found in television and radio receivers. Therefore, I am hoping to get in touch with some kind person who may be able to help me, or, perhaps buy a well restored TV at a rally.

My pet interests are early test cards and I have recreated Test Cards C, Modified C, D, F, G, (used by Pye TVT,) and the PM5544 using an Amiga 500 computer, with Photon Paint software. This software, whilst being a bit inclined to crash now and then, does enable the raster to go right out to the edge of the TV display; it really looks quite good. Anyone wanting a 625-line VHS tape of these cards is most welcome, provided it's done on the basis of postage and tape cost only, so as not to infringe the copyright laws.

My other obsession, and it is an obsession, is the colour experiments the BBC did in the mid fifties, and early sixties. There were some compatibility tests done that were transmitted over the SB network around 1960/61 during normal trade test transmissions, which I witnessed as a child. I had my own Pye VT4 when I was aged 12 or 13 and recall double checking against Mum and Dad's set; the effect of the dot crawl was the same when you tuned towards the sound channel. Sadly, these tests did not go on for long, as I never saw them again.

Does anyone know of a book based on the BBC monographs about 25 years ago of BBC Television Engineering, and a survey of the NTSC experiments carried out in the late 1950s? This book is substantial, and includes colour photos of off-screen pictures (flower heads that are very vivid, you can see the line structure). The book was published in about 1961 and may have been written by Sir Harold Bishop or by W N Sproson. The BBC confirmed this book's existence to me in 1983, but unfortunately, I lost its ISBN when I moved house. More recently the BBC could not trace it. On the dust jacket, and inside, there is a picture of a primitive colour set, the one on the jacket actually had a picture being displayed.

While still on the subject of 405-line colour, who remembers the end sequence of Richard Cawston's film *This Is The BBC* in which one minute of the film is spent showing the colour studio at Ally Pally? This section was filmed in colour, and was shown in 1976, and again by BBC's *Pebble Mill at One* on the 15th anniversary of colour in early 1982. The film also includes some songs like *Old Macdonald Had a Farm*, and photos in the BBC monograph show scenes from the same series of tests. I wonder if these film records of the tests are available on VHS? Also, did the BBC ever try telerecording in colour? I ask because in 1994 there was a celebration of 30 years of BBC2 in which mention was made of some problems they had with contrast law. A short clip was shown of the *Black and White Minstrel Show*. It was incredibly fuzzy, with a hint of pink in the film, and I wondered if it was straight film, a film camera pointed at a monitor, or a proper telerecording that had gone wrong.

I am by no means a technical person, and have never worked in a professional capacity in broadcasting, my only involvement being with RBM in Plymouth during 1970 as a technician. I hope I have not been going on too much, but really, it is so rare that I can write about my thoughts on good old 405 television.

From Chris Garnett, Elms Farm, Whitway, Winchester Road, Burghclere, Newbury, Berks., RG20 9LE:

As a recent member I have very much enjoyed reading the back issues (1-4) and your most recent edition. The magazine has spurred me into action on the restoration front. As a kid I used to 'tinker' with old valve TV sets from local jumble sales; some actually worked for a time. Looking back though I don't think I destroyed anything priceless because most were fairly late dual-standard tapes. The various 'belts' that I received from these sets must have left some long-term damage to my brain because after working for several years on modern high-tech broadcast equipment as a Test Engineer for Quantel Ltd I am turning once again to my 'roots' so to speak (as a hobby).

To this end I wonder if any other members of the organisation can help me? I am currently trying to renovate a Dynatron TV 35 receiver (yes, I know it's not pre-war or small and compact but I like it! Anyway if everyone goes for the 'cute' sets, we will end up eventually with a 'history hole'). I am having trouble locating a circuit diagram for it. I have tried various suppliers of service information and the library; our local library has an incomplete set of **TV and Radio Servicing** and none of the volumes it has contains the circuit. I can get the library to obtain the information for me but I need to know the right volume, so I

need the date of first manufacture for the set. The set I have has '62 written on the chassis which would seem to be about right, an electrolytic capacitor in the chassis is dated '58 which probably sets the earliest point that is possible for manufacture of the set (the electrolytic seems original). Does anyone know when this chassis first entered production? Alternatively if by a slim chance anyone has a circuit diagram in their possession I will naturally reimburse postage and photo-copying expenses.

P.S. I have just read a new book that might interest members, although it only touches briefly on the Marconi-EMI 405-line standard. The book is called **Seeing by Wireless** by Ray Herbert and covers the story of Baird Television, the text is well written and illustrated.

I like your expression 'history hole' - very apt! I'm sure one of our folks can help you with your quest for a circuit. I have printed your address above and I'll just mention they can also ring you on 01635-278258 at home [Editor].



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Cranleigh, Surrey

Send Free Giant Picture Brochure on TV Picture T-Veloper.

Make of Set..... Model No.....

Name.....

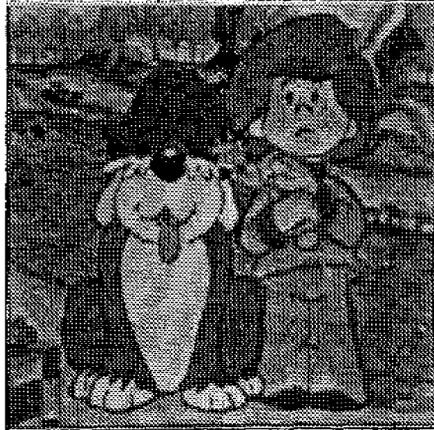
Address.....

Send now

What can you say!!! Advertisement from 1953...

From Richard Bell, Melton Mowbray:

I have enclosed a picture photocopied from a *TV Times* issue dated 1st April 1977 which lists the start of the Thames Television series *Jamie and the Magic Torch* on Monday 28th March at 12.00. I am a big fan of the show and I thought other readers may experience a memory trigger when they see the picture. I myself had a few hazy memories of the programme but as soon as I found this picture it really got the memory bank working overtime! I soon started to remember some other characters who were in the show; it makes me only more determined to find some episodes on video as I have not seen it since it was last repeated around 1981.



Jamie and his dog Wordsworth

I do understand about memory triggers, Richard. I recently obtained some Mickey Mouse Club shows from the mid-1950s. It's nigh on 40 years since I last saw these on channel 9 and seeing that title sequence, suddenly the memories came flooding back!
[Editor]

Immortalise yourself – send in a letter!

FEEDBACK

THE ULTIMATE LIST OF CONTINUITY ANNOUNCERS

...goes on and on!

Please add two names; they are Michael Piper and Guy Corey who both worked for Westward from the beginning, and who left just before Sheila Kennedy left to work for ATV in Birmingham. [Bob Netherway]

BAT'S WING CAPTIONS

In Best of Issues 1-4, Memory Lane, you asked if anyone remembers the BBC North of England News caption. No I don't remember that one, but I can remember the one used by the BBC in Bristol since it was their programme that was transmitted by North Hessary Tor on channel 2 before Plymouth had a studio of their own. The Bristol programme was called *View*, and was introduced either by John Norman or Tom Salmon. [Bob Netherway]

The West of England and the Midland region of the BBC both had similar idents, with a large W or M in the centre and the bat's wings and lightning flashes on either side (bravo channel on satellite has appropriated them since!). In fact all these so-called Bat's Wings captions, including the main BBC Television Symbol, were designed by the noted designer Abram Games, OBE, who was also responsible for the Festival of Britain motif of 1951 as well as many other pieces of refined commercial advertising art. [Editor]

NEWS FROM IRELAND

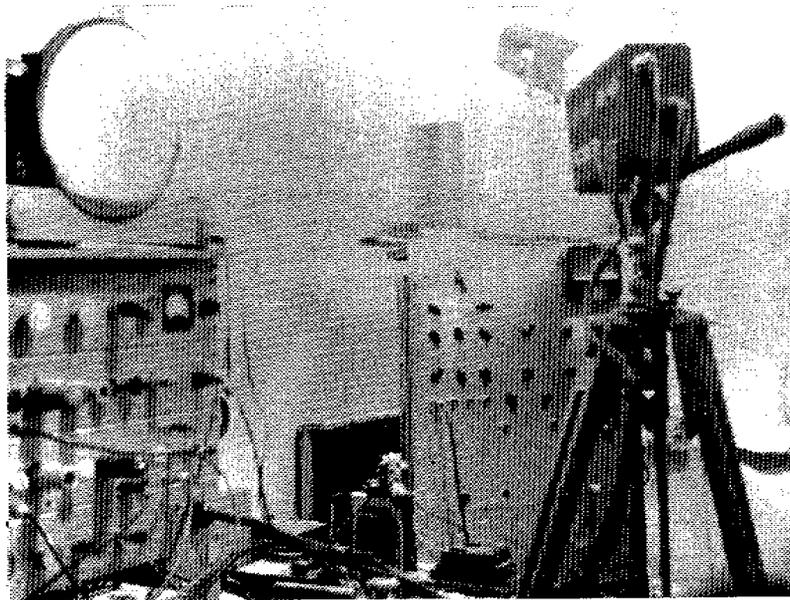
Rather belatedly some information kindly provided 405 Aliver Dave Hooper in Tallaght (Dublin) has just come to light (there are four box files of material waiting to be published in this magazine and occasionally pieces of paper become tucked inside others!). Dave still has a vidicon camera going back to 1960. It used a sub-standard Staticon tube bought from the British Amateur Television Club's Mike Barlow for the monstrous sum of £25 (at a time when you could buy a small car for £500!). He says building a stable sync pulse generator was hard work, so he "borrowed" the BBC's syncs by tapping them off a television set tuned to the BBC. Actually this was quite a common practice among hobbyists in those days.

Dave's amateur radio callsign is EI2HR and another hobby of his is transmitting television – including 405 lines! – on the amateur bands. His colleague Ian EI6GY is based in Waterford and like Dave, crossed the water from England some years back. Ian recalls that when he lived in Farnham, he used to service George Hersee's television set (George Hersee being the designer of test Card F of course!). He adds that there are still some high-gain Band I and Band III aerials in

Waterford erected many moons ago to receive Wenvoe and St Hilary. Most have had elements drop off but the radio/TV shop still has a full array.

Picture below:

Home-built television station constructed by Dave Hooper, amateur callsign EI2HR (but in those days G3ICU). Photo shows 405-line staticon camera and camera control unit built about 1960 when Dave was living in Hayes, Middlesex. The camera tube had many spots on the picture but sub-standard tubes were all that amateurs could obtain in those days. It was bought from the BATC through Mike Barlow. This gear still exists but sends smoke signals when fired up, says Dave.



Television Newsreel

BSkyB linked to rescue plan for Ally Pally

BSkyB, the satellite network, is believed to be involved in secret talks which could lead to it being part of a take over deal for the debt-ridden Alexandra Palace, the birthplace of BBC television, in north London.

Although BSkyB has denied it is directly involved in talks, it is understood that Haringey council, trustee of the palace, wants to include the satellite network in any final deal with one of three different consortia with which it is negotiating. Any deal would be worth several million pounds and is said to involve BSkyB building a television studio.

The move would provide BSkyB with a prestigious broadcasting site and generate enormous publicity for any future development at the palace, which would benefit Haringey.

The council is anxious to proceed with a money-spinning private development to make the 123-year-old Ally Pally commercially viable, helping to clear its £55-million debt, the largest deficit facing any local authority in the country. Haringey has shortlisted three developers and the *Independent* understands that a BSkyB initiative would complement whichever scheme is selected on 10 May. However, any development needs parliamentary approval and, to reach that stage, liability for the debt – at present spiralling at £16,000 a day – must be settled. The council, seeking to avoid the full debt, is under pressure from Sir Nicholas, the Attorney General, to show it has managed the palace affairs prudently.

Haringey has run the building and 220-acre park at Muswell Hill through a charitable trust since taking it over from the Greater London Council in 1980. The BSkyB proposition was discussed at a meeting of the development steering committee last Monday, according to a source close to the council leader Toby Harris, who refused to confirm or deny the satellite network was involved: "The council has approached a large number of organisations about the possibility of their involvement in the future development of the Palace. Details are confidential," he said.

BSkyB said Chris Mackenzie, its general manager who would oversee such a scheme, had not talked to Haringey. However, the source claimed the council has held meetings with BSkyB representatives. "They have been talking about a TV studio and broadcasting museum. The attraction for Sky is Ally Pally's a great site for outside broadcasts. There is prestige attached to it – one in the eye for the BBC.

The three developers short-listed last month are due to submit detailed proposals by the end of April. The *Independent* has seen preliminary proposals. Michael Moss, managing director of Alexandra Development, said he wanted to give the palace back to the public by working with the local community. "Our proposal includes an exhibition hall, cinema, hotel and museum of broadcasting" he said [our emphasis].

This is not the first time Haringey has tried to extricate itself from the palace. Schemes have included indoor real-snow ski slopes but every plan has been blocked because of the debt liability.

Condensed from an article in The Independent, 22nd March 1996 – thanks to Tony Clayden for spotting this one.

Major new book on Baird available

Ray Herbert, doyen of Baird company researchers, writes:

I am pleased to announce my new book, **Seeing by Wireless**, is now ready. The main aim has been to produce a factual account of early British television, free of journalistic embellishments and profusely illustrated with large, clear photographs. With only a few exceptions these original prints were loaned to me by former members of the Company who had kept them for 55 years or more.

Two radio and television organisations have each placed bulk orders for 1,000 copies. They operate on a world-wide basis which means that this publication will be distributed to Australia, New Zealand, USA, Canada, Japan, Hong Kong, Denmark, Spain, Sweden, Italy, France, Germany and the Netherlands.

Copies may be obtained from me for £3, inland postage and packing included. Cheques payable to R. M. Herbert, please. The address for orders is 24, Norfolk Avenue, Sanderstead, South Croydon, CR2 8BN. (Telephone enquiries: 0181-657 1126). Quantity discount for museums and similar institutions ordering 10 copies or more.

We have seen a copy and it is superb, both in quality and in value for money. As Ray says, it's full of **facts and no folklore**, and all eras of Baird's television development are covered, right down to his final triumph with 600-line colour television. A truly wonderful book and only a fool would miss. Buy one now while you have the opportunity!

Pre-war HMV set price mystery

Small-screen sets from before the war are getting ever more collectable, it seems. An HMV model 904 (5" screen) was sold at Christie's auction rooms in London on 4th April for £2,500, beating its pre-auction estimate of £1,500-2,000 (I sometimes think the auctioneers put in these low estimates to tempt more bidders!). The set was in by no means perfect condition but looked restorable; it did, on the other hand, have its original instruction booklet, which made it more desirable.

Allegedly the same set was on sale at the May National Vintage Communications Fair, this time with a price tag of £4,000-plus. Given that knowledgeable collectors would be aware that the set had only just sold for £2,500 this new price looked optimistic – and it was. At the end of the show, the set was sold for around £2,800 which is probably just a little more than what it was worth (assuming it was electrically complete). The question is, who actually bought it (and where do these sets spring from)?

Start collecting now!

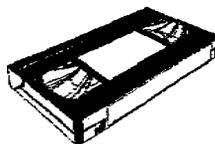
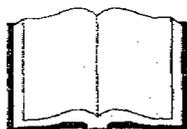
An article in *The Guardian* in January previews a new black and white 'toy' television camera aimed at children costing at around £100. It is being launched by Tyco Toys, the third largest toy manufacturer in the USA and uses a 'chip' camera developed in Edinburgh. Readers with in-depth experience of the toy market may recall the Fisher-Price kiddycam of a few years back, which recorded fuzzy pictures onto audio cassettes. These devices are already highly collectable so now may be the time to snap up a Tyco VideoCam when it hits the market ready for the Christmas 1996 season.

Anniversary dates to note

August 1996, sixty years ago. An Arsenal v Everton contest was the first football match to be televised.

December 1996, sixty years ago. First studio-based audience participation television show. Entitled *Harry Pringle's Old Veterans*, it was a variety show.

[Information published in *The Guardian* and not guaranteed by *405 Alive*!]



BOOK, CD AND TAPE REVIEWS

SINCLAIR ARCHEOLOGY: THE COMPLETE PHOTO GUIDE TO COLLECTABLE MODELS by Enrico Tedeschi.

Published by Hove Books, 54 Easthill Drive, Portslade, Brighton, Sussex, BN41 2FD at £10 plus £2 postage to UK addresses.

Illustrated, 134 pages, spiral-bound A4 format paperback.

I suppose as a seasoned self-publisher I have a natural sympathy for other self-published books but that certainly does not carry any influence or favour when it comes to reviewing this book. The blurb, "written by a collector for collectors", sums it up precisely. This is a collector's book *par excellence* and a treasure trove for anyone who is documenting a collection of Sinclair artefacts.

Enrico has established himself as the leading collector of Sinclair products – radios, TVs, calculators and computers – and memorabilia, whilst his exhibition stand of Sinclair memorabilia is well known at exhibitions around the country. Earlier this year he lured the great man himself to the display at Hove Library and presented a copy of this book to Sir Clive, who remarked: “I would like to say how astonishing I found your book. It is so remarkably complete and will be a great help to me.”

The book contains both descriptive articles and also period advertisements and press reviews reproduced; the Sinclair micro-TVs command six pages. All versions of the production models are covered, also the picture monitor variant, although I would liked to have seen more on the less successful experimental models which I am sure were described, illustrated and even pre-launched back in the early 1960s. In the event it took Sinclair 15 years to develop the micro-TV and bring it to market but that is not to denigrate the effort in any way.

Considerable effort has clearly gone into the production of this book and its ‘home-made’ appearance (rather like this magazine, actually!) adds charm. Highly recommended for enthusiasts. [AE]

'I WAS A DOCTOR WHO MONSTER!'

Reeltime Pictures. 55 minutes. VHS colour/b&w. £10.99. Available at Woolworth's stores and other video shops.

A nice little video package this, aimed mainly at 'Who' fans but also of interest to aficionados of off-beat telly history. The basic premise of the tape revolves around the reminiscences of those poor benighted souls who acted their anonymous hearts out under tons of BBC latex costuming or bumped around the studio in wayward Dalek suits.

Host Sylvester McCoy succinctly leads the viewer through the monstrous 60s and 70s with the neat device of using a recreated busy television studio floor, (in this case Riverside 2- once a BBC studio) where little enactments take place against period sets with vintage TV cameras, supplied and operated by our very own 405 Aliver Dicky Howett. These playlets in turn lead into the actors telling us how it was. It seems that most suffered terribly from restricted vision or the heat. Even today some of these thespians have an overcooked look. However, one actor recalls how he took his Silurian boots off and literally poured the sweat out. A stuntman, aptly named Stuart Fell, recalled the time he had the dubious pleasure of, as a Cyberman, being horribly 'killed' twenty times in one programme. The programme could only afford one stuntman, so Mr Fell had to 'double' shot by shot as the entire Cyber horde! Another revelation (disclosed exclusively on this tape) is how the Dalek-encased actors whilst on location, went secretly to the toilet! Chuckle, chuckle...

The tape's sound and colour picture quality are excellent but the 'black and white' recreations are perhaps a touch too blurry, giving the effect of a 180-line picture standard! For copyright and cost reasons no actual *Who* footage is used. However, there are some exclusive 'stills' plus lots of props and monster costumes. This tape is rattling good fun and well worth eleven quid of any Dalek's money. [Charles Farley]

GORGO

DD Video (DD697). 79 minutes. VHS colour. £11.99.

An unusual film, this. It's a sci-fi/horror picture of the early 1960s with low budget but high pretensions and what's more, it was filmed in colour, clearly with the North American market in view. Although a British-made film, it is in the American genre and has a strong mid-Atlantic feel. The storyline is agreeably ludicrous: a prehistoric sea serpent is captured off the coast of Ireland and brought back to London for display in chain at London's Battersea fun fair. Surprise, surprise... the chains fail and (well, you'll have to see the film to learn what happens).

What is endearing to those who can savour it are the *colour* street scenes in London, with road vehicles and street furniture of 30-plus years ago – and two brief glimpses of an 'Outside Telecast' vehicle equipped with an RCA TK31A camera. Dicky Howett confirms this is an Associated-Rediffusion van and Les Roworth filled in the details that these cameras were used first in Studio 4 at Wembley, then in the basement of Television House, Kingsway. Eventually they were sold out of service. Anyway, this is an amusing film and worth buying if you like this kind of nonsense. My gut feeling is that they will have duped only one run of this title and once it has sold out, you'll never see it again. [AE]

VINTAGE THEMES

Premier (EMI) CD 7243 834996 2 5, £9.99.

If there's such a thing as a 'must-have' CD, then this is it. Thirty cracking tracks for £9.99 is a bargain in anybody's money, especially when you get crystal-clear renditions of your favourite old radio, TV and newsreel music – and all original versions as well, in some cases never previously made available to the public at large.

