

405 ALIVE

Recalling the Golden Years of Black & White Television



Technostalgia for the joy of it!

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405 ALIVE

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



FROM THE EDITOR ...

It's easy to assert that few treasures turn up these days and that the golden days, when ancient spares and equipment were easy to find, are long gone. Easy to say but not always true. Looking at some of the items offered in this issue's *Treasures in Transition* and at last autumn's National Vintage Communications Fair, once could easily argue that bargains are still to be had by those who can spot them. Get them bought now and worry about the consequences later, that's what I say! Don't forget this Spring's fair either!

Of course, some people get very frustrated that try as they may, they never seem to have the luck to find the treasures they are after. Two thoughts sprint to mind...

What kind pride can you take in a collection that you simply go down to the local boot sale or antique centre and buy? If you are a serious collector, your pleasure is derived from the skill you have put into tracking down your treasures.

Secondly, luck doesn't play a major role in the way that serious collectors enlarge their hordes. They place advertisements in *Exchange and Mart*, *Loot* and their local free papers. They leave cards with their name, address, phone number and collecting interests with all the local second-hand shops and also with the resident totter at the municipal rubbish tip. They subscribe to auction catalogues and visit antique fairs. The one thing they don't do is sit on their backsides and moan about other people's luck!

QUOTES ON TELEVISION

Not more than 10 per cent of the population will take up television permanently.

Raymond Postgate, 1935

Television? The word is half Greek and half Latin. No good will come of this device.

C P Scott, 1936

It will be of no importance in your lifetime or mine.

Bertrand Russell, 1948

LETTERS, WE GET THE LIVELIEST LETTERS...

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

From A.J. Howlett, Dukinfield:

Many thanks for the latest issue of *405*. Needless to say I have renewed my subscription. I noticed a couple of comments about VHF 405-line picture quality, and I have to say that I found it very good. A lot depended on the receiver of course, and some of them were just plain awful. Although I did not enter the TV trade until 1969, there were still plenty of older sets around, and one that sticks in my mind was the Murphy 17-inch table model (I wish I could remember the model number) with the flip-up bakelite cover over the controls on top of the set. The cabinet was of one-piece formed plywood construction, and there was a thick, dark brown bakelite escutcheon around the safety glass in front of the CRT. The pictures produced by these sets were nothing short of beautiful, with no line structure visible, but with pin-sharp focus and a very 'smooth' appearance. Does anyone out there remember these? Don't confuse them with the larger screened set of similar construction, as these were real dogs! This one used an oil-filled line transformer (hours of fun) but I can't recall if the smaller set did or not. It's a pity that the only records we have of 405-line pictures are grubby telerecordings and standards converted tapes, as these simply do not do the pictures any justice whatsoever.

From Paul Wright, Stafford:

As always pleased to receive *405 Alive*; it never fails to have lots of interesting articles, even (in issue 35) a reference to a club for 9.5mm cine enthusiasts, which reminded me that in the garage I have an old Pathé projector which would be much improved by use of a halogen lamp!

It was pleasing to read the comments of David Boynes in issue 36 following on from the most interesting letter from Tony

Bryant in the previous edition regarding the English Electric 1550 model television. Both these letters reminded me of the early 1950s when I was coming to the end of my apprenticeship with E.E. Co. working in the Nelson Research Laboratories in Stafford.

The company used to provide TV sets to senior personnel as part of a Field Test exercise on behalf of the manufacturing facility at Huyton, Liverpool. One of J4 Lab's functions was to maintain these sets. Since we were classed as an 'Electronic Circuit Laboratory', I suppose it was thought to be a natural task!

My main recollection of the sets is the foul smell produced by the selenium rectifier used for the HT supply. This was most pungent, and no doubt particularly embarrassing, to those working at 'The Hough', a residence used for visiting overseas customers!

I had not realised there were five 185BTs. I seem to recall that one was labelled 185BTA and was used as Line Output, or in the separate EHT generator. One advantage was that we could swap them around!

Incidentally the cabinet (made of metal?) was thought to be based on a refrigerator! The circuit design was a product of Dennis Heightman G6DH, a pioneering pre-war radio amateur. I don't think we saw any of the 1650 models. We did, though, have the 16T11 and 16T11D (D for doors!) models; these were fitted with the E.E. Co 16" metal cone tube, lethal but very advanced if only for the perfection of the metal to glass faceplate seal. The last E.E. Co design was the T40 model Band I/III with a 17" Mullard CRT or, if you were lucky, a super E.E. Co 17" aluminised CRT.

Regarding the FM radio, perhaps E.E. Co was very far-sighted? I remember 1952/3 whilst on a course at Marconi's, Chelmsford, the alternate AM/FM broadcasts from Wrotham - I opted to make an AM set - but the results were still outstanding as compared to the MW/LW broadcasts then available.

From Mark Brailsford, Levenshulme:

I'm writing again to express my appreciation of *405 Alive* and comment on recent issues. The mixture, as before, is very satisfying to read. I especially enjoy the Internet digest (not yet being wired myself) and also the 'quotes of the week' - I've enclosed another contribution [this is now a permanent fixture in *Treasures in Transition*]. As you will have guessed, my interest is mainly on the technical side, but I'm pleased that the magazine contains - as Grace Wyndham-Goldie said of the programme *Picture Page* in 1939: "something of everything and nothing for long".

The spoof 405 HDTV article (issue 27) was a good one. I was taken in almost to the last line. But I remember reading in a broadcast engineering magazine some nine years ago (can't recall which) a persuasive argument that 625 lines, properly exploited, could be HDTV. One of your correspondents some time back commented on the near-photographic quality of a full bandwidth

(7MHz) closed circuit 625 demonstration around 1962. When I worked for the BBC in Manchester a decade ago our digital graphics suite provided a RGB feed, available on local monitors, as well as coded PAL. We had to stop graphics designers switching to RGB and producing artwork too beautifully detailed for normal transmission. As a vision maintenance supervisor once pointed out to me, PAL transmission and domestic shadow-masks effectively cut off everything above 3MHz in the home – great for suppressing HF noise but giving worse definition than 405 lines!

Exploding sets (issue 27) - The 25Hz supply was perhaps a relic of electrification from 1909 of London, Brighton and South Coast Railway lines at 6,600V AC overhead wire. These were supplied from the London Electric Supply Corporation power station at Deptford, originally built and equipped in 1890 by Sebastian de Ferranti. This low-frequency supply allowed more-or-less normal DC traction motors with commutators, fed from on-board reducing transformers, to be used (no silicon or even mercury-arc rectifiers then!, whilst 50Hz supplies would have caused unacceptable sparking at the carbon brushes, each commutator winding acting as a single-turn transformer). The routes were converted for compatibility's sake in the 'twenties to live rail 600V DC – the '405 lines of railway electrification' (i.e. the simplest possible system giving useful public service) – but evidently the 25Hz generators and feeder network were retained.

London to Brighton in four minutes (issue 28). BBC North West (Manchester) filmed a Blackpool tramway version in 1985 of the 11-mile coastal route from Starr Gate to Fleetwood. This formed part of a half-hour programme celebrating the centenary of electric traction in Blackpool.

Baird intermediate film process (issue 30). If you can locate volumes of *World Radio*, a BBC title published until 1939, you will find a correspondent's report of viewing a German football match in 1936, televised by their outside broadcast I-F camera. The account was quite complimentary – I will see if Manchester Central Library can find copies, since there are several other television articles of interest. *Diallist* (R.W.Hallows) in his *Wireless World* column remarked in the 'fifties that Baird 240-line pictures tended to display a curved field at the top. This was due to the receiver line oscillator slowing down slightly during the frame retrace as, unlike on 405 transmissions, no line pulses were radiated during frame blanking.

Test Card Classics - issue 32. I bought two copies of this CD last month (one for me and one as a Christmas present) and it really is marvellous. Mum is delighted by the nostalgia factor, Dad likes the Herb Alpert style of some tracks and my 29-year-old younger sister, an occasional nightclubber, wants a tape for the DJ of the place which she usually frequents! I had long been haunted by the memory of a lively Scottish-sounding reel and was delighted to find it here as *Hebridean Hoedown*, even better than I had

remembered. The one dud, for me, is the sub-Elgarian *Stately Occasion* on side 2 (I prefer the real thing). Fortunately the same composer's contribution on the first side, which might have been a poor 'lighter Elgar' is saved by a very pretty harpsichord continuo. I'm now looking out for the second compilation – and thanks to *405 Alive* for alerting me to their existence.

Have you heard two Hyperion CDs *British Light Music Classics*? They contain modern recordings of famous radio and T.V. themes, including *Television Newsreel (March: Girls in Grey - Williams)*.

- ◆ As well as identifying *Diallist*, Mark also unmask *Henry* in *Practical Wireless* as H.W. Hellyer and suspects *Recorder* and the well-loved *In Your Workshop* pieces in *Radio Constructor* were the work of the editor, J.R. Davies. While we're unmasking correspondents, it may help readers to know (if they didn't already!) that *Cathode Ray* in *Wireless World* was really the *nom de plume* of M. G. Scroggie and *K. Royal* in *Practical Television* was one of Gordon J. King's pseudonyms – annoyingly I forget the other. The reason for these concealments was simple; by using a pseudonym columnists could distance themselves from outspoken comments which might otherwise affect their professional standing, whilst for freelance feature writers a pen-name would allow them to 'moonlight' without affecting their career prospects in their day-job (*Adrian Hope* had to do this when he was a patent officer by day; now as a full-time writer, he can be himself as Barry Fox). In the case of prolific writers such as Gordon J. King, his work was so good that editors wanted to use several article of his per issue but avoid giving the impression to readers that the whole magazine was written by one person. Finally, in some publications – the *Sunday Times* for instance – they have a permanent 'name' for covering articles submitted by a wide variety of casual contributors; this gives a look of continuity and authority to what would otherwise look like a rag-bag of pieces.

From Mark Oldridge, Southgate:

Many thanks for your reply to my letter concerning manuals for my Marconiphone 707 television. I am pleased to say I now have the full range of literature required, sent very quickly by Savoy Hill Publications in Devon. It's quite a unique service they provide and much appreciated. I have also treated my set to a complete overhaul (internally) and after a slow, careful 're-birth', she is now fully working. The work was carried out for me by Gerry Wells and after his complete attention for seven hours, I am able to watch the 7-inch picture, with the help of 405-line tapes (with thanks to Dave Looser) and modulator (from Dinosaur Labs). What a blast from the

past – and so different from my other 40s/50s sets! I was actually able to watch the Marconi's overhaul and see each part come to life!

On the subject of early television, I wonder of *405 Alive* has featured the television and radio museum of Radio France in Paris? On a recent visit to France's capital city I discovered this museum by accident. The *Maison de Radio France* building (similar in shape to our own BBC Television Centre) can be found beside the Seine at 116 avenue du Président Kennedy, 75220 Paris. Entrance is only £1.80 (very, very cheap for France) and the fully guided tour (in French) lasts for about two hours. You not only get to see the modern radio offices and studios but also a collection which apparently boasts 1,500 items, 500 of which are on display. An appeal on French television in 1965 sourced most of these items – including some from the UK. As well as very early radio apparatus and a selection of those beautiful 1930s wireless sets, the second part of the museum looks at *la télévision*.

The museum has a number of sets on display, the earliest being a radio-gramophone-television set incorporating a Nipkow disc receiver. This impressive-looking contraption was apparently home-made in 1931. From 1932 there is the electromechanical inner part of a Baird television receiver but no external casing. A reconstruction of a 1935 Emyradio television set looks very American in appearance, although this is not a name I am familiar with. Other, later examples of sets include an unidentified 1947 set from the UK, a Ducretet set with oil-filled lens from 1948 and a selection of others from the late 1940s and early 1950s. A reconstruction of an early French television studio with powerful lighting makes you understand why blocks of ice were placed in the studios during transmission! Very little mention is made of television transmissions during the Nazi occupation, but more surprisingly the ground-breaking British developments in television during the 1930s are also not mentioned!

However, the museum is well worth a visit – a lovely selection of postcards is available as is a superb guide book for around £10 (100 francs), which features clear, colour illustrations of many of the exhibits (described in both English and French). These are described as the most splendid objects (*les plus beaux objets*).

Thank you once again for the excellent *405 Alive* – if only it could be monthly. Your hard work is greatly appreciated.

- ◆ I suppose *405* could be monthly if (a) we received enough oven-ready articles, fully machine-readable and requiring no sub-editing and (b) if subscribers could afford three times the price! Seriously, we'd love to bring the price down and this could be entirely within our reach *if each reader recruited just one new subscriber*. How about it!?! Anyway, many thanks indeed for the description of the *Musée de Radio France*. I confirm it is every bit as good as you

describe and would just add that these guided tours are at fixed times, (from memory something like 10.30, 11.20, 14.30 and 15.30) and it's worth checking in advance, say the day before if you are on a few days' stay. The posters, books and postcards are excellent, and there is also an under-publicised Radio France book and tape shop at the upstream end of the mezzanine floor, as well as good combined café and newspaper stall on the ground floor. Curiously, photography is not allowed in the museum, although I got away with it by feigning the stupid foreigner ("Me no understand, OK") act. AE

From Tony Agar, Ferryhill:

I would like to express my total disgust that the BBC want to chop six metres off the Alexandra Palace 405-line mast for the new digital TV service. This must not be allowed to go ahead, it is a structure that should be protected under the heritage laws. Surely a different site can be found for the new transmitter? I am completely appalled at this ludicrous suggestion. What do the other 405 Alive members feel about this?

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

I came across a very interesting television at my local rubbish dump...

"Hi, John, got a load of old rubbish in the shed if you want it. If not sling it on the heap," said my mate that puts anything interesting on one side for me.

I crept into the shed, wondering what was in store. Sitting in the corner was a Philips 534a combined 9-inch television and radio. The set was complete with back and mains lead! Alas the cabinet was in a very poor state, however, with the plywood and veneer adrift in several places but it was otherwise complete and a 1947 television in any condition is rare these days. I got it back to the service department and gave it the once over. The chassis was in good condition with only a small amount of rust in a few places. I put the AVO meter across the mains input plug but found it open circuit. A quick look at the original Philips service manual showed no primary mains fuse, just a simple separate mains switch mounted on the side of the cabinet. A squirt of switch cleaner freed the mechanism and throwing caution to the wind, I plugged it in. Valve heaters lit and to my total disbelief a foreign radio station could be heard from the speaker. I don't think it had seen mains for at least thirty five years and was amazed to get a result at switch-on.

The sound quality is very good with good selectivity and volume. Considering the damp conditions (damp? wet!) it had been stored in, it says something about the quality of the Philips tar-insulated capacitors used in this model (and many others since). Turning the switch to television resulted in silence... Further

investigation shows that the transformer that powers the HT rectifier heaters had been removed at some time in the past, I presume to make the set safe for 'radio-only' use.

The set uses flyback EHT derived from direct connection to the line output valve (EL38). This is then voltage-doubled with a pair of HVR2 valves. The heaters of these are fed from a high-insulation transformer with two separate heater windings for the two HVR2 valves. This has a 6.3V primary fed from another transformer powered from the mains on television with 6.3V secondary. All in the name of insulation. It is this transformer that has been removed and should not be difficult to replace with something suitable as work progresses. I feel that the set will be restorable without too much work. I have taken photos of it as found and will keep you informed as I rustle up some EHT....

The top-fitting radio scale is missing and I was surprised that the part is no longer available from Philips Service. Perhaps they have the transformer! Can any readers help here? Well, if you don't ask...

- ◆ This story illustrates once again how well worthwhile it is making friends with the man at the local tip, also your local junk shops. Just leave a card with your name, phone number and collecting wants and these people will be happy to give you the nod – so long as you follow up their calls.

From David Boynes, Blaydon:

The subject of this letter might come as a surprise to some readers of *405 Alive*; it concerns the construction of a 625-line to 30-line converter and the possible construction of a replica of the Baird-Bush mirror drum TV receiver of 1933.

The signals produced by the converter will produce a television waveform as similar as possible as the original Baird 30-line system. This means that those thirty lines will be vertically scanned and that the field repetition rate must be 25Hz (or was it 12.5Hz?). I believe that the original Baird system did send a field synchronising pulse; there were no line sync pulses. However, the waveform generated by the proposed converter will incorporate a line sync train, this being the only departure from the original waveform. The line sync pulses will necessary as I intend to supply signals to an all-electronic receiver as well as one employing mechanical principles.

Construction of a converter: a field store technique will be employed, the idea being that a sample of a 625-line input standard waveform could be written in rows and read out in columns.

Would any readers of *405 Alive* be interested in such a project?

From Bob Netherway, Bristol:

I have to be honest and confess that it was in the back of my mind to take a short break from *405 Alive*, say for 12 months. How glad I am that I scrapped the idea as issue 36 arrived this week and promptly fell open at its centre pages to reveal a most interesting article by Peter Lockwood (thank you Peter!)

Some readers will know that I have had a long-lived fascination with the idea of 405-line colour, so to see one of the sets that Murphy Radio built just 14 years before I worked for them in Plymouth made me glad I did not quit on you all.

The set in the picture looks exactly like the one exhibited at Plymouth civic centre when I visited it some years after leaving RBM. Such a pity that it had been partially broken up. I wonder if any of the other sets made by Murphy survived, and if so, were any left in working condition? [I thought one was in the care of Kettering Museum. *Editor*] After all, I have here a Pye VT21 (made at about the same time) that still works, though I admit it is a far less complex piece of equipment than the Murphy sets were.

The BBC's celebrations this year were far more engaging than those last year for the 60th anniversary of television. I was surprised at how much of the corporation's history I already knew. But for those people who have just discovered the delights of vintage radio and television it made a wonderful series of programmes. My favourite part being part 2, from 1945-1960. Did anyone spot which test card they did *not* show in the background whilst the interviews were taking place?

Earlier this year an article appeared in *405 Alive* about the Westward/TSW film and television archive now housed in the former Westward Television studios at Derry's Cross, Plymouth, PL1 2SP, Devon. I purchased one of these tapes, which is a compilation of various items of local news and studio output. It costs £25, but is worth the money if you are a true fan of 405-line television in the 1960s and 70s. Having been brought up in Devon during that era, it brought back a lot of memories and also has a few surprises in it as well.

From John Bain (by e-mail):

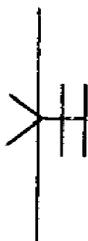
You may wish to know that I run the 'Unofficial Thames TV Page' at <http://www.geocities.com/hollywood/5144>

From Keith Rann, Loughton:

I enjoyed issue 35 very much, especially the Dale parabolic aerial on page 15. I think I may have seen one in Shropshire in the 1970s on the way to Wales, using the A5 and then M54.

Have you seen a Band I/III aerial as drawn below? There used to be one not far from here at one time but it has disappeared. It couldn't have been any good outside a primary service area as there

are only three elements for Band III.



From Keith Rann (again!):

I've enjoyed issue 36 very much again and I know you'll be pleased to hear I am sending a cheque to *The Radiophile* today to renew the subscription for 1998. I have noticed as you say on page 3 about old programmes being of worse quality than today's pictures. I've no idea really how this happens, as I have some recordings made in the early/mid eighties and they don't appear to have deteriorated.

Regarding reception from Ireland on pages 8/9, I can confirm the reverse of what they are saying. It was possible to receive Kippure on ch. 7 in Caernarfon in 1971, as I saw it on holiday there. I was looking forward to seeing it again in 1972 but sadly in the chalet we were allocated the television set, although 405-line, did not have channel 7! Did some sets have channels missing? On page 31, figure 2, yes, after comparing this with mirror-lids in the **TV is King** and **Historic Televisions and Video Recorders** books, I am inclined to agree that we are looking at a modern CRT. It's a shame when we see that done, isn't it?