The selection on this CD has been made by David Ades, secretary of the Robert Farnon Society, and he is extremely well equipped for this task. The sleeve (well, booklet) notes are detailed, informative and hard to fault. My only comment is that whilst the *Girls in Grey* theme is the one that everyone associates with the BBC Television Newsreel programme, it was not used with all of them; the first few *Newsreels* were introduced by a different piece of music (which I have on tape but without title/composer details). Also, I have been told that the *Music From the Movies* march – included on this CD – was used by Baird Television as an opening theme.

The other television-related tracks on this CD are *Television March*, *Picture Parade*, *Television Newsreel (Girls in Grey)*, *What's My Line?*, *The Grove Family*, *Emergency Ward 10 closing theme*, *IIN (Non Stop)*, *Blue Peter*, *Animal Magic* and *This Is Your Life*. But the enjoyment doesn't stop here; also included are ten library music pieces regularly used in newsreels, both film and television, and thanks to this CD, at last I can identify the opening music from the BBC programme *How Television Came to the Midlands* – it's called *London Playhouse*.

Listening to this kind of production music and matching it to BBC television programmes and early ITV commercials can easily become an addictive and totally absorbing pleasure. Until just a few years ago recordings of this music were totally inaccessible; partly because they were to be found only on long-deleted 78s and also because they had never been sold to the public. The CD revolution and a revival of

interest in vintage themes and production music has allowed these delightful tunes to reach a wider audience but apart from a few 'taster' CDs such as this new *Vintage Themes* album, all the other pressings are still available only to industry users.

Unless, that is you join the Robert Farnon Society, who have negotiated a special arrangement to bulk-buy these CDs exclusively for their members. It is thanks entirely to the Robert Farnon Society that people are now allowed to buy copies of the complete range of library and production music CDs and if you feel like taking advantage, you'll find the society's address on the inside rear cover of this magazine.

[AE]

TRADE SECRETS

Ever wondered how script-writers used to turn out episode after episode of your favourite entertainment programme? They followed rules!

The following are notes taken by a student many years ago in a class taught by Mr. Fran Striker, writer for the *Lone Ranger* radio program. The comments that were noted apply equally well to current TV series drama writing by simply substituting any show's title:

This is how to write a show and never run out of plots. There are eight basic elements:

1. Establish a character other than the star.
2. Give the character a problem he can't solve without help.
3. Explain why he can't solve the problem and involve a villain.
4. The star learns about the situation.
5. The antagonist learns that the hero will interfere.
6. The antagonist plots to kill or stop the star.
7. The star outwits or outfights the antagonist and survives.
8. The star solves the situation to the satisfaction of most.

Each show does not have to be done in that exact order. Take number 1...Establish a character...Under that, list:

- a. Old man.
- b. Young man.
- c. Old woman.
- d. Young woman, etc.

Take number 2...Give a problem that cannot be solved by this character:

- a. He's going to lose his ranch.
- b. He's going to lose his gold mine.
- c. She can't find her son or daughter.

- d. She can't marry someone, etc.

Take number 3...Explain why the problem cannot be solved alone:

- a. He can't find witnesses to his deed.
- b. The people in town think he's crazy.
- c. She's ill.
- d. Her father is a coward, etc.

You do the same for each number point following. Taking them in all their possible combinations and you have 8 to the 10th power of possible plots. It can go on forever.

You take your good character, give him something to show why people like him or her. He loves a dog; she is beautiful and kind; he is handicapped – human interest material. The villain or antagonist should be given characteristics that show why he or she is the villain. He kicks dogs and the handicapped. There is little time to show *why* someone is bad or someone is good, but characteristics of goodness or badness tell us they are good or bad. So, you open with 'Scar' beating his (a) horse, (b) mistress, (c) dog, (d) mother, etc.

The same technique works for comedy as for drama. Try it!

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HAY DAY

Bob Netherway

The reason for my choice of title will become apparent in a little while. I was born in 1948, and you are saying, "Oh no! Not another life story." Well, the answer to that is yes and no.

You see my love affair with 405-line television came about mostly because I am partially sighted, and could never really take part in active games, sport and so on. Recollections of television go back to about 1956 when my father (who is still active at the age of 80) took me to a neighbour's house in our village, which is just outside Exeter. These people always had the best and the first in Whitestone. So enter the first television set in my life. I was truly amazed, as an eight year-old, and wondered where the light was coming from. Was it coming along that wire that was joined to the wall? Or was it coming from the edge of the tube mask? I never found out, did I, because Dad came back into the room, and I was dragged off back home protesting about being taken from this magic world I had discovered.

The next encounter was a short time later when Mum had taken me into Currys in Exeter to see more tellies. These were down in the basement of the shop, and by that time I was taking notice of the shapes of the cabinets etc. They were the large consoles of the day, the screens appeared huge to me, but were probably only 12 or 14-inch jobbies. The pictures on them seemed as bright as any today.

Auntie E. was next on the list. By now it was 1957 and the era of the Philips with 'the knobs' on the side had arrived. Auntie and Uncle had a 17" table model, and I learned later on that their pictures came from Wenvoe since they were not able to get a decent picture from North Hessay Tor, on Dartmoor. This was vintage BBC. The clock with the wavy lines either side and the tuning card just before programmes started at about 4.45pm. Later, I was to discover Test Card C when my cousin Jane got the television warmed up and tuned in for me ready for the evening's viewing.

Time moved on and then it was our turn at the Farm to have a television. One of our neighbours turned out to be a rep for Rentaset. Mr Copp lived in the cottage down by the brook – this sounds rather like the Mister Men, does it not? True. Anyway, Dad and Mr Copp got talking, and sure enough, we ended up having a Sobell T 191 17-inch table model. The set arrived on 20th August 1959. What a day that was for me, I could not believe my luck, and what was more, I was told that to get colour you just painted the roof in bright colours!

When you are an 11 year old living on a farm, you are expected to join in with the farm work. I did this some of the time. It was a

wonderful life on occasions, but my mind was not on farming. Poor Dad, he had the notion that because he loved farming, and his father loved being a master butcher, I should love farming. I preferred Test Card C thank you, and all that lovely music that came with it after the call sign that went 'B B C'! I would sit there whenever it was raining, or even a bit dull, and watch for when they switched from one card to another. The first time that happened, I thought I had broken the set. In fact the trouble was caused by a slight difference in the contrast levels in the card itself. Do you remember the stereo sound tests using the Third Programme for the left-hand channel?

We lived very high up, and so the pictures on channel 2 should have been wonderful. BBC pictures from North Hessary Tor were poor, even later when we got a modern dual standard set. We suffered from a lot of co-channel interference – you remember, those soft diagonal lines that would float over the BBC picture. In the summer this reception would get even more intense until Spanish could be heard in the background. The problem stayed with us until UHF arrived, but that is a different story.

Westward Television began transmissions from Stockland Hill on 29th April 1961 on channel 9, also on channel 12 from Caradon Hill. The picture we got from Honiton was far better than that from Dartmoor. And yes, the ITA used Test Card C with a bit chopped out from under the circle for the station ident. Their music was similar to the BBC's but they did include tracks from *The Shadows' Greatest Hits*, one of which was Peace Pipes. One day the stylus on the record got stuck in a groove and I was astounded when I came back some time later, (probably an hour or two) to hear the same section of track playing!

The local press had an ad for an ITA open day at Stockland Hill; Mum and Dad took me there. I was in Hog Heaven! First of all there were large Pye monitors with their coarse line structure. It was a Saturday, and so we had *World of Sport* to watch. We followed the arrows that had been stuck on the walls, these led to the control room at one end of the hall.

A senior-looking engineer showed me around all the various parts of the aforementioned, and was very impressed when I asked if I could see the flying spot scanner that played out Test Card C. He not only took the cover off the slide carousel, he removed the slides one by one so that I could get a better look. Amongst them was 'Sorry for the loss of sound' and the Stockland Hill tuning signal. At the far end of the transmitter hall was a sort of grotto with a team of announcers from Westward on hand to answer questions in the company of the one and only Gus Honeybun, whom some of you may have heard about. There was also a working camera on a dolly which I was allowed to operate; I do not know what manufacture it was.

At the time all of these things were going on, aged about 12 or 13, I had bought my first television. It was a Pye VT4. I had acquired it at auction for the princely sum of 2s 6d. You see, nobody else there had seen it working. But we lived next door to the old rectory where the sale took place. Mr and Mrs Head were antique dealers and their home was always full of interesting artefacts, one being a harp. The little Pye with its lilac-coloured screen went like a bomb, and when the auction took place I was so pleased to see the little set there. The only real problem I had with it was that now and then, the picture would disappear due I suppose to arc-over. It also had a big appetite for EF80s. I remember seeing the newsflash about the assassination of John F. Kennedy on this set.

Colour, though still six years away, was still very much in my mind. One day while watching Test Card C, the BBC put on a slide showing a lady wearing a large hat with pictures all around the brim. Not only was the picture clearer (unusual in itself) but there was a regular pattern of dots on the screen. "Could this be colour?", I thought in my inquisitive young mind. So not taking any chances with the reception on the Pye, I went and looked at channel 2 on the Sobell. *It was the same.* Many years later an entry in the BBC handbook confirmed that there had been some colour tests during trade transmissions to try out the effects of phase distortion on the SB network. I had witnessed 405-line colour, in NTSC.

Our local programmes at the time came from Bristol as the BBC had not yet got a local studio in Plymouth. The programme was called *View* and was presented by John Norman. Later, we got our own show from Plymouth with Hugh Scully, Peter Crampton, Sheila Tracy and Joe Pengelly; it was called *South-West at Six* but was soon renamed *Spotlight* and has remained the same ever since.

Westward Television had produced their local magazine right from day one; it was entitled *Westward Diary*. I wonder how many people remember the opening music. I do not know what it was called, but it was the same as that used by Anglia. Presented by Reggie Bosanquet for a while, the Diary soon got its own anchor man called John Pett. The early continuity announcers were Guy Cory, Michael Piper, Sheila Kennedy and Roger Shaw. Later Del Cooper and Stuart Hutchinson joined.

I was nearing the age when I would be leaving school. Our school was a voluntary school for the handicapped (mostly partially sighted pupils). The buildings were grim Victorian red brick, built at St David's Hill, Exeter. Most of what we watched were schools programmes on a 21-inch Rediffusion console. The Rediffusion service in Exeter carried BBC programmes, also TWW (or Southern when conditions did not favour TWW).

It was on that set that we learned of the Cuba crisis. Mr Neal warned us what the consequences would be if Russia did not quit Cuba. It was at this time that Mr Neal told me all about videotape, and how you edited it. The other kids in the class could not understand how you could edit the tape if you could not see through it! He also told me how he had been to the USA on the Queen Mary, and that he had seen color television in America, likening it to 'a rainy day.'

Now aged 14 or so, I was more adventurous with my Pye VT4 and decided to dismantle it. I took it out of the cabinet whole, and fired it up on the bedroom floor. Mum came in and screamed in horror. Now Mother had been a radiographer before she had married Dad and therefore had a very good idea of what televisions were all about. She went away saying her prayers, I have no doubt. The only thing I learned from that experiment was that the set needed to be screened since all I was able to resolve was that funny whirring noise from outer space that is rather like a piston-engined plane that comes and goes! Looking inside the empty cabinet, I noticed that it was lined with aluminium foil.

One of my hobbies even today is TV-DX. Well sort of. It all started when the BBC used to switch off North Hessary Tor at lunchtime, and in the evenings on Sundays. Instead of BBC programmes, there would be two tall narrow pictures side by side, rolling and looking very strange indeed. Do you remember seeing the ORTF atom logo, and news footage of Algeria this way? It was not till after Telstar that I realised that what I had been watching was 819 lines from across the Channel. I did not do much more with DX until UHF sets were available in Devon in about 1967.

The 1964 Radio Show at Earls Court was another highlight. It embraced more than just domestic television receivers. There was a demonstration by the Army of laser light as a carrier of sound, a live display showing how telecine worked, and so on. But there were also signs that 405 was no longer alone as BBC 2 had just begun in the April of that year. Their stand was tucked away in a quiet corner, and there was a demonstration of different types of UHF reception there. One set showed the problems cause by nearby moving objects, i.e. passing cars etc., the other set showing a good clear 'modified Test Card C'. The odd thing to me was that I could see slight hints of colour on the screen, and so I concluded that I had just seen my first coloured black and white TV picture. I wanted to hang on to see if the Beeb would put up a colour slide, but Dad's willpower was stronger than mine.

By this time, 1964, the Sobell was showing its age, having got through countless frame output valves and cathode bleed resistors. Rentaset came one day and took it away in exchange for a Baird 600 series dual-standard set. The 405 picture was far better than the old set could muster but life after the Sobell was never the same again.

Soon there would be confirmation from the BBC that the system for colour television in the UK had been designated as PAL. A cheer went up from all my fellow students at college; we were to be spared Never Twice the Same Color, but I was – and still am – fascinated by those 405-line experiments with the American system.

The first real colour set that I saw was in Rackhams in Birmingham in March 1967. Just my luck, they were showing the Modified Test Card C, and I had just missed the new one 'with all colours in the middle.' So said a little Brummy chap standing next to me. The set was a giant Zenith job with built in tape-recorder and gramophone. The screen was very rounded at the sides, but flat at top and bottom. I accidentally touched the channel-up knob and the thing started to clonk, chonk, chonk it's way up the dial to a blank channel and that was that. Did I say ACCIDENTALLY?

July 1967 and all those games of tennis. I had left the college but went to Birmingham for the weekend just to see what it was really all about. I must say here and now, I was spellbound, just as I had been eleven years before in the village. I sat in the VistaVision shop next to that 25in Baird 720 for at least 2 hours, daring not to move lest someone would nick the chair! Colour was even better than I had dared hope. The journalists at *Practical Television* were right in their description of what colour would be like when it came to the UK. Only eleven years, eh; it had seemed like 11,000.

In 1970 I managed to convince the Disabled Resettlement Officer that I would rather work in an electronics environment than in a smelly noisy engineering factory. Accordingly I was sent to work at RBM in Plymouth. The production there was mostly dual-standard monochrome, but they were just building up colour production. My qualifications were sufficient for me to take on a technical post, but as had been pointed out to me, my eyesight was just not enough for me to see fine detail, an essential requirement for that type of work. I battled on, determined that I should have a career in television and enjoying my favourite environment. We had a pattern room down there since at the time Caradon Hill had not started colour transmissions. The signals were all generated in the factory, we even had telecine with which to transmit short test films. While I was there I spent a term at what is now Plymouth University. Sadly, my sight was just not good enough to continue. I left there feeling extremely bitter.

A while later, in about 1973, RBM staged a small exhibition in Plymouth Guildhall of some of its more unusual products. Amongst these was one of the six Murphy 405-line colour sets built for the GPO and BBC to test reception in the late fifties. It was truly gi-normous. Sadly though, someone had nicked all the valves out of their cup-sized holders, so nobody could tell me what they had been. The set had

surprisingly few knobs to twiddle for a colour set. Perhaps it had been RGB only.

Time moves on and I now found myself in another smelly and noisy engineering factory, this one was in Bridgwater. The work there was boring, dirty and unimaginative. The compensation was that they paid us well. I was able to build up a decent Hi-Fi system *and* rent my own colour television, which I was able to watch when I was at home for the weekends with my parents. That first Friday evening, I ran up the garden path and into the house to be greeted by the bright 25-inch RCA delta-gun tube showing the dying minutes of *Tomorrow's World*. That set performed very well for an early PAL television; it did have some faults with the system switch, though, which would sometimes jam on 405. We got quite fed up with having to call Radio Rentals out, but after all it was new technology, was it not? BBC South-West were still transmitting *Spotlight* in monochrome except for the occasional item in colour that was produced for them by the Bristol news room (usually items that occurred in the overlap between Mendip's and Stockland Hill's service areas). That happened up until just after the three-day week, then Plymouth studios were colourised and we said goodbye to 405 and black and white almost for good.

The last time I recall ever seeing a 405-line transmission was at my sister's house in Bude, the year must have been around 1979/80. Although theirs was an old rented dual-standard set, it produced a clearer picture from the converted 625 line original than our set had done from an all-405 line signal (says a lot for the new studio equipment). Westward were now near the end of their franchise, and I still miss them. They were all colour by that time and were replaced by TSW soon after. Gus Honeybun survived, however!

At Ashburton in 1986 I bought a couple of 405ers from an auction with the intention of getting them going. They work partially, the gain on both is rather low, and it may be a case of low gain IF strip. I do find servicing and repairing a difficult task, not being able to see very well, so I am still hoping that I can get the assistance of some kind soul who could help me make em go again, or failing that, buy a restored set at a rally.

As well as looking back, I do try and look forward to the wonderful technology that is just around the corner. For instance, not many years ago who would have thought that we would be able to buy our own standards converters? Pity today's programmes leave so much to be desired.

In conclusion, I am now looking forward to a bright future for my 405 liners. I shall be back in another 40 years with part two, hopefully!

THE END, or is it?

LONDON TO BRIGHTON IN FOUR MINUTES

Andrew Emmerson

When I was young, without doubt my favourite programme on television was *London To Brighton In Four Minutes*. Even though its transmission was never scheduled in the *Radio Times*, it became a firm favourite with me and countless other viewers, even though its appearance could mean some other programme had been sacrificed. Of course, if you are under a certain age, this will mean very little to you, even though the four minute dash to Brighton was once one of the best-known programmes, so here's a word of explanation.

Television was not quite an exact science back in the 1950s. Studio equipment was not as reliable or as plentiful as it is today and occasionally (it seemed frequently!), the BBC suffered breakdowns when the normal studio production could not continue until the technicians had mended something. Since nearly all programmes went out live, timekeeping relied entirely on the programmes' producers and sometimes a programme would finish a few minutes early (or late). Since the programme following was due to start at a fixed time, this could leave an unscheduled gap. To cover both eventualities, the BBC hit on the idea of short filler programmes which would be sufficiently interesting to hold viewers' attention across the break period.

Made on film

The programmes were made on film, allowing the telecine machine to take over from the faulty studio cameras. Most of these filmlets were classed as *Interludes* – peaceful pictorial scenes with a musical background and indeterminate length, allowing the programme controller to fade out of the film at any stage when it was possible to rejoin the regular programme. But there were also films of fixed length, such as the *Interference Suppressor Film* (we hope to have an article on this soon from Tony Clayden) and *London To Brighton In Four Minutes*.

The latter was a classic trick film and probably the first to be shown on BBC television. It certainly set the pace for a whole genre of subsequent trick films although it was not the very first of its kind; one of the pre-war cinema newsreels made a novelty film of a high-speed journey around London by taxi.

Made in 1952, the London-Brighton film depicts a journey from Victoria station in London by train to the seaside resort of Brighton and by means of trick photography, the whole journey is speeded up and takes just four minutes (as shots of the station clocks at each end of the journey 'prove'). A simple contrivance to us sophisticates of today who are used to all manner

of special effects on screen but this was a huge novelty to the viewers of the mid-fifties.

Watch closely

The journey is aboard the Brighton Belle Pullman train *check!* and starts off in the normal way with establishing shots of Victoria station. But when we enter the cab and move away out of the station, it is rapidly clear that we shall be travelling at a higher speed than is normal for the Brighton line. Individual stations are recognisable (at least to seasoned travellers along the route) and the descent into the tunnels along the line are particularly spectacular, as is the sudden deceleration as the train approaches the buffer stops at Brighton. From start to finish the whole film is competently taken and the only 'error' occurs for just an instant, as passengers step out at breakneck speed onto the platform at Brighton. *check*

The film is credited 'BBC Film Unit' and it's worth noting that in those days the film section of the BBC led what was very much a life of its own. They may have been part of a television service but they were nearly all from a film industry background and produced their newsreels and other film-based programmes in a very cinematic way. No problem, though... I don't think anyone had any complaints about this film unless it was that it was not shown frequently enough, for this is a film which certainly does bear watching a second time (and a third and a fourth...).

Clever tricks

How was it made, though? According to John Huntley's book *Railways on the Screen*, by the simple expedient of reducing the camera speed to 2 frames per second instead of the normal 24fps. This 1/12 reduction means that 60mph becomes 720mph (or even faster on television because films are shown on television at 25fps, not the cinema speed of 24fps).

Bernard King adds: I bought both the 8mm and the 16mm versions of the shortened version marketed by – I think – Walton Films (they did printed films for home use). The cameraman was, as I remember, Don Smith who hand-cranked all the way to Brighton. Probably a Newman-Sinclair camera; perhaps even the same one that David Prosser brought to our home to film my model buses in May 1952.