- ◆ I believe that the tuners on many sets in 405-line days were equipped only with the 'biscuits' for the BBC and ITV channels in use in the district where the set was sold; it was only portable sets which had all channels fitted. In fact Irish television could be received a lot further inland. Back in issue 2 of this magazine, we printed:

The transmissions on B7 were received regularly on the British mainland, at least as far as the south Midlands. I have spoken to two TV DXers about this and I'd welcome further reports. Ian Beckett (near Buckingham) says he used to receive signals only during thick fogs in November, but his beam was aligned on Lille. James Burton-Stewart, in the same area, using a rotatable antenna used to receive signals at least "in the noise" on a

more or less daily basis.

From David Boynes, Blaydon:

It said that some two hundred pre-war TV Sets are still in existence and perhaps the same number of immediate post-war sets. Many of the post-war examples are essentially pre-war designs. Sets that come to mind are the Marconi VT50 and the HMV 1804.

The purpose of this letter is to determine how many 405-line receivers of the late 1950s are still in existence. I would not at all surprised if there are less than, say, two thousand sets. In fact there were quite a few interesting sets manufactured in that period; one noteworthy set is the Ferguson 406T of 1958. The Ferguson 406T was the first TV receiver manufactured in the UK by the then revolutionary production technique of automatic component insertion.

The 406T chassis consisted of two printed board assemblies; one was the signals board and the other took care of the timebases and the power supply. Even the mains ballast resistor was mounted on the latter board but this proved in practice not to be a very good idea. Several variants of the basic model were produced; a 21-inch set, sets incorporating FM radio and console models. It would be interesting to hear from readers who have experience of these receivers or have any examples of the 406 series in their collections.

From Garry Smith, Derby:

I just happened to notice in the letter from Alan Hitchen (Issue 35, Page 10) the item regarding *Sucu Sucu* by Laurie Johnson being the theme tune from *Top Secret* (for some reason I thought it was *Top Beat*, but it was a long time ago and I was only very young at the time!). However, the Laurie Johnson version wasn't the version played as the theme tune. The one used was by the Polka Dots (a male vocal duo/group) with Wally Stott and His Orchestra and was released on the Philips 'Minigroove' label (326489 BF). It doesn't mention it being the theme tune on the record label and neither did it make the charts, not even into the Top 75! I have the original single but the short musical intro before the vocals was edited out of the TV theme.

There were other versions released at the time and only the Laurie Johnson version made it to the charts (12 weeks and reached number 9). The worst version, I thought, was by Nina and Frederick (I was never really sure which one wore the beard). Other releases were by Ted Heath and his Orchestra, Ping Ping and Al Verlane, and also Joe Loss.

Amazingly, the subject of theme tunes revealed a childhood hobby I'd forgotten about. I also found I have in my collection *Rag Trade Rag* by Gordon Franks and His Orchestra (Parlophone 45-R

4910) which was the theme from *The Rag Trade*. It was released in 1962. The record commences with Miriam Karlin blowing her famous whistle and shouting "Everybody In!" It finishes with "Everybody Out!". The B-side is *Sid's Tune* from the series *Citizen James*.

Another one is on the Warner Brothers label (45-WB.53 USA No. 1-1394) by Dorothy Provine, called *Don't Bring Lulu* and the label is headed 'The Roaring 20's - the New Warner Bros. Hit TV Show'. I suspect this and the B-side *Whisper Song* were two songs that were sung during the series rather than the theme tune itself.

Also, I noticed reference to the unusual VHF television aerials and tri-band designs. I have in my shed a golden anodised tri-band array for Bands I, III and UHF. The horizontal UHF array has a vertical Band III array and Band I dipole sharing the same 15mm boom. I couldn't count the number of elements since it is tied up with other ancient aluminium relics and obscured by a pile of junk! I can only guess at 14-elements for the UHF section and six for Band III. On all my travels I never saw one of these gracing the skyline but one of the more unusual Band I designs was the Jaybeam Q-beam. These were a circular shape and had a very sharp null. In fact I spotted at least two while down in London last year. One of these was visible to the north side of the Waterloo to Blackheath railway line.

- ◆ Garry added a postscript "Philips record number PB 1188", but I must admit I'm not sure which tune this refers to.

From Keith Hamer, Derby:

Just a couple of points after looking through the latest edition of *405 Alive* (issue 35).

Page 9: In reply to Darren Meldrum's letter about Test Card D lasting, according to George Hersee, only two weeks, I can assure everyone that Test Card D was transmitted for a considerably longer period in fact. Test Card D was radiated on BBC-1 405 lines from April 1964 (when BBC-2 almost began) right up until and including 9th November 1969 (the exact time of the last transmission is available if anyone is interested!). A 405/625-line compatible version of Test Card F was radiated for a short experimental period (for one, or perhaps, two weeks).

Despite erroneous information trotted out by some people from time-to-time, Test Card D was definitely first transmitted with the small white dots either side of the designation letter D from 2nd December 1967, which coincided with the start of the full colour television service on BBC-2.

Regarding the story about Carole Hersee being left-handed, I seem to recall that this piece of nonsense originally began due to a certain circle of test card enthusiasts getting their facts completely

wrong and having not bothered to do any research, blindly passed on this duff information to various media reporters. The reporters naturally perpetuated this ridiculous notion in all subsequent articles associated with Test Card F and Carole (such as *Radio Times* and *Daily Mirror*) simply. because certain 'enthusiasts' had invented the story (and a string of other stupid tales)! I hope the above information is useful.

From Steve Farley, Haywood House, 53 Roman Lane, Little Aston, Sutton Coldfield, B74 3AE:

1st: Can anybody help me with a recording of the piece of music used by ATV in the Midland region to open their programmes at lunchtime and again at teatime following the Test Card Transmissions during the early sixties? Any information would be much appreciated.

2nd: Does anyone remember an ATV local news programme again from the early sixties, called *Midland Montage*? The programme used a variety of presenters, I particularly remember Pat Astley whose son I believe now works in local radio. My particular interest in this programme is an edition which was recorded in May 1963 and transmitted on 6 June 1963 in which I myself was interviewed.

I was an eleven year old school boy who had recently been dubbed "a wizard with wires" by local press, following information passed on by a neighbour that I had built a working television from old bits and pieces which I had obtained from the rubbish at the back of a local TV shop.

I loved the radio and TV trade even at that tender age and never gave a thought to doing anything else with my life other than being a TV retailer which I still am today. I appreciate that there is probably more chance of winning the National Lottery than ever getting my hands on a copy of that programme as I expect the tape used was probably re-recorded and then eventually destroyed many years ago. If anyone can offer a glimmer of hope I would be eternally grateful.

- ◆ As for your moment of fame on the ATV news programme, I wouldn't abandon hope yet. In those days it would probably have been compiled on film, rather than videotape, and Central Television still has a large library of local (Midlands) news film, which it inherited from Central Television and ATV. Your best bet is to ring the public relations officer at Central and provide as many details as you can (the date is the most important). Normally television companies do not supply archive material to the public but most of them bend the rules for people actually featured in programmes. You might give

them an even greater incentive for exhuming this film, if you could suggest a cogent idea for a follow-up after 35 years! Good luck and tell us how you got on. That reminds me, I myself was on the Midlands news the following year. Now, I wonder... .

From George Windsor:

Just a quick line to say thank you very much for the latest edition of 405 Alive. It arrived on Tuesday morning, the very day I was laid up in bed with a bad cold virus. Feeling pretty low, it cheered me up no end, perfect timing! This edition seems even better than the last, I couldn't put it down! Please keep up the great work!

- ◆ We try to please!

From George Windsor (again):

Ever since receiving *405 Alive* I have admired the cover TV set, it's a real beauty! I believe it's a GEC but which model and what year? Do you know if anyone has one for sale? What size screen is it? Has it two speakers, in fact how about a feature on it in *405 Alive*? Sorry for the inquisition but I want one!

- ◆ Any takers?

And yet once more:

I was watching some episodes of *Beat Club* and *Ready Steady Go!* one evening and realised that I couldn't detect any 405 to 625 conversion line structure aliasing on picture content movements. I imagined that these programmes were VTR recorded in 405 lines but now I am unsure. Can anyone enlighten me on this please?

- ◆ On a good telerecording you can't see the line-structure. Spot-wobble and other such techniques were often used to 'lose' the lineyness. Most of these shows were recorded first on VT, then copied to film to allow the (then very expensive) tape to be recycled. *RSG* was made with 405 lines but *Beat Club* was made in Hamburg and hence on 625 from the outset.

From Wenlock Burton, Australia (by e-mail):

My name is Wenlock Burton and I'm a keen fan of 405 lines. I started reading how TV works at very early age and everything I read was based on 405. My former address in London was 405 Long Lane East Finchley... I even lived at that number!

I actually do miss the familiar 10,125 whistle from our Ferguson portable (loud) or the dual-standard Bush (not so loud but quite distinct). I read the articles on 405-line sets published in *Television*. 405 was and still is a valuable part of history. Sadly I left the UK in 1973 with my parents while 405 was still on air. I was

intrigued to hear of the final shutdown in the mid 80s. I was told they wound down the TX power so the picture faded to snow.

By the way, Baird is said to have brought a set over in the late 1930s and given demos. The set itself turned up at Royal Melbourne Institute of Technology (RMIT, now a university) in the late 70s. It is now in the care of the Victorian Science Museum. I was able to get a photo of it when Myer (equivalent to Selfridges) used it in a display. It looks a lot like a Murphy V49, tall upright cabinet with the screen viewed in a mirror in the lid. The system switch doesn't move (Bet Baird saw to that!) and the daft experts think it's a channel switch...



From Mark Oldridge, Southgate, N14:

Following my discovery of *405 Alive* a year ago, my own knowledge has increased as much as the amount of working old technology I have in my home! Since reading advice in the magazine, I now have a working TV22 with 405-line tapes of switchable programmes/continuity and test cards! It's wonderful and thank you for the advice passed on through the magazine. I have to say, there is nothing like sitting down to wallow in the nostalgia, even if my set has a loud whistle and that great 'smell' which you get only with old radios and TVs. The picture is, in my opinion, very watchable – clear and flicker-free.

I have recently bought a pre-war Marconiphone 707 which is in lovely condition. Do you know of anyone who may have a copy of the owner's manual or service sheets, which I could obtain a copy of? It would be great to have a look at the type of literature produced to go along with this set when originally purchased new. Once again, thank you for *405 Alive*, the first magazine that I have read from cover to cover – *many* times!

- ◆ Thanks for the kind words, Mark. If you contact **SAVOY HILL PUBLICATIONS (Tudor Gwilliam-Rees), 50 Meddon Street, Bideford, Devon, EX39 2EQ (01237-424280)** you will find they have a 'pack' with all the information you require for some makes. Ring Tudor to confirm price and order code; I *think* he does credit-card orders. You might also care to write to **Andrew Denton, 41 The Grove, Norton, Malton, Yorks., YO17 9BW**, you will find that he has a range of photocopies of pre-war television sales leaflets (several makes are covered) at the modest price of £1.50 plus postage; he can also supply copies of all pre-war HMV and Marconiphone service manuals, again at modest prices. Other ways of soaking up the period atmosphere (and adorning your set afterwards – just scatter them casually around!) involve buying contemporary issues of *Wireless World* (lot of articles on television in those days), the *Radio Times* and the monthly illustrated consumer magazine *Television & Shortwave World*. I spotted copies of all these for sale at the autumn National Vintage Communications Fair at Birmingham, on the stands of **Len Kelly Books (Tiverton)** and **Centre Electronics (Birmingham)**. There was also for sale at the show a rather incomplete and dishevelled-looking Marconiphone 9-inch console television of 1938 or 1939. To restore it professionally could have easily cost £1,000 making the asking price of £1,500 rather dear. However, it sold quite rapidly.

From Tony Duell, Bristol:

I've been digging through a box of old valves here (actually looking for 6H6s, of which I found a few), and I've got a (boxed) valve

labelled 'Baird GS10, Serial No 26539 (I think), Max Volts 90'. It's a straight-sided glass tube on a B4 base. Do you happen to know what it is, and if it's interesting? It looks like a photocell of some kind (metal plate at the back, rectangular loop of wire in front of it). I just thought it looked a little odd...

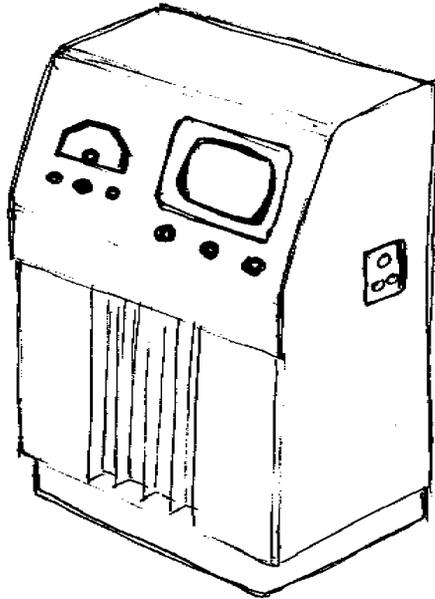
- ◆ We asked Ray Herbert if he could identify it, and it transpires this is a not uncommon product, dating not from the early days of television but from the post-war Cinema-Television Ltd era. The tubes are for use in Kaylee optical sound projectors and come in 60V and 90V versions. Cintel also made them with the GEC name on them, for sale by GEC. Ray says if he had a pound for every time he has had someone telling him they have found a rare Baird photocell, he'd be a rich man! Sorry if this disappoints!

From Lloyd A. Scott, Jr. <wpul1130@concentric.net>:

I was told by some one that you collected and restored BBC equipment. I was looking for someone who has the same interest that I do. I am retired (age 57) and was involved in broadcasting here in the States since age 10. At age 7 I had rheumatic fever and after a year in the hospital and bed at home, I needed to find some hobby that did not require a lot of physical activity. My father would take me riding in the car on the weekends and visit stations here in Florida. I would meet people that I had listened to on the radio during the week, take pictures, etc. After completing high school and doing time in the US Army, I went to work in law enforcement and stayed in that line of work for about seven years. In 1967, I was hired by General Telephone Company, Florida as a Network Technician, where I remained for 30 years. Back in 1967 prior to working for GTE, I applied to the government for a construction permit for a new AM station for Bartow. After some time the construction was granted and WPUL 1130 AM was put on the air. I was in joint partnership with my father. During the span of time from 10 years to present, I have collected anything to do with broadcasting. In 1980 my wife (Pattie) and I added a 1000 sq. foot addition to our home to house the collection. As it stands now, I have a AM Radio station completely restored, One chain of RCA TK-11/31A studio cameras restored. The collection also includes many technical publications, large record and transcription collection, microphones, etc. I also collect military equipment and guns. I was looking for some one that might like to exchange some information.

- ◆ We have replied but if anyone else with e-mail would like to correspond with Lloyd, please go ahead!

Mike Bond of Peterborough sent this drawing along with a query:



The receiver appears to be a pre-war set but there is no maker's name, nor can it be identified by any of the experts he has consulted so far. Of course, it could be a one-off, produced by a dealer in a hand-made cabinet or it might have been built from a kit of parts. There is a mains power supply in the bottom of the cabinet, the picture tube is a round 12-inch one and the valves are all octal types. It came originally from a household in Easton-on-the-Hill, near Stamford. This is a high spot, so Alexandra Palace might have been receivable there even in the early days. Any ideas? If so, please send them in and we'll publish them.

Gareth Rowlands posted the following on Usenet (uk.tech.broadcast):

Here's a bit of a question for the old fogies and the historians! A few days ago, a member of the 'BBC 2' intake infiltrated 'The Chancellors' one Friday lunchtime, and was so much touched by the photographic memorabilia of 'the good old days' on the walls (a la 'Castle' round by Rehearsal Rooms) that he forgot where 'Studio C' was! Studios A and B were at Ally Pally, D, E, F etc. were down the Grove, but where was C?? I think it might have been a little interview studio at BH, but this is a long shot. If anyone knows, can they help put Bob Buckler out of his misery?

- ◆ We sent him a digest of all the excellent articles and letters on this subject from *405 Alive*.

REVISIONIST HISTORY *Feedback*

From Dr Malcolm Baird, Canada:

I read with interest your piece on "Revisionist History" in issue 36, p.25.

Your comments on RCA's self-centred approach to television history are much appreciated. Although RCA no longer exists, the David Sarnoff Library is still in place just outside Princeton, New Jersey. I visited it recently and it struck me as not so much a library as a shrine to David Sarnoff. All his medals, award certificates and press photos are beautifully arrayed in display cases. Zworykin appears in a few of the photos, but there is no mention of Armstrong, Farnsworth, Tihanyi ... or Baird for that matter!

In your article you also referred to the vexed question of my father's secret work in World War II. At this time I am keeping an open mind on the whole matter. You briefly quoted me from an article I wrote in the fall of 1996 for *Kinema*, a Canadian periodical which is hard to get in the UK, but I think that your readers should have the opportunity to check my views in detail. The article can be found on the internet through the Kinema home page:

<http://arts.uwaterloo.ca/FINE/juhde/kinemahp.htm>

Recently I have come across a new piece of hard evidence in the form of an article by Leon Laden in the American periodical *Radio News*, January 1945. Laden interviewed my father in London in December 1944 and the following paragraphs are of interest:

Another invention, on which he had been at work since the beginning of 1941, was also mentioned by Mr. Baird.

"It is a special type of facsimile apparatus for automatic operation in connection with the sending of telegrams, enabling enormous speeds to be obtained in the handling and despatching of cables," was the way its inventor described the apparatus, adding that it was based on "a novel method of transmitting images by television and recording them photographically on a moving band".

The details of construction and operation of this new electronic device were not revealed, however, owing to the wartime embargo on technical inventions which may benefit the enemy.

The war ended a few months after Laden's article appeared, but the details of this "new electronic device" were never released. My father died in June 1946 and three decades elapsed before Dr. Waddell started his researches at the University of Strathclyde. He may surprise us yet!

- ◆ This piece from *Radio News* is fascinating. I have a number of copies of that magazine (although not the issue in question) and I have found many 'nuggets' in their articles. Further, the author would have had nothing to gain by inventing (or varying) the details given to him and I do agree that this adds useful (even if tantalising) new material.

It is certainly known (and quite well documented) that the Germans were experimenting high-definition (about 1,000 lines) television for instantaneous transmission of military orders and maps, the results being captured on sensitised paper. I am not sure why it was abandoned but probably for the same reason that other German military uses of television were under-resourced, namely that Hitler was convinced that victory was so certain that the war would be over long before these devices were perfected. He was of course mistaken. It is entirely reasonable that the British could be working along parallel, if not exactly similar, lines using television techniques in high-speed photo-telegraphy.

MORE FEEDBACK

Our publisher, Chas. Miller, comments on the recent mention of magnifying lenses and the suggestion they were filled with wood alcohol. This puzzles him; in the days when he had to refill these devices, they went to the local chemist's shop and bought a winchester of liquid paraffin. If ill-advised viewers had drunk any of that, they would have been locked in the lavatory for a week, quips Chas.

Also, with reference to the query by George Windsor (is he related to our late King?) about the front cover photograph, the television set is a GEC model BT7092. Appearing in 1946, it was was a combined radio and television receiver employing a total of 24 valves of which all but one were common to both functions. Of the two identical grills on either side of the radio dial, that on the left covered the loudspeaker whilst that on the right concealed a number of pre-set controls that would need occasional adjustment by the viewer.

For anyone interested in learning more about this set, it was the subject of a detailed article in *The Radiophile* issue 65, Summer 1996, available as a back number from the Admin Office, "Larkhill", Newport Road, Woodseaves, Stafford, ST200NP for £3, including postage.



Primetime relaunched – we wish them well...

In 1980, the British Film Institute launched PRIMETIME, the country's only magazine to truly analyse television. Sixteen issues were published until its closure in 1990. Topics covered by PRIMETIME included situation comedy, historical drama, adventure, children's' shows and network scheduling. Distributed by Titan, the magazine sold well and its 2000 print run was frequently insufficient to meet demand. PRIMETIME succeeded because it did not insult its readers' intelligence. The emphasis was on well-written pieces covering topics that were popular, but largely ignored. Rare photographs illustrated the work.

Kaleidoscope Publishing, producers of the highly respected reference guides to archive television material, has felt for many years that a sister magazine publication would consolidate its position in the marketplace as senior information providers. Despite numerous other magazine launches, these titles have followed stereotypical routes into already-saturated coverage of science fiction and fantasy shows. The emphasis has been on gimmicks and design with a woeful lack of hard content. Many of the writers of these magazines have asked Kaleidoscope Publishing to launch a title that can combine quality with style, information with entertainment. A much-needed new magazine that would compliment existing publications to fill a large gap in the marketplace. As a sign of their faith, the British Film Institute has offered to support the return of PRIMETIME.

PRIMETIME will be relaunched in late January 1998. It will contain 40 pages, monochrome with photographic illustration, plus a full-colour cover, and will sell at the recommended retail price of £2.50. Initially it will be a quarterly publication and its contributors will be unsalaried, any profits being used to improve the quality of the magazine. It will accept advertising, including classified advertisements. The initial print run will be 1500, with a view to placing 750 - 1000 in shops, through a distributor.

The content of PRIMETIME will reflect its desire to be cross-generic. Articles in the first issue will cover popular drama series like *Public Eye* and children's favourite *Bod*. In addition to the serious coverage of television programmes, most of which will feature episode guides, there will also be a regular comic strip and other entertaining features such as quizzes and crosswords. The magazine will also act as a launch-vehicle for future Kaleidoscope

Publishing books, including the long-awaited *Upstairs, Downstairs* and *Top of the Pops* titles due in 1998.

Enquiries to Kaleidoscope Publishing, 47 Ashton Road, Ashton Gate, Bristol, BS3 2EQ (0117-983 0934) or e-mail: richardddown@cablenet.co.uk

Diary date

The National Vintage Communications Fair is being held once again in May at the National Exhibition Centre, south-east of Birmingham. The all-important date is Sunday 10th May, in Hall 11. Don't miss it!

Oldest television licence?

Michael Bennett-Levy has acquired a Baird Television Ltd constructor's licence, serial no. 28, issued 29th February 1928. I suspect these are not desperately uncommon items but a low serial number probably is more rare. Does anyone lay claim to a lower number?

More vintage television Web sites

Rich Diehl in the USA collects all kinds of old televisions, miniature TVs and early open-reel video recorders. He has set all this out at <http://home.pacbell.net/ricdiehl/rnd003.htm> with no www in the address by the way.

Meanwhile <http://members.aol.com/cdecker1/bbc2.htm> is described as The BBC2 Gallery (I haven't looked at it yet).

- http://www.sony.co.jp/ServiceArea/Voltage_map/ is not vintage but it deserves special mention as it is a world map showing details of the television and electricity systems of the world, even down to voltages and pictures of the shape of mains plug in use in each territory! And it lists the British 405-line channels without explaining they are obsolete (who said they were obsolete anyway?).

New book due

Due for publication in March 1998 is a paperback entitled **OLD TELEVISION** in the Shire Albums series on old television, written by someone called Andrew Emmerson (ISBN 0-7478-0367-6, £2.95). Modesty prevents you editor from commenting too favourably on his own work but suffice to say that the publishers like this book and they would like it even more if you would go out in droves and buy copies. If nothing else, there are some delightful photos within its pages.

Space Patrol discovered

All episodes of the children's programme *Space Patrol* (a puppet production similar to the Gerry Anderson shows) have been found. A deal to release them on sell-through video is being arranged.

405-line TV on the air again?

Richard Logue points out that in June 1997 the ITC announced its first call for proposals to operate Restricted Service Licences on terrestrial TV. The licences, which are available under the 1996 Broadcasting Act, allow spare frequencies in the UHF spectrum to be used for localised TV services, where such frequencies are available.

The licences are either for a 2-year period or for a period of up to 56 days to coincide with a specific event. Application is made in two-stages. The first expression of interest costs £500 and leads to an examination of available frequencies. The second stage application (£1,500 fee) is only payable if frequencies can be found for the specified area. Successful applicants will then pay £225 for their licence and will be subject to an annual £2,000 licence fee.

Local services run under RSLs will be subject to all the usual programme and advertising codes. There are no restrictions preventing cable companies running local channels or on other cable TV channels from applying. Fuller details are on web page <http://www.inside-cable.co.uk/locn9.htm>

The question is, is the line standard fixed at 625? Otherwise, could we club together to put 405-line television back on the air?!?

And now three news items courtesy of our friends at Kaleidoscope...

TELEVISION CLASSICS REDISCOVERIES BONANZA

Whilst official returns of material to the British Film Institute and the TV companies themselves have been very quiet in 1996, Kaleidoscope has had numerous discoveries reported to their headquarters. In no specific order, since September the following list of complete programmes/clips have been reported found and therefore added into the Kaleidoscope Research Guides (NB: Kaleidoscope do not have and cannot supply the actual programmes):

Hancock (ABC, 1967) - sequences of Vicki Carr singing.
(Exists on half-inch CV2000 tape).

On The Margin (BBC, 1966) - fifteen minutes of material.
(Exists on half-inch CV2000 tape).

Till Death Us Do Part (BBC, 1966) - last 90 seconds of the final monochrome episode. (Exists on half-inch CV2000 tape).

Space Patrol (National Interest/A-R, 1963) - "The Robot Revolution" (complete 16mm print).

No Hiding Place (Associated-Rediffusion, 1966) - "Beware of the Weepers" and another unknown episode (complete 16mm prints).

The Ted Ray Show (BBC, 1958) - incomplete 16mm print.

Pipkins (ATV, 1972-1981):

Digital Betacams recovered from U-matics:

The Drum, Topov and the Banana, Catching the Mood, Goodbye Pipkins, Borrowing and Lending, a compilation of *Hobby Horse/Pirates/Dentist/Hospital/Fantasy*, a compilation of five unknown episodes.

Betacams recovered from U-matics:

The Glove Puppet, Topov the Lollipop Man

Plus 24 off-air recordings on Betamax uncatalogued as yet.

Runaround (Southern, 1970s-1981):

Series V Programme 4 - *Flight* (SOU/VTR/77/9287) with Leslie Crowther. (digital Betacam recovered from NTSC VHS!)

Series ? Programme ? with Mike Reid (SOU/VTR/79/3249), featuring pop group "Light of the World" as guests. (Betacam SP)

Series XII Programme 7 Horror Special, with Mike Reid (SOU/VTR/81/5288) featuring Charles Hawtrey. (U-matic)

Series XII Programme 9 (SOU/VTR/81/5290) featuring Barry Sheene.

Series XIII (Last Series), Programme 1 (SOU/VTR/81/5719).

1980 Christmas Special

1981 Seaside Special

1981 Techno Special, with Metal Mickey as Guest Presenter

(These final five exist on VHS only).

Children's ITV *Watch It!* logo and continuity links (ITV, 1983) - Matthew Kelly's first day as presenter (U-matic)

The Mike and Bernie Show (Thames, 1971) - The only surviving U-matic of their entire Thames' work.

Wednesday At Eight (Thames, 1978) featuring Frankie Howerd as the major guest star. (Philips 1500 recording transferred to Super-VHS).

Time And Again (Westward, 1974) - drama play (Philips 1500 recording transferred to Super-VHS). This play was one of several Philips 1500 tapes recovered which are still being catalogued. Other items include five editions of *The Roger Whittaker Show*, a documentary on Thomas Hardy and several other regional programmes.

PolyGram Video are considering a video release of some of the *Pipkins* programmes, but they are unsure whether the title will sell. Maybe fans should write to PolyGram in Oxford Street, London and express their support?

ANOTHER FRENCH FIRM ACQUIRES LUMIÈRE

Industry sources finally confirmed in late February that UGC, another French multi-media conglomerate, has purchased Lumière Films. Lumière are the current copyright holders of the ABC Television Archive and rumours have persisted for some months that if the company were sold, the archive would move to France. After a six-day financial study, sources have confirmed that the Archive is likely to remain at Pinewood Studios, because the Archive is heavily in profit. Lumière Video is expected to close, since only the *Avengers* pre-recordeds have shown a profitable stance [item dated 24th February 1996 but not reported here previously].

BBC TRANSFERS 1 INCH STOCK ONTO D3

With 1995 drawing to a close, the BBC is nearing completion of transferring all its old 2 inch videotapes onto the new digital format D3. With mainly only failed/damaged 2 inch stock left to finish, the BBC will begin transferring its 1 inch stock from 1996. Many of these tapes are nearly 12 years old and now require re-mastering [news item dated 1st December 1995; time for an update, Edwin?].

Rare CRTs?

Phil Taylor (3 Silver Lane, Billingshurst, RH14 9RP), supplier of quality valves to all the best restorers, has been offered two MW22/16 and 35 MW31/64 CRTs, which he will happily buy in if there is a demand for them. Get in touch if you need them; they may be equivalents for another well-known type. Phil offers keen prices on more run-of-the-mill varieties of valve as well.

Television Chronicles, issue 11

Bill Groves, managing editor, writes:

Well, the latest issue is off and running. The major cover story was a killer to put together, but we pulled it off, and the result is arguably the most complete and accurate episode guide for *The Lone Ranger* to yet appear in print, including the two cartoon series. In addition to *The Lone Ranger*, there's also *Branded*, starring Chuck Connors. This is followed by an interview with the show's creator, writer-director-producer Larry Cohen, who also created such shows as *The Invaders*, *Coronet Blue*, and *Blue Light*.

Next up is *The Flying Nun*, starring Sally Field. This feature coincides with the show's 30th anniversary, and was co-written by the head of the *Flying Nun* fan club. Finally, there is

Judd For the Defense, starring Carl Betz and Stephen Young, which has been playing recently on Nick at Nite's *TV Land*. Lots of interesting guest appearances in this one, such as a very young Tom Selleck as a cop.

As always, you can look for us at your local newsstand or at Barnes & Noble, Tower Records, Blockbuster Music, Hastings Records, Bookstar, Borders. If you don't have any luck getting us off the rack, visit our web site for info. on how to order from us direct. <http://www.ironlight.net/tvchronicles>

Good news for *Crossroads* fans

It is reported that PolyGram (owners of the ATV entertainment programmes library) have sold Carlton Select screening rights to all 700-odd surviving ATV-produced episodes and will transmit them later this year. Under the deal they are doing all the recovery from 2-inch VTR.

New catalogue resource for researchers

If, like me, you have trawled the Pathé film archive catalogue and hit upon the dreaded "missing film" annotation, don't give up hope altogether. It transpires that until about 1960, a lot of Pathé material was also issued for home entertainment on 9.5mm, and as those who have seen 9.5 prints know, the quality can be almost up to 16mm standards.

This information came to light when a 1937 newsreel item on television OB trials in Hyde Park considered "lost" by Pathé turned up at a film collectors' fair on a monthly Pathéscope Gazette bulletin (in the 9.5mm gauge). I wasn't at the fair, so I still have the task of finding the June 1937 Pathéscope Gazette, but at least I know it's out there.

To make your task easier tracking down these 9.5mm Pathé releases, an enterprising collector has issued a three-volume catalogue of all drama, comedy and interest films, also the monthly Gazettes with full contents. Each volume contains 60 A4 pages, with colour cover, and is clearly a labour of love. Price is £6 post-paid per volume (£18 for all three), from G. Newman, 4 Andrew Close, Steyning, BN44 3PA.

Incidentally, a number of pre-war British Lion films, for which no 35mm print survive, can also be found as 9.5mm releases but I think this fact is more widely known.

Alexandra Palace documentary nearly ready

Peter Kidman writes that the documentary *A Palace for the People - The Story of Alexandra Park and Palace* should be ready for completion by May 1998 to coincide with the 125th anniversary of the opening of the first palace. The video production will run for 55 or 50 minutes and will be sold in retail and other outlets. The launch should be in mid-May and if you know more in the

meanwhile, please contact Peter Kidman, KLA Film and Video Communication, 4 Alexandra Avenue, London N22 4XE.

Balloons to you!

What is the full list of locations used by BBC1 for its balloon logo sequences?

They are: In England: South Downs, Port of Felixstowe; Canary Wharf, London; Swinside Stone Circle, Cumbria. Wales: Snowdon; Cardiff City Hall. Scotland: Forth Bridge, Eilean Donan Castle. Ireland: Grey Abbey; Strangford. *Michele Singh, BBC Television, London.*

Taken from the *Daily Mail*, Friday 2nd January, 1998 and included in case anyone is interested!

New data publications on CD-ROM

Our German reader Wilfried Meier announces a series of six CD-ROMs of service data which will interest some repairers.

CD1 Radio receiver circuits, comprising all 11 volumes of Lange/Nowisch; CD2 Complete Philips radio service documentation from 1927 to 1945; CD3 Philips radios BX series from 1947 to 1957; CD4 Philips test equipment (all GM types); CD5 Philips TV receivers from 1948 to 1968 (including British sets and early colour sets); CD6 TV Miscellany (British pre-war sets and post-war sets down to 1953, plus many German, Belgian, French sets and some East Bloc examples).

Each CR-ROM costs DM98.00 and Eurocheques are acceptable. Wilfried Meier, Schepdonksweg 11, D-47625 Kevelaer-Wetten, Germany. Minimum system requirements are 386 processor, Windows 3.11 and a graphic display program.

Freeware cataloguing program

Word is going around about a sophisticated Antique Radio Database for radio collectors. It's a 32-bit application for Windows 95 and although it is designed for wireless enthusiasts, it is applicable to a much wider range of collecting hobbies. The best thing is that it's entirely free of charge, so make sure you e-mail the author and thank him for his work.

Antique Radio Database for Radio Collectors, 5043kbytes. The purpose of this software is to keep an inventory of an antique radio collection. The program stores information about radios such as make, model, year, pictures (optional), repair notes, and notes. This program is free to use, there are no charges or limited use and can be freely distributed. Author: mcarter@mail.coin.missouri.edu

Download from one of the following Internet locations:

<ftp://ftp.cdrom.com/pub/simtelnet/win95/database/radio.zip>
<ftp://ftp.simtel.net/pub/simtelnet/win95/database/radio.zip>
<ftp://ftp.digital.com/pub/micro/pc/simtelnet/win95/database/radio.zip>
<ftp://ftp.lib.sonoma.edu/pub/simtelnet/win95/database/radio.zip>
<ftp://ftp.bu.edu/pub/mirrors/simtelnet/win95/database/radio.zip>
<ftp://oak.oakland.edu/pub/simtelnet/win95/database/radio.zip>
<ftp://ftp.rge.com/pub/systems/simtelnet/win95/database/radio.zip>
<ftp://ftp.ou.edu/pub/simtelnet/win95/database/radio.zip>

Mailing Lists

The Meldrum Home Page now offers a fascinating mailing list called mhp-chat, a discussion list for all things television past. The MHP Chat Forum is for anyone interested in old and new television, particularly the bits before, in between and after the actual programmes. Topics for discussion include old test cards, continuity announcers and announcements, breakdowns, television graphics and music, idents, logos and jingles, engineering information programmes, old children's television, etc.

To subscribe, send an e-mail message to mhp-chat@meldrum.co.uk with the subject SUBSCRIBE.



Four faces very familiar to television viewers in the 1950s for their appearances in one of the first "panel games", *What's My Line*. From left, David Nixon, Lady Isobel Barnett, Barbara Braden and Gilbert Harding, the last in rather unusual jovial mood.

ON THE BOOKSHELF

with a video tape and a couple of CDs thrown in for good measure too...

TELEVISION: AN INTERNATIONAL HISTORY OF THE FORMATIVE YEARS. By Prof. R.W. Burns. Published 1997 by the Institution of Electrical Engineers. Hardback, 656 pages, richly illustrated. ISBN 0-85296-914-7. Copies are available from the IEE, PO Box 96, Stevenage, Herts., SG1 2SD, price £75, postage and packing included (UK).

Contents: 1: Images and society; 2: Images by wire, picture telegraphy (1843-1900); 3: Seeing by electricity, the earliest notions (1878-80); 4: Persistence of vision and moving images (1825-80); 5: Distant vision (1880-1900); 6: A possible way forward (1900-20); 7: Developments of importance to television; 8: The breakthrough, J. L. Baird and television; 9: The approaches of a lone inventor and a chief engineer; 10: Excellence in low-definition engineering (1925-30); 11: German and French developments; 12: Some low-definition TV broadcasting services; 13: large-screen TV (1930-35); 14: Between low and high-definition TV (1930-31); 15: Early electronic camera tubes and the work of Farnsworth (1920-35); 16: Zworykin and the kinescope (1923-30); 17: RCA, Sarnoff and TV (1919-32); 18: RCA and all-electric TV (1933-35); 19: EMI, Shoenberg and TV (1931-34); 20: Progress in the UK and abroad (1934-35); The London station and foreign developments (1935-38); 22: TV in the US (1935-41); 23: The world 's first regular, public, high-definition service (1936-39); Appendices; Index.

The tone of this most readable book is set out in the preface. Prof. Russell Burns declares that the objective is to present a balanced history of world television, based in the main on primary source documents and viewed from the perspective of these times rather than the standpoint of a later generation. In a way it is a companion to his earlier book **British Television, the Formative Years**, but the photographs are much improved, due in part, to the use of higher quality paper. There are 656 pages, 1,300 references and it is copiously illustrated with line drawings, tables and photographs.

In common with many other books on television history, the outbreak of war is taken as a convenient point to terminate the account. This means that the important and successful work on colour television carried out by J.L. Baird during the war years, is excluded.

The opening four chapters deal with the period 1843-1900 and the contributions made by Rain, Bakewell, Carey, Senlecq, Ayrton and Perry are examined in detail with supporting illustrations. Two following chapters recall the years 1880-1920. Sometimes called television's master patent, the system put forward by Paul Nipkow in 1894 is described, also the work of Sutton, the first person to apply the Kerr cell effect to the problem of transmitting optical images by wire.

It is pleasing to see that Llewelyn B. Atkinson, a student at King's College, is correctly accorded the distinction of being the first experimenter to use mirror drums for scanning in 1882. He failed to publicise his achievements and Weiller received the credit for this device seven years later.

Attention is drawn to some novel non-scanning schemes by Lux, Ruhmer, Rignoux and Fournier prior to 1920. At a later date, Baird suggested a means of transmitting a picture dot-for-dot instead of line-by line, but it was never adopted.

A section is devoted to the early use of cathode-ray tubes for television purposes by Rosing and the accurate predictions of Campbell Swinton are included. Interesting comparisons are made between Marconi and Baird, who shared similar backgrounds and temperaments.

The work of Jenkins in the USA receives detailed treatment. His demonstration of silhouettes using a lens disc was described in *Wireless Review* for 15 December, 1923, and *Chambers Journal* carried an account of Baird's work along similar lines in their November 1923 issue. Clearly it was a neck and neck race.

Three chapters cover the low definition era in the UK, USA and France with digressions to include large screen television and the transition to higher definition. Events leading up to the BBC service from Alexandra Palace receive considerable space. The limitations of the Farnsworth electron camera are compared with the advantages of using a storage system. This leads to controversial matters relating to the claim that the Emitron was developed independently by EMI and without assistance from RCA who had produced the iconoscope. The author comes down in favour of EMI.

Just over half way through the book it is back to the USA to recount progress made by RCA with all-electronic television and equally important advances in the UK and Europe.

The respective merits of 240 and 405 lines as promoted by Baird and Marconi-EMI are examined and interesting descriptions of the equipment installed at Alexandra Palace are given. In the same chapter reference is made to the French 60 and 180-line transmissions.