As hinted above, *London to Brighton* spawned a complete string of high-speed train journey epics, something that the original producer could never have imagined. The BBC film was made for television of course and thus not available to cinema audiences, but there was a constant demand to see it again from the public. Accordingly Mountain Films, well-known in the 1950s and 1960s for producing 'package movies' for the brigade of home cine enthusiasts, remade the film – in colour – as *London to Brighton at 900 Miles an Hour*. This is a workmanlike if not exactly brilliant production but the use of colour helps fix in the memory the variety of red, green and brown/cream coaching stock to be found on the Southern Region of British

Railways at the time. It also set the pace for colour and all high-speed journey films were made in colour from now on.

Thick and fast

In the early 1960s British Transport Films (BTF, the film unit of the then-nationalised rail and road industries) dusted off the formula with a film called *Let's Go To Birmingham* (1962). This publicised the new Blue Pullman diesel train service between Paddington station in London and Snow Hill in Birmingham and manages to complete the 100-plus mile journey in five minutes and at a speed of about 960mph, even though passengers aboard the train seem completely oblivious and the steward manages to pour out hot coffee with no difficulty at all. This became a firm favourite, not least on account of its spirited use of classical music (Johann Strauss's *Perpetuum Mobile*) and the humour of an enforced signal stop just before the end of the journey (I can confirm every train into Birmingham was always held here!).

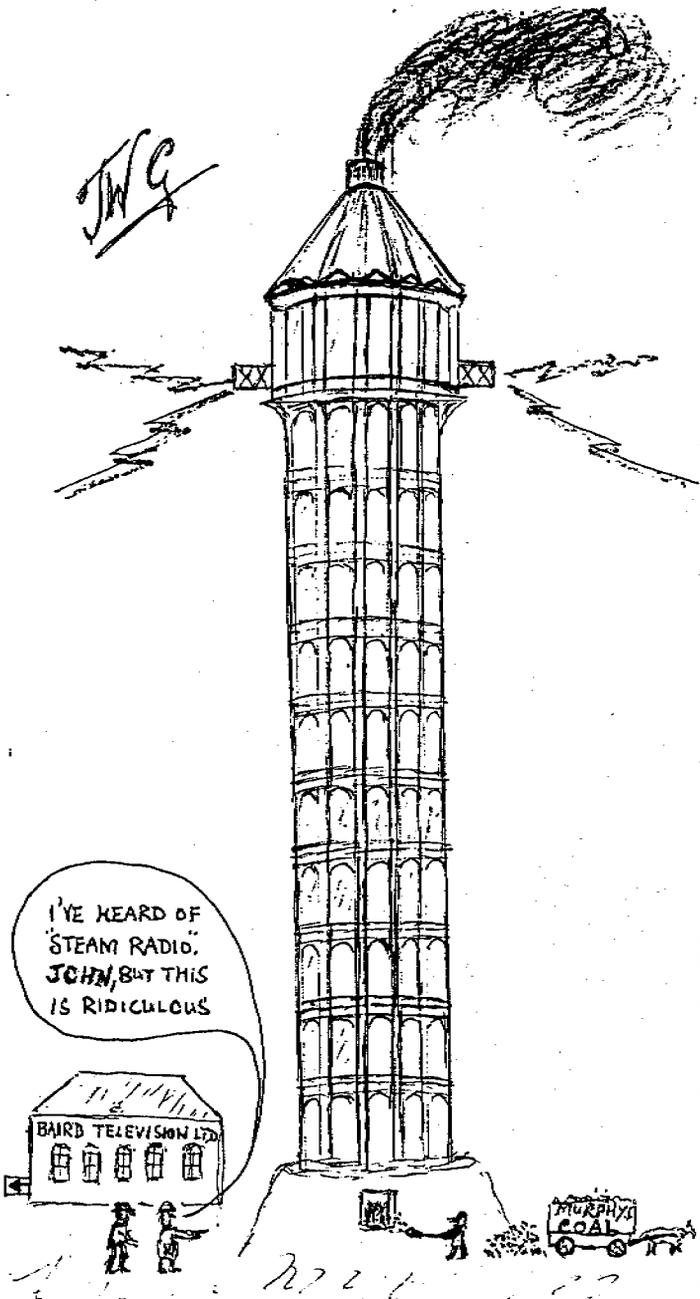
During the 1980s the journey from London to Brighton was filmed again, as I recall for the programme *Blue Peter*. When it was shown on television it was intercut with segments of the original film (well, people have to 'add value', don't they?), which I found distracting to say the least.

BTF revisited the subject in 1982 with *InterCity 1250*, celebrating the success of the Inter-City 125 train with a journey from London (Kings Cross) to Peterborough at in excess of 1250 mph. Finally, to celebrate the opening of the Channel Tunnel and the new Eurostar trains, a film has been produced depicting a journey from London to Paris in just ten minutes. I bet the BBC cameraman had no idea what he was starting back in 1952!

Video notes:

The original BBC film has not, to our knowledge, been released on sell-through video cassette but is repeated from time to time, with the result that many people have recorded it off-air. The Mountain Films re-make was released on video a few years ago and although deleted, can be found in the shops which specialise in surplus stock (**Steam Remembered, Volume 1**, Alpha Video, no order number). The BBC's own colour version has not been released on video to my knowledge.

InterCity 1250 is on a British Rail Education Service tape sold for use in schools and entitled **Discovering Railways Old and New**, whilst **Eurostar; London to Paris in Ten Minutes** is issued by NTV Entertainment as NTV0057.



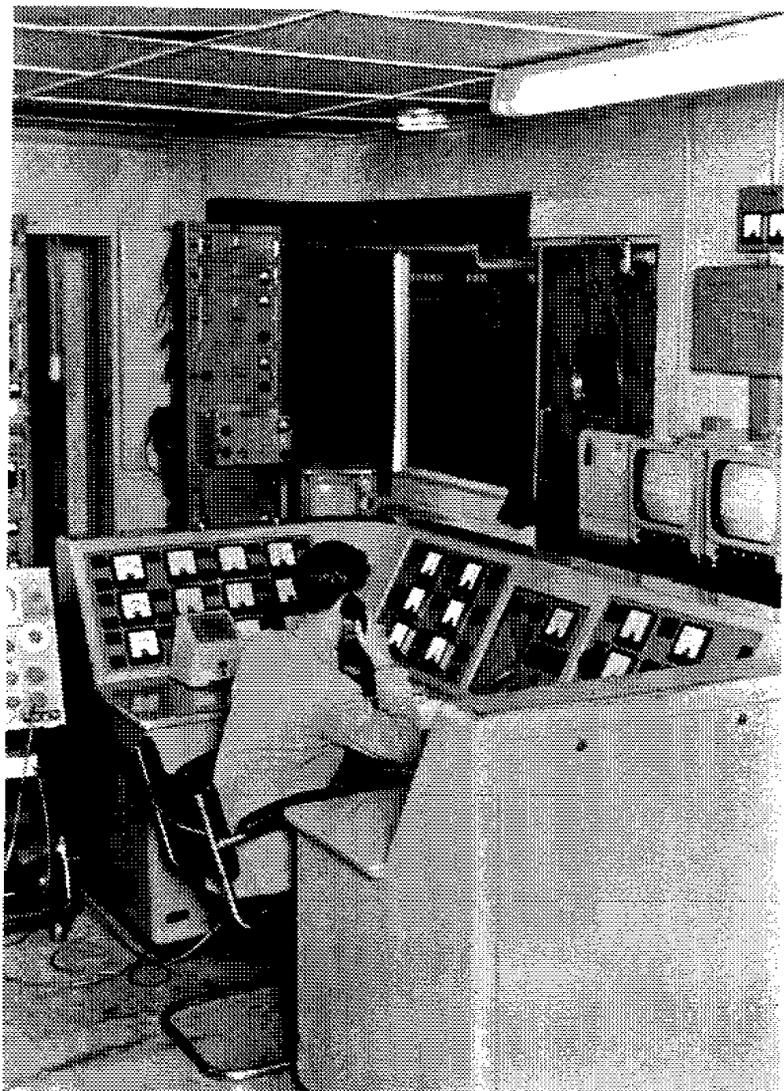
I'VE HEARD OF
"STEAM RADIO."
JOHN, BUT THIS
IS RIDICULOUS

BAIRD TELEVISION LTD

MURPHY'S
COAL

John L. Baird conducts a sceptical visitor around the Crystal Palace site.

Excellent! *Malcolm Baird*



An interior shot of the BBC's Midlands television transmitting station at Sutton Coldfield, taken probably in the 1960s. The control desk looks unchanged from its installation, although prominent (just to the left of the operator) is the Post Office WB receiver ('tick-tick machine'). This is a loudspeaking receiver linked to the Fylingdales early warning station in Yorkshire; normally a regular ticking sound would be heard (to indicate the receiver was working) but in the event of nuclear war the message would be different. Thankfully (once secret) things like this are now just a memory.

Over on the right are two Pye 2780 precision picture monitors, once standard equipment in the broadcast industry for picture-quality checking, whilst at the back of the room, slightly left, is the Slide Scanner built to a BBC design and installed in 1956. This contained slides showing Test Card C and various apology messages to be radiated in the case of a breakdown. This substantial piece of equipment has been saved for preservation.

BBC publicity photograph T1PU137 484, contributed by Phil Marrison.

RADIO SPARES AND CONNECTIONS 1937

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Front cover of a Belling-Lee catalogue leaflet from 1937. The famous Belling-Lee coaxial connector is not included so presumably this came out a year or two later.

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S	L	POS	NEG	+	-	
N-T	N-T	P-T	H-T	N-T	N-T	
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A History of ITC

(Text courtesy of the satellite channel Bravo)

Bravo signed its largest deal to date in April of this year when it acquired over 800 hours of ITC programming. Some of Britain's best loved television, including *Sapphire and Steel*, *The Saint*, *The Prisoner* and *Department S*, will be shown on Bravo over the next five years.

When they come to write the history of television in the UK, a special place is assured for ITC (Incorporated Television Company), the entertainment group founded by Lord Grade.

Just a glance through the back-catalogue of 10,000 hours of television programming and films generated by ITC is enough to realise the

historic importance of the company and why it is regarded with such respect in the television industry 40 years on.

Vintage shows like the thought-provoking drama *The Prisoner*, classic adventure series like *The Persuaders*, marvellous innovatory television techniques in shows like *Thunderbirds* and *The Muppet Show*, stylishly commercial action drama like *The Saint*, magically mysterious sci-fi like *Sapphire and Steel*, and the audacious scale and quality of *Jesus of Nazareth*. The catalogue is bursting with classic British screen entertainment.

To a generation of television viewers in the Sixties and Seventies, the three letters ITC meant Entertainment with a capital E.

Set up by Lord Grade - then known to everyone simply as Lew - in 1954, ITC's early successes included *The Adventures of Robin Hood*, *The Buccaneers* and *Sword of Freedom*, and as ITC flourished in the Sixties and Seventies, Lord Grade rightly won himself a reputation as Britain's greatest show business mogul.

He sold the Americans action series such as *The Saint* and *The Persuaders* and won the Queen's Award for export in the process. Lord Grade thought big, signed big stars, and produced shows on a grand and expensive scale and frequently filmed in exotic locations.

The Saint, which starred Roger Moore as dashing adventurer Simon Templar, contained, for example, episodes set all over the world - in Canada, The Bahamas, Spain, Rome, Geneva, New York and London. In one series alone, the leading ladies included Julie Christie, Samantha Eggar, Barbara Murray, Jackie Collins and Dawn Addams. The Saint comprised 114 episodes over six years and achieved a staggering audience of 400 million viewers in 106 countries.

Another huge success was *The Persuaders*, a 1971 series starring Roger Moore as an English playboy peer who teams up with Tony Curtis as a wealthy New York rough diamond to fight corruption all over the world. *The Persuaders'* story-line had the duo meeting and getting into a fight after which a retired judge blackmailed them into becoming crimefighters.

The formula was again one of glamorous international settings, fast cars and fast women played by an array of screen beauties including Joan Collins, Jennie Linden, Susan George and Catherine Schell. At £100,000 an episode, the budget for the series ran to £2.5 million making it the most expensive British TV series up to that point.

The golden era enjoyed by ITC continued with series like *Sapphire and Steel*, which teamed Joanna Lumley and David McCallum as two superhuman agents assigned to safeguard the structure of Time, and *Department S* which starred Peter Wyngarde as a thriller writer attempting to solve baffling international crimes.

The impact of ITC in television has continued to be felt throughout the world. The demand for its classic programming remains unquenched which speaks volumes for the quality and enduring appeal of the product. In its heyday, the very label ITC on a television programme or film was a guarantee of ratings success, huge audiences, broad appeal and sheer entertainment. Such a guarantee was a rare commodity at a time when television as a medium was still relatively new. It was also a welcome one when choice was restricted in Britain to just three channels.

Lord Grade had the magic touch. As TV hit followed TV hit, his standing in global terms as a TV force to be reckoned with grew to legendary proportions. When chasing Tony Curtis's signature to star with Roger Moore in *The Persuaders*, he travelled to America to use some of his own infectious brand of personal persuasion on the Hollywood star.

"Do I call you Sir Lewis or Sir Louie?" asked Curtis when they met. "Call me anything you like as long as you do the series," was Lord Grade's reply. "OK, pal, you're on!" said Curtis. Lord Grade's remarkable enthusiasm was also complemented at ITC by a determination to see through projects which the company had absolute faith in – even if others did not.

The major American networks all turned down Muppet master Jim Henson's ideas for a fully fledged Muppet show to be developed from the educational programme *Sesame Street*. But Lord Grade gave Henson the opportunity, the backing and the creative freedom to come to Elstree studios and make his shows there. As history has proved, the gamble was an outstanding success.

There were cynics too who said that Patrick McGoohan's series *The Prisoner* would be too baffling for TV, that the public would find it hard to identify with an unidentified agent of an unidentified government held against his will by unidentified forces. Instead, *The Prisoner* turned out to be compelling viewing and a series widely regarded as a classic.

Thanks to a deal done at Cannes earlier this year between ITC, their owner PolyGram and the cable and satellite channel Bravo, the cream of ITC's remarkable output is now being enjoyed all over again on Bravo.

All ITC's hallmarks are there on the screen as indelible as ever – originality, quality production, innovation, style, glamour, action, top stars, and the unswerving aim to intrigue, to move, to excite, and to entertain the viewer.

The huge audiences of the Sixties and Seventies knew they were watching something special from ITC. The continuing popularity of the shows is confirmation of that, if it ever were needed, and a whole new generation has proof positive with classic re-screenings on the Bravo channel.

VCRMINUS

Roy Trumbull

The major hit in retail stores right now is a device which permits a VCR to recognise and skip commercials while recording. Many different techniques have been tried for doing this but this one really works. It is based upon an advanced speech recognition chip that is programmed to detect advertising jargon. That's right, the whole scheme revolves around the fact that words and phrases used in commercials never occur in conversational English. Thus commercials can be removed as if by surgery.

We programmed a VCRMINUS to record a soap opera one afternoon and at the same time recorded it on a regular VCR for comparison. While the list of detectable words and phrases is proprietary, we were able to confirm that it's sensitive to the following:

warm and chewy; white sale; baked on grease; big news; softest; feel for yourself; adds volume; feel better; try new; great prices; looks faded; fashion statement; more for your money; freshest ingredients; home-made goodness; maxi; only one you need; moisturiser; I need both; looking good; spreadable; stool softener; hair color; conditioner; recommend most; deserve the best; big savings; rated PG 13; only nature could; maximum strength; want the best; vitamin formula; lemon scented; clinically proven; you look constipated; doctors know best; age defying system; 1-900; heat damage;

non-prescription; valuable coupons; regular detergent; morning breath; advanced formula; all new.

By the end of the program the VCRMINUS missed only 2 out of 26 commercials, promos, and IDs.

There are optional plug in modules available for news teasers, sports events interviews, political advertising, and pledge breaks.

Yes, perhaps this should really have appeared in the April issue as well but why should we save all the fun for April? In case you're wondering, 1-900 numbers in the USA are premium rate telephone numbers, rather like 0891 over here.

And now we turn off the humour for a moment...

In the depths of winter it can be fun to sit close to a roaring fire and curl up with a horror story. Great fun when you know it's just a silly story. Well, it's not the depths of winter now (thank goodness!). On the other hand, this is sadly not a work of fiction but a true-life story that I found on the Internet. Only a few names have been edited out, just to avoid any legal problems or causing distress. I know it's nothing to do with our hobby directly but the underlying message concerns all collectors, as will become all too obvious. Stick with this article, it really is a word to the wise as well as ...

A HORROR STORY

to: boatanchors@theporch.com

Greetings, Troops.

I'm pissed off. This message is gonna be a long one. I'm sorry gang, but I've gotta get this one out of my system.

For several weeks now there have been numerous postings about the W9*** estate fiasco here in Wisconsin. Well, we're finally at the last chapter.

I never worked Vern, though for the past 12 years I've lived within a few miles of his antenna site. I don't belong to the local radio clubs, so I never met him at meetings. Likewise, I can't remember ever having met him at the local hamfests. Despite all that, I feel that I know this man very well. In many ways he's my brother.

To fill in newcomers to the list, here's a short recap of the story.

Vern, [amateur radio callsign] W9***, is today a victim of Alzheimer's, and in a professional care facility. His family (wife and children) sold his home to real estate developers, who intend to bulldoze it to build a condo on the lakefront lot. We've got far too many of those scummy developers in this town.

Vern's relatives have no interest in radio, and they set about to dispose of his very extensive collection.

Their first contact was one of the local ham clubs. It appears that a few of the troops came out and scooped up all of the modern gear, the morse key collection, and whatever else they wanted, and left the family holding the bag on 95 per cent of the gear. Wanna bet that most of what they got will show up at the next Madison Hamfest?

Next they contacted one of Vern's 'friends' to try to sell what's left. I won't go into detail as to what transpired there; I've no desire to fight a slander or defamation of character lawsuit. Suffice it to say that the whole job was very poorly done.

Large quantities of hard to find BA rigs went into a dumpster; in fact, the dumpster was so full that it was impossible to recover 90 per cent of its contents. What little that WAS salvageable was astonishing.

In the end, Vern's family gave up on trying to sell his gear, there was just too much of it. They had to just walk away, and what's left will go to the land fill; the bulldozers roll this week.

Clearly, Vern was a Ham's Ham. Because of the greed, stupidity, and shoddy ethics of his fellow amateurs, much of the gear that he loved is gone forever.

Terry, WB9*** managed to get access to the place before the wrecking began. He and I spent a lot of the past weekend in the old house. It was depressing.

I could make out three individual hamshacks in the house, two of which were Teletype positions. Just seeing the place in this condition was enough to make you cry.

Folks who went through before us ransacked the place thoroughly; the RTTY shack on the sun porch was six inches deep in scattered books and papers.

Not everything was ransacked, though; there was just too much of it, and even a vandal eventually gets too tired to continue his destruction.

Tucked away in an overlooked desk drawer I found a gem; a WW2 vintage aircraft magnetic compass (an old Army Air Corps B-16 'whiskey glass'). Thrilled at the find, I suddenly noticed two more aircraft instruments where they'd been tossed on the floor; a manifold pressure gauge, and a fuel pressure gauge. They'd obviously been

paperweights, but scattered among the floor litter was a lot of aviation-related literature.

Vern loved flying. I quickly wondered where at home *my* old logbook and Jeppson computer were tucked away? I picked up the other two instruments and put 'em in an empty cardboard carton; they'd go well with the altimeter and radio compass indicator I keep on *my* desk as paperweights.

Bookshelves were stuffed with an amazing assortment of stuff that hadn't been swept to the floor yet. Looking over the titles I noted, in addition to the electronics and aviation related stuff, a lot of books on anatomy, physiology, pharmacology... the type of stuff you'd be assigned to study in nursing school. I shuddered: right after college I'd been a nursing aide and a psychiatric orderly, and had actually applied for nursing school. Vern and I were so much alike it was getting scary.

Turning back to the desk drawer, another find was all I could take; a very old box of .22 Short ammunition, and some sales literature for Smith & Wesson revolvers.

Guess who's a beginning Smith & Wesson collector, and firearms enthusiast? The first two guesses don't count.

The coincidences were getting spooky, and, like Ebenezer Scrooge's visions, the obvious question formed in my mind; is a mess like this in the future for Amateur Station K9TA?

The attic was unbelievable. In the crawl space I found an APS-13 'Tail End Charlie' radar set (about 440MHz, a small unit used in WW2 fighters). A box of ceramic Johnson plug-in coil forms came next. A small, sealed cardboard carton was dragged out into the daylight and opened.

A new 3-6 MHz Command receiver saw daylight for the first time since the carton was sealed at the Western Electric plant in Chicago back in 1942. Wow.

Later, Terry called out "Got another receiver!", and a new Setchell Carlson BC-1206 (???) long wave range receiver, with manual, popped out of the crawl-space.