It is impossible to do justice to a well researched, comprehensive and factual account of international television in a brief review. There is a considerable amount of new material and

this book will be an indispensable aid to the serious student of television history.

Ray Herbert

EARLY TELEVISION: A Bibliographic Guide To 1940.
Compiled by George Shiers, assisted by May Shiers.
New York: Garland Publishing 1997. xix + 616pp,
£61.95

"George Shiers who, with his wife May, authored the widely cited **Bibliography of the History of Electronics** (Scarecrow Press, 1972), left another magnum opus research book incomplete on his death in 1983. He had been preparing it for more than a decade. Working with the Smithsonian's Elliot Sivowitch and technical editor Diana Menkes, the undersigned managed what became a 13 year process to prepare that work for publication.

"Thoroughly indexed by name and subject, the more than 8,800 entries (over half of them annotated) provide the definitive chronologically-arranged guide to the patents, technical papers, books, articles and other references to television and its forbears up to the beginning of World War II (a brief final chapter summarises important articles and key books up to 1996). Material in a variety of languages is included - French and German items, for example, are well-represented throughout. Material through 1924 is covered in the first five chapters, while the period 1923-39 is detailed in a chapter per year.

"Through the chapter for 1931 (something over half the book), the book includes all of Shiers's insightful essays, chronologies and comparative charts, and most individual entries are annotated. Important documents are quoted at length. That's where the project stood when George Shiers died. The team completing the book compiled all of the Shiers' hand-gathered entries for 1932-39 (each entered by hand on a 3 by 3 inch piece of paper), and edited them into consistent form. While most lack the annotations found in earlier chapters, they serve to fill out the historical record.

"This is a goldmine of information for researchers for no other single source provides access to so much of the record of television's formative period." [Christopher H. Sterling, George Washington University, March 1997].

What else can you say? This is an extremely valuable book and is an absolute must for anyone seriously interested in researching the history of television. It is available from Len Kelly Books, 6

Redlands, Blundell's Road, Tiverton, EX16 4DH (01884-256170, fax 01884-242550). Inevitably it will go out of print at some time and then its price will doubtless soar. Now is the time to buy your copy.

AE

THE ROGERS AND GILLIS GUIDE TO ITC.

Published at around £20 by SJC Communications Services Ltd, P.O. Box 44, Shrewsbury, SY2 5WB. ISBN 0-9528441-2-5.

THE WONDERFUL WORLD OF DISNEY TELEVISION: A Complete History.

By Bill Cotter. New York: Hyperion Books, 1997. £17.99 ISBN 0-7868-6359-5

We just thought that we would mention about two books we've bought recently, **The Rogers and Gillis Guide to ITC** and **The Wonderful World of Disney Television**. Both books are quite useful and the info may be of some use to you.

The first book is by the TV oracle Dave Rogers and Steve Gillis. It is a large A4-size paperback. Although there are no photos, it is a very detailed book on the programmes that the ITC produced over the years, listing information such as directors, writers, and where possible full cast lists, dates of programmes and if in colour or B/W, and at 469 pages it is a very full book.

Quite by accident we bumped into Dave at the NEC at a memorabilia fair and got a copy on the first day of publication, before it was on sale in the shops. So at the moment we can only give its price as what it cost then – £20. I have since heard that it is now in the shops but as yet don't know the 'shop' price.

The second book on Disney TV, is some what more "glossy" in its style, by an author named Bill Cotter, and as it states on the cover "a complete history," with which from looking at it I won't argue. Hardback at 628 pages! It's a big book, and at 10¼" x 7¼" x 1½" thick I think that it is well worth the price of £17.99, and an official Disney publication too. It has a few nice B/W photos and goes into great detail of the programmes that have been made by Disney over the years. As might be expected you will find *The Mickey Mouse Club* and *Zorro* in abundance, serials, assorted cartoon series, various 'adult' programmes made by Disney subsidiaries and many items made for Cable TV too. On the whole a very nice if somewhat 'heavy' book, very well compiled with good lists of dates and casts etc. It's available from book shops and Disney stores.

Dave and Jill Probert

ROY HUDD'S CAVALCADE OF VARIETY ACTS: A WHO WAS WHO OF LIGHT ENTERTAINMENT 1945-60.

By Roy Hudd with Philip Hindin. Robson Books, £18.95 from bookshops or direct from Roy at the same price post-paid (see Roy's page following these reviews). ISBN 86105-115-8.

Roy Hudd 's Cavalcade of Variety Acts is a marvellous minefield of memorabilia (exploding everywhere!) and a fine follow-up to **Roy Hudd's Book of Music Hall and Showbiz Anecdotes**", both of which should reap rich rewards for Robson Books.

This Who Was Who of Light Entertainment (1945-1960) opens with two seasoned specialists in their own fields ALI BONGO (artiste, adviser and adapter) and RAY ALAN of *Lord Charles* fame, along with a very early SYD WRIGHT bill from Dewsbury Empire. AVRIL ANGERS is the only other solo representative of the first letter of the alphabet known to be alive at the time of writing to be represented in Roy's roll-call, and has a perfect period picture and achievement assessment, increased by later landmarks.

B for brightness and the BEVERLEY SISTERS, who like a legendary lady "never fail to shine", and JOE BLACK of the Prince of Wales Crazy Gang, most of whom are rightly royally recalled by Roy. (must mention similar service for HYLDA BAKER by JEAN FERGUSSON.

Seeing double brings us to the COX TWINS, still alert and active (strongly supported by PAULINE MILES) also the CLARK BROTHERS (Steve and Jimmy) – last-named well known as show stoppers (especially on late lamented *Sunday Night at the London Palladium*), and veering to Val's venue of Variety, must mention past King Rat JOE CHURCH, and his agenda of appearances there. WIN CALVIN also has a sizeable entry in this section.

KEN DODD, "in my book the greatest stand-up comic since MAX MILLER" writes Roy, and who would dare to disagree with that, or that BILLY DAINY looked funny, moved funny and spoke funny. In the nineties, this is still true in the multiple manifestations of JACK DOUGLAS. Roy also records the GRACIE FIELDS connection of BETTY "Turpin" DRIVER.

The FRANCOIS family find a prominent place at this point, and while JACK (a Palladium perennial in panto) covered the alphabet of showbiz (from acrobat to zany), brother MANNY with his wife JOY, worked everywhere and with everybody. JOAN HINDE gets a glamour photo while her entry notes her in the constant company of master variety entertainers, while LEN HOWE and AUDREY MAYE are two funny four words – Roy's right!

JIMMY LOGAN (uncle of Churchill Theatre manager-in-a-million JOHN SHORT) deserves a knighthood for keeping the variety flag flying north of the Border, while BILLY "Man of the Moment"

MOORE is one of the few in Roy's cavalcade to have both poster and photo.

BARBARA NEWMAN remains remembered as the best "goose" in the business (as JOHN INMAM avers nine times over), and another princely performer is ALF PEARSON (King Rat 1997). *Ralph Reader Remembers* is rightly recalled (as are many more memoirs in Hudd's history) and Nigel must note here the radiance of JOAN REGAN (most memorable at CHARLIE CHESTER 1997 commemoration) sparkling at the Fairfield Hall and at a JACK SEATON British Music Hall Society meeting. Speaking of Seaton, his *Music Hall, Variety and Me* one-man show at Jermyn Street Theatre deserves national exposure.

Roy writes "REX ROPER is probably the last in a long line of Variety cowboy acts like TEX McLEOD and CAL McCORD), and his story is that of a real pro, as is that of VICTOR SEAFORTH, who supported every top of the bill from THE INK SPOTS to JIMMY YOUNG. Specially selecting survivors apart from SIR HARRY SECOMBE, DOROTHY SQUIRES and TOMMY STEELE, now becomes a difficult decision, but HARRY SELTZER is one of Roy's (and mine!) favourite people in show business and Brinsworth House (which has its own entry as does the Grand Order of Water Rats) houses Harry in 1997 as it does MARION DAY COOPER and LOU FORMBY, under the care of PETER ELLIOTT and AUDREY LANE,

Tuning to a tee (and that must always include TOMMY TRINDER as A belongs to ARTHUR ASKEY and F to FREDDIE FRINTON) the only one still with us is JOAN TURNER whose evening of entertainment, Roy records, is an adventure not to be missed. Veering now to FRANKIE VAUGHAN (King Rat in 1968 and today in 1998) we must stop wandering at MAX WALL whose life story MICHAEL POINTON is presently preparing for publication. Ladies living include EILEEN WINTERTON (with Trio) and EVA MAY WONG.

Before bringing this brief browsing to a close, must mention the ever-enthusiastic LEN LANE and his collection contribution to the plenitude of photographs. Some illustrations that caught my eye include the youthful MAX BYGRAVES with SID MILWARD and CHIC MURRAY, the gossipy chorus boy and landlady rolled into one LARRY GRAYSON (although this time without his accomplished accompanist DENIS PLOWRIGHT) and the "Strolling" DON SMOOTHY doing a double with DICKIE VALENTINE manager TOMMY LAYTON. It only remains to add that JIMMY WHEELER stopped a lot of gin from going bad...

Signing off, as regards a personal pick from 1945-1960 I must really regret the absence of ELSIE & DORIS WATERS and their brother JACK WARNEB, but all in all ROY HUDD with PHILIP HINDON has compiled a brilliant book, which when it reaches its paperback edition (maybe even sooner) will achieve widespread audience appreciation.

Nigel M. Anderson, Celebrity Correspondent

Compact disc review

THE GREAT BRITISH EXPERIENCE

EMI, 243 5 66676 2 4

As I write this I am again listening to the above CD that I found in my Christmas stocking. It offers two CDs and a total of 50 tracks which are all classed as 'Popular Light Music'. At first it seems that this may not offer a lot of interest to those of us into vintage television; indeed a lot of the tracks are original *radio* themes. They have all been re-mastered to a very high standard. Television has not been totally forgotten, although I feel more with luck than by judgement.

The *Devil's Galop* (from *Dick Barton Special Agent*) starts CD 1; we are then treated to *Calling All Workers (Music While you Work)* *The Westminster Waltz* and *Puffing Billy (Children's Favourites)* and a load more. From the TV side of things we have the march from *A Little Suite*, which was used on *Dr Finlay's Casebook*, a track entitled *Girls in Grey* used on the BBC Television Newsreel and *Non Stop*, which we all know as the music from the ITN News.

Of all the tracks on side 1, two really surprised me; the first is a recording of *The Girl From Corsica* recorded with Ron Goodwin and his Orchestra. This mid-60s recording makes me wonder why we need the likes of digital this and that, the second is listed as *Sea Songs* used on the TV programme *Billy Bunter*, but those of us that grew up in the part of the country covered by Anglia Television will know it as the music used on the daily start of transmissions. I've listened to both recordings, the CD and the off-air recording that I have and they are one of the same – magic!

Side 2 of the set kicks off with the theme from *Top of the Form*, *Coronation Scot* follows and on track 4 the superb march *Sound and Vision* used by ATV in their opening sequence. The music from the *Potter's Wheel* along with *What's My Line* follows, together with many others but alas many used on radio and not television. In all this is one of the best CDs I've heard in a long time; a second one on the same theme would be a good idea but I feel that most of the tracks that people remember are already contained on these two CDs. Excellent listening while you read your copy of *405 Alive*.

Chris Worrow

TEST CARD MUSIC, VOLUME 2

25 tracks (71 min. 06 sec.)

Apollo Sound, APSCD 208; £14.99

In these days of round-the-clock television, test card transmission have become an extinct phenomenon but the popularity of the music used in those broadcasts certainly endures.

There is no doubt that the success of the two Chandos/Flyback CDs *The Girl, The Doll and The Music* and *Big Band*

Width has opened up a considerable market, and this has obviously encouraged Heinz Herschmann of Apollo Sound to follow suit with *From the Archives — Test Card Music* and now, *Volume 2*.

The reason for the wide appeal of this music is simple – it's made to an unbeatable recipe. Take some of Europe's best composer/arrangers, add a good helping of the finest session musicians, place in a *hot* studio, sprinkle in some top-rate recording engineers and mix well! The beautifully concocted end-product was always too good merely to act as a background accompaniment to that little girl and her slightly gormless-looking doll, although I find it great to listen to in the car or in my workshop.

This new release is well up to the high standard of its predecessor, and although the tracks were originated many years ago on analogue tape, the digitally re-mastered results are truly superb. Congratulations are due to Chris Churcher, for achieving such technical excellence, and to Heinz Herschmann, for taking the plunge and making this material commercially available. Warmly recommended, both for seasoned enthusiasts of test card music and for those who would like to get to know it better.

Tony Clayden

If you can't find this at (or order it through) your local record store, the discs are available at the special reduced price (for readers only) of £12.75 post-free from the publishers, Apollo Sound, 32 Ellerdale Road, London, NW3 6BB (tel: 0171-435 5255, fax: 0171-431 0621). Ask for the catalogue, which lists other interesting CDs.

VHS video tape

RADAR ORNITHOLOGY. £12 + £1.50 post and packing, from Douglas Fisher, The White House, Slough Road, Brantham, Manningtree, CO11 1NS, telephone 01206-392220.

Most archive programme re-runs on television are plays or comedies, and people often ask me where they can find 'real' programmes from the black-and-white era to view on their old tellyes. Well, here's a real novelty – a genuine (natural history) documentary from the early 1960s, with original Granada 'From the North' idents and no tampering or adulteration to the programme!

So how come? In his retirement, noted photographer Douglas Fisher is selling video copies of many of his old film productions (with permission by the way) and this remarkable film is one of them (the others are all about radar subjects and were not made for television). There's a strong radar element in this film as well, which adds interest for the technically minded.

Not surprisingly, the programme is a period piece. The style of commentary delivery is well measured, the music is, well, of the period and even the end titles, in a stylish Eric Gill typeface called

Peperua, are elegantly made. Twice the narrator tries to express the terrific damage caused to buildings and trees by the birds' droppings (starlings actually kill the trees they roost in eventually, then move on elsewhere) but of course you had to choose your words very carefully in those days and you couldn't just talk about bird sh*t. The picture quality is extremely good overall and considering the specialist interest of the programme, the tape is good value for money. This is quality television.

Mr Fisher says:

"Two films make up this video:

1. FEATHERED HORDES (1963). This 'arts/natural history' film about starlings is from the 1960s ITV series *Another World* made by Douglas Fisher Productions Ltd for Granada TV.

In 1963 I was filming starling roosts near Colchester when I heard that Dr Eastwood and members of his team at the Marconi Research Laboratories were recording the movements of birds (using 'time lapse' photography) at their 23cm radar station at Bushy Hill near Chelmsford. We compared notes and found that we were both filming the same starling roosts! We subsequently combined our films and the result can be seen as an interesting sequence in *Feathered Hordes* - which incidentally, was selected to represent the UK at the Eurovision Grand Prix in 1964. Douglas Fisher Productions 1963. B&W - 25 minutes.

2. BIRD MIGRATION IN S.E. ENGLAND - A Marconi research film, from Dr Eastwood, recorded by 'time-lapse' photography from PPI and CRT displays at the 23cm Marconi radar station at Bushy Hill, Essex during August 1958.. B&W - approx. 10 minutes."

AE

A WORD FROM OUR PATRON

Roy Hudd writes...

Just to let you know what I'm up to.

FILMS

I've got two films 'in the can'. Anglia Films, *The Sweet Life* (which should be shown on Channel Four before it goes to the cinemas. The second is a feature called *A Kind of Hush*. It is a very strong subject with a young cast. I play about the only nice person in it - character work again! It should be in the cinemas early 1998.

RADIO

The News Huddlines returns to Radio Two on Thursday, 9th April for ten weeks. Tickets to see a recording (Thursday lunchtimes) are available from the BBC Ticket Unit on 0171-765 5858.

THEATRE

I'll be touring in a new play, *Friends Like This*, with Barbara Dixon and Susan Penhaligan early 1998. The tour includes:
Churchill Theatre, BROMLEY w/c 19th Jan. B/Office 0181-460 6677.
Lyceum, SHEFFIELD w/c 26th Jan B/Office 0114-276 9922.
Theatre Royal, NOTTINGHAM w/c 2nd Feb. B/Office 0115-948 2626.
Festival Theatre, CHICHESTER w/c 9th Feb. B/Office 01243-781312.
The Hawth, CRAWLEY w/c 16th Feb. B/Office 01293-553636.
His Majesty's, ABERDEEN w/c 2nd March. B/Office 01224-641122.
I'll be doing *Roy Hudd's very own Music Hall* at the Palace, WESTCLIFF on Saturday 11th April 1998. Matinee and evening. Box office 01702-342564.

WRITING

My column appears at the beginning of each month in *Yours* magazine. My book, **Roy Hudd's Book of Music Hall, Variety and Showbiz Anecdotes**, is still available. See advertisement elsewhere in this issue.

STOP PRESS

RECOMMENDED BY THE BOOKSELLERS' ASSOCIATION! My new book, **Roy Hudd's Cavalcade of Variety Acts - a Who Was Who in Variety 1945-60**, is now in the shops. It's published by Robson Books at £18.95. Its number is ISBN 86105 115 8. Copies are available from me at £18.95 (p & p included).

If you'd like a list of sheet music, autographs, programmes, photographs, memorabilia etc. I have for sale (All moneys to THE BRITISH MUSIC HALL SOCIETY) just send a SAE to:

Roy Hudd Enterprises, P.O Box 8923, London SW4 0ZD.

FROM THE INTERNET

Berlin Museum

For any of you likely to visit Berlin, I found a very interesting museum that you should visit, even if you share my very limited German skills it's a fascinating place.

The museum is the Rundfunk (radio) Museum. It's situated literally right underneath the radio transmitting tower at the Sommergarten exhibition and convention centre at Westend (not to be confused with the TV tower at Alexanderplatz). Admission is only a few marks but unfortunately there is no English language guidebook. Incidentally the tower does not seem to be used for its original purpose as a vertical. Even though its base rests on huge porcelain insulators it now has an elevator to a restaurant half way up and is definitely not 'hot'. It's the

first and only time my long suffering wife has ascended an antenna mast and what's more she actually enjoyed it!!

The museum is devoted to historical radio and TV and has two floors of displays, one for each. The TV displays include scanning disks and other paraphernalia of mechanical TV as well as early electronic cameras and receivers. There is an enormous camera used for the 1936 Olympics and also some working displays. There are a few bits of transmitters as well with plumbing and ceramic tubes etc. There are lots of European-style entertainment sets, mostly of course complete with magic eye tuning indicators, and one particularly extreme example of a modernist style home entertainment centre from the 1950s.

Downstairs in the radio section there is an amazing display of old radios covering the entire history of radio in Germany from the earliest times. There are very many sets of all types with some working displays. There is a huge tube exhibit and some enormous transmitting types on display. I was rather miffed to see a 'sectioned' tube display based on the ECH81 – a tube I had particular trouble finding here.

There is also a rather upsetting display of Nazi misuses of radio including propaganda (complete with a recording of Hitler at a party rally – in rather poor taste IMHO), records of confiscations of radios from 'undesirables', the radio equivalents of the Volkswagen, and clandestine sets made in concentration camps. It's really a *must* if you have a spare hour or two in Berlin.

Morris Odell VK3DOC

- ♦ A note in the GvGF (German vintage wireless history society) magazine noted recently that this museum has been forced to close for the time being. We hope it will re-open soon.

CENTRAL TELEVISION AUCTION

David and Jill Probert attended the auction sale held at Central Television's Broad Street studios in Birmingham, which they vacated for a new digital production centre last autumn.

Attending the viewing day was halfway between looking into an Aladdin's Cave and walking around the Marie Celeste, with many weird and wonderful pieces of equipment on view and corridor after corridor of offices looking like they had just been hurriedly vacated. There was enough furniture to fill several companies, anything from armchairs and tables, to a small flat with bed (!) down to the humble electric kettle!

Strolling around the corridors and endless dressing rooms, to the studios, a small one, in which neat rows of 'lights' were lined up

to attention as if awaiting some 10kW" sergeant major to command them!

Then to the largest studio which had seen over the years *Crossroads*, *Bullseye* and many other ATV and Central productions. In 1985 my wife and I had the chance to see a recording of *Bullseye* and we can well remember the 'buzz' of activity when the studios were still in major production. But with the advent of Central's Nottingham studios, which were (and are) larger, production of major programmes at Birmingham was scaled down to the point where *Central Weekend* and then *Central News* were the only regular in-studio productions. And so the smaller studios were built nearby.

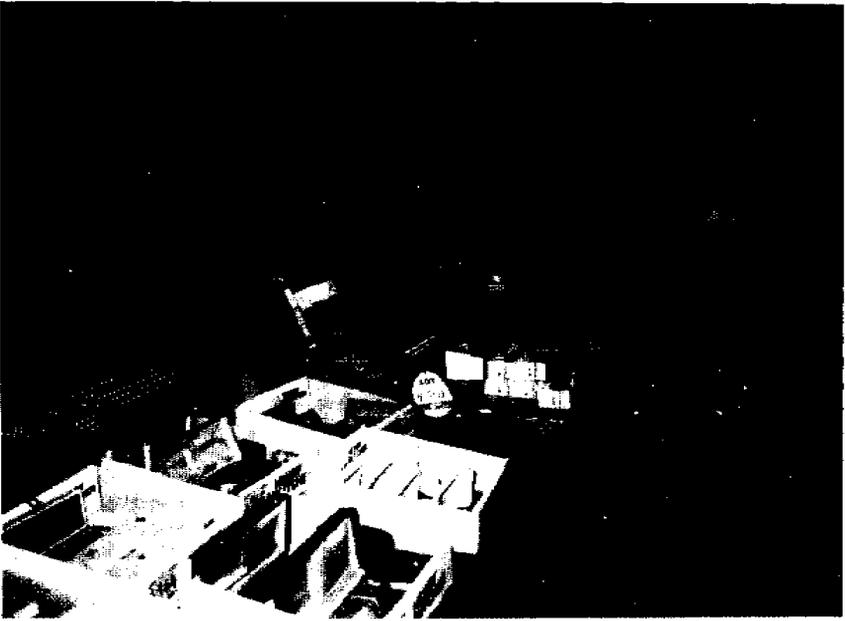
A transfer of production took place to the new buildings recently, with the exception of VT and telecine transfer, which were still in use at the time of the auction. Imagine a row of neatly lined-up cameras on their Vinten pedestals, even one on a crane! Tables full of U-Matic and Betacam VT recorders, mixers, mikes and other goodies. Assorted monitors, even four widescreen HDVS ones! Reel-to-reel audio recorders of various sizes too, even a 2-inch 24-track model.

Very few restrictions in viewing the items meant you could wander almost freely through the studio complex, comprising the studios, offices, large medical centre, and control rooms. We spent a lovely time chatting to a retired BBC sound engineer; he told us of his time touring the country, installing audio control panels, mixers and so on. He was in at the original installation at Pebble Mill. In VT, one of the engineers showed us around the equipment, they even had a Rank Cintel 16/35mm telecine machine with a sep. mag. sound system available if required. All this was feeding down to the 'compact' Sony 1-inch reel-to-reel C-format machine, the table-top model. In a corner stood a lone majestic Ampex 2-inch Quad machine in working order; we were told one of its most recent uses was for transferring episodes of *Crossroads* to D-2 digital VTR, for satellite transmission.

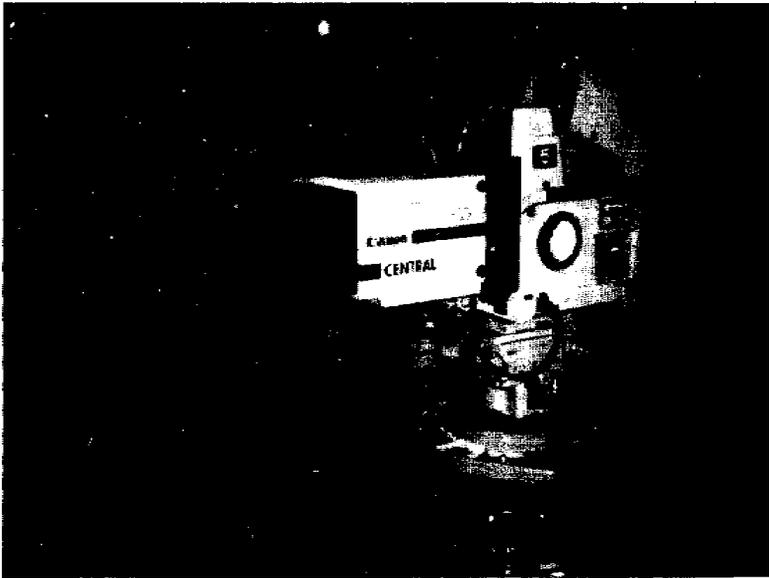
To see control rooms, some complete and others gutted", gave us some eerie feelings as we walked around. There was even a small luxury cinema!

To sum up, with these days of more TV channels, why is it that less studio space is required for production? Is this a sign of things to come??

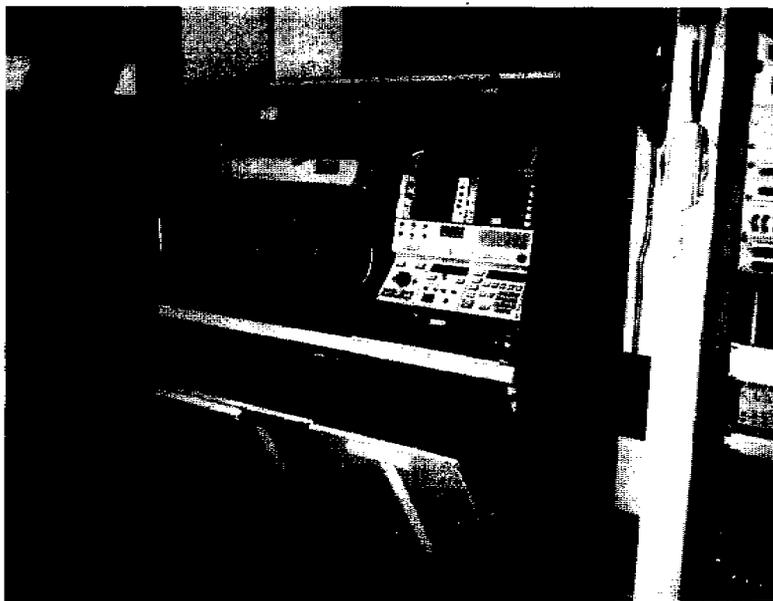




Loads of goodies to inspect...



... or perhaps it's a camera you're looking for?



**Oh no, it was a new (old) video recorder you
were after for the living room!**

HDF

Dicky Howett investigates High Definition Films

Back in the television stone-ages, John Logie Baird devised a system of recording television images. This prescient invention was simply an audio disc recording a 30-line low band television signal. Good idea, but in practice, the poor picture quality subverted any commercial application.

When all-electronic broadcast television arrived (1935/1937), video recording systems were proposed to enable producers to capture the live output. The most obvious solution was to point a film camera at the television screen and shoot the image. (This was attempted, when in 1937 an amateur using a 16mm camera shot scenes of the 1937 Coronation broadcast from his living room telly. Unfortunately, this priceless footage has gone AWOL and has not been seen since 1953).

Filming an image direct from the naked screen however, produces 'scan bars' and general picture instability due to the concomitant unsynchronised shutter/television scan rate. For a full-quality recorded image, both fields of the British television interlace (1/50th sec) have to be recorded by the film camera (running at 25 frames per second). The first stumbling block is that half of the time a cine camera film transport intermittent is blanking out the television image; this to allow for the film to be pulled down. Engineers had to overcome little problems like that – losing half the picture information.

Initially, an attempt was made to record the full interlaced television picture. In Feb. 1939 at EMI, C.O. Browne and Gordon Newton linked a 35mm Mechau film mechanism with a projection CRT and an image sourced from an Emitron camera. (The Mechau film system used a drum of eight mirrors that followed and held stationary an image relative to the moving film for the duration of a complete scanning cycle). This Full Field system was further investigated and developed by the BBC in 1947. Brief recordings of the 1948 Olympic Games were made using this system.

The American's were also fully apprised of 'kinescope' recordings as they termed them. North American continental time differences precluded simultaneous television networking even after the introduction of an East Coast-West Coast co-axial link. Film recordings were then a convenient 'time shift' solution. However, American video engineers had the tasty task of first devising a viable method of recording an interlaced monochrome 525-line image of 30 fps at a cine rate of 24 fps and then re-transmitting at 30 fps. It worked and the results were of good quality.

In the late 1940s the British film industry was also becoming interested in the possibilities of video as a production tool. Rank had the idea to produce entire movies via telerecording techniques. It

was a bold (or perhaps desperate) measure, with the promise of a quick turnaround and the enticing prospect of cutting studio costs. Bill Vinten (of the Vinten Company) who was a cameraman at the time, recalls, Rank shipped from the USA three Du Mont television cameras. These cameras used early 3-inch Image Orthicons pick up tubes and to record the television image, a 35mm back-projector was modified and positioned in front of a television monitor. Results were atrocious. The Du Mont television cameras weren't really up to it. The tubes were not easy to light for, all halos and crushed whites. Also the image would stick on the tube from time to time. However, they did make a 35-minute children's film called *Mr Marionette* using just one of the television cameras and editing it like an ordinary film.

Because of Bill Vinten's experience at lighting these early telerecordings, in 1949 he was invited to light some special recording trials being undertaken by the Pye Company at Cambridge. Pye at the time were pushing into all areas of broadcast technology (including colour) and these video recording trials were an attempt to overcome the serious loss of definition associated with existing monochrome film/television recording systems. The ultimate aim was for a system that could be applied successfully to full-scale movie making using two or more linked high-resolution cameras, recording onto 35mm film. The result had to be suitable for projection onto a large cinema screen.

Initially, the cameras used in the Pye experiments were Pye Photicons (Image Iconoscope types). Later, an improved version, the Pye P.E.S. Pesticon camera was used. Progress was swift but the results were not altogether satisfactory.

During 1950, the old Highbury Film Studios in north London were acquired by Norman Collins and Terence Macnamara (both formerly of BBC Television). With the backing of Pye they continued Pye's experiments, re-naming the enterprise HIGH DEFINITION FILMS. The idea was to produce exportable television programmes on film using multi-camera techniques and efficient studio practices.

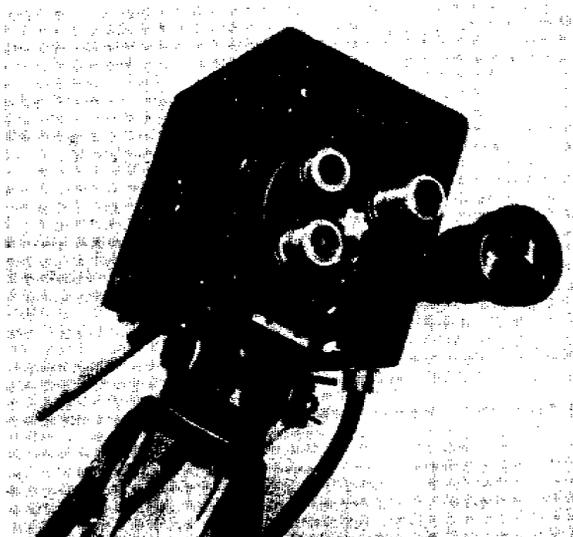
The high definition film system differed from the conventional 405-line British broadcast standard in several important areas. To simplify the recording system, HDF used a sequential non-interlaced frame rate of 24fps scanning at between 625 and 834 lines per frame. In practice there wasn't much point in going higher than 650 lines as the cameras offered no useful information above that figure. The monochrome pictures were recorded using a Moy RP30 35mm recording camera. The overall bandwidth of the system was 12MHz, a big achievement in those days. Several HDF productions were attempted, including short tests and commercials which were made to a high standard with real products. These commercials were later shown to members of Parliament in an attempt to convince them that commercial television in Britain might not be such a bad thing.

By the end of 1955 High Definition Films ceased all production. By then several programmes had been recorded 'in the can' for use by commercial television including *Double Your Money*, *Take Your Pick* and a drama series called *Theatre Royal*.



Above: Pye Pesticon HDF camera 1953/54

Below: The Dumont studio camera



ELECTRONICS TO AID FILM INDUSTRY

TV-Type Cameras Can Be Used

DETAILS have now been given of the activities of the company formed some time ago under the title High Definition Films, Ltd., with Norman Collins, ex-Controller of B.B.C. Television, as chairman and managing director. The object is the development of the use of electronics in the film industry, and among the other directors are T. C. Macnamara (late of the B.B.C. and now technical director of Scophony-Baird), Sir Robert Renwick (partner in a firm of stockbrokers) and C. O. Stanley (chairman, Pye, Ltd.).

The company, which has recently increased its capital from £100 to £150,100, is a joint enterprise of the British film and electronic industries, and British Lion, the J. Arthur Rank Organisation, and Pye, Ltd., are directly concerned in it.

The company has developed an electronic camera, based on TV camera technique, which, it is claimed, has many advantages over the purely optical camera. The principle of the new system is that the film director sees on monitor tubes the outputs from all cameras in use, like a TV producer, and eats make his own cuts, fades, mixes, wipes, etc., at the actual studio. As soon as he is satisfied with the rehearsal he gives a signal to the recording engineers, and "shooting" begins, the picture being photographed on film from a high quality picture tube, in the same way as Telefilms are made. It will easily be possible, in this way, to make 10 minutes of finished film per day, instead of about two minutes as at present.

The new system can operate on high definition, and at present 800 lines are used. Later, this may be increased to 1,500 lines, at which stage the result, it is claimed, may be better than that of ordinary films. This is because, owing to the brightness of the picture, slow-speed fine grain film stock can be used, thus reducing the limitation of grain size on definition which obtains on ordinary film stock used in optical cameras.

The cameras are being developed in the Pye laboratories at Cambridge, and a research team under T. C. Macnamara is working jointly with the Pye technicians. It is hoped to produce the first "electronic" film in the coming year.

WILL ANY VHS RECORDER PLAY AND RECORD 405-LINE TAPES?

David Boynes

No but most will. Basically nearly all UK-standard PAL machines will play and make 405-line recordings, although many of the more modern machines display a ghost image of the main picture displaced to the right of the screen and some of the really new machines will not handle 405 lines at all (you'll have to experiment). The machines which handle 405 lines best are the first-generation 'electronic' ones (these came after the 'piano key' models and were made around 1980-1982). They produce good pictures on 405 lines, without the ghost effect, and are cheap and plentiful in second-hand shops and at car boot sales. Now is the time to buy them, possibly even a second example for spares, as they will not last for ever.

Bear in mind that to play back 405-line recordings on a standard old-type 405-line VHF television set you will need a modulator (available from Dinosaur Designs or do-it-yourself).

Models to look out for include:

JVC	equivalent Ferguson model
HR 7200	3V29
HR 7300	3V30
HR 7650	3V31
HR 7700	3V23 ('Starship Enterprise')

Hitachi	equivalent GEC model
VT-11	4001

(with care, the video bandwidth can be opened up on this model to 3.5MHz or more, giving better than standard VHS performance)

CAPACITORS: A PRACTICAL ARTICLE

Andrew Emmerson, with more than a little help from Tudor Gwilliam Rees

Of all the passive (as opposed to active) components in television apparatus, it's the capacitors which seem to give restorers the most trouble. Opinions on them vary - for instance whether to conceal replacement parts inside the can or sleeve of the original taken out (a decision based purely on dogma or cosmetic grounds) and whether to change only failed items or replace everything in sight on the basis that if some components have already failed, the

others may soon follow suit (and possibly do untold damage). These are matters of opinion, not fact.

On the other hand, how to spot failures and where to find replacements are matters of fact alone. In his *Antique Wireless Newssheet*, Tudor has recently provided a comprehensive guide and rather than paraphrase it, I'll reprint it more or less verbatim. As he supplies all the components mentioned, he'll probably be pleased with what is virtually a huge advertisement, although I ought to say that components of equivalent quality can also be had from Kenzen and some trade-only suppliers, also (if you are lucky) at vintage wireless swapmeets and amateur radio rallies. Prices vary widely and items sold as surplus are always going to be cheaper than new stock (often a fraction of the price in fact), but whatever you pay for them, good capacitors are always a good investment and you're unlikely to find new components much cheaper than what Tudor charges. What's more, paying £5 each for top-quality electrolytics is a small price compared to the value of the working set they will restore to life.

A crucial factor with valve equipment is working voltage. Most HT rails run at 250V or higher, which means any capacitors intended to block these voltages must be rated at a higher voltage, ideally around 100V higher. Don't take chances; anyone who tries to save money by using under-rated items will inevitably come to regret this later when the capacitors break down and fail. Some small capacitors in EHT circuits may need to be rated at 2.5kV or more and the same applies – use properly rated components. Any 'headroom' is an advantage (for example using 1000V-rated capacitors where the highest working voltage is 300V). The only time when your margin of error should be small is with smoothing capacitors in low-voltage power supply circuits. For a stabilised 5V power supply an electrolytic rated at 12V will be fine whereas one rated at 50V is not only overkill; it is also a waste of money and will not work as well since it is not being 'exercised' or polarised properly by the feeble 5 volt potential.

A quick word about NOS (new old stock) electrolytic capacitors. In most cases (and this includes 30 or 40-year old components), they *can* be used but they will require reforming first. We have covered reforming before in *405 Alive* and I shall return to this subject when I have more time.

It's a fact of life that these higher voltage components are harder to find today than thirty years ago when far more devices used valves (don't bother looking in your Maplin catalogue) but professional suppliers such as Electromail (the small-customer division of Radiospares) or Farnell will help. Nowadays these firms have dropped the minimum order value if you pre-pay your order, so the only effort you must make is getting hold of their catalogues.

Finally, if you're thinking "This is all pretty basic; I know all this already", don't worry; this article was not written with you in

mind. It's for the enthusiastic newcomers who rightly complain that they cannot find these 'trade secrets' in the modern electronics textbooks that assume 12V is the highest voltage constructors will encounter.

Kenzen, the other supplier of old-stock HV caps, is at Unit 9, 16-20 George St, Balsall Heath, B12 9RG, tel 0121-446 4346; fax 0121-440 5323. A price list is available on request and you are encouraged to compare prices between suppliers, although in truth there is not a great deal of difference.

And now, over to Tudor Gwilliam Rees....

Condensers & Capacitors - the one item that will let you down. Here we list modern, current production, items to help you in your restorations. All prices are totally inclusive of postage, etc.; what you see you pay.

Not sure what to replace? We can prepare you a tailored capacitor package - changing all that we would change - all we require is the make & model number of the receiver in question. We do the rest, no additional charge. Want to do it yourself but still not 100 per cent sure? Simply just contact us for free and courteous advice.

Multi-section High-Voltage Electrolytic Capacitors for HT smoothing

Fault symptoms: deep hum (50 cycles on AC/DC receivers, 100 cycles on AC transformer types), fuse blowing, instability, distortion, nasty smell, rectifier short life, etc. Please do not be tempted to increase on original manufacturer values in the pursuit of lower hum and distortion - you might end up with very short rectifier life!

Here we offer for sale brand new components, perfect for replacement. 35mm is, to all intents & purposes, the same as the old 1 3/8" diameter of traditional smoothing caps.

Never attempt to use electrolytic capacitors with AC voltages!!