The crawl-space made me feel like both an archaeologist, and a snoop who read somebody else's diary.

Vern was a packrat. A great deal of his life can be read in the contents of the attic.

A box came out, carefully packed with crushed newspaper. From it came a pair of Western Electric 211-E triodes. These are unlike any 211 I've ever seen, they have phenolic bases (as opposed to the common metal/ceramic ones), and exhaust nipples on top. They're old!!!

The newspapers crumbled at the touch of a hand, but another item in the box put the tubes into their time frame, a box of razor blades. The box ('RADIO BLADES') has a sticker on it, the blue eagle of FDR's National Recovery Act (approx.. 1932 or

33). The package turned out to not contain razor blades though; it was instead filled with bits of galena for crystal detectors.

The 211s have blisters in the bases, caused by RF leakage; these guys were on the air. A great many boxes of BC set servicing parts were in the same area of the attic.

A box further along contained mimeo sheets; "WELCOME TO TRUAX ARMY AIR CORPS FIELD. ORIENTATION MATERIALS FOR TRAINEES IN AAF RADIO MECHANIC'S TRAINING COURSE". Another shudder of *déjà vu*; I was in the Air Force. Many mimeographed lesson plans from the course.

Another box. Copies of *American Legion* magazine scream at me. WHAT DOES THE RUSSIAN A-BOMB TEST MEAN TO YOU? the top issue demands to know. COMMUNISTS IN THE STATE DEPARTMENT! declares another. It seems that 1950 was a crisis-laden year in America.

More boxes. Vern took a number of courses in electronics, and it appears he even taught a few.

In numerous places bookshelves were stacked with electronics magazines. Most has a forest of markers poking out of the tops, and almost all had notes hand written on their spines. There were *thousands* in the collection; far too many for us to save.

I saved every QST I could find, and Terry saved a lot of CQs. The rest we had to let go. Between the two of us, we probably kept a quarter ton of 'em out of the landfill, but we barely scratched the surface.

Both Terry and I were feeling depressed by the situation, and we just had to get out of that house. It was too sad to deal with anymore.

Vern's ham career went from the days of one-tube regeneratives as state of the art, all the way to integrated circuits. Judging from the abundant home-brew gear, he was at home with all of it.

This man's life was electronics, especially ham radio. Now that he can't have it anymore, it's going to the dump. His gear, books, and papers *could* have gone to others who could appreciate and utilise his work. Who's to blame?

Was it his family? I don't think so. They were in a difficult situation, and dealt with it the best way they knew how. They called the local ham club, and one of Vern's ham buddies.

I place a lot of the blame those fellow hams. Rather than help the family inventory the stuff and set up a sale / auction, some saw this as an opportunity to rip them off to get fodder for the next hamfest. They left the place in a horrible mess that made any kind of organised effort impossible, and the family knows it. We hams did ourselves and our image no good at all in this.

Was Vern himself to blame? Yes, I'm afraid he bears some responsibility in this too.

We're all afraid to face our own mortality, and we tend to shy away from making arrangements for that eventuality. He made it necessary for his family to make some bad decisions by not leaving explicit instructions.

I was exhausted and discouraged when I got home, but I immediately sat down with Anne. I took out a scratchpad and began; "Look, I've got a lot of stuff here. I'm not planning on anything happening in the near future, but if anything does happen to me, here's a list of people for you to contact for help in disposing of my radio junk. Also, I'll be working on a list of approximate values of the major pieces of gear..."

73s, Tom, K9TA

Clues for those of you who don't speak the language (and even I don't know all of these items, even though only the hard-hearted could fail to sense the writer's passion)

BA = Boatanchor. Although there are different interpretations of this term, generally any piece of radio and similar gear that is 'hollow state' (i.e. using valves) is liable to be considered a boatanchor. Units produced from WWII until the mid 1960s are probably the most popular examples of the genre. The origin of the term 'boatanchor' becomes self-evident after carrying your plunder back to your car at a swapmeet and noticing how much longer your arms have become.

DUMPSTER = American term for a skip.

73s = ham radio abbreviation for Best Wishes.

BOATANCHORS-LIST is an active mailing list on the Internet devoted to the discussion of pre-1970s vintage communications equipment. Discussion covers amateur radio receivers, transmitters, microphones, Morse Code keys, accessories, certain military radio equipment, and various other related subjects. Wanted and items for sale are posted. A frequently-asked questions (FAQ) file and daily digest format are available.

To subscribe, send an e-mail message to:

LISTPROC@thePorch.com

In the message put this:

subscribe boatanchors <your full name & callsign>

Leave the "Subject:" blank.

To receive the daily digest, send e-mail to:

LISTPROC@thePorch.com

In the message put this:

set boatanchors mail digest

Has that left you feeling bad? Never mind, here's a tale to cheer you up. Remember, you too can take out free ads in your local paper!

From: don merz <71333.144@compuserve.com>
To: Multiple recipients of list <boatanchors@theporch.com>
Subject: Ringing Phones And Other Delights

I had another one of those 'phone call' experiences that I want to tell you about. Those of you who have been on the list a while will recall that I used to advertise locally in the 'Penny Saver' newspapers and such for "Old Radios Wanted..." I don't do that anymore for many reasons. But even though my last ad ran over 18 months ago, I still get calls from people who have had it stuck to their refrigerator all this time or "...heard from a friend that you buy..." etc. Usually these are people who know that the big, shiny old thing MUST be worth something. But they don't know who to call. Eventually, some of them find me.

About a year ago my SX-62B came to me via this route. The guy called with a "big old shortwave." That's about the best description it seemed like I was going to get and I was about to do my usual "Well, I don't buy much anymore and I am too busy to drive an hour to see it" when he offers to bring it to me. That's a horse of a different color.

He pulls up in a nice old Chevy and I walk out to greet him noticing the corner of the big shortwave cabinet in the back seat. Shake hands, he opens the back car door and there sits a brand new Hallicrafters SX-62B. Honest I couldn't find a mark on it. We carted it inside to fire it up but I already knew I had to have it. Other than terrible dial backlash, it worked perfectly and we negotiated a fair deal. I was tickled – you could eat off the chassis and all the tubes except one were the original Hallicrafters-logo'ed firebottles. Best of all, it came to me – rather than vice-versa. I ended up thinking that I needed to meet more people like this guy.

Then Sunday it happened again. A guy calls and "heard from a friend of a friend" that I buy stuff and he has this "big shiny oscilloscope." Well, I have enough (and like Popeye, enough is too much) 'scopes but before I can say so, he offers to bring it to me. Well hell, I'm just baby sitting the little kids while the big kids are at the piano teacher's house with my wife, so sure, come on down. He shows up in a well-cared for Buick, shake hands and he says it's in the trunk and it's REALLY heavy. Open up the trunk and there sits a brand new rackmount Tek 'scope

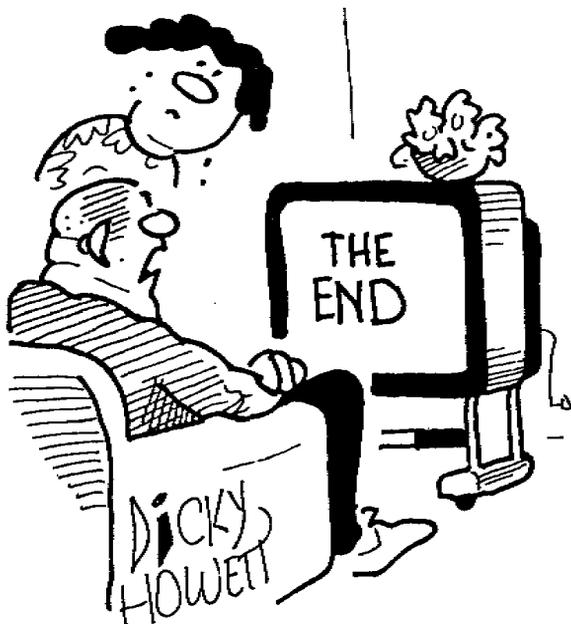
model RM545B with a 4-trace M plug-in. Brand new? It positively sparkled sitting there in the Pittsburgh overcast.

Crap. Why does it have to be so nice – I just gave away my 535 complete with cart and 3 plug-ins because it was such a space-waster. "How much?" I ask, feeling safe since I can just say that I can't afford it and send him on his way. "\$50" comes the reply. Crap – I can afford it too. "...and I have the original manuals for it," he says, pulling them off the passenger seat. Cart it in the house, power on, 45 seconds "click" and 4 bright traces appear. Quick, connect Cal Out to A Input, fiddle a bit, then B, then C, then D – all perfect. Damn it, you got me – and my \$50.

Close inspection shows this 545B to be even nicer than I had noticed at first. Wherever it was, they didn't have any dust or humidity. And get this – there's no dust in the fan filter – it (like the rest of the unit) looks unused. What a beauty!

..oops, got to go, there's my phone ringing...

Wishing you many BA phone calls,
73, Don.



IT'S CERTAINLY A CONTROVERSIAL
PLAY—THIS IS THE BEGINNING!

NOSTALGIA TV DIGEST RELOCATES

The Nostalgia TV Digest on the Internet has moved. To subscribe to the Nostalgia TV Digest, send an e-mail to: ab616@ccn.cs.dal.ca

Put 'Nostalgia TV' in the subject title and just the word SUBSCRIBE in the body of the letter. To Unsubscribe, write to the same address. Missing Back Issues? Nostalgia TV Digest back issues can be found at:

<http://www.ccn.cs.dal.ca/Recreation/EMA/scripts/lk/leeknights.html>

Here's a recent posting to give you a flavour of what you'll read here:

From: "Dr. Ron Evans" <zzevan@acc.wuacc.edu>

Subject: old medical shows

I was talking within another tape collecting friend the other day, and we concluded we might be the only two people in America who remember *Ben Casey*... among collectors we rarely see Casey tapes on trade lists, even among the collectors who seem to have everything ever shown in the 60s.

Another index is that memorabilia, such as *TV Guides*, for *Ben Casey* are very cheap, suggesting no demand. The same is also true for *Dr. Kildare*, and for *The Nurses*, two other medical shows from the early 60s.....

Anyone have any thoughts about why these series have slipped into obscurity, even though they had fairly high ratings when shown? As a collector, I have no trouble finding people interested in *Rawhide*, *Peter Gunn*, and loads of other shows from the early 60s.....nobody seems interested in Casey and company.....

Thanks, Ron Evans

.....

From Tony: This is just a guess on my part but perhaps unless there is a fan favorite star who is hot at this time, the medical shows all seem to suffer the same fate. I don't know how many fans of *Medical Center*, *Marcus Welby MD* and *The Doctors* there are out there as well. Perhaps if Richard Chamberlain's star begins to shine once again due to his recent *Thorn Birds* movie, maybe *Dr. Kildare* episodes will become sought after. I just checked LOCIS; there are full episode guides available there for both *Ben Casey* and *Dr. Kildare*. If I get a chance in the next couple of weeks I will try to get the guides up on the EMA.

The First REAL BBC 'LIVE' TV from the air

Bernard King

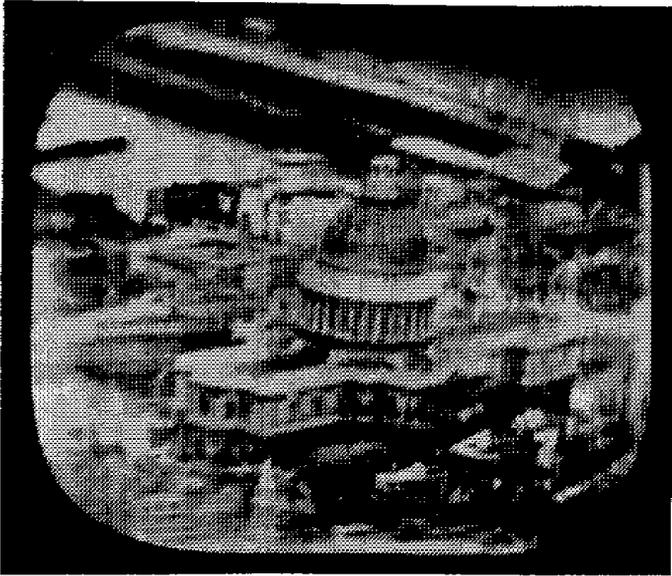
If one regards the official BBC publication, **BBC TELEVISION, A British Engineering Achievement**, published in 1958, as an authority, I have news for you; at least in one small respect.

The last few pages of this 64-page book of 'achievements' proudly lists 'important Dates' in BBC television history and I am pleased, and grateful, to note that my late sister's employer – for seven years up to 1933 – gets a mention way back in 1936 (some chappie named John Logie ...something-or-other).

But one important item has been omitted from the list of BBC achievements. Had I not had my scruffy but nosy little 2¼" square camera set-up at the ready on the last day of September and the first day of October, 1950, it would probably be difficult to convince some folk that the event actually happened, especially as the aforesaid book states that on 27th August 1955 we saw the "First 'live' air to ground television broadcast (from an aircraft in flight)". But now, *405 Alive* exclusively brings you pictures – never before published – of the real event which took place five years earlier!

It has to be admitted that the whole project was a problem for the BBC engineers and the five pictures I managed to 'grab' over those two days were merely momentary glimpses between long lengths of completely broken-up pictures. From another BBC source we learned, very much later, that the live TV from the air was attempted before the problems of aircraft vibration had been sorted out. I well remember that picture opportunities for me were few and as time grew short on the second day, I had to satisfy myself with a ground-to-ground shot of the Bristol Freighter camera platform, G-AiND, as it stood forlornly on the aerodrome, grounded for some technical reason I cannot now recall; probably poor weather.

But the event did happen and I am glad to have the opportunity to show these pictures for the first time. And who knows, the pictures may even entice some BBC technical person who was involved in that brave attempt!



Above: The most successful part of the experiment was the circular flight around St Pauls. There was less 'break-up' during this sequence.

Below: With the engines of the prototype airliner throttled back and the Bristol at full throttle to match the two aircraft speeds, frequent picture breaking was in evidence.



Note for aircraft buffs

The sleek prototype airliner taking part in the experiment was the first of the Airspeed AS 57 class, 'Ambassador 1'. It was most probably GAKRD. The series were later known as the Elizabethan class (Series 2) and according to John W R Taylor's listing of February 1952, twenty aircraft of the type were in service with BEA. For the air-to-air 'tracking shots', the Airspeed was slowed down to near stalling speed whilst the Bristol was on full throttle – hence the vibration which broke up the pictures. (The Airspeed 57 later attracted unwelcome and tragic publicity when one of the class was involved in the disaster, caused by icing on the wings, which wiped-out a British football team.)

The Bristol Freighter, G-AIND, was most probably the Type 170 but this one is not shown in the Taylor listing. Other 170s of similar registration were owned, in '52, by the Bristol Aeroplane Company. Probably GAIND was re-registered when sold by Bristol.

FOR ALL THOSE BORN BEFORE 1945

This is one of those infuriating homilies that everyone claims to be their own private discovery, rather like the *Desiderata* script ("Go in peace...") that most people attribute to a gravestone from the 17th century but was actually written in a magazine early in the current century. I spotted a version on the Internet coming from Jim Caraway, a radio enthusiast in the USA, then it popped up in *Best of British* magazine – "This was found by my friend of 86 living in Dover and I do feel it is so true, particularly for those born before 1940". Everyone say "Aaaah", now!

The version shown below incorporates the best parts of the two but it's impossible to say whether it started out as British or American. It's obviously been embellished with retelling and who cares anyway? Just enjoy (or not, as the case may be).

We were born before television, before penicillin, before polio shots, frozen foods, Xerox, plastics, contact lenses, Frisbees and the Pill.

We were born before radar, credit cards, split atoms, laser beams and ball point pens; before pantyhose, dishwashers, clothes dryers, electric blankets, air conditioners, drip-dry clothes – and before man walked on the moon.

We got married first and then lived together. How quaint can you be?

In our time, closets were for clothes, not 'coming out of'. Bunnies were small rabbits, and rabbits were not Volkswagens or telephones. Designer jeans were scheming girls named Jean or Jeanne, and having a meaningful relationship meant getting along with our cousins.

We thought fast food was what you ate during Lent, a 'Big Mac' was an over-sized raincoat, 'crumpet' was something you had for tea and outer space was the back of the Ritz Theatre.

We existed before house husbands, gay rights, computer dating, dual careers and commuter marriages. Gay meant happy and not ...you know what. We were before day care centres, group therapy and nursing homes. We never heard of FM radio, tape decks, electric typewriters, artificial hearts, word processors, yoghurt and young men wearing earrings. For us, time sharing meant togetherness – not computers or condominiums; a 'chip' meant a piece of wood or a fried potato; hardware meant nuts and bolts, and software wasn't a word! 'Sheltered accommodation' was where you waited for a bus, whilst LSD was simply pounds, shillings and pence then.

In 1940, 'Made in Japan' meant junk and the term 'making out' referred to how you did on your exam. 'Stud' was something that fastened a collar to a shirt and 'going all the way' meant staying on a bus all the way to the terminus. Pizzas, McDonalds and instant coffee were unheard of.

We hit the scene when there were 5 and 10 cent stores where you bought things for 5 and 10 cents. Sanders or Wilsons sold ice cream cones for a nickel or dime. For one nickel you could ride a street car, make a phone call, buy a Coca-Cola or enough stamps to mail one letter and two postcards. You could buy a new Chevy coupe for \$600, but who could afford one? A pity, too, because gas was 11 cents a gallon.

In our day, cigarette smoking was fashionable, 'grass' was mown, 'coke' was something you got from the gasworks and 'pot' was something you cooked in. A 'joint' was a piece of meat you had on Sundays, 'rock' music was a grandmother's lullaby, 'Eldorado' was an ice cream, a 'gay' person was the life and soul of a party and nothing more, whilst 'aids' just meant beauty treatment or help for someone in trouble.

We were certainly not before the difference between the sexes was discovered, but we were surely before the sex change; we made do

with what we had. And we were the last generation that was so dumb as to think you needed a husband to have a baby.

No wonder we are so confused, and there is such a generation gap today! But we survived!!! What better reason to celebrate? Have a happy day!!!

Remembering...

BILLY BEAN AND HIS FUNNY MACHINE

One of the delights (well, that's what some readers allege) of this magazine is that you never know what the next article will be about. Actually, it's just because the magazine is totally unstructured and reflects all the weird and wonderful interests of our contributors. Anyway, relax and prepare to reminisce – or learn – as Denis Gifford tells us about one of the truly amazing children's programmes of the 1950s.

To begin, let me quote the entry (no. 195) in my reference book *The Golden Age of Black and White* which, as some of you may know, I've been trying to get published without success since I wrote it about six years ago.

Children's puppet series starting 9th July 1953, anglicised from an American series called *Jolly Gene And His Funny Machine*, created by Chuck Luchsinger.

Billy and his incredibly complicated machine were designed by John Wright, with drawings by Reg Jeffries, puppetry by Jane Tyson, and voices by Dick Vosburgh and Gaylord Cavalerro reading scripts by Lisa Lincoln.

Producer: David Boisseau. The 1955 series introduced Billy's hand-cranked Cartoonerator.

I was much impressed by the truly cartoony look of the puppet and the programme, and being a full-time freelance cartoonist in those days, I turned out some sample character drawings for a comic strip version and posted them off to *TV Comic*. I had begun to draw for editor Blos Lewis back in 1952 with the first strip ever to feature Tommy Cooper, whom I dubbed 'Our Mad Magician'. Although *TV Comic* turned down Billy Bean, I learned later that they eventually did make a deal with the programme producers

and introduced Billy in a strip during 1956. The cartoonist was none other than TV's own Tony Hart.

Still later I heard that Monty Bailey-Watson, an independent radio producer who worked under the registered name of Hector Ross Radio Productions, had bought the rights to the character whilst on a trip to the States, and was responsible for its British TV production. I think this was Monty's first venture into television.

I worked for him for about a year writing and devising stunts for Radio Luxembourg series, *People Are Funny*, which was sponsored by Pye Radio. In time this series was, of course, transferred to the new ITV with Derek Roy in charge of proceedings. I was not involved in this, but just as well – it was the first TV programme to be forcibly taken off the air for insulting or making fools of members of the British public! What would those in command then have to say about today's Noel Edwards & Co.?

Thanks, Denis for a fascinating insight into a lost world. Few people seem to know that Billy Bean hailed from the States although the American-style engineer's (loco driver's) cap he wore was a clear give-away. Looking at the 'standard' works on children's television, we learn a bit more...

From *The Golden Age of Children's Television*, by Geoff Tibballs (published by Titan Books, 1991).

"In the early fifties, Ivan Owen had been behind Yoo-Hoo the cuckoo on one of television's first puppet shows, *Billy Bean and His Funny Machine*. Billy's machine was a wonder to behold, featuring such devices as a windmill, a Dorset-Faucet and a cartoonerator which drew magic pictures...The Funny Machine was devised by Chuck Luchsinger."

There is a photo of Billy and his Machine on page 39 of this book. In *Box of Delights*, by Hilary Kingsley and Geoff Tibballs, we also learn that Ivan Owen was also the man behind Fred Barker on Rediffusion's *Tuesday Rendezvous* programme.

And now to an excellent and detailed reference book, *Goodnight Children ... Everywhere*, by Ian Hartley (Midas Books, 1983).

In 1952 there was a series of stories about Winnie the Pooh using marionettes. Another popular puppet show of the 1950s was *Billy Bean and his Funny Machine*. The programmes consisted of the various functions of Billy's complicated machine, including such features as Yoo-hoo's cuckoo house and egg chute, a windmill, Talkometer, Phassabadassa Switch and Dorset-Faucet (invented by Mr Fawcett of Dorset). It also

had a 'cartoonerator' which could 'magically' draw pictures. The 'cartoonerator' was, I believe, Reginald Jeffryes, who gave us Mr and Mrs Mumbo with Splat, the mischievous ink blot that came to life, and a penguin family that lived in Snowland. The programme also had a catchy theme:

Billy Bean built a machine
To see what it would do.
He built it out of sticks and stones
And nuts and bolts and glue.

The motor sang chuggle-a-rang
Chuggle-a-ruggle-a-rator
Then suddenly a picture appeared
On the funny old cartoonerator.

Billy's voice came from Peter Hawkins, the puppeteer was Elizabeth Donaldson, and the show was written and produced by Vere Lorrimer.

Dicky Howett remembers the show too and he has an idea it originated from Manchester. A plea for information on the Internet brought the following reply from Richard Wright.

I did some more checking on Chuck in another reference. He and his brother Jack had a children's TV show called *Cartoon TeleTales* which ran on the American ABC network from November 1948 to September 1950. Jack, a professional actor, narrated stories from the *Cartoon TeleTales* storybook, while Chuck, a cartoonist, drew illustrations to match. They ran a continuing art contest which drew as many as 5,600 entries per month during 1949. Among the characters introduced were Usta the Rooster, Bumsniff the Bloodhound, Madcap the Mountain Goat, and Mimi the Mole. The show began in Philadelphia in May 1948, moved to New York as a late-afternoon entry in June, and became an evening network program on ABC in November 1948.

Help! This is getting too much. Bumsniff the Bloodhound and a Phassabadassa Switch don't sound quite the right sort of words young children should be hearing. Is smut in the ear of the hearer or was this a secret attempt to insinuate a few rude words and names, as in *Captain Pugwash*!!! No letters on the latter subject please, by the way. I have now seen the evidence for myself, although I suspect it was for the amusement of internal audiences only! [AE].

This set with its 9" screen and good looks is an ideal candidate for day-by-day 405-line viewing. Look out for it at boot sales and auctions, and expect to pay between £5 and £25. Unfortunately, the chrome trim and clear plastic channel selector knobs are sometimes missing and the telescopic antenna is also prone to damage. The set was delivered with a clip on cover to protect the screen and an 'external antenna connector' but these items are often missing (and impossible to find as spares now). The set is reliable, although the volume control is prone to going noisy and sensitivity on UHF is only adequate. Perhaps the most useful feature of the set is that by pressing in the 405/625 and VHF/UHF buttons together, you can force it to work on 405 lines UHF, which is ideal for playing back 405-line VHS tapes on a recorder with a UHF modulator. (*Many thanks to Phil Marrison for contributing the advertisement.*)

Now, who remembers the MICKEY MOUSE CLUB?

This is a compilation of messages found on the TV Nostalgia electronic discussion area on the Internet. Although the participants are American, the programme was also shown in Britain on channel 9 in the London area (and perhaps elsewhere), on Friday evenings during the late 1950s as I recall. Reminisce and enjoy!

What I do NOT remember is hour-long Mickey Mouse Clubs!! And I thought I was one of the first generation of kids enjoying this show. Please...tell us more! What was edited in the half hour versions? Now that you mention it, the half hour shows I remember seeing back in the 1960s seemed a bit jumpy.

The show began in 1955 as an hour show at 5:00 Eastern Time. In fact, either by deliberate strategy or by accidental happenstance, the time choice demolished *Howdy Doody* in the ratings and forced *HD* to move to Saturday morning. Once kids started watching *MMC* at 5:00, they didn't want to switch channels to *HD* at 5:30.

The show consisted of four fifteen-minute segments, less commercials. The first segment generally was of whatever special day it was. Monday was Fun with Music Day, Tuesday was Guest Star Day, Wednesday was "Anything Can Happen" Day, Thursday was Circus Day, and Friday was Talent Roundup Day, and each had its own opening production number. Many of these are being shown now on the Disney Channel reruns, but the production number often seems to be edited shorter than it originally was. The reruns being used now use the production numbers from the second season, which were changed somewhat from the first season numbers.

The second segment varied. Sometimes it was a newsreel, sometimes a travelogue, sometimes a Jiminy Cricket feature, or whatever. The third segment was a serial, Spin & Marty, Hardy Boys, Annette, or whatever. The fourth segment was the Mouskartoon, followed by Jimmy's philosophising and the closing theme.

In the third season, the special days were eliminated, except for the Friday Talent Roundup Show. The opening and closing animated sequences in which Mickey would say hello or good-bye were edited to eliminate specific references to the special days, though Mickey's costume and stage business often fit the former special day. These edited animated sequences are what is usually used in the half-hour reruns.

The third season eliminated just about all of the songs and production numbers from before. The new numbers tended to be shorter, in keeping with the shorter show. The "We're the Mousketeers" number opened each show. The first half was variable and sometimes included a Mouskartoon, no longer introduced by the "Time to Twist Our Mouskadial" number. Instead it was introduced by Cubby popping out of a Jack-in the Box, saying "Today's Mouskartoon is..." Again, shortening things to save time, but eliminating some beautiful numbers. The second segment was usually the serial or whatever.

MMC was on ABC for a fourth season in reruns. This time, MMC itself was only on Monday, Wednesday, and Friday, while reruns of the serials ran under the title "Walt Disney's Adventure Time" on Tuesday and Thursday.

And that is probably more than you ever wanted to know about it. As I've said, I think they ruined the show by cutting it to a half hour, and I'm sorry that the rerun package cut all the hour shows down to the half-hour format.

A. Joseph Ross, J.D.

CONCERNING the Mickey Mouse Club, Bill states that: "The original hour-long episodes were only run during the original run of the series – the edited versions were created a few years later for syndication."

I believe you might be mistaken about this. The hour-long shows ran for two years (1955-57) and then were trimmed to 30 minutes for the second two years (57-59) all the time still on ABC. The show wasn't offered for syndication till later, maybe 1962. The half-hours began mainly as edits of the original series, then by the second year "Walt Disney's Adventure Time" unfortunately made up quite a bit of the schedule. As I recall, the show was cut down to a half hour for the third season, then, for the fourth season on ABC, the show was in reruns, with "Mickey Mouse Club" airing on Monday, Wednesday, and Friday, and "Walt Disney Adventure Time," consisting of various serials, on Tuesday and Thursday.

Shawn Fulper-Smith

SHAWN FULPER-SMITH mentioned that my post about the length of the Mickey Mouse Club episodes was somewhat unclear. Here's how the show was aired:

- Year 1 - 1955-56 - one hour episodes, all new material
- Year 2 - 1956-57 - one hour episodes, all new material
- Year 3 - 1957-58 - 30 minute episodes, some repeated material, most new
- Year 4 - 1958-59 - 30 minute episodes, all repeat material

Syndication began in the 1962-63 season and consisted of 30 minute episodes with all repeat material. The same formula was used for 1963-64. For 1964-65, new

sequences were added featuring comedians Skiles and Henderson as "Hub and Bub", science experiments with Dr. Julius Sumner Miller as "Professor Wonderful" and comedian Bob Towner as "Marvellous Marvin". Some markets used local hosts to pad out the show to longer lengths. These new segments were not used when the series was syndicated again in 1975-76 or 1977-78, but have been shown on The Disney Channel. If anyone wants all of the details on the syndication run let me know - I can post them here or send via e-mail.

At the risk of monopolising this message on the MMC, someone else asked for information on the MMC's Hardy Boys serials. Here's my description of the first; if anyone wants information on the second, "The Mystery of Ghost Farm", let me know. *Bill Cotter.*

MYSTERY OF THE APPLGATE TREASURE, THE

Cast: Tim Considine (Frank Hardy), Tommy Kirk (Joe Hardy), Carole Ann Campbell (Iola Morton), Donald MacDonald (Perry Robinson), Florenz Ames (Silas Applegate), Russ Conway (Fenton Hardy), Sarah Selby (Aunt Gertrude), Bob Foulk (Jackley), Arthur Shields (Boles), Charles Cane (Sergeant), Frances Morris (Landlady), Dan Sturkie (Detective), Bill Henry (Policeman), Mort Mills (Policeman), Brick Sullivan (Policeman), Jess Kirkpatrick (Policeman), Don Harvey (Policeman).

Executive Producer: Walt Disney. Produced by: Bill Walsh. Directed by: Charles Haas. Teleplay by: Jackson Gillis. Based on The Tower Treasure by: Franklin W. Dixon. Assistant to the Producer: Lou Debney. Directors of Photography: Gordon Avil, A.S.C., Walter H. Castle, A.S.C. Art Directors: Bruce Bushman, Marvin Aubrey Davis. Film Editors: George Nicholson, Ellsworth Hoagland, A.C.E., Al Teeter, Joseph S. Dietrick. Music: Buddy Baker, William Lava. Theme Gold Doubloons and Pieces of Eight: Jackson Gillis (words), George Bruns (music). Special Processes: Ub Iwerks, A.S.C. Sound: Robert O. Cook. Sound Mixer: Dean Thomas. Set Decoration: Fred MacLean. Costumer: Chuck Keehne. Wardrobe: Carl Walker. Make-up: David Newell. Hair Stylist: Lois Murray. Assistant Director: Robert G. Shannon. Production Manager: Russ Haverick.

Frank and Joe Hardy are the sons of Fenton Hardy, a famous private detective. Finding everyday life at home in Bayport dull, the boys hope their father will let them work on one of his cases. Disappointed when he tells them his work is too dangerous for children, they become more determined than ever to solve a real mystery.

It looks as if they'll have their chance when one of their friends, Iola Morton, is attacked by a mysterious stranger and her purse is stolen. The boys rush to investigate and end up on the grounds of a decaying mansion owned by a secretive recluse, Silas Applegate. There they meet Jackley, a plumber, and a boy named Perry, who is doing gardening for Applegate, but the old man angrily sends them away.

Frank and Joe return that night to search the grounds, where they find some tools that were stolen from their home. It appears that Perry is the thief and Applegate tells the boy he'll have to leave, prompting the upset youth to run away. Joe finds him hiding in the bushes and Perry gives him a gold doubloon to hold, then turns himself in.

The young detectives learn that the doubloon might be part of a treasure once said to be owned by Applegate. They return the next night to dig up the

grounds, but someone else has had the same idea, for the grounds are full of holes. Applegate finds them at work, but instead of chasing them away, he invites them inside to tell them about the treasure.

Family legends say that the treasure was booty from the War of 1812 and was awarded to his great-grandfather. The chest, which once held 3,000 doubloons worth \$40 each, is empty now, for someone stole the coins 10 years ago. Most of the town doesn't believe the treasure ever existed, for Applegate had refused to show it to anyone, so he's glad the boys believe his story. However, his pleasure sours when he sees all the holes in his yard, and he blames Frank and Joe for the destruction.

Told by their father to stay away from Applegate's, the boys send Lola back to retrieve their shovel. Someone locks her in a storeroom at the base of the mansion's tower and she must be rescued by Frank and Joe. They also find Jackley in the storeroom, unconscious and tied up. Lola claims to have heard footsteps in the tower, which Applegate says has been closed up for years, so Fenton Hardy decides to investigate.

The tower is a shambles, as if someone has been systematically tearing it apart. Fenton spots a shadowy figure and gives chase, finally catching the man in the garden. Applegate identifies the prisoner as Boles, his former gardener, and the police take him away for questioning.

The next day, they take Boles to his rooming house to search it. There, he switches shoes, claiming his feet hurt. Actually, the first pair concealed another doubloon and a note that he knew a detailed search would reveal. This proves to be a mistake, for when Joe speculates they could prove Boles did the digging by taking a cast of his shoes, the boys find the note. It reads "hid in the wall - the old tower wall", a clue to the location of the missing treasure. The note was written by a man named Jenkins, who was arrested shortly after the treasure disappeared, and the boys turn it over to the police.

Word of the note gets around town and a horde of greedy searchers descends on Applegate's house, ready to tear it apart to find the gold. The police keep them outside and begin their own search, but the doubloons are nowhere inside the tower. Frank and Joe, vowing not to give up, follow Boles when he's released on bail and trailing him back to his rooming house.

While they wait outside, Boles is attacked by Jackley, who used to be Jenkins' cellmate. He tries to force Boles to reveal where the gold is hidden but he is unsuccessful. Meanwhile, Joe suspects the coins may be in another tower, so when Frank spots a rundown railroad water tower, the boys decide to search it. Joe's theory is right, for the gold is hidden inside. Jackley spots them and rushes there pretending to help, but he reveals his true nature and the boys fight him off. A passing police patrol spots them and arrests Jackley, and the gold is finally returned to a grateful Applegate.

Production Notes:

* This show was based on the first in a long running series of boy's adventure novels, *The Hardy Boys*, which was also the working title for the serial. Adapted for this serial, the book featured the theft of jewels and stocks from Applegate and his elderly sister. *The Tower Treasure* was first published in 1927 and is credited to "Franklin W. Dixon", a pen name assigned to the various authors who contributed to the series.

* The title song for the serial was sung by Thurl Ravenscroft, who is also known as the voice of Kellogg's "Tony the Tiger".

* Although much of the story supposedly takes place outside, almost the entire production was filmed on Disney's large Stage 2. An elaborate set measuring 205 feet-by-120 feet included the grounds of the Applegate estate and the railroad yard.

* This was the first starring role for Tommy Kirk, who was to appear in numerous other productions for the Studio. Tommy was first seen on The Mickey Mouse Club in the rerun version of Newsreel #50 from the 1955-56 season. He was selected after the Studio conducted an extensive series of screen tests, during which at least nine boys tested for the role. There were screen tests for several of the other roles as well. David Stollery tested for the role of Frank Hardy, and both Annette Funicello and Shelley Fabares were considered for the part of Lola Morton.

* In addition to the 19 episodes of the serial itself, there was also a preview episode titled An Introduction. Aired the day before the serial began, it featured co-stars Tim Considine and Tommy Kirk as they introduced clips from the story that was to follow.

* The sequel to this serial is The Mystery of Ghost Farm, aired during the 1957-58 season.

* The first episode of the Disney series Wildside also featured gold hidden in a water tower.

Editor's note: I certainly remember episodes of *The Applegate Treasure* but I also remember regular helpings of the *Little Rascals*, a pre-war production with characters such as Spanky, Alfalfa and the rest of Our Gang (all played by children). At the time I thought this was brilliant and had no idea the films were from before the war. People have queried the use of non-Disney material in a Disney show but Alan Keeling confirms these films were part of the Mickey Mouse Club. The thought is that Disney wanted to ration the amount of his own studios' material so he bought in cheap footage to fill the time.

MINOR MIRACLES: SONY'S FIRST PORTABLE TVs

by Enrico Tedeschi

SONY claims to have been the first company in the world to design and produce (in their words) *the lightest, smallest, direct-view battery-operated Transistor TV set*. Even if they were not actually the first company that managed to do this, surely nobody else had the same success that SONY had in 1959 when it announced to a startled world to have succeeded in doing so by, what they state was, all a matter of "*difference made possible by research*".

The story of these first portable TV sets is rather similar to that of the first pocket transistor radios of the late fifties. Why would the customers buy such a tiny radio when they had a proper one at home? And why compromise in sound quality and in performance when the home set was so much more sensible and powerful?

But besides these commercial motives there were also technical reasons. The early silicon transistors were unable to reach the very high frequencies (from one to two megacycles) required by the television inner workings. RCA did try to market a 7-inch TV set made with vacuum tubes but nobody wanted to buy it.

SONY had, again, to invent a completely new market and in the process a new way of making 8 and 5-inch TV tubes. At a time when American firms were promoting their 27-inch screen, this appeared to be commercial suicide.

Notwithstanding what the 'experts' were saying SONY began to sell its model TV 8-301 in May 1960. This model employed 23 silicon and germanium transistors, fifteen diodes and two high voltage rectifiers. In addition to this, SONY engineers developed nine new semiconductor devices including the 2SA16, a germanium mesa transistor for the horizontal deflection, the 2SA16, a germanium mesa transistor for RF and the 2SC19, a grown silicon transistor for video output.

When the set went on sale, television was still considered a luxury commodity even for the affluent American family. For about the same price consumers considered a large screen TV to be a more attractive alternative to the portable 8-inch toy that SONY was offering them. And, what's more, the 8-301 was breaking down quite frequently and so you really had to be very rich or very patient to buy one at the time.

But there were other problems: yes, the set was portable, but what they did not tell you in the commercial blurb was that the batteries were *outside* the set and that you needed up to 10 hours of recharging time to get a few hours of working life. And it weighed a hefty 17 pounds (with batteries).

Something had to be done to reduce weight and size and extend battery life. SONY's efforts produced the TV 5-303 a portable 'Tummy TV', as it was soon dubbed by the advertising agency in charge of the publicity. All the problems of the 8-inch set were resolved and incorporated in the new 5-inch design. The biggest problem with the 8-301 was its extreme sensibility to external temperature. The tube was the other big problem as nobody had ever before tried to make such a small tube with a 70° deflection angle.

Finally in November 1961 SONY started a trial production of the 5-inch determined not to make the same mistakes that had been made with the 8-inch set. The 8-301 had gone for sale in one of the hottest seasons of the year and as the summer set in, the rising temperature altered the transistor

characteristic and the synchronisation was lost. This time the transistors were rigorously tested for temperature tolerance and everything double checked and tested.

When the marketing people had to find a name, over 30 suggestions came from all of the staff: among 'mini-TV', 'pico-TV', 'my-TV' and 'the hand-held TV', the winning choice was the 'micro-TV', the catch phrase being: "the transistor that revolutionised TV".

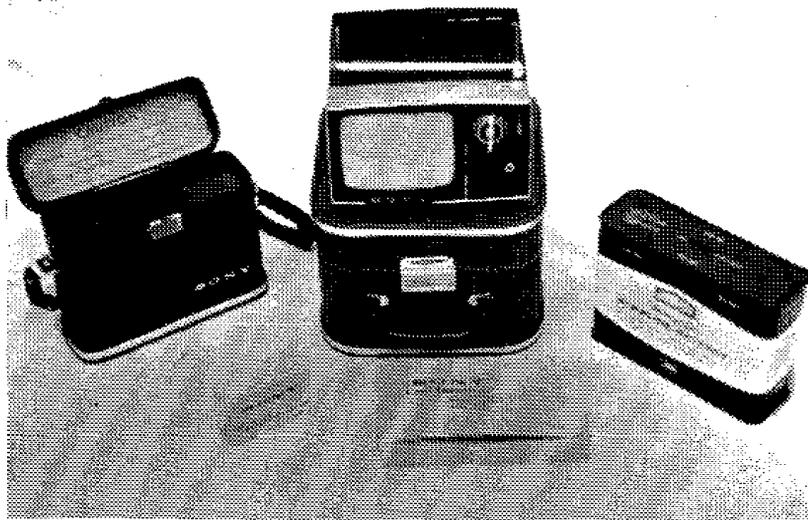
The launch of the 5-303 was decided for May 1962 when, a couple of months before the set date, the emperor and the empress of Japan announced their wish to visit the SONY plant. This of course, made the headlines in several weekly magazines and SONY security was put under strain when the micro-TV *had* to be shown to their majesties who were asked to protect its confidentiality. With their majesties' co-operation SONY's secret remained safe and on April the 17th 1962 the world's smallest, lightest micro television was announced to the press and managed to get a respectable three column title on the main Japanese newspapers.

Frank Sinatra was so impressed with the 5-303, which he saw during his visit to the factory in late April, that he asked for a set to take back to United States. Unfortunately the American version of the set was not ready yet but in October of the same year, when SONY managed to produce a NTSC standard model, Sinatra got his micro-TV, as promised. SONY's boss Morita presented it to Sinatra directly on his Paramount Pictures set where he was working at the time.