Value in μF	DC voltage	length x dia.	Comment	Price each
8+8	450V	47 x 25mm	HT Smoothing - 1930s radios	£5.00
16+16	450V	47 x 25mm	HT Smoothing - 1930/40s radios	£5.50
16+32	450V	52 x 35mm	HT Smoothing - typical 1940s	£6.50
32+32	450V	77 x 35mm	HT Smoothing - 1950s radios	£7.00
50+50	500V	77 x 35mm	HT Smoothing - mainly audio use	£8.50

Axial wire-ended Electrolytic Capacitors for HT & low voltage use

Including cathode bias, RF, HT feed sections, etc. Don't use them for HT smoothing as they could go bang! Fault symptoms: instability, low gain and distortion.

Value in μF	DC voltage	length x dia.	Comment	Price each
22	25V	10.5 x 4.5mm	replaces 25 μF output cathode bias	£5.00
47	25V	16 x 8mm	replaces 50 μF output cathode bias	£0.48
22	63V	10.5 x 6.3mm	replaces 25 μF output cathode bias	£0.48
47	63V	16 x 8mm	replaces 50 μF output cathode bias	£0.70
1	450V	16 x 8mm	HT decoupling	£0.85
4.7	450V	25 x 12.5mm	HT decoupling	£1.40
10	450V	25 x 16mm	HT decoupling	£1.70
33	450V	40 x 18mm	replaces 32 μF HT decoupling	£2.90

Axial wire-ended polyester capacitors

Excellent replacement for the old wax/paper condensers as used in domestic radios from the early 1930s up to the 1950s. In our experience faulty wax/paper caps are the biggest source of faults in valve radios. They will usually still have their capacitance but also will have become resistors passing DC to places there shouldn't be or consuming valuable HT current for themselves – you can almost guarantee 90 per cent that they will be faulty in your receiver. The types we offer are very low leakage, amazingly strong and small enough to be secreted into original cardboard cases if you wish to retain under-chassis originality. 400V (200V AC) covers almost all vintage types. In doubt we will be pleased to advise you.

Not to be used in high peak-voltage AC circuits such as output valve anode tone control or equalisation and mains 'tuning hum' IF decoupling – see next section of Polypropylene capacitors for suitable types.

Some fault symptoms:

- Distortion and hum, AF - all levels of volume control = leaky output valve grid feed from first AF, passing positive DC from previous anode, wrecking the negative grid bias and driving the output valve anode current up, causing huge audio distortion and often destroying the output valve, rectifier valve, smoothing caps, mains transformer, loudspeaker field/choke or HT feed resistor in the process if ignored.
- Distortion RF - distortion only found on strong stations = leaky decoupling capacitor/s on AVC line, not allowing good AVC swing voltage to variable μF IF stages.
- Low gain RF = leaky screen grid decoupling capacitor/s, seriously reducing screen grid voltages to RF stages. Often one capacitor decouples an IF and mixer stage's screen grids.
- Low gain AF = leaky capacitor feeding anode circuit to AF stage or screen grid if pentode used.

Axial wire-ended polypropylene capacitors

Higher quality and specification than polyester, with the ability to safely withstand high peaks and AC voltages. Ideal in output stage tone control/equalisation and decoupling stages, mains IF filters in AC/DC receivers and as car radio/military set vibrator transformer buffers. Nominally 1,000V DC or 350V AC working. Can be used in place of polyesters and often done so by hi-fi enthusiasts, who believe these capacitors have a divine excellence in sound – they *could* be right!

<u>Value in μF</u>	<u>DC voltage</u>	<u>length x dia.</u>	<u>Comment</u>	<u>Price each</u>
0.001 μ F	1000V	20.5 x 9mm		£0.45
0.0022 μ F	1000V	20.5 x 9mm	replaces old 0.0025 μ F	£0.45
0.0047 μ F	1000V	20.5 x 9mm	replaces old .005 μ F	£0.49
0.01 μ F	1000V	20.5 x 9mm		£0.58
0.022 μ F	1000V	28 x 9.5mm	replaces old .025 μ F	£0.77
0.047 μ F	1000V	28 x 12mm	replaces old 0.5 μ F	£0.93
0.1 μ F	1000V	33 x 14.5mm		£1.40
0.22 μ F	1000V	33mm x 20mm	replaces old 0.25 μ F	£3.00
0.47 μ F	1000V	46 x 24mm	replaces old 0.5 μ F	£5.90

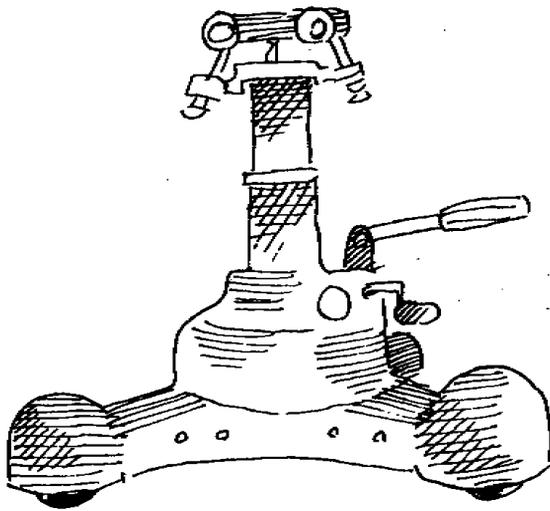
- ♦ The address of Tudor Gwilliam-Rees is 50 Meddon Street, Bideford, EX39 2EQ (tel/fax: 01237-424280) and an annual subscription to his *Antique Wireless Newssheet* is not bad value at £5 for 12 issues.

Behind The Cameras, no.5.

ON A PEDESTAL

Dicky Howett goes for a spin

The famous television drama producer, the late Sydney Newman once remarked that during the 1950s, BBC television drama productions were static affairs with hardly any camera movements. This wasn't surprising considering the crude nature of the equipment. Television cameras were non-user friendly and the camera mounts were intractable. It was as much as cameramen could do to keep the picture in focus, let alone worry about tracking or jibbing. Also, television camera cables were elephantine, snaking monstrously, posing hazards to technicians and actors alike. Any whizzing about the studio with cameras was quite out of the question.



Debrie pedestal or *Pied Chariot*

During the early 1950s, BBC television studios were makeshift affairs with equipment cobbled together from various sources. Studios were sometimes furnished with battered ex-OB cameras. (The first Lime Grove studio - D - had in 1950, three EMI CPS Emitron Mk 1 cameras that were de-rigged from an OB van used originally at the 1948 Olympic Games). Also, cameras had to make do with mounts from the film industry. For example, Vintens supplied a slightly adapted version of their 'Pathfinder' dolly, and the French company Debrie provided their so-called 'Pied Chariot', which performed not at all like the name suggested.

The Debrie 'Pied Chariot' was a mechanical, three-wheeled pedestal which was manoeuvred by a tiller, and elevated by a crank handle. The three wheels were linked by an ingenious chain system. The elevating crank raised the camera itself in two stages. Unfortunately, both these essential manoeuvres couldn't be performed 'on air', as they required the cameraman to take his eyes away from the viewfinder and his hands off the pan handle! This, as can be appreciated, negated any fancy camera moves and in turn accounted for the seemingly 'static' camerawork of the period.

The Debrie pedestal could be cranked up to about 6ft, however, on some productions using, in particular, Pye Photicon cameras, the scene appeared to be shot from somewhat *below* eye level. The reason for this was that the Photicon camera had an electronic viewfinder that needed to be looked *down* into. This resulted in short cameramen cranking down their pedestals in order to see comfortably into the viewfinder!

The Debrie pedestal had also another problem. It had no cable guards around the three wheels. Ordinarily, in a film studio, this would be of no consequence. But for live television it was a different matter. Cameramen's feet could be trapped painfully, or cables snagged underneath, resulting in the pedestal tipping, and the heavy camera jolting, or at worst, falling over! Not exactly the sort of performance most required by the producer during a frantic production.

Adaptations were made later to the Debrie pedestal. Support struts were grafted on and cable guards bolted to the base. However, the poor old Debrie pedestal was never the ideal mount for television. The timely arrival in 1956 of the Vinten HP 419 hydraulic superior pedestal with its three stages of 'finger tip' elevation and 'on air' steering meant that the Debrie's days in serious television were over. However, even as late as 1970 the Debrie pedestal could still be found in corners of studios or out on OBs, particularly around frugal ITV establishments.

Today, some of these Debrie pedestals still survive and have been known to change hands for ridiculously small amounts of money.

- ◆ *The author owns three Debrie pedestals 'rescued' from Thames, Yorkshire and AR-TV. They are not for sale.*

Back in issue 35 the Ekco TMB 272 combined radio-TV receiver was the feature of a technical article by Brian Renforth. Now Chris Worrow describes his experience first with actually tracking down one of these popular sets and then with its restoration.

First find your set...

When I first started to take a serious interest in vintage communications and in particular 405-line televisions, many of the model numbers of sets that I saw for sale in *405 Alive* meant nothing to me. It was not until a friend bought me a copy of Michael Bennett-Levy's book **Historic Televisions and Video Recorders** that I could put a face to the name and model numbers.

One set that did, however, have instant appeal to me was the Ekco TMB 272, why exactly I don't know but my mind was made up that sooner or later I would like to be the owner of one. Various friends were asked to keep an eye out for me along with the promise of a few quid for the person that actually found me one. As per a lot of things nothing at all was heard until one day in November 1995 when a call out of the blue from Clive in Clacton

informed me that he had a TMB 272 sitting in his lounge and was I still interested?

Silly question, in the car and off to Clacton we went. Upon arrival I was introduced to what is now an old friend but for the wrong reasons: a complete set in good condition and it actually worked, he told me. "OK," I said, "Let's see it go..." and indeed when he turned it on, it made the right noises and a raster appeared. The linearity was way out but nothing smoked and after a cup of tea it left its temporary home to return to Bury St Edmunds with me.

As I have said, the set was outwardly complete and in good condition. The green cloth-covered case was not torn but it did have a white number 5 on one side of it. "Why was this?" I wondered, "Who would have five of these and for what reason?" The answer to this took over a year to discover and was then only done by accident; more of this later.

It became clear once I started a detailed examination of the set that the inside was far from complete with large sections missing. In fact the only section that had most left was the field and line timebases. Readers who know this set will be aware that as well as a combined band 1 and III tuner, they were fitted with three positions for reception of the then-new BBC VHF radio transmissions. On my set nothing worked, not even the radio and it was this that I thought I would start on first.

Basic tests proved the audio amp section was intact. The rest of the sound IF stages and the tuner all had various bits gone, cut out - why? Was this set used for supplying spares and if so why, as most of the bits were still easy to get hold of. Anyway, a complete rebuild started and not being bought up on anything so old, I found the wiring and layout a complete pain - no wonder PCBs were a major step forward.

After many evenings spread out over a few months, I actually got the thing to talk to me, with a very faint Radio 3 signal. This would constantly break up if anything within about a million miles of the tuner moved. The pins of the cascade section valve were all very loose and attempts to bend them tighter helped, but in the end a replacement valve holder was the only real answer. Now, I've always been told that the last thing you do is major heart surgery on a tuner, not if you want the thing to go again, but several of the small capacitors in the tuner looked past their best so on a kill-or-cure basis the whole tuner was stripped down and a complete rebuild undertaken, along with a new valve holder. Maplins do a nice ceramic B9G valve holder but the fixings are in the wrong place for the Ekco, so the replacement had to have new ones filled out in the correct place. All this took several evenings and at the end of it all... nothing, not a sound! The set was put to one side for a rainy day and I refused to talk to it anymore.

Time now moves on about 18 months, to the summer of this year, and the arrival of a copy of the club magazine. In it is a article about a restored 272 and this has the desired effect of giving me a good kick and my 272 is dusted down and put back on the bench. The results are exactly as before but I decide to have a more detailed look at the work that I had carried out some time earlier. Everything looks OK but that joint is a bit suspect; once it's remade I have Radio 3 back again, a small tweak on the various coils and all stations are blasting out loud and clear. The tuner noise is no more and I give myself a pat on the back!

Pride and something about a fall go through my mind when I switch back to the TV section to check results on the sound and a loud 'pop' and a small flash greet me. In fact a small piece of solder has shorted out the HT2 line to chassis but being small, it thankfully is blown clear and the fuse remains intact.

The radio now working, I decide to tackle the TV sound section next. When I fed a tape in via my *Lil' Dino* modulator (super product) I have perfect sound until the timebases warm up and it then fades away to silence. Checks around the AGC circuits seem OK until I find more bits missing, with replacements restoring the sound. Two sections down, one to go. Let's get a picture out of it, shall we?

Working on this section was the one that I was least looking forward to but taking the bull by the horns, I applied a video feed direct to the video amp valve (remember, it's an isolated chassis) and hey presto! I get a picture, not good but Test Card C is on the screen all the same. Now all I have to do is work backwards... Yet more capacitors are replaced and yet more found missing and at the end of it a good picture of Test Card C with sound. The linearity? Well, that's still all over the place but soon corrected when the field timebase section is rebuilt as per the diagram.

It would of course be far too simple to say that everything was complete. As I sat watching the Test Card while drinking a cup of tea, I noticed that the focus had moved so I corrected it and a few minutes later it did it again, then a ticking noise started from the area around the tube and the EHT capacitor. Now all hell broke loose and the picture became a complete blur - I switched off quickly!

The one section of any set that I worry about is the line timebase and EHT sections, partly because of the voltages involved but also because where would I find parts for a specific set like my 272? I was very concerned that having carried out all my work, I was about to find out that the output transformer was on the way out and all would be wasted. With fingers crossed all the surfaces around the CRT anode connector were cleaned and the set powered up. The clicking again started and with the lights out I could see flashing in the EHT rectifier valve (U25). A new one was fitted and this stopped but the clicking was now more pronounced and coming

from the area of the EHT reservoir capacitor – where would I get one of these from?

Calls were made to several suppliers and all knew exactly what I wanted but none were available. One supplier said he thought he might be able to find one in about a week for about £15; far too many “abouts” for me, so I thought of other ways around it. The Maplin catalogue was consulted but had nothing that would get any way near the working voltage required (the original was rated as 0.001µF at 15kV). RS, however, do have a range of ceramic caps that match both size and voltage, so via a friend in the trade these were ordered in the now usual pack of ten.

The EHT capacitor used on this set acts as a support for the Metrosil voltage stabiliser as well as having the feed from the rectifier valve and feed to the tube anode all at the same point; whatever I constructed had to offer the same fixings. One idea I had was to make a dummy capacitor out of a piece of plastic and turn it down on a lathe or even make it out of wood. In the end I cut the old one in half with a hacksaw and cleaned out the inside. I was concerned as to the exact chemical contents of the old one and even though the oil looked and smelt like oil, the warnings of an article many years ago in the club mag of the nasty things one could find in old components was at the front of my mind. Once this had been cleaned out, the thing was stuck back together and two of the new capacitors mounted on the outside of the case. These two capacitors gave me the required value and a working voltage of 30kV, enough for this thing, I thought to myself.

Once complete it was refitted and after a few checks the set was turned on. I expected something nasty to happen but no, all went well and a perfect picture appeared. What’s more, the EHT section was silent, as it should be.

Since the problems on the EHT capacitor I’ve run the set for about three or four hours and all seems well. The original concerns I had about the capacitor being suitable for the job (even though its electrical characteristics *are* OK) are slowly fading, fingers crossed.

So at the end of all this I have my working TMB 272 and it’s a nice little set. Unlike the one mentioned in the summer article, mine takes the modulator with no sound-on-vision problems at all, the FM coils can be adjusted up to about 97MHz, which is handy as Radio 3 is so boring.

Do you remember the number 5 on the side? By chance I found myself watching a programme in the summer on the history of sport on television. This mentioned that wrestling was popular on ITV during the 50s, 60s and 70s. Then an old piece of film was run that showed Ken what’s-his-name [*do you mean Kent Walton?*] sitting at the side of the ring, and in front of him are three 272s, one with the number 2 on the side. So mine may have started life as an OB monitor. Maybe but that’s half the fun, working out the exact history of the equipment.

Now just a very quick question. A few months ago Andy ran an ad for me in the mag for a small-screen set of the 1960s. I received not one reply, which surprised me so can anyone tell me... have all these sets gone? Or are they a lot more scarce than I think they are? Any ideas?

And now a word from our sponsor!

Before you lift the phone...

please do not ring up to enquire about *the status of your subscription or the availability of service data/technical information.*

- ◆ Subscription information is handled exclusively by Graham, our resident genius, in the Administration Office. The Radiophile, publisher of *405 Alive*, also has a huge library of service information which is available to readers at very reasonable prices. Please address your requirements, with SAE, to Graham at the Admin. Office, *The Radiophile*, Larkhill, Newport Road, Woodseaves, STAFFORD, ST20 0NP or fax them to 01785-284696.
- ◆ On the other hand, there is absolutely no point in sending small ads, readers' letters and other editorial contributions to the Admin. Office. They may be delayed there and will incur extra postage, so please send them direct to the editorial address in Northampton,

Your kind co-operation will make it much easier for us to produce your favourite magazine on time with remarkably slender resources.

A PROPHECY OF 1934

These two extracts are from the book RADIO ROUND THE WORLD, by A.W. Haslett, published by Cambridge University Press in 1934. The book was kindly lent by Kris Partridge and the statements make fascinating reading.

A micro-wave station is interesting on account of its appearance. The transmitter looks more like a giant searchlight than anything to do with wireless. This is because a solid mirror is used to focus the radio beam just as would be done with light. In practice two mirrors are used, a small one and a big one, and if the visitor looks very carefully between them he will see a small metal rod, about an inch and a half long, with a mushroom top. That is a full-length micro-wave aerial. So, if ever micro-wave broadcasting becomes possible, we need fear no disfigurement of our cities from any further growth in roof aerials.

As compared with ultra-short waves, micro waves would only have the advantage of being completely immune from motor cars and other sources of electrical interference. Since they have never yet been generated in anything approaching sufficient power for broadcasting it is probable that they will make their contribution to television in another way. Micro waves may be expected to replace the land-lines which the BBC use, in the case of sound broadcasts, to connect studios and transmitters and to link up their different stations. Within a few years' time, it looks as if their use will be very much extended. For example, if the Derby was being televised at Epsom, it would be possible to flash the pictures through a series of micro-wave relays to the regular ultra-short wave stations in London, Manchester and other centres; and as micro-wave transmitters can be made relatively small, the necessary relay stations could be carried about the country on lorries which would be temporarily parked in whatever positions proved best for the job in hand.

TELEVISION IN ITALIAN WAR PLANES; SQUADRONS ALREADY EQUIPPED

Major C.C. Turner, writing in the *Daily Telegraph and Morning Post*, says that according to a New York newspaper Italy has an air squadron equipped with radio television sets.

It is claimed that difficulties due to the weight of the ordinary television installation, and to the need for very strong light, have

been over come. The installation, it is stated, has been reduced to 'flying' weight, and daylight, even without direct sunlight, is sufficiently strong.

At first the application of this discovery was limited to transmission of pictures of cloud formations to a ground station, or similar pictures from the ground to the 'plane' but it is now claimed that from a 'plane' at a height of 6,000ft a motor car on a road can be seen clearly enough to recognise its make. A television range of 100 miles is said to have been attained.

The application of this discovery to 'spotting' for the artillery is foreshadowed, and may even now be practicable.

Experiments have been in progress in several countries for some time.

The televising of actual scenes from the air should not be confused with the employment of the infra-red ray for 'seeing' objects, such as 'planes or ships, hidden in fog. As long ago as August 23, 1935 the *Daily Telegraph* reported on an invention which revealed to the observer a 'plane four miles away in cloud and a ship 12 miles distant.

Four years ago the Air Ministry financed television research undertaken by the National Physical Laboratory. This had in view the installation in a 'plane of a screen on which the pilot could see a spot, representing his 'plane, moving over a map of the aerodrome, and enabling him to approach and land in fog.