All in all the 5-303 was a revolution for its time but still a heavy, cumbersome, thirsty and basic set if compared to the more modern LCD shirt pocket models of to-day or even with the **Sinclair's** multi-standard micro TV of 1976. SONY was later compelled to apply an external UHF adapter in the pathetic attempt to keep up with television technical development but the 5-303 can be still be considered a milestone in the history of the portable television and has surely attained its place in the electronic development of this century.

The model 5-303 is also known (at least among collectors) as the 'Belly Telly'. Note that model number of Sony television receivers at this time denoted first the screen size (in inches), followed by a progressive number starting with 301 and issued on a world-wide basis. The first UK model TV by Sony was the TV 9-306, although by the time the revised model appeared (the TV9-90), it appears they had abandoned this numbering scheme.

*An example of the TV 8-301 is on display in the Design Museum in London and it is fair to say that this model is now highly prized among collectors; five years ago it was easy to find in the USA, selling for around \$250, but it is less common now. The BBC television programme, **Television and The World**, transmitted in 1961, devotes about five minutes of film to the production of this set. [Editor].*



The Sony belly-telly and accessories in all their glory. Presentation counted for a lot with Sony and both the television itself and the rechargeable battery have their own carrying cases [photo: Enrico Tedeschi].



Close-up of Sony's miniature television [photo: Enrico Tedeschi].

FORTY YEARS OF INDEPENDENT TELEVISION:

A Chronology by Brian Renforth

September 22nd 1995 marks the fortieth anniversary of ITV which commenced in the London area on September 22nd 1955. The origins of ITV and the ITA (Independent Television Authority) stretch back to 1952 by the Government's memorandum on the Report of the Broadcasting Committee 1949, when it was proposed that an alternative service to the BBC should be established. The Television Act 1954 received Royal Assent on July 30th 1954 with the ITA being established on the 4th August 1954. On August 25th 1954 the ITA advertised for programme contractors for the London, Midlands and North regions, contracts being awarded in October of that year. From here we will take a comprehensive look at the ITA programme contractors from the start to the present day, and the changes that have taken place through three periods of franchise changes or renewals.

ASSOCIATED-REDIFFUSION

LONDON WEEKDAYS from Croydon ch9V.

FIRST tx: 22nd September 1955.

Name changed to REDIFFUSION TELEVISION in July 1964.

LAST tx: 29th July 1968.

On 11th July 1967 it was announced that a combined Rediffusion/ABC consortium was appointed to serve London Weekdays from 30th July 1968 as THAMES TV.

ASSOCIATED TELEVISION

LONDON WEEKENDS from Croydon ch9V as ABC TELEVISION.

FIRST tx: September 1955.

Name changed to ASSOCIATED TELEVISION in October 1955.

MIDLANDS WEEKDAYS from Lichfield ch8V.

FIRST tx: 17th February 1956.

Announced on 11th July 1967 that ATV was granted a seven day franchise to serve the Midlands region. Name changed to ATV NETWORK in July 1967.

LAST LONDON tx: 27th July 1968.

MIDLANDS ALL WEEK from Lichfield ch8V from 30th July 1968.

625 UHF COLOUR introduced on 15th November 1969 from Sutton Coldfield ch43H.

On 28th December 1980 it was announced that the region would become a dual EAST & WEST MIDLANDS region. ATV was re-appointed on condition that the

company restructured with a change of name and ceased to be under the control of ACC/ITC. Restructured as CENTRAL INDEPENDENT TELEVISION from 1st Jan 1982.

ABC WEEKEND TELEVISION

MIDLANDS WEEKENDS from Lichfield ch8V from February 1956.

NORTH WEEKENDS from Winter Hill ch9V from May 1956.

NORTH WEEKENDS from Emley Moor ch10V from November 1956.

LAST tx: 27th July 1968.

Combined ABC/Rediffusion company granted the London weekday franchise on 11th June 1967 as THAMES TELEVISION, to commence 30th July 1968.

GRANADA TELEVISION

NORTH WEEKDAYS from Winter Hill ch9V from 3rd May 1956.

NORTH WEEKDAYS from Emley Moor ch10V from November 1956.

Announced on 11th June 1967 that Granada would be granted a seven-day franchise to serve the Lancashire area only.

LANCASHIRE ALL WEEK from Winter Hill ch9V from 30th July 1968.

625 UHF Colour introduced from 15th November 1969 at Winter Hill ch59H.

Region renamed NORTH WEST ENGLAND from 1st January 1982.

SCOTTISH TELEVISION (STV)

CENTRAL SCOTLAND from Black Hill ch10V.

FIRST tx: 31st August 1957.

625 UHF COLOUR introduced on 15th December 1969.

TWW (TELEVISION WEST & WALES)

SOUTH WALES AND WEST OF ENGLAND from St. Hilary ch10V.

FIRST tx: 14th January 1958.

Station took over WWN Television in January 1964, providing a Teledu Cymru service for West & North Wales in addition to the English S. Wales & West service.

LAST tx: 3rd March 1968.

Announced on 11th June 1967 that TWW had lost its franchise to the Harlech Consortium.

TYNE TEES TELEVISION

NORTH EAST ENGLAND from Burnhope ch8H.

FIRST tx: 15th January 1959.

625 UHF Colour introduced on 17th July 1970 from Pontop Pike ch61H.

ULSTER TELEVISION

NORTHERN IRELAND from Black Mountain ch9H.

FIRST tx: 15th October 1959.

625 UHF Colour introduced on 14th September 1970 from Divis ch24H.

ANGLIA TELEVISION

EAST OF ENGLAND from Mendlesham ch11H.

FIRST tx: 27th October 1959.

625 UHF Colour introduced from Talconeston ch 59H on 1st October 1970.

SOUTHERN (INDEPENDENT) TELEVISION

SOUTH OF ENGLAND from Chillerton Down ch11V.

FIRST tx: 30th August 1958.

625 UHF Colour introduced from Rowridge ch27H and Dover ch66H on 13th December 1969.

Announced on 28th December 1980 that the region would become a dual SOUTH AND SOUTH EAST ENGLAND region and that the company had lost its franchise to the Television South (and South East Communications) consortium.

LAST tx: 31st December 1981.

WESTWARD TELEVISION

SOUTH WEST ENGLAND from Stockland Hill ch9V & Caradon Hill ch12V.

FIRST tx: 29th April 1961.

625 UHF Colour introduced from Caradon Hill ch25H on 22nd May 1971.

Announced on 28th December 1980 that the station had lost the franchise to TSW.

LAST tx: August 1981.

BORDER TELEVISION

THE BORDERS from Caldbeck ch11H.

FIRST tx: 1st September 1961.

ISLE OF MAN introduced from Richmond Hill ch8H on 26th March 1965 with region re-named THE BORDERS AND ISLE OF MAN.

625 UHF Colour introduced from Caldbeck ch28H on 1st September 1971.

GRAMPIAN TELEVISION

NORTH EAST SCOTLAND from Durriss ch9H.

FIRST tx: 30th September 1961.

625 UHF Colour introduced from Durriss ch25H on 19th July 1971.

Region re-named NORTH SCOTLAND from 1st January 1982.

CHANNEL TELEVISION

CHANNEL ISLANDS from Fremont Point ch9H.

FIRST tx: 1st September 1962.

625 UHF Colour introduced from Fremont Point ch41H on 26th July 1976.

WWN TV/TELEDU CYMRU

WELSH SERVICE: WEST WALES from Presely ch8H on 14th September 1962.

NORTH WALKS from Moel-y-Parc ch11V on 28th January

1963. SOUTH WALES from St. Hilary ch7V on 15th February 1965.

Taken over by TWW in January 1964. Replaced by Harlech Television in March 1968.

NEW PROGRAMME COMPANIES announced on 11th June 1967 to run from 30th July 1968

HARLECH TELEVISION

WALES AND WEST OF ENGLAND:

WELSH SERVICE ch7V St. Hilary; Moel-y-Parc ch11V and Presely ch8H + relays.
ENGLISH SERVICE: St. Hilary ch10V for South Wales and West of England + Bath relay.

FIRST tx: 4th March 1968 as INDEPENDENT TELEVISION FOR WALES AND THE WEST, on 30th July 1968 as HARLECH TELEVISION.

Name changed to HTV in 1970.

HTV CYMRU/WALES 625 UHF COLOUR introduced from Wenvoe ch41H on 6th April 1970.

HTV WEST exclusive service for West of England introduced from Mendip ch61H 625 UHF Colour on 30th May 1970.

HTV GENERAL SERVICE – primarily HTV West programmes with English language Cymru/Wales programmes and Welsh schools programmes continued to serve South Wales and West of England from St. Hilary ch10V and Bath ch8H until 1980/
HTV CYMRU/WALES re-named HTV WALES in November 1982, though reverted to the former title by the end of the 1980s.

LONDON WEEKEND TELEVISION

London Television Consortium granted franchise for London Weekends on 11th June 1967, to start in July 1968.

LONDON WEEKENDS from Croydon ch9V.

FIRST tx: 2nd August 1968.

Name modified from London Weekend to LWT from mid 1978.

THAMES TELEVISION

Combined ABC (51%) and Rediffusion (49%) consortium granted a London weekday franchise on 11th June 1967 to start on 30th July 1968.

LONDON WEEKDAYS from Croydon ch9V.

FIRST tx: 30th July 1968.

625 UHF Colour introduced from Crystal Palace ch23H on 15th November 1969.

On 16th October 1991 announced station to be replaced by CARLTON TV from 1st January 1993.

LAST tx: 31st December 1992.

YORKSHIRE TELEVISION

Tefusion Consortium, along with backing of another contender Yorkshire ITV Ltd, granted a seven-day franchise for the new Yorkshire region, previously part of the former North region, on 11th June 1967, to start in July 1968.

YORKSHIRE from Emley Moor ch10V.

FIRST tx: 29th July 1968.

625 UHF Colour introduced from Emley Moor ch47H on 15th November 1969.

***NEW PROGRAMME COMPANIES announced on 28th December 1980
to start from 1st January 1982***

CENTRAL (INDEPENDENT) TELEVISION

Company restructured from ATV Network.

FIRST tx: 1st January 1982.

TV SOUTH/TVS

Television South (and South East Communications) appointed to replace Southern Television. SOUTH AND SOUTH EAST ENGLAND

FIRST tx: 1st January 1982.

Announced station to be replaced by Meridian TV on 16th October 1991, to start 1st January 1993.

TSW/TELEVISION SOUTH WEST

Appointed to replace Westward Television.

SOUTH WEST ENGLAND.

FIRST tx: August 1981, continuing as WESTWARD TELEVISION, then from 1st January 1982 as TSW.

Announced station had lost franchise to WEST COUNTRY TELEVISION on 16th October 1991, to start 1st January 1993.

TV AM

Breakfast service, NATIONAL between 06.00-09.15 (later 09.25).

FIRST Tx: 1st February 1983.

Announced on 16th October 1991 station had lost franchise to Sunrise Television, to start 1st January 1993.

<p>NEW PROGRAMME COMPANIES announced 16th October 1991 to start 1st January 1993</p>

MERIDIAN TELEVISION

SOUTH AND SOUTH EAST ENGLAND.

FIRST tx: 1st January 1993.

WEST COUNTRY TELEVISION

SOUTH WEST ENGLAND.

FIRST tx: 1st January 1993.

CARLTON TELEVISION

LONDON.

WEEKDAYS.

FIRST tx: 1st January 1993.

GMTV

Good Morning Television, re-named from Sunrise tv, a consortium backed by LWT.

NATIONAL between 06.00-09.25.

FIRST tx: 1st January 1993.

tx transmission

V.... vertically polarised transmissions

H.... horizontally polarised transmissions

The names of regions shown in capitals are the official names given to them by the ITA, IBA and ITC.

SOUNDIES AND THEIR (SLIGHT!) TELEVISION CONNECTION

Grahame L. Newnham, B.Sc.

Mechanised musical entertainment in bars and cafes has always proved popular. Entrepreneurs over the years have introduced coin-operated music boxes, organs and pianos. Once recording and reproduction of actual artists became feasible the 'juke box' was born. The next logical step was to add pictures to the music.

Edison's interest in films was supposed to have originated from his desire to provide kinetoscopes with picture and sound but lack of suitable amplification precluded much success in this direction (an Edison Kinetophone was announced in Spring 1885, but reports suggest that only 45 of them were produced). In 1896 in Berlin, Oskar Messter presented a performance of movies with sound to a paying audience using synchronised discs. Later attempts to provide audio and visual coin-operated entertainment have had mixed commercial success.

I know of three commercial attempts at marketing or leasing a 'picture juke box'. The first, in America, based on black & white film, began in 1940 and survived for about seven years: the second, based on 16mm colour film, originated in Europe in 1960 and lasted only four years: the third arrived in the 1980s, but is laser-disc, not film, based; if you dare to visit a local refurbished 'theme' pub I'm sure you can spot one!

In 1940 the Mills Novelty Company of Chicago introduced the 'Panaram' visual juke box. Three minute musical shorts were back-projected via a series of mirrors onto a screen at the top of the unit. The next film in line (no choice provided!) was viewed for a dime (10 cents). Cost to exhibitors was 600 dollars for the equipment, with each reel of eight music subjects rented for 10 dollars a week. Mills promised operators a take of over 1,000 dollars a year.

The first film releases were produced by the President's son James Roosevelt, via Globe Productions. The name 'Soundies' originated from the distribution company Mills set up in 1941 called 'The Soundies Distribution Corporation of America, Inc.'. Globe Productions began production in Hollywood; by December 1940 they were also using the Fox-Movietone studios in Manhattan. Unfortunately production ceased in April 1941, when James Roosevelt joined the Marine Corps!

Mills quickly formed their own production company for making Soundies, Minoco Productions. Within a year they had formed another – RCM Productions (Roosevelt, songwriter Sam Coslow and Gordon Mills) These and one or two other companies were to produce the bulk of the 1,800 odd musical shorts to be distributed over the next six years to bars, cafés and roadhouses across USA and Canada. A new reel of eight subjects was released each week with additional titles at Christmas and New Year. Production costs for the musical shorts were kept to a minimum. Few 'name' stars appeared after the first flurry of activity. Soundtracks were pre-recorded (sometimes by other artistes!) and lack of rehearsals meant synchronisation was not always perfect. By 1946 Soundies were on their way out; wartime restrictions, lack of quality and a musicians' union recording ban had all taken their toll. The 10,000 machines in use in 1943 had dwindled to only 2,000 nation-wide. 1947 saw the end of the 1940s Soundies era.

Copyright passed to Official Films, Inc. who marketed them for (American) television and home movies distribution (Official Films later on represented in the USA many of the early British made-for-ITV film programmes; that's why prints of *Robin Hood*, *William Tell* and so on seen on Bravo channel often have Official Films end-titles). In England the 100ft Pictoreel Films, Inc. shorts appear to be examples of these Soundies, which were available in 16mm format from Frank Jessop and on 9.5mm from Patheoscope Ltd, who released 24 popular titles during 1951 and 1952. Satellite channel Bravo often uses Soundies to fill gaps between programmes and many have been released on home video tapes in recent years.

In 1960 with more modern designs of movie jukeboxes, from the French company Cameca of St. Denis came the 'Scopitone' and from Italy the 'Cinebox'. These used 16mm 100ft colour film shorts, Scopitone with magnetic sound track, Cinebox with optical. Each machine held a selection of 40 titles. Again a back projection mechanism was used, necessitating prints being produced reversed compared to normal 16mm standards. In the Cinebox the optical sound track (24fps) was scanned some frames ahead of the picture head. The TV-size picture was produced from a 12 volt, 100 watt lamp via a rotating prism arrangement. The machines looked quite impressive, and quality was excellent. The cost however was in the region of £1,400.

Although initial music subjects were imported from Europe, by 1961 most originated in the UK, many produced in London by De Lane Lea Ltd. Artistes included Acker Bilk, Vince Hill, The Raindrops and Eden Kane, whilst glamour was provided by the Boscoe Holder dancers and Fay Craig. Unfortunately the machines were rather complicated and a film break could cause havoc! With the unreliability, copyright complications and a lower take because of the extra cost (one shilling per play, compared to half this for a normal juke box) the distribution company, Filmvision Ltd., retired from the scene in 1964. Larry Pearce of LGP Cine obtained hundreds of titles and re-perforated them to 9.5mm sound. The pictures were then the

correct way round but sound sync. was still wrong, although this did not always notice. Copies still turn up and add a spot of colour to 9.5mm sound shows. About a dozen of these titles were released in the UK by Heritage Films in Std 8mm sound (with correct sound sync!) in colour and black & white versions.

So film collecting can provide yet another slice of history with good examples of past attempts to produce music and pictures at the drop of a coin.

BBC TELEVISION INTERLUDES

A couple of letters have come in recently raising queries about the short films shown by BBC as fillers and to cover breaks in continuity. It's not clear when they were last used, perhaps some time in the 1960s. Certainly a few were made in colour. Some reader feedback would be most welcome – meanwhile here is a very tentative listing of these films. It would be useful to add the title of the music used where applicable. A descriptive article on Interlude films was printed in issue 14 of this magazine (pages 28/29).

Angel Fish	Banks of Stream
Bird Rock	Bonfire
Church, Mill and Stream	Glider
Gooney Birds	<i>Harp</i>
Kaieteur Fall	Kitten
Loch Reflection	Needlework
Palm Beach	Ploughing
Potter's Wheel (there is a rude/untransmittable spoof of this film as well!)	Road Works
River and Birds	<i>Rocks and Seagulls</i>
<i>River Tay</i>	<i>Sandy Shore</i>
Rough Sea and Rocks	Self-playing Piano
Seascape	Up River
Spinning Wheel	<i>Water Wheel</i>
Toyshop	Any more???
Windmill	

(Most of these have been repeated on television in recent years but not all. If anyone has good, clear recordings of titles shown in *italics*, please get in touch with the Editor! We could then put together a complete archive...)

Also used as fillers, but not strictly Interlude films:

London to Brighton in Four Minutes

Interference Suppressor public service announcement (PSA).

RESEARCH REQUESTS

1. Francis S. Niemczyk

I enclose a copy (*print sadly too small to reproduce*) of the studio recording schedule for the 1966 *Doctor Who* story 'The Power Of The Daleks', made in the period when studio and recording equipment was changing from 405-line to 625-line in preparation for a full 625-line service on BBC 1 (and ITV) in 1969.

The identification for episodes one to five (VT/4T/...) indicates that they were videotape recordings (VT) for transmission (T) from 405-line source material (4). In the case of episode six, '35/6T/...' indicates that it was a 35mm. telerecording (35) for transmission (T), made from 625-line source material (6); being film, a telerecording ('film recording' in BBC parlance) could be replayed as any line standard.

What intrigues me, however, is that the same telecine channel, TK 39, was used for running film inserts for *both* episodes three and six. Does this mean that some of the telecine (and telerecording) equipment of the time could handle both British line standards? Alternatively, was some of the equipment, originally built for 405-line operation, rebuilt for 625-line operation as 405-line studio recordings, and the telerecording of 405-line Quad tapes for overseas sales, diminished?

I understand that the BBC's quick pull-down film recorders could be fitted with a special mechanism for recording American 525-line/60 field material, although I do not know whether this was recorded at 24 frames/second as in the USA, or at the British television standard of 25 frames/second in the case of Quad videotape. I understand *some* of the equipment used for 405-line operations could be used 625-line recordings; this was termed 'low band' Quad, with an FM frequency of 6.8 MHz, corresponding to peak white for both line standards, and was used for 625-line monochrome only. This was superseded by 'high band' Quad, with an FM frequency of 9.3 MHz, corresponding to 'peak white', used for 625-line monochrome and colour recordings. Apparently, 'low band' Quad was suitable for N.T.S.C. colour recordings.

Around 1988, the BBC's Marconi 16mm. quick pull-down film recorders, used by the Corporation to make monochrome recordings, went to Visnews, and subsequently to Filmatic Film Laboratories, where they are still in use, but have been adapted for *colour* recording; I am told that Filmatic's clients are very impressed with the quality of these recordings. The BBC currently uses a film recording system consisting of an Arriflex BL 16mm film camera, which has a 180 degree shutter, in

conjunction with a shadow-mask colour monitor; in essence, the same suppressed-field telerecording system used in the 1950s. As this is used for 'off-line' film editing purposes, and not for transmission purposes, the quality is considered adequate

An interesting phenomenon that I have observed (on quick pull-down telerecordings) is that picture cuts generally exhibit a 'double picture' effect, whilst VT edits (be they 'cut' or electronic) seem to exhibit 'clean' cuts. However, some sequences in programmes seem to have 'clean' cuts throughout. I assume that the effect depends upon which field is recorded on the film first, but would be grateful if someone could give me a more comprehensive explanation of this.

I would be delighted to hear from anyone who was involved in these areas of recording operations, and would be interested to know whether any of the other old telecine or telerecording equipment has survived and, if so, where it now resides.