This was a very different method from that of the Lorenz, or other 'blind' landing system, which guides a pilot during his approach, and informs him automatically of his height from the ground as he comes in.

In August 1935 a decree by Hitler directed that television in Germany should be placed under the Air Ministry. All television apparatus came under regulations relating to military equipment. The fact that television can be used in war was at that time new to the general public.

Electronics and Television & Short-Wave World, October 1939.

- ◆ This item was kindly submitted by Andrew Denton. The report about the Italians does not sound very plausible; at this stage the British and French air ministries were still at an experimental stage with this kind of thing. The writer has clearly never heard of Baird's Noctovision system either.



QUESTIONS WE ARE ASKED

How can I track down whether a particular old programme still exists?

For most kinds of programmes, the KALEIDOSCOPE guides are the definitive reference works to British-produced programmes; they are used by the archives themselves. You could also approach the archive owners but some of these, the BBC in particular, do not release catalogue information to outsiders as a matter of policy.

The British Television Drama Research Guide 1950-1997

A reference work covering all the major drama series, serials, plays and soaps on all terrestrial channels, including *Armchair Theatre*, *The Bill* and *Upstairs, Downstairs* - includes archive holdings.

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The British Television Music & Variety Research Guide 1950-1997

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The British Television Comedy Research Guide 1950-1997

This guide features listings for series commissioned by the comedy departments of the BBC and ITV companies, including *Steptoe and Son*, *Man About the House* and *Only Fools and Horses*....

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Other guides are in preparation. All listed prices are in UK pounds sterling and include postage and packing within the British Isles. Please send cheques or Postal Orders, payable to "Kaleidoscope Publishing", to the postal address below. Customers outside the UK please make contact via e-mail or at the address below, so that special arrangements can be made for payment and postage. Orders are not accepted via electronic mail. Proceeds from sales of the above books are channelled into financing Kaleidoscope's ongoing activities, and are produced on a not-for-profit basis.

- ◆ Kaleidoscope Publishing, 47 Ashton Road, Ashton, Bristol, BS3 2EQ, UK. e-mail: richarddown@cablenet.co.uk

Another valuable book for the serious researcher is **The Researcher's Guide to British Film and Television Collections**, published by the British Universities Film & Video Council at £28. It contains 234 packed pages listing more than 300 film and television collections in Britain and Ireland, ISBN 0-901299-68-5.

- ◆ BUFVC, 77 Wells Street, London, W1P 3RE. 0171-393 1500, fax 0171-393 1555.

Fine, having discovered that a programme exists, how do I contact the owners of this particular archive?

There is a list of television archives on the excellent Kaleidoscope website at address

<http://www.petford.demon.co.uk/kaleidos/tvcomp.htm>

Please be advised that these companies do not have the resources to reply to casual enquiries from private individuals and certainly not to go on 'fishing expeditions' to see if they might have a programme on a particular topic. A cogently written request giving a known programme title and transmission date may bear fruit but in the main, television companies sell copies to the public only if, say, that person or a close relative actually appeared in the programme and then at a substantial price.

How else can enthusiasts get hold of archive programme material?

1. Wait for screenings on television.
2. Buy old programmes released as home video tapes.
3. Attend periodic public screenings such as *Missing Believed Wiped* at the National Film Theatre, *Kaleidoscope* in Stourbridge and so on.
4. Book a personal screening at the National Museum of Photography, Film & Television in Bradford.
5. Discover a lost treasure on film at a cine enthusiasts fair or in a junk shop.
6. Put a want ad in *Exchange & Mart*, *Loot* or your local paper.

But don't expect to buy it from television film & video tape archives; they don't normally sell to the public. A few ITV companies will sell VHS tapes of old programmes but these are not cheap (expect to pay between £50 and £200 for a single programme). You can occasionally persuade television companies or the BBC to sell you a copy of a programme if you can demonstrate an extremely special reason (such as that you were featured in it at the age of 10).

How many old TV commercials have survived?

In fact many (but not all by any means) survive, well back to the 1950s and 60s. Those made since, say, the mid-1970s tend to be held by the Museum of Film, Photography and Television in Bradford (this is the collection formerly maintained by the ITV Association, previously the ITV Companies Association), whilst many are still kept by the original advertisers or, more commonly, their advertising agencies.

Yet more are in vaults at Pinewood studios, abandoned or forgotten by their owners (but Pinewood are not empowered to destroy them or release them to anyone else). Finally, some are in the care of the History of Advertising Trust (an under-funded organisation) whilst others have been catalogued and copied by an organisation called The Advertising Register (they were the people who supplied the ads for the BBC-2 programme *Washes Whiter* a few years ago).

Copyright still subsists in these commercials as well as other rights of the actors, music and musicians employed, which is why it is sometimes very difficult to get clearance to show them again on television.

For obvious reasons, copies of old commercials are released only on a controlled basis and to organisations who can satisfy the copyright owners of their good intentions (and who can solve the rights issues without incurring the wrath of one of the parties involved). This applies to some extent for all old television and film material. In addition, some of the organisations mentioned do not have the means to provide copies and are not prepared to delve into their holdings without serious money and a letter of commission from a TV programme maker up-front. This makes it difficult for the serious but non-professional researcher.

FROM THE INTERNET

This arose from a discussion on the merits of replacing valve rectifiers with solid-state diodes (which deliver power virtually immediately)...

>What tubes don't like is being called upon to deliver power from half
>warmed filaments...or put another way, running your filaments at below the
rated voltage decreases the filament life...

and

>But, with no thermionic emission (cold filament) there is just nothing
>happening in the tube.. and you can apply B+ all day long without
>hurting it.

Both statements above are true. The problem occurs between those two states. In most receiving tubes, (almost always oxide-coated cathodes,) the cathode is protected from peak current demands by a phenomenon known as the 'space charge'. The space charge is a cloud of electrons surrounding the cathode and only begins to form when the tube is almost fully heated. Having plate voltage applied to the tube *as the filament/cathode is heating* causes the cathode to try and supply much larger than normal currents, and can result in physical damage to the cathode. Secondary emission also can result from back-bombardment of the cathode when the space charge is not there to protect it. Both these problems result ultimately in reduced cathode emission, or 'weak tubes' over time.

Best scenario for long tube life is to turn 'em on slow, 'Globar' resistor or other way to limit current inrush to a cold, low resistance filament, and don't apply plate voltage until the space charge is formed. Obviously the 'value engineering' of replacing a tube with socket and associated wiring with a simple two terminal device of silicon or selenium won out in the manufacturing of home radios. But then long tube life was not a prime goal in the design of those highly price sensitive radios. Tubes were cheap, and every drugstore had a tester and a shelf full of tubes.

Garey Barrell

The discussion regarding solid stating the power supply in valve equipment has made some interesting points. The problem is not so much the fact that high voltage is placed on the tubes before the filaments warm the cathode but, the fact that the voltage rises to maximum instantly. With a tube rectifier the voltage rises slowly and smoothly as the filament heats and the tube starts conducting. Just look at a VR tube in a solid-state rig when the power switch is turned on. The flash will convince you to put that old 5R4 back in.

Gerald Morris

From: ke4zv@bellsouth.net (Gary Coffman)

Date: 1997/10/31

Newsgroups: rec.radio.amateur.policy

A shocking amount of 'necessary' knowledge is not documented in books. I'll mention only one case with which I am intimately familiar, but it was common throughout many industries in one way or another before most of them became very high tech, and that's a stage we'll have to pass through again.

RCA was a premier supplier of image orthicon and vidicon image pickup tubes for the broadcast industry. It enjoyed that dominance for many years. In particular it made tubes which imaged red in a particularly realistic way. Since the process was well established, RCA decided to cut costs and lay off some of the original team who developed the process. The response of the red tubes really began to reek, and even the green and blue tubes weren't so hot.

RCA brought in a top flight team of production engineers to determine what had gone wrong. They studied the production process in detail, they examined and tested every facet of it. After months of this, they concluded nothing was wrong. The tubes were being produced just as the process was documented. Materials were exactly on specification, and every process step was being followed to the letter. But the tubes reeked. They were baffled.

Finally, in desperation, RCA tried to lure back the original production

team, who had found work with competitors by then. They couldn't convince them all to come back, but they did get the fellow who mixed the phosphors for the tubes. Suddenly the red tubes were brilliant again. They questioned him closely to see what he was doing differently. He swore he was performing the process just as he had originally documented it. So they started watching him mix the phosphors. Indeed, he was following the process to the letter. But at one point in the mixing, he would spit into the mixture. Why are you doing that, they asked. He said well of course you have to spit into the mixture at that point or it won't blend properly. Didn't everyone know that?

There are numberless little shop tricks like that in industry. They are passed from worker to worker and never documented. Most don't have as serious an effect on production as the one I described, but some certainly do. Any machinist will tell you that every machine and every material has its own personality, and that you have to treat it just so if you want a certain result. Almost none of this is documented, but all of it is necessary knowledge. We've tended to forget most of this now that most machining is CNC, but if we were to have to rebuild technology, we'd have to rediscover all of these shop tricks, and some of them, like the RCA phosphor mixing, aren't obvious even to a skilled production engineer.

Following items are lifted from the admirable MHP Mailing List (go to <http://www.meldrum.co.uk/mhp/> to find out how to receive these messages free):

Does anyone know the history behind TV copyright messages? I've not seen a BBC programme prior to 1970 that included the date in any form in the copyright tag.

Not at the time, no doubt, although on its sell-through video tapes the BBC puts copyright dates even on 1950s material. Generally the BBC does this to assert its copyright, not only for the benefit of the UK market but for foreign markets where people might assume that under *their* law, the programme was out of copyright.

Many older British television programmes are sold freely in the USA (*Robin Hood*, *The Avengers*, the BBC's *The War Game*, etc.) because by accident or through ignorance of the different USA law, copyright was not renewed when it expired. The law that allowed these programmes to fall into the 'public domain' in the USA changed some years back now, but it still makes sense to brand all programmes to prevent misuse.

Under my understanding of European law, copyright on television broadcasts and cable transmissions stands at 50 years from first broadcast or first inclusion in a cable programme. Sound recordings are similarly protected for 50 years from making or release. However, before we all go and release ancient BBC TV programmes on video, it is wise to remember that copyright in musical works (for instance, music played within the programme) subsists 70 years after the composer's death. Copyright is a minefield.

>everything post 1980 has the Roman numerals to indicate the year.

This is generally done to confuse people who don't understand Roman numerals or haven't time to read them in the time they are displayed. It

prevents some people from realising how old the repeat is.

>Will next year be MCMXCVIII or MIM or MCMIC?

You always use the least number of characters -- and the least number of strokes. That's the whole rationale behind Roman numbers; they were designed to be written with a stylus on slates or a wax tablet. Curved lines are tricky so that's why I, II and III are simple vertical lines, and V and X are also straight lines. Even the C was drawn with right angles in everyday use and only as a curved C on stone inscriptions.

IV is three strokes (shorter than IIII), V (meaning one hand's fingers, one handful is two strokes). X (ten) is two hands, one above the other in mirror image. IX is shorter than VIII. C (centum, one hundred) can be halved to make fifty, so you just draw the bottom half of the C... and get L. D (500) is in fact a stylised half-M (1000) but you have to see how the Romans drew their Ms and Ds. End of history lesson.

Can anyone name all the presenters of 'Points of View' over the years?

Robert Robinson, Kenneth Robinson, Anne Robinson, Tony Robinson and Barry 'not Robinson' Took.

Jeremy Rogers

Not from the Internet but a letter from Alan Keeling:

This is taken from the Letters page of the *TV Times* (Anglia edition) dated 30th June 1961:

"I have often admired the beautiful river scene, with people standing on the right-hand bank, which is often shown on-screen to enable viewers to adjust their sets before the commencement of advertised programmes.

G.R. Wesley, Saxmundham, Suffolk.

Editor's reply – It is a photograph of the River Granta at Grantchester."



Four comics familiar to fifties viewers and now sadly lost to us. From left, Terry-Thomas, "Monsewer" Eddie Gray, Tommy Trinder and Alfred Marks. We shall never see their like again.

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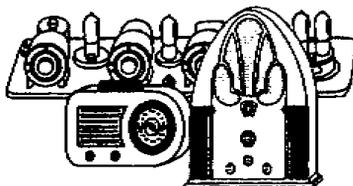
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04.02.89	Denis Spangnick Justin Mitchell Diana Edwards Richard Carr Loren Walsh	172.941 172.944 172.947 172.948 172.949 172.950 172.951 172.952 172.953 172.954 172.955 172.956 172.957 172.958 172.959 172.960 172.961 172.962 172.963 172.964 172.965 172.966 172.967 172.968 172.969 172.970 172.971 172.972 172.973 172.974 172.975 172.976 172.977 172.978 172.979 172.980 172.981 172.982 172.983 172.984 172.985 172.986 172.987 172.988 172.989 172.990 172.991 172.992 172.993 172.994 172.995 172.996 172.997 172.998 172.999
11.02.89	Brad Stewart Kate Adler Neil Gibson Quincy Jones Ingrid Newkirk Michael Douglas Cully Field Ken Marshall Tom Verica	172.941 172.944 172.947 172.948 172.949 172.950 172.951 172.952 172.953 172.954 172.955 172.956 172.957 172.958 172.959 172.960 172.961 172.962 172.963 172.964 172.965 172.966 172.967 172.968 172.969 172.970 172.971 172.972 172.973 172.974 172.975 172.976 172.977 172.978 172.979 172.980 172.981 172.982 172.983 172.984 172.985 172.986 172.987 172.988 172.989 172.990 172.991 172.992 172.993 172.994 172.995 172.996 172.997 172.998 172.999
03.03.90	Eric Farnham Stephen Fry Jackie Alan ...	172.941 172.944 172.947 172.948 172.949 172.950 172.951 172.952 172.953 172.954 172.955 172.956 172.957 172.958 172.959 172.960 172.961 172.962 172.963 172.964 172.965 172.966 172.967 172.968 172.969 172.970 172.971 172.972 172.973 172.974 172.975 172.976 172.977 172.978 172.979 172.980 172.981 172.982 172.983 172.984 172.985 172.986 172.987 172.988 172.989 172.990 172.991 172.992 172.993 172.994 172.995 172.996 172.997 172.998 172.999

The Dinosaur Labs present...

TESTCARD-u-LIKE

*with *new* patterns!*

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

Patterns available currently include:

Test-cards A, C and D, also Associated-Rediffusion test-card (early ITA 'diamond' design). ITA 'Picasso' tuning signals: London, Harlech Television, South-West England, Lichfield. 1946 and 1950 BBC tuning signals both with and without clock (the clock is set to tea-time). Pre-war BBC images: Geometric tuning signal, Marconi-EMI System caption, BBC Tuning Signal caption and Forbidden to charge money for viewing these programmes. ITV company idents: ATV London, Southern, Tyne Tees, Associated-Rediffusion. BBC tuning signals: Angels Wings, Bat's Wings, plus Scottish, Midland, North and West regional Bat's Wings. 'The End' with AP mast. Caption: 'Normal Service will be resumed..'

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

The price for the ready-built card with one image (usually Test Card 'C') is £125. Additional patterns are £25 each (or £40 for two) from the standard range or £40 each if we can make a special for you. Please include postage & packing; this costs £3-00. Alternatively we can deliver to most vintage wireless swap meets, or the Vintage Wireless Museum in London (by prior arrangement) free of charge.

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

Phone: Dave Grant 01689-857086 or Mike Izycky 01778-344506.

Mail to 4 Kemble Drive, Bromley, Kent, BR2 8PZ.

Can't get enough?

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

First, the bad news

Sorry, we can't oblige...

And now the good news

...but you can send for the last Kaleidoscope magazine.

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

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

Articles include:

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

Get your copy now!

**HAS YOUR SUBSCRIPTION EXPIRED? CHECK
THE NUMBER ON YOUR ENVELOPE**

National Vintage Communications Fair

NVCF sponsors and supports the
British Wireless For The Blind Fund and the British Vintage Wireless Society

Next Show

NEC • Hall 11

BIG HALL • SUPERB FACILITIES • GREAT SHOW!

Sunday May 10th 1998

10.30am - 4pm Admission £5
(early entry from c.8am @ £15)

**VINTAGE RADIOS • 1920s VALVE RECEIVERS
TELEPHONES • GRAMOPHONES • RECORDINGS
EARLY TELEVISION • SCIENTIFIC INSTRUMENTS
CRYSTAL SETS • HORN LOUDSPEAKERS
EARLY TRANSISTORS • VALVES & COMPONENTS
VINTAGE HI-FI & CLASSIC AUDIO
BOOKS, MAGS, EPHEMERA etc. etc.
and thousands of other
ELECTRICAL & MECHANICAL ANTIQUES
and COLLECTABLES**



All enquiries to: NVCF, Spice House, 13 Belmont Road,
Exeter, Devon EX1 2HF. Telephone: (01392) 411565.
e.mail sunpress@eurobell.co.uk

Please note that the NEC is now charging for car parking

NB: You do not have to be a dealer to have a stall at the fair.
Collectors with surplus items to sell are just as welcome too.
For a **BOOKING FORM**, please contact the above address

Treasures in Transition

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

WHAT'S IN AND WHAT'S OUT

These advertisements are primarily for private sales but traders are also welcome. The Business Advertisements (Disclosure) Order of 1977 requires people who are commercial dealers to make this fact clear in their advertisements. The letter (T) at the end of an advertisement indicates that the advertisement is trade' and (NS) that the advertisement has been placed by a non-subscriber. Any job advertisements are bound by the Sex Discrimination Act, 1975 and the Age Discrimination Act, 2098.

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

PLUGS NEEDED

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

IMPORTANT DISCLAIMERS

1. Whilst care is taken to establish the *bona fides* of advertisers, readers are strongly recommended to take their own precaution before parting with money in response to an advertisement. We do not accept any responsibility for dealings resulting from these advertisements, which are published in good faith. That said, we will endeavour to deal sympathetically and effectively with any difficulties but at our discretion. Fortunately we have had no problems yet. In related collecting fields, replicas and reproductions have proven to be difficult to identify, so beware of any items 'of doubtful origin' and assure yourself of the authenticity of anything you propose buying. And try to have fun; after all, it's only a hobby!

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

STANDARDS CONVERTERS. Building your own is not a realistic proposition unless you already have seriously advanced design and construction facilities. It's not a task for amateurs, not even for gifted ones. Many of the parts needed are available only from professional sources and not in one-off quantities, whilst some previous designs for converters can no longer be copied because the custom chips are no

longer made. You are directed to the Pineapple Video product (from John Gillies, 55 Hemmen Lane, Hayes, Middx., UB3 2JQ). Note also David Looser's advertisement in this section for a conversion service.

MODULATORS. Two designs for modulators have been published in *Television* magazine but we don't recommend either today. One uses hard-to-find components, whilst the other one is good but requires you to make your own printed circuit board and wind your own coils very accurately. The good news is that you can buy an excellent ready-built modulators from Dinosaur Designs (see ad in this section).

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

SERVICE DATA. The Radiophile, publisher of *405 Alive*, has a huge library of service information which is available to readers at very reasonable prices. Please address your requirements to *Graham* at the Admin, Office, *The Radiophile*, Larkhill, Newport Road, Woodseaves, STAFFORD, ST20 0NP or fax them to 01785-284696.

The following firms are also 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.

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

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

Savoy Hill Publications, 50 Meddon Street, Bideford, Devon, EX39 2EQ (01237-424280). Large library of service data for photocopying.

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

In addition, 405 Aliver Bernard Mothersill has offered to photocopy (at cost) items from his own extensive collection of service sheets for 1950s and 60s TV sets. There are dozens and dozens, mainly Alba, Ekco, Bush, Ferguson/Thorn, GEC,

Murphy, Perdio, Pilot, also a few Decca, Defiant, HMV, KB, McMichael, Peto Scott, Philco, Regentone and Ultra. Write with international reply coupon plus unstamped self-addressed envelope to him at 3 Cherrywood Close, Clonsilla, Dublin 15, Eire.