You can contact Francis at 44 Farrer Road, Hornsey, London N8 8LB, although we'd like to publish the answers for all to see!

2. Grahame Newnham

Grahame has compiled a detailed filmography and discography of **Evelyn Dall**, a 'blonde bombshell' star of the 1930s and 40s. She was an American nightclub singer who came to Britain as vocalist with the Ambrose Orchestra. She also appeared in a number of British variety films during the thirties and forties and (this is the crucial bit) is noted as one of the first female performers on high-definition television here.

Does anyone know when and for whom? The implication is before the BBC started its 405-line service, perhaps on Baird's demonstration system from Crystal Palace. Answers will be published and passed on.

News from **KALEIDOSCOPE**

Here's a quick taster of some of the goodies you'll be able to see if you attend...

KALEIDOSCOPE – THE MAIN EVENT
Saturday 3rd August 1996 ... 10.30AM to 10.00PM
Stourbridge Town Hall

THAMES TREASURES

As Thames TV continues to re-master all its old 2-inch videotapes onto D3, rare discoveries are being made daily. In late September 1995, archivists discovered a previously-missing *Do Not Adjust Your Set*. The first episode from the second season was on original 405-line VT and has now been transferred to D3/Betacam. In November, an old CV-2000 tape featuring all the demos/tests for the original Thames station idents was also unearthed. This truly remarkable discovery occurred when a team of VT engineers noticed a dusty cardboard box sitting in the attic of the old Thames TV studios at Teddington, near London. Upon examination another CV-2000 reel contained original ABC promo trailers from 1968. Introduced by David Hamilton, extracts include a 90-second clip from a previously missing *Public Eye* and Warren Mitchell on *The Eamonn Andrews Show*. Another CV-2000 had an untransmitted ABC pilot for a sitcom entitled *Daft As A Brush*, starring Betty Driver. All these goodies should premiere at *The Main Event*.

INVITED GUESTS

Whether you know him better as Worzel Gummidge, the host of *Whodunnit* or *Doctor Who*, Jon Pertwee has enjoyed a versatile career ranging from variety to dramatic acting. Subject to final agreement, Jon will be joining us to reflect on his achievements during fifty years in 'the business'. To coincide with the release of the forthcoming *British Children's TV Research Guide 1950-1996*, *Kaleidoscope* also hopes to welcome Biddy Baxter, the former long-standing editor of *Blue Peter*. More guests will be announced at a later date.

I LOVE YOU BONZO

Members of the public who attended *Raiders Of The Lost Archives '95* may have noticed the gentleman who spent all day walking around carrying a 16mm film print. This can contained a missing 1965 episode of the groundbreaking BBC police series *Z Cars*. Its discovery came too late for inclusion in last year's schedule, but *Kaleidoscope* will be re-screening this rarity for the first time in thirty years at *The Main Event* before it is returned safely to the BBC archives.

"I Love You Bonzo" was written by Keith Dewhurst and features Stratford Johns in his familiar role as D.C.I. Charles Barlow assisted by the constables of the Z-Victor cars. The episode also features George A. Cooper, Reginald Marsh and Jack Woolgar.

ANDROMEDA RISING

1961 witnessed new developments in Science Fiction television with the arrival of Julie Christie as Andromeda: the 'woman' created by a computer based upon extra-terrestrial instruction. *A For Andromeda* combined powerful drama with serious scientific insight. Unfortunately, only certain sequences remain including twenty minutes from the final episode, the rest having been

wiped in the 1970s. *The Main Event* gives you an opportunity to view all the surviving material from this influential seven-part BBC serial.

CHILDREN'S HOUR

Are you sitting comfortably? In which case we can begin... Once upon a time there were lots of children's TV programmes that nobody had played with for many years. Then along came *Kaleidoscope* who brought them back to life. Join *Rupert The Bear*, the animal hotel at *Badger's Bend*, *Hartley Hare* and *Pig at Pipkins*, *Mumfie* and the inhabitants of *Cloppa Castle* for an hour of magical fun.

CONTACT HAS BEEN ESTABLISHED

Empty streets, silent switchboards, quiet pubs; the stillness that accompanied each episode of Nigel Kneale's *The Quatermass Experiment* was uncannily like something the Professor himself would investigate. Such was the impact of this Saturday night thriller, that it brought ordinary life to a standstill and has revolutionised the treatment of science fiction on television ever since. No longer was it a genre worthy of ridicule; the *Quatermass* trilogy made SF "grow up". Tragically, the final four episodes were never recorded due to a BBC strike, but the surviving two instalments will be screened by *Kaleidoscope* in August. Take this rare opportunity to see this landmark drama, which is unlikely to be re-broadcast.

MORE COMEDY...

After the unprecedented success of *Don't Make Me Laugh* in 1995, *The Main Event* will also use its Second Room to highlight light entertainment and music shows. Roger Moore guests on *Mainly Millicent*, *Dad's Army* do the floral dance on the 1975 *Royal Variety Performance*; share a 1973 Christmas with *Man About The House*; discover *Whodunnit?* with the skill of a *Masterspy*; endure *Life With Cooper* and go to Buckingham Palace with *Steptoe And Son*. Other highlights should include the final monochrome *Father Dear Father*; *Wood And Walters* and *The Golden Shot*. All the perennial favourites like David Nixon, Bruce Forsyth and Frankie Howerd will be lurking to bring more unique humour.

...MORE MUSIC!

Swing your pants to artistes including Madness, Kate Bush, Pan's People, Eighth Wonder, Dire Straits and The Beatles who all appear on *Top Of The Pops*, *Razzmatazz*, *The Tube*, *Rockstage*, *Gas Tank*, *Revolver*, *6.5 Special* and *Big Beat 64*. Punk, rock, folk, ska: whatever your musical taste, our wider range of music programmes for 1996 will have something for you.

NEWS IN BRIEF

Edward Woodward is *Callan*; Alfred Burke returns as *Marker*; Patrick McGoohan in *Sergeant Musgrave's Dance*; a shot in the dark for *Hine*; forensic investigation uncovers *The Hidden Truth*; Kenneth Haigh strives to be the *Man At The Top*; an untransmitted *No Hiding Place*; Rupert Davies is Georges Sirnnon's *Maigret* and, we predict, *Zodiac*.

CONTINUITY CORNER

In response to numerous requests, in 1996 *Kaleidoscope* will be devoting part of its programme to the appreciation of old television idents, trailers and continuity links. As well as the ABC trails mentioned elsewhere (see *Thames Treasures*) it will also feature footage from the opening night of ITV, a fragment of a 1966 edition of *ATV Today* and linking sequences from a 1964 evening of *ATV* programming. There will also be a chance to see (almost) every ITV company ident that has been broadcast since 1955 (we did say almost!).

THE ORGANIZATION

KALEIDOSCOPE is a voluntary organisation, formed in 1988, of dedicated vintage TV enthusiasts. All proceeds from our events are given to charity - in 1996 Kaleidoscope is supporting the Royal National Lifeboat Institution who will be there in person to accept your donations.

Due to our copyright agreements, entrance to *The Main Event* is FREE. Voluntary donations to our nominated charity are welcomed. Doors open 10a.m., programme starts 10.30.

All programmes are provisional and subject to copyright clearances.

JOIN OUR MAILING LIST!

SEND FOUR STAMPED ADDRESSED ENVELOPES TO
93 OLD PARK ROAD, DUDLEY, WEST MIDLANDS, DY1 3NE.

e-mail: kaleidos@petford.demon.co.uk

World Wide Web: <http://www.serve.com/apetford/kaleidos/kaih.html>

FLEASPEAK - the vernacular with altered meaning that vendors speak at flea markets!

Apologies to those of you who don't haunt the fleamarkets and boot sales for the kind of electronic junk (that's high-class junk) also known as boatanchors; you won't find this very interesting but I've got to say this compendium really made me chuckle. It originated in the Boatanchors newsgroup on the Internet and is due to radio hams W8ZR, K9CH, W9GR, WB4MNF and probably others who aren't acknowledged.

Fleaspeak

English Translation

Worked last time I turned it on *It don't work now.*

It has a problem with [...] *The seller only mentions this because it's obvious to the most casual observer. There are other problems of course, but you can't see them.*

It has a MINOR problem with [...] *The seller couldn't fix it, either because the cost was prohibitive, he didn't have the expertise or parts are unavailable. (Good luck figuring out which.)*

Works great! ... (a) *It's marginally functional, or (b) the seller is lying. In either case, caveat emptor.*

This rig puts out a BIG signal *It's 50 kHz wide.*

This is a really good CW rig *It doesn't work on SSB.*

This is a really good SSB rig *It doesn't work on CW.*

This is a really good rig *It doesn't work on CW or SSB.*

The transmitter is outstanding *It doesn't receive.*

The receiver is really hot *It doesn't transmit.*

This rig is really hot *It's stolen.*

It seems to be a vintage regenerative type *It oscillates.*

I just re-tubed it *Got 'em from questionable used tube stock.*

I just aligned it *The slugs on the transformers are jammed*

I don't know if it works *It doesn't work, probably never has.*

It doesn't chirp *It doesn't chirp because it doesn't transmit.*

The audio sounds great *The 120Hz buzz is faithfully reproduced.*

I just had it serviced *I sprayed WD-40 over all the wiring.*

It comes with the original box *Just brush out the kitty litter and hold your nose when you open it.*

Better buy it now, cause it won't last *No translation needed.*

Sure, it works at full power *It sucks all it can from the wall.*

This rig has wide frequency coverage *It drifts up and down and out of band.*

Frequency stability is great *The VFO doesn't work - you'll have to use crystals.*

Real popular rig in its day *There were whole HF nets on the repair and maintenance problems.*

QST magazine gave this one a really great review *The language broke new ground for profanity.*

It might need a bit of tweaking *Marconi himself couldn't fix it, much less align it.*

It was used in government service *It was stored outdoors on a wooden pallet.*

The dial drive may need lubricating *The gears are stripped and the setscrews frozen.*

I plugged it in to check that it lights up *The light came from the two foot high flames.*

I'm selling it because I have two of them *I'm getting rid of my 'parts' radio.*

You won't find one at a better price *Better from the point of view of the seller.*

This is a collector's item *The manufacturer just went belly-up and won't honour the warranty.*

It came from an estate sale *If you have any problem take it up with the (late) owner.*

I had it on the air just last night *And you thought the woodpecker was gone.*
It worked last time I used it *If it still worked I'd still be using it.*
The only lightning damage was a fuse *The only lightning damage I recognised was a fuse.*
I have the [...] somewhere. I'll send it to you *You can bet you'll never see the [...].*
I'll help you carry it to the car *I'll do anything to unload this boat anchor.*
It works OK on 80 meters *It had some parasitics but I got in and really screwed it up and now I want to unload it.*
The tubes used by this rig are worth the asking price *The rig uses a rare 7360 beam deflection tube for a balanced modulator, but it's blown and you'll spend \$80 to get a new one.*
This is the rig of my dreams; I really wanted one of these as a kid, but now <sniff> I've got to let it go *As I've gotten older, I've learned what a hunka junk it is.*
The signal quality of this rig was easily recognisable in its day *Yes, the high distortion and bad audio quickly identified this rig on the air.*
This rig will bring back the feelings and atmosphere of vintage ham gear *The bypass capacitors to the AC line put enough voltage on the chassis to give you a shock in the lips through the microphone, and it smokes so bad when you turn it on that you'll probably start coughing and wheezing.*
I'd keep this baby, but my wife is making me clean everything out *I finally got around to giving this thing the proverbial heave-ho.*
There are a couple of other people interested in it *Someone sat on it to tie his shoelaces while walking past the table.*
You'd better buy it now, because I'm leaving soon *The previous buyer and his brother, Guido, are heading back toward the table and they aren't smiling.*

Now here's something to ponder (yet another gem from the Internet)

While sitting at my desk here at NASA JSC, a co-worker asked me: "In space, could you break the glass and have the tube still work?"

I guess if it was outside the cabin, the tube would still work. Anyone know for sure? Is space a perfect enough vacuum? (One co-worker told me space is a more perfect vacuum than anything produced here on earth.) Would the tube perform better with a better vacuum? – Ben Hall

The reply from John Martin ran:

Assuming nothing else was damaged, they should. Somewhere I recently read that the pressure found at an orbit of 125 miles/200km is around 10E-6

Torr, which is not extremely good as vacuum tubes go, but probably typical for old tubes like from the 20s or 30s. A really 'hard' vacuum, such as that found in more modern transmitter tubes, goes a lot lower than that, but is the result of careful design, materials selection, and process control, along with time-consuming work at bombarding/heating and driving out residual gas molecules before seal-off. The higher the orbit the better the vacuum, and in interstellar space the mean free-path length between gas molecules can be a metre or more if memory serves me right... truly an ultra-high vacuum where an 'envelopeless tube' should work really well.

Chuck Penson then wrote:

Quality of the vacuum notwithstanding, what effect would the considerable intensity of radiation have on the performance?

John Martin replied: Overall, I think a 'tube type' structure would be more resistant to radiation damage over time than solid state devices are. But radiation still could be a factor depending on the application, and shielding might be appropriate.

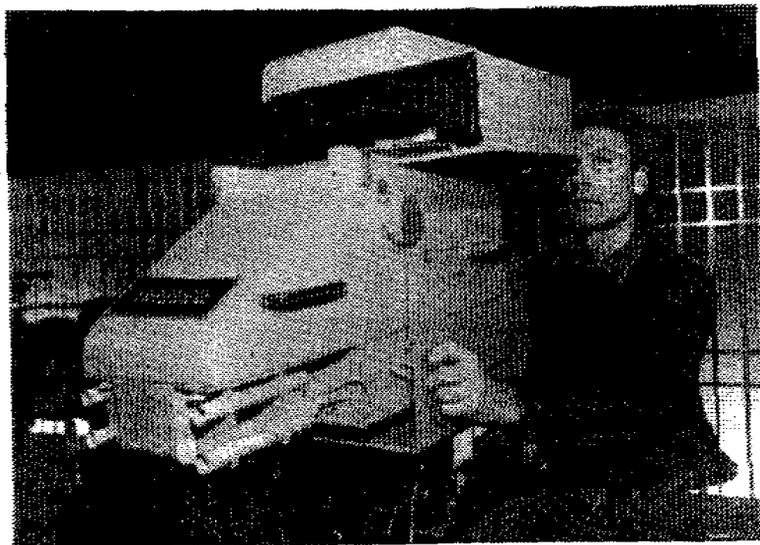
INFORMATION SOUGHT

Could anyone in 405 Alive-land identify the Emitron camera pictured? As can be seen, it's not *quite* the ordinary model (pictured here at Ealing film Studios in 1989). I'd seen this camera before on 'Pebble Mill at One' in the early 1970s. It seems to turn up from time to time... but what are its antecedents?

A close inspection of the picture reveals what looks like a large fan at the rear. The camera's mounted on a jig with quite a narrow angle of movement. The front has some sort of slot arrangement (for lights or perhaps a caption-card holder?) The whole ensemble gives the impression of a 'streamlined' futuristic version of the standard Emitron. Also, it looks in extremely good condition. The message stuck on the front of the camera reads *An Emitron studio camera on a semi-mobile pedestal known as the 'Iron Man' as used at Alexandra Palace*. Not very informative, and rather misleading!

The camera looks as if it's sitting on a dolly. So where did this camera operate? Was it indeed used at AP or was it a BBC Design Dept test model, or something used in training? I'm guessing here. Perhaps the camera was used solely for captions or in a presentation studio where it needed to operate immobile for extended periods, hence the cooling fan. Or perhaps the camera's just a film studio dummy, with no electronic parts. If you know better then please tell us all...

DICKY HOWETT



TELEVISION CHRONICLES

What is Television Chronicles? It's an 80-page quarterly geared for TV addicts, collectors and scholars. Each series profiled is represented by an in-depth article on its history and evolution, along with a complete episode guide featuring (where applicable and available) the original air dates, complete cast listings and writer and director credits. There are exclusive interviews, book reviews, and of course, many photos, some of which are quite rare. So find out what all the excitement is about.

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Please allow six to eight weeks for delivery.

And **Finally**...

a chuckle or two

Idries Shah, in one of his books, listed the stages of Western criticism of new things. They went something like this:

- 1) It is impossible.
 - 2) It is possible, but useless.
 - 3) It is useful – but we knew about it all along.
- "Criticism," he writes, "can then stop."

I WANT MY MTV: There was the story about the British couple who had sex 63 times for a documentary, and the cameras were everywhere. And I mean *everywhere*, inside and out. Then there was the Massachusetts guy who went on a hunger strike, trying to force the local cable TV operator to carry a 24-hour Portuguese channel at no charge. And the Ohio judge that not only sentenced a murderer to death, but ordered that the execution be shown on TV. And, of course, the naked man who ran across the TV weather map during a live news broadcast – and accidentally fell off the map when he tried to jump from Scotland to Northern Ireland. TV is a part of the world culture; with *TRUE* going to nearly 100 countries, I guess it's no surprise that Toronto CityTV's *MediaTelevision* program, which is carried in the U.S. on cable's Bravo Channel, would run a segment on *This is True*. The piece has been running in the U.S. over the past several days; welcome to viewers who managed to figure out how to subscribe after seeing me there! All of the TV stories above are in Volume 1 of the *This is True* collection, available now. So if you want the rest of the story on each of these cases, you know where to go: the next paragraph!

How can we send you *TRUE* online FREE? It's funded by book sales: Vol. 1 has nearly 600 stories & headlines from *TRUE*'s first year. We would GREATLY appreciate your showing support by getting a copy. E-mail TrueInfo@freecom.com with the subject BOOK for more details. Limited Edition Hardback also available!

TO RECEIVE "*THIS is TRUE*" regularly by e-mail for no charge, send e-mail to listserv@netcom.com with the message: "subscribe this-is-true" (without quotes) -- please: nothing else on the line. To UNSUBSCRIBE or for HELP subscribing, e-mail this-is-true-approval@netcom.com; a human will help you. Our web site: <http://www.freecom.com/TrueHome>

"This is True" is a trademark of Freelance Communications.

Gross, I know...

Did you hear the wonderful story of the bar in Aberdeen which has installed perspex-encased video screens at the bottom of the urinals? Before you pop into the gents for a pee, you ask the person at the bar to put on a video of the person you most dislike.

"The basic difference is that women are mostly centred on relationships with people while men can establish deep relationships with *things*. And, one hopes, with people too. As for the women who have recently been written about who won't allow a wonderful new boat anchor into the house, they should be glad their man is not into collecting military vehicles (although I suspect there are some out there, like me, with interests in both areas).

"I've joined a lot of clubs and associations just to get to go to their swap meets. Based on close observation, the range, measured in units of TWDH (total weight dragged home) begins with watch collectors at one end and military tank collectors at the other. In between, you got your wood radios, metal radios, airplanes, motorcycles, trucks, etc.

"Anyway, given the recent discussion on wimmen and junk, I thought the following personal revelation might be appropriate.

"I met this woman at a friend's party. Interesting, smart, producer of her own radio programs. So we had a few dinners together and she told me of her interests and I of course mentioned a certain passing interest in radios. But it's, like, you know, hard to really paint the full word picture so I'm always kinda alert during the first visit to my place, and especially the bedroom (only as part of a general tour, you understand) where the Heavy Iron dwells.

"This woman entered the room, stopped short, was silent for a moment, and said: 'Oh! You really *are* serious about radios!'

"Which, I thought, pretty much sums it up."

- *Dick Dillman (spotted on the Internet)*

"How strange – indeed, how perverse – to weep for a machine! Even one with as complex and temperamental a personality as the Mark I..."

Arthur C. Clarke

- ❖ Most viewers are complaining not about picture quality but about TV viewing content. For this reason all this HDTV effort is doomed to failure. *Nicholas Negroponte, director of the Media Lab at Massachusetts Institute of Technology.*
- ❖ They say your memory is the second thing to go. But I can't remember what the first was.
- ❖ The first documented on-air utterance of the "F" word occurred in 1946 – in the USA of course. A stage technician got rammed in the

burn with one of those multi-zillion candlepower lights needed back then. On a children's show, no less.

- ❖ Hydrogen and Stupidity are the two most common elements in the universe.
- ❖ If the weather we are having is a result of the greenhouse effect, then someone must have taken out all the glass. – *John Youles*.

“About 20 years ago an older lady called me to inquire if I was interested in purchasing her radio, and when I was finally forced to make an offer (Atwater Kent model 40) the sharp response was: “There’s no way I would sell it for that. Great Grandpa listened to the Civil War (war between the states) reports on it.”

“I then told her it was truly valuable and she should never sell it. After all time machines are extinct now.” – *Bill Moore (in the USA)*.

“What politicians and bureaucrats cannot stand about the Internet is that it has absolutely no role for them.”

– *Matt Ridley, Sunday Telegraph*



...ON THE OTHER HAND YOU COULD SAY THE BBC ARE SAVING THE LICENCE FEE BY NOT SPENDING MONEY ON EXPENSIVE MODERN PRODUCTIONS ...

ANTIQUÉ RADIO

MAGAZINE

RADIO D'EPOCA E DINTORNI

CATALOGUE No. 1-1994 "Ex Libris"

FROM THE DAWN TO THE MARCONI RADIO:
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Exclusive merchandise from Kaleidoscope...

Raiders '95 saw the publication of the long-awaited second edition of our *British Television Comedy and Light Entertainment Research Guide 1950-1995*. Containing listings to both transmission dates and archive holdings for most comedy, music and variety series screened over four decades this edition is considerably revised and expanded to over 500 pages. It will prove an essential research tool to anyone with an interest in vintage television. Remember, the second edition of *The British Television Drama Research Guide 1950-1995* is also out now!

Kaleidoscope also offers you the chance to buy a limited-edition original pre-recorded video release of *The Avengers* designed exclusively for the *Titles Video* chain. Containing two re-mastered Diana Rigg episodes (*Never, Never Say Die* and *Murdersville*) in a specially designed box, the tape boasts excellent picture quality although we ought to point out that the hi-fi sound reproduction is rather quiet. However, this tape was never designed for retail sale (rental only) and is now a much-sought collectors' item which we can offer at the very reasonable price of £9.50 including postage and packing. Other **Kaleidoscope** merchandise is available at our events and can also be ordered by post.

Reference Guides:

Telefantasy Transmission Dates/Archive holdings	£6.00
British Television Drama Research Guide 1950-1995	£30.00
British Comedy & Light Entertainment Research Guide 1950-1995	£30.00
A Kaleidoscope File: Robin Of Sherwood	£6.50

Videos:

An Afternoon With Brian Clemens, exclusive interview - 75 minutes	£11.00
A Television Pioneer: Rudolph Cartier, exclusive interview - 40 minutes	£8.50
The Avengers: <i>Never, Never Say Die</i> plus <i>Murdersville</i>	£9.50

Magazines:

1995 British Shakespeare Television Festival brochure (8 pages) 1995	£1.25
Convention magazine (56 pages)	£4.50

**Send cheques or postal orders, payable to Kaleidoscope,
to 93 Old Park Road, Dudley, West Midlands, DY1 3NE.**

CAN YOU HELP WITH A COLOSSAL PROJECT?

You've doubtless heard of Colossus, arguably the world's first programmable computer, installed during World War II at Bletchley Park. Used for decoding German secret messages, it has been described as 'the machine that won the war' and now 50 years on, a dedicated, unpaid and unsponsored team is constructing a complete working replica using authentic components. They are making excellent progress too (you can see the machine on regular open days) but they are running out of...

No, they're **not** asking for **money**, they need **VALVES**, valves and **more valves!** And then some more.

Can **you** donate any of the following? New or used items equally welcome... pick-up arranged if you cannot manage delivery.

EF36, EF37 (CV358), EF37A

6J5 triodes GT1C thyratrons

Special *surface-mount* bakelite valve bases for B5 valves (P.O. type 16, 600 needed of these alone), for Octal valves (P.O. type 21A) and for 807 valves (P.O. type UY5)

Seven 4-volt, 100-amp and ten 6-volt, 100-amp transformers.

These items are needed to re-create a crucial part of Britain's heritage. If you can help by donating (or even selling at discount price) any of these items, please contact TONY SALE on 01234-811788.

Please don't leave it to someone else, they're relying on you!

THE TEST CARD CIRCLE

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

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

A quarterly 48-page magazine is issued which contains lively and interesting articles on all of these topics. Each Spring, a convention is held in the little market town of Leominster, where members can meet for a delightful weekend of wonderful music and pictures, good companionship, and pure nostalgia. It is also a great deal of fun. There are usually guest presenters at the convention, and in 1994 these were Andrew Emmerson, of 405 Alive, and broadcaster Tony Currie, formerly of Scottish Television and Radio Clyde. We also had the honour of the opening announcement being specially recorded for us on video by Sylvia Peters. Sylvia and BBC continuity announcer David Allen also recorded in-depth interviews for us on video.

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

If you are interested in this fascinating subject, write to the Secretary, Doug Bond, 98 Great North Road, Gosforth, Newcastle upon Tyne, NE3 5JP, and if you send a 12.5" x 9" self addressed envelope with a 43 pence stamp, Doug will be pleased to send you a sample copy of the Circle's magazine.

TREASURES IN TRANSITION

This is the area for buying and selling all kinds of things to do with television, new or old. Want to join in? Then send us your advertisement: there is no charge, although if space is short we may have to 'prune' out the least relevant adverts or hold them over until next time. Advertisements are normally inserted for two issues: please indicate if you wish your ad. to run longer. There's no extra charge but we try to avoid repeating 'stale' material.

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is 'trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 1997.

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

PLUGS NEEDED

If you are selling any electrical appliance without a plug on it, you are breaking the law. The Department of Trade and Industry has announced that domestic electrical appliances manufactured in or imported to the UK must be fitted with a correctly fused 13-amp plug. We suggest items sold as antiques should be exempt so long as they are clearly marked "Collector's item, not to be connected to the mains without examination by a competent electrician".

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions can be difficult to identify, so beware of any items 'of doubtful origin' and assure yourself of the authenticity of anything you propose buying. And try to have fun: after all, it's only a hobby!
2. Much of the equipment offered for sale or exchange does not conform to present-day safety and electric standards. Some items may even be lethal in the hands of the inexperienced. This magazine takes no responsibility for these aspects and asks readers to take their own precautions.

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

MODULATORS. Two designs for modulators have been published in *Television* magazine – see issue 1 of *405 Alive*, pages 10/11. We don't recommend either design for new constrictors but we can supply photocopies at 10p a page. Alternatively you can buy ready-built modulators from Dinosaur Designs (probably the best product) or from Wilfried Meier and David Newman.

COMPONENTS. Here is a brief list of suppliers; you can have a much extended two-page list by asking for FAQ SHEET 3 and sending one first-class stamp and a SAE to the editorial address. Most valves and other components are not hard to find: we can mention **Billington Export** (01403-784961, £50 minimum order), **Colomor Ltd** (0181-743 0899), **Kenzen** (0121-446 4346), **Wilson Valves** (01484-654650, 420774), **Sound Systems of Suffolk** (01473-721493) and **PM Components** (01474-560521). A good non-commercial supplier of hard-to-find types is Phil Taylor, 3 Silver Lane, Billingshurst, Sussex, RH14 0RP. For hard-to-find transistors we have heard of **AQL Technology** (01252-341711) **The Semiconductor Archives** (0181-691 7908), **Vectis Components Ltd.** (01705-669885) and **Universal Semiconductor Devices Ltd.** (01494- 791289). NB: Several of these firms have minimum order levels of between £10 and £20. For American books on old radio and TV, also all manner of spares, try **Antique Radio Supply**, (phone 00 1-602-820 5411, fax 00 1-602 820 4643). Their mail order service is first-class and they have a beautiful free colour catalogue (or is it color catalog?). Would you like to recommend other firms? If you think a firm gives good service please tell us all!

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

Mr Bentley, 27 De Vere Gardens, Ilford, Essex, IG1 3EB (0181-554 6631). Thousands of technical manuals and service sheets. Highly recommended.

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

Mauritron Technical Services, 8 Cherry Tree Road, Chinnor, Oxon., OX9 4QY., (01844-351694, fax 01844-352554). Photocopies of old service sheets, other technical data.

Savoy Hill Publications, 15 Meddon Street, Bideford, Devon, EX39 2EQ (01237-424280). Large library of service data for photocopying. Fixed price means you may get a lot – or not a lot – for your money.

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

In addition, 405 Aliver **Bernard Mothersill** has offered to photocopy (for the cost of postage) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are thousands, covering all makes. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherryfield Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

1. Start by mentioning the product or service you are selling or want. By doing so, you make it easier for the reader.
2. Always include the price. Research has shown that 52 per cent of people who read classified ads will not respond to ads that fail to mention a price.

3. Keep abbreviations to a minimum. Will the reader know what a NB207 is? If it's a 1956 12" table model TV, say so!

4. Put yourself in the position of the reader. Is all the information included?

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

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

IS IT VALUE FOR MONEY?

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

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

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

STANDARDS CONVERSION: Available now, a professionally designed unit for 405 enthusiasts. Prices start around £250 in kit form up to £800 for a fully-built professional unit. For more information contact me, Dave Grant. Phone 01689-857086 or through the Vintage Wireless Museum in London..

STANDARDS CONVERSION SERVICE: I will convert your 625-line tapes to broadcast-standard 405 lines on my digital line-store standards converter. Free of charge to subscribers of 405 Alive. Please send blank tape (VHS only) for output and return postage. Input tapes can be accepted on Philips 1700, EIAJ, Video2000, Beta or VHS. David Looser, Maristow, Holbrook Road, Harkstead, IPSWICH, Suffolk, IP9 1BP. Phone 01473-328649. (*Publisher's note: David's offer is a most generous one and users may care to send him a free-will donation towards his not insubstantial construction costs as well. There may be a delay in handling conversions if many people take up his offer.*)

PHILIPS 1500 TO VHS CONVERSION SERVICE: I have pristine condition Philips 1500 VCRs newly refurbished, clean heads, etc., and offer to convert any pre-1976 material on 1500 tapes to VHS. Either send tapes (1500 and your VHS blank plus adequate return postage) to Neil Ingoe, 77 Gladstone Avenue, Feltham, Middlesex, TW14 9LJ or telephone me on 0181 890 7633.

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

Unfortunately the demand for it is reduced nowadays (BT doesn't need it now!), so it is only manufactured at intervals. A batch has just been made and you can have a carton of 12 tubes for £16.86, post paid and including VAT. Smaller quantities are not available from Greystate, only in multiples of 12 tubes. Send your order to Greystate Chemical Company, Fir Tree Lane, Groby, Leicester, LE6 0FH. (Tel: 0116-287 7777). And do it today while stocks are still available!

(If you really want only one or two tubes, smaller quantities are available under the name Baykobrite from THE RADIOPHILE, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP.) (T)

REPAIRS: vintage TVs, radios and testgear repaired and restored. Personal attention to every job and moderate prices. Estimates without obligation – deal with an enthusiast! (BVWS and BATC member) Please include SAE with all enquiries – thanks. Dave Higginson, 28 High Street, Misterton, Doncaster, Yorks., DN10 4BU. (T). Tel: 01427-890768.

REPAIRS: vintage TV and radio repair service in the South East by engineer with 23 years in the trade. Contact Camber TV & Video Centre, Lydd Road, Camber, Sussex or telephone Peter on 01797-225457. SAE with enquiries please. I also wish to buy early BBC-only TVs. (T).

SALE: Kenzen is having a sale of **valves**. Most TV types available at £1 each. Send wants list and SAE for a quotation. Lots of new production high-voltage electrolytic capacitors too. Kenzen, Unit 9, 16-20 George Street, Balsall Heath, BIRMINGHAM, B12 9RG (0121-446 4346). For our latest free lists please send A4 SAE with 36p stamp. We also supply video monitors, computers, test gear, oscilloscopes, etc at bargain prices for callers. Please telephone first if you wish to pay us a visit. (T)

FOR SALE: IBA YEARBOOKS. *Television and Radio* for 1977, 1983, 1984, 1986, 1987, 1988. Each 224 pages, stiff card covers, all fine copies, unsold at time of advertising. £5 each, six for £25. Postage extra. Other broadcasting books searched for. William Wilson, 3a Derwentwater Terrace, Leeds, LS6 3JL (0113- 274 4282) (T).

FOR SALE: Philips 9" table model, late 1940s, type with loudspeaker grille beside screen. Ferranti 12" (?) table set, 1950s. Both believed complete and stored in loft since taken out of service. Suggest donations £25 to 50 each. Phone Mark Tassia (NS) on 01489-786661 day/evening.

BOOKS FOR SALE: SEE IT HAPPEN – The Making Of ITN. Geoffrey Cox, 1983. Fascinating illustrated history of ITN, £6.

ITV YEARBOOK 1982, £5.

ITV ANNUAL 1963, £3. No spine paper. Plenty of studio shots.

WORLD RADIO AND TV HANDBOOK. 1973, 1975, £3 each.

Z CARS ANNUAL, £5.

The Blue Peter Book Of Television. £3 VGC

RCA Receiving Tube Manual, 1966, £5.

IBA Technical Review (2) Technical Reference Book, 1977, £3.

IBA Technical Review (10) A Broadcasting Engineer's Vade Mecum, May 1978, £3.

Essentials Of Electricity For Radio and Television (Slurtzberg and Osterheld). Pub. McGraw Hill 1950. Illustrated. No d/w, £5.

All books clean and in vgc. Postage £1 per book. Contact Dicky Howett 01245 -441811.

FOR SALE: National NV-5130A Cartridge videotape machine, plays EIAJ colour tape with an unusual captive take-up system. John Gomer (NS), 55 Hythe Hill, COLCHESTER, Essex, CO1 2NH (01206-794656).

FOR SALE: two complete Shibaden FP107 b/w vidicon studio cameras circa 1970, 625-line with Fujinon 20-100mm C-mount zoom lenses, 5" viewfinders. All complete with CCUs, cables and full manual. They are in good clean condition but untested. H, V, B, S drives needed. Only £50 for the two. **WANTED:** ex-broadcast equipment, anything considered, would be interested in a vintage-ish OB vehicle. Steve Harris, ON THE AIR, 42 Bridge Street Row, Chester, CH1 1NN. Tel/fax 01244-348468.

FOR SALE: Cable Tester for a CPS Emitron Camera in wooden cabinet, made by EMI (of course) ex BBC TV OBs, Birmingham. Needs cosmetic restoration but a rare relic from an era gone by (and much smaller than keeping the complete camera!) £25; not big but relatively heavy so buyer collects or negotiates delivery point.

Beaver & Tapley cassette shelves, ten of these stylish and expensive items in black ash and chrome-plated steel, each 33" long, as new. You can store a lot of cassettes on these! £30 the lot and that's less than they cost each! Buyer collects or...

Test Card C generator, as sold last year for £180, with expansion board so it now has four 405-line patterns (Test Card C, pre-war tuning signal, pre-war Marconi-EMI System caption, pre-war 1936 Forbidden to Charge Admission caption (these chips cost £40 a pattern). Uncased, 9V supplied if required. £150 to first lucky caller. Andy Emmerson, 01604-844130.

FOR SALE/GIFT TO GOOD HOME: Defiant (Plessey for Co-Op) 1965 405/625 dual-standard set, working, with manual. Johnny Clinch G3MJK, Basingstoke 01256-389439 (NS).

FOR SALE: Tandberg colour TV, type CTV 2-2-105, screen 48 x 37cm, beautiful wooden cabinet (believed teak), good working order. One of the

best colour TVs ever made. Modest price. Call Joanna (NS) in central London, 0171-580 1244.

From: Ken Klouda <kwklouda@voicenet.com>

I don't know if this equipment is of any interest or not, but I have an AMPEX video recording system consisting of a model VR5100 recorder, model CC6450 camera, and a number of 1" tapes on 9 1/2" reels. Everything seems to have been well cared for. I was told everything works electronically but there is a drive belt which needs replacing (I have the old belt). The recorder is very heavy. It has two handles built into the case for two people to carry it! Please let me know if you have any interest, and I can provide more details. Transshipping it for the USA could be expensive!

FREE to good home: Mk I Rediffusion colour set. Hybrid valve/solid-state, with spare boards, workshop manual. Free if collected; owner has had it for 22 years but now needs space. Mr Mulligan G4CBA, 49 Springhead Avenue, Hull, HU5 5HZ. (NS)

WANTED: Recordings from radio programmes of Ted Heath and His Music from the 1940s. David Bayes, 4 Swallowbeck Avenue, Lincoln, LN6 7HA (tel: 01522-683080 evenings). (NS)

ASSISTANCE WANTED: Does anyone have 16mm telerecordings or videotapes of the ROYAL VARIETY SHOWS of 1965, 1966, 1967 or 1968? These are mysteriously missing from the archives of ATV and the BBC, and the Entertainment Artistes' Benevolent Fund would be delighted to hear of any show extant – or just sequences of the particular acts featured in these shows. If you can help please contact Cy Young care of London Weekend Television, telephone 0171-261 3369, fax 261 3229.

HELP WANTED: BBC radio remake of *Dick Barton - Special Agent*, episodes 2 and 7. Transmission dates of two BBC television programmes: *Plunder*, BBC2 series broadcast mid to late 1960s. Particular programme is in Dance Bands of the 1930s, introduced by Roy Plomley. Would be pleased to hear from anyone with video or sound recordings of any of the *Plunder* programmes. Tx date also needed for *Saturday Night at the Mill*, BBC 1, live magazine-type show from Pebble Mill. This edition broadcast circa 1981, introduced by Bob Langley and Jenny Hanley with guests Lena Zavaroni, Derek Nimmo and Bill Wyman of the Rolling Stones. Another query: on the BBC video *One on 1*, is film of Tony Blackburn at the start of the first day's transmission of Radio 1 on 30th September 1967. The narrator refers to the FM frequency "...reverting to the Light Programme at 7.30pm". Shouldn't this be Radio 2? Were all the networks renamed at the same time? Dave Young, 58 Furzefield Road, Welwyn Garden City, Herts., AL7 3RJ (01707-325347). *Editor's note: People needing tx dates are advised that one of finding out is to consult old copies of the Radio Times. You can inspect these in some libraries such as the Westminster Central Reference Library, just off Leicester Square in London, and the Birmingham Central Reference Library. I*

believe you can have rapid access to the Radio Times in both of these locations.

HELP WANTED: Did anyone record the BBC Radio two programme of 14th May on Eric and Stanford Robinson? Eric was second musical director of BBC TV of course. Tony Clayden, 0181-361 8881.

WANTED: Old STUDIO LIGHTS. Microphones. DALLMEYER 'SUPER SIX' 4" f1.9 lens. Also WATSON, TAYLOR HOBSON in any condition for TURRET IMAGE ORTHICON cameras. (i.e. fixed focus). Also required books/brochures on TELEVISION. Contact Dicky Howett 01245-441811.

WANTED: Bush TV22 or similar. Kudelski/Nagra model IV-S or -SD tape recorder. Telefunken T12 receiver. Noriyoshi Tezuka, 1-11-2-403 Hiroo, Shibuyaku, Tokyo 150, Japan.

WANTED: service manual or circuits for my Dynatron 'Ether Sovereign' 1948 BBC-only television. Also need CRM121 12-inch round tube, new of possible (equivalent to Brimar C12). Leslie Hine, Cumbria 01229-582557, 584458.



HOW TO CONTACT 405 ALIVE

The chief glory of every people arises from its authors.

WE WANT TO HEAR FROM YOU!

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

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

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

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

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

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

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

How to submit material. If at all possible, please TYPE your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic! Contributions on computer disk are particularly welcome and your disk will be returned. We 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 01604-844130. Thanks. You can now also fax your letters, ads and articles on 01604-821647.

BACK NUMBERS

All stocks of back issues have been sold now, apart from nos. 1/2/3/4 combined edition reprint (£5 post-paid from 71 Falcutt Way, Northampton, NN2 8PF; cheque payable to Andrew Emmerson).

FAQ FILES

FAQs are frequently asked questions, so we are keeping two files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. These two files are already

quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQ file 1 runs to 24 pages and covers general points about old TV and how to get old television sets working again. FAQ file 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 11 pages. FAQ file 1 costs £3.00 and file 2 costs £2.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find components and service data; for this one send one first class stamp and a SAE. (Available from 71 Falcutt Way, Northampton, NN2 8PH; cheques payable to Andrew Emmerson.)

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

Perhaps you are reading a friend's copy - now you can't wait to receive your own copy four times a year. Send a cheque for £16 (inland and BFPO) or a Eurocheque or sterling banker's draft for £20 (all other territories) made out to *The Radiophile*, which will pay for a year's subscription (four issues). We regret credit card transactions can no longer be handled. Send money to "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP, not to Northampton.

TELEPHONE ENQUIRIES REGARDING SUBSCRIPTIONS

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

EXCHANGE PUBLICATIONS

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

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

VINTAGE RADIO CIRCLE: Geoff Williams, 4 Sunnyside Park, St Ives, Ringwood, Hants., BH24 2NW.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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THE BACK PAGE

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Editorial policy. This magazine acts not only as a forum for research, the republication of archive material and as a monitor of current developments but also as a means for all interested in this field to keep in touch. Readers are encouraged to submit articles, photographs, notes and letters.

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