HOW TO WRITE CLASSIFIED ADVERTISEMENTS THAT WORK

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

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

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

IS IT VALUE FOR MONEY?

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

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

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

Attributed to John Ruskin, 1819-1900.

REPAIRS

"We do three kinds of job – quick, cheap and good. You can have any two of the three. You can have a good, quick job but it won't be cheap. You can have a good, cheap job but it won't be quick. And you could ask us to do a quick, cheap job but it wouldn't be any good."

Adapted from a repair shop sign in Canada, reported in The Guardian and submitted by Mark Brailsford.

A high-quality Band I **MODULATOR** is available and a **TEST CARD GENERATOR** for 405 or 625-line use. For more information send SAE and mention which products you are interested in. Dave Grant, Dinosaur Designs, 4 Kemble Drive, BROMLEY, Kent, BR2 8PZ.

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

REPAIRS to 405-line televisions and radios. For details or advice phone Camber TV & Video Centre, 01797-225457 (daytime). East Sussex (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.

FOR SALE: Baird console television, with twin doors covering full front of cabinet. Screen size 22" or 24", date about 1960, very good condition. Mr D. B. Lethby, Worthing 01903-520796 evenings (NS).

FOR SALE: TV Valves, 30 new and boxed (1960s/70s) and at least 200 used and tested 1950s/60s, £30 the lot. Mr Knight, Bristol 0117-940 6863.

FOR SALE: Murphy V310A table set, circa 1955. A bit scruffy but complete, CRT is OK. Is £10 a fair price? Duncan McIntosh, daytime Towcester 01327-858185, evenings/weekends Solihull 0121-246 3723. Set can be collected from either location by arrangement (NS).

FOR SALE: 90 1950s/60s television *Trader* service sheets; 30 Mullard Outlook dealer news-sheets from the 1960s, plus 150 other TV service booklets and sheets, enough to fill a wine box. Suggest £25 for the lot. Also a similar quantity on tape recorders and radiograms. Derek Wagstaff, Poole 01202-699096.

FOR SALE: Defiant console TV model TR1250, McMichael model M72 HFC. Both complete and cabinets in good condition. Contact John Jedlinski at Blythe TV Services, 329 Uttoxeter Road, Blythe Bridge, Stoke-on-Trent, ST11 9QA or ring 01782-395518 (T).

FOR SALE: two early 1960s television cartoons on 16mm (genuine b/w television prints). *The Mighty Hercules* and a Harveytoon entitled *Spooking of Ghosts*. Both on plastic spools, £5 each or will haggle. Alan Keeling, 28 Walters Road, Oldbury, Warley, B68 0QA (0121-422 7387).

FOR SALE: the following television books. TELEVISION TODAY Vol I and

Vol. II slight cover stain otherwise in good condition £45. RADIO AND T.V. SERVICING Vol II £20. NEWNES RADIO AND T.V. SERVICING CHARTS (Bound) C1 to C24 £10. THE RADIO HANDBOOK (AMERICAN) C. 1942 £10. NEWNES WIRELESS CONSTRUCTORS ENCYCLOPEDIA BY J.F. CAMM £5. RADIO RECEIVER MEASUREMENTS BY ROY BARNARD £5. TELEVISION CONSTRUCTORS MANUAL (c. 1947) £3. PRACTICAL WIRELESS 1949 to 1955, SELECTED COPIES (Bound) £10. POPULAR WIRELESS FEBRUARY 1932 £3. SELLING COLOUR c.1967 MULLARD (DEALERS' BOOK) £7. New EY51 valves, 2 for £1. Maurice A. Green, 14 Ravenswood Road, Heswall, Wirral, Merseyside, L61 6UA. Tel: 0151-342 4793. (NS) [Although not stated, we suspect that near offers would – or should – be entertained on some of the books].

FOR SALE: 1950s TV parts bonanza. Ex-equipment 9", 10" and 12" CRTs, all working when last tested. Brimar C9, C12B, CRM 121, CRM 92A, CRM 924, Ferranti T1244, T1254, GEC TVA6801A, Mullard MW22-18, MW31-32, TA-10, Loads of tuner units. Two Radiospares LOP102 replacement LOPTs for Argosy/Decca/Regentone/RGD sets. Two EHT transformers (5kV output, 2V heater). Modest prices: owner is approaching 80 years old and has decided he wants to make some space. Ring first to make an appointment. Bob Brewer 01268-752404 (Thundersley, Essex) (NS).

FOR SALE: early Sony equipment bonanza. 405-line camera kit (tripod missing), with CVC-2000B metal-case camera, with 16mm and 25mm lenses, in original grey wooden carry case. Rest of equipment is for 625 lines, b/w. First-generation DV-2400CE half-inch portable video recorder. Matching portable camera VCK-2400ACE, with 16-64mm zoom lens. AV-3420CE half-inch portable recorder. Matching AVC-3420CE portable camera, with Tamron 12.5-75mm zoom lens. AV-3450CE portable camera with 16mm lens and two prop legs. AC power adapter AC-3420CE. Two camera adapters CMA-3CE, sync pulse generator CG-3CE, three Sony AVC-3200E cameras (two working). Slightly more modern stuff, mainly late 1970s: National 546 N/P mono special effects generator, National AC power pack NV-B40E, Sony 1210P special effects generator plus power supply, Sony CMK 350P colour-encoded chroma-keyer. Two Sony 3-tube industrial colour cameras DXC-6000P with Fujinon A10x11B zoom lens, cable and battery box (these look like the 3/30 range of ENG cameras), two Sony PVJ-510E monochrome monitors. Alta Pyxis special effects generator. Plus the following C-mount lenses: two Tamron 45mm (no iris), Tamron 65mm, two Cosmicar 85mm, Cosmicar f1.8 22-66mm zoom, Dallmeyer 75mm f3.5 telephoto (focus ring jammed), unspecified wide angle. Also two strange and interesting Super 8 audio recorders – converted Uher – running sprocketed 8mm audio in sync with cine camera. Owner is not involved with video so cannot test this equipment but believes much of it is fine; some may need some work. However, he is *not* looking for a fortune for these rarities; alternatively will happily swap for professional portable sound recording equipment. Jon Bird, Tankerton (Kent), tel/fax 01227-273952 (NS).

FOR SALE: (1) a choice piece of just-post-war test gear – a capacitor

analyser and resistance bridge by Hunts (model CLR 3221). Uses one valve, a 6E5 magic eye and a neon bulb, with original cables and chart, in well looked-after wooden carry cabinet and totally original down to the two-pin mains plug, £20. (2) Kolster Brandes domestic radio, model ER30 of 1951. Substantial living room set in good condition and excellent working order, with long, medium and short wavebands, magic eye tuning indicator, large speaker and very good tone. Original user manual and photocopied service sheet, £25. (3) Interesting 405-line receiver/monitor, based on a 12" valve portable TV chassis mounted into a custom 19-inch rack panel, 14" tall. Professional conversion, nicely engraved control panel. Works well, ideal for workshop, £25. (4) Professional television equipment for 19-inch rack mounting, all solid-state: ITA 405-line Test Line Signal Generator type E112 (inserts test signal into vertical interval), 7" tall, £5; Gresham Lion PLUGE picture signal generator "made under licence to BBC design", front panel switchable 405/525/625, 3½" tall, £5; Cox source ident generator from outside broadcast unit, inserts the legend 'ANGLIA OBU2' into picture, 1¼" tall, £5; INC (USA) pulse/video distribution amplifier, 1 input, 8 outputs, with NBC WMAQ-TV badge, for 115V, 1¼" tall, £5. (5) C-mount camera lenses, Dallmeyer 36" focal length, 36" physical length, £75 plus Canon motorised zoom £20. Andy Emmerson, 01604-844130.

FOR SALE: American pre-recorded VHS tapes by Shokus Video, on the 625-line PAL system (programmes are in black-and-white). **713, A Cop and Comedy Christmas**, with four 25-minute Christmas episodes of *The Ruggles* (1952), *Racket Squad* (1953), *Date With The Angels* (1957), *Dragnet* (1953). **815, 1960s Special, Sunday**, with *Lassie*, *Dennis The Menace*, (25 minutes each), *The Smothers Brothers Show* (50 minutes). One copy only of each tape, as-new condition. £11 each post-paid. British newsreel film tapes: **The 1950s – Music, Memories and Milestones** (Visnews Video, 54 minutes), **This is Movietone** (one-hour sampler), £6 each post-paid. Ring to check unsold: Andy Emmerson, 01604-844130.

SEEN FOR SALE in December: Two clean and complete Bush TV22 sets, for sale by Marste Electronics, Watford, Herts. (01923-230276). These items may be gone by now but the shop may have other items. (T)

BOOKS FOR SALE:

TELEVISION BY DESIGN. Richard Levin. Bodley Head 1961: Superior and lavishly illustrated large book about tv design, lighting, studios, sets. Many photographs, some in colour. Sought after book. With dust wrapper. VGC £18.

SEE IT HAPPEN. The Making of ITN. Geoffrey Cox. Bodley Head 1983. Fascinating illustrated history of ITN. d/w. VGC £5.

BBC YEARBOOK 1949. D/w tatty. VGC £6.

BBC HANDBOOK 1955. No d/w. VGC £5.

BBC HANDBOOK 1956. No d/w. VGC £5.

BBC HANDBOOK 1958. With d/w. VGC £8.

BBC HANDBOOK 1959. With d/w with section of rear cover top missing. VGC £7.

BBC HANDBOOK 1960. With d/w. VGC £8.

TELEVISION ENGINEERING. Broadcast, Cable & Satellite Pt 1 Fundamentals. R.S.Roberts. RTS Publication 1985, ex-library copy. With d/w.

VGC £5.

THE TECHNIQUE OF TELEVISION PRODUCTION. Gerald Millerson. Focal Press 1979. Illustrated. VGC £6.

ATV SHOW BOOK. 1960. Lots of pictures of ATV shows!. VGC £6.

TV UNFORGETTABLES. Over 250 legends of the small screen. Anthony & Deborah Hayward. Guinness p/b 1993. VGC £3.

GIRL Film & TV Annual No. 1. 1957. no d/w. First appearance of this well-illustrated and attractive series of annuals from Hulton. VGC £5.

WONDER OF THE WAVES. Eduard Rhein. 1940. The Scientific Book Club. Illustrated. Sections on Radio and TV including items about Nipkow, Zworykin and Baird, no d/w. VGC £5.

All items clean and intact. Postage £1.50 per book. Contact Dicky Howett 01245-441811, fax: 01245-442816.

BOOKS FOR SALE: Babani's **International Radio Tube Encyclopedia** (2nd edition, 1954/55) Approx. 500 large format (7" x 9") pages in hardback book. Easily updated to present with reprint supplements from Radio Bygones if necessary but this is the original. Book is extremely clean, dust wrapper is not bad. £20 plus £4 post (it's a heavy book), or collect at swapmeet or whatever. Jo Gable's **Tuppenny Punch & Judy Show**, the best and most comprehensive review of British television advertising. A rather florid dedication on the fly-leaf and a somewhat rough dust-wrapper are the only detractions with this otherwise fine copy of a book always in demand. £4 plus £2 post (or as above). Andy Emmerson, 01604-844130.

FOR SALE: 1957 Bush TV63 (wood cabinet version of TV62). 13-channel set through Bands I & III. Cabinet is in good condition (NO WORM); top may require a little restoration. All valves are present and the CRT intact, but there a couple of knobs missing. This would make an ideal set for restoration. Price £40 or best offer. Please contact Tony Agar on Ferryhill (01740) 652716. BUYER MUST COLLECT.

FOR SALE: Marconiphone VRC52A console TV and radio combined, circa 1948. Cabinet fair, with no woodworm, electrically complete but not powered in years, fitted with fringe-area pre-amp. Dial glass of radio is broken unfortunately. £25 or near offer, buyer to collect. Also two nice table-top sets of the era: a Pye (may be B18T) and a GEC bakelite with tapering sides, looking for sensible offers of £100-plus for these. Graham Richardson, Holbeach, Lincs., 01406-426007. (NS)

FOR SALE: HMV combined TV/radiogram circa 1951/52, model 1902, serial no. 34310. 4ft x 4ft x 2ft 6in., good condition apart from a few missing knobs, no idea about electrical state but in family ownership since new. Offers between £50 and £500 to Mr Hart, somewhere in Essex, 0468-365285 (NS).

FOR SALE: rare Pam 120A transistorised television, unused for 20 years in superb condition. Cane-effect cabinet with sliding doors which disappear into the cabinet; screen size approx. 14". Owner would like £30 or near offer for this unusual set. Contact Geoff Williams (not the owner) in Ringwood, Hants. 01425-476790 (NS).

FOR SALE: National cartridge tape machine (EIAJ colour). Sony half-inch EIAJ open-reel tape recorder, smaller table model. Loads of 1970s Philips N1500 tapes with boring 1980s programmes on them. Ekco TS88 of 1948 (working, cabinet needs attention). Pye LV30, was working. Marconiphone 10" table set, sort of works, CRT is fine amazingly. Pye steel-cased monitor-style transportable TV circa 1958, outrageous salmon/cream colour scheme. Ekco TMB272 portable. Airmec Tele-Vet tester, working with manual. Cossor early 1950s 'scope, the sort featured in the Ddaleks' lair in *Doctor Who and the Daleks*. Plus other sets – enquire. Pat Hildred, Leeds 0113-240 2841.

FOR SALE: Telequipment oscilloscope model D65, fully working, £25. Please call Dave on 01276-22310.

FOR SALE: Ultra TU3 ITA converter. New and unused. Nominal price to good home. Chris Ryle, 01386-841428 (NS).

FOR SALE: Late 1950s HMV table-top TV, "metal case", appears to be a portable, 12" screen from memory (vendor is a bit vague!). Full working order, offered at £20 or any offer considered. Could this be a rarity? You find out. Mrs Borrer, 01273-597046 (NS).

FOR SALE: large quantity (332) of *Practical Television* magazines, preferably as one lot. 1958 Nov, Dec. 1959 all but Aug, Sept. 1960 all, 1961 all but Dec, 1962 all but Mar, 1963 all, 1964 all, 1965 all, 1966 all but Jul, 1967 all, 1968 all, 1969 all but Aug, 1970 all but Dec, 1971-1980 all, 1981 Jan only, 1982-1989 none, 1990 Jul/Aug/Sep/Oct/Dec, 1991 all, 1992 Jan-Sep, 1993-1995 all, 1996 Jan-Oct. John Grenfell, 24 Carey Park, Redannick, Truro, TR1 2LD, tel: 01872-278475, e-mail JGrenf3706@aol.com (NS)

FREE TO GOOD HOME: I have for disposal two Philips 'TVette' domestic portable B & W television sets. Both are the same and have been fitted with new tubes. This is a dual-standard 405/625 line receiver with a massive switch on the main PCB which changes timebase and RF sections between both standards. I don't think either set works properly, in fact one was used by me as a computer monitor in the days of the NASCOM 2 (1977/78?). I soldered up the links across the standards change switch. Do you know anyone who would have a use for these sets (free to good home - buyer collects!)? e-mail grahame@blairs.demon.co.uk or contact Grahame Blair, 2 Viewfield Avenue, Milton of Campsie, Glasgow, G65 8HB. Phone (home) 01360-311017.

FREE TO GOOD HOME: twenty Philips V2000 video recorders and tapes of old programmes, must go fast. Although free, any 'thanks offerings' would not be refused! Gerald Horrox, Crowthorne, Berks. tel/fax 01344-776542 (NS).

FREE TO GOOD HOME: first-generation Bang & Olufsen 625-line b/w set from mid-1960s. Magnificent rosewood cabinet, 26-inch screen, working fine when last used ten years ago. Buyer collects from Hampton Hill, south-west London. Mr Head, 0181-979 2308 (NS).

FREE TO GOOD HOME: Baird model 660 22" dual-standard TV (b/w) with minor filed timebase fault. Also about a dozen Shibaden half-inch open reel VTR tapes (owner says he has no playback machine, so cannot tell what the programmes are but almost certainly *not* schools programmes!). The TV is free but he would not object to a fiver or tenner in the fist for the tapes. Ring Nigel Spencer on 01425-616243 – New Forest area (NS).

WANTED: Cathode Ray Tube type NEC 85JB4 for a 1978, JVC 3060 Mark II Radio/Cassette/TV unit. If anyone can help, please contact Tony Agar on Ferryhill (01740) 652716 with price and details.

WANTED: Emiscope 10-inch triode CRT, type 3/16. Doug Bunt, 01753-885538.

WANTED: Emiscope 3/2 tube, even low-emission with ion burn will do, top price paid. Also LOPT for Bush TV22, rubber masks for 6" and 9" tubes. Peter Atkinson, 01797-227163.

WANTED for Bush TV22: Frame blocking oscillator transformer, part number CS17493, or equivalent. Or does anyone know where I could get mine rewound? Please call Dave on 01276-22310.

Try...

MAJESTIC TRANSFORMER COMPANY, 245 Rossmore Road, Parkstone, Poole, BH12 2HQ (01202-734463). Rewinds old transformers.

Andrew ZIMMER, Surrey (01342-834363), valve radio repairs with coil and transformer winding capability.

WANTED: Pye B16T receiver to replace one we had in our family many years ago! Roger Coleman, 106 Gilbert Road, Cambridge, CB4 3PD (01223-357569). (NS)

WANTED: *Dr Who* Colony in Space on video tape, last story needed to complete collection. Also I am looking for a single channel 405-line TV set, and a table-top doll's eye switchboard, anything considered. Please phone 01237-424964, e-mail Pcarlton@thefree.net or write to: Peter Carlton, 44, Morwenna Park Road, Northam, Bideford, North Devon, EX39 1EQ.

WANTED: Has anyone the 1951 film *Family Portrait*, a 25-minute short made for Festival of Britain Year and shown on Channel Four a few years back? I'd very much like to borrow a VHS tape of this. Andy Emmerson, 01604-844130.

WANTED: Magic eyes and slide rules – I collect both! Many valves to swap. Bill Jarvis, 6 Peggy's Mill Road, Edinburgh, EH4 6JY (tel/fax/msg 0131-336 4502 from 09.00-21.00, e-mail b.h.jarvis@hw.ac.uk)

WANTED: Two good 9-inch TV tubes. One a Mazda CRM92 or Brimar C9A. The other a GEC 6501 or early Mullard e.g. MW22-14C. I also require two LOPTs. One for a Pye D18T and one for a Pye V2. Dave Batkin, tel. 01449-766233 anytime (Suffolk).

WANTED: 405-line TV, must be table model up to 17" screen size, in working or near working condition. Must be complete and have cabinet in good condition. Bush, Murphy or Philips preferred. Contact Alan Moore on 0181-648 6657.

WANTED: Bush TV148U dual-standard set, preferably 23" screen. Also line timebase board and EHT generator board for BRC 2000 chassis. Steve Pendlebury, Bush House, 218 Belmont Road, Bolton, BL1 7AZ; tel: 01204-305781.

WANTED: For Ekco TCG 337 console tv/gram, owner's instruction book, photocopy or original. Steve Quinby, Derby 01332-558781 e-mail stephenq@lineone.net

WANTED: Did anyone with cable record the opening of the BBC News 24 service in November? I'm told it started with a programme about the history of BBC Television News (but I don't have cable). Tony Clayden, 0181-361 8881.

WANTED: Do you know of anyone with recordings of the programme *Beat Club*? I would love to have more of them as I only have one! George Windsor, 107 Vale Road, Ash Vale, Aldershot, Hants., GU12 5HR. Tel. 01252-334212.

WANTED: service information for Mullard 9-inch console TV MTS 684 of c. 1950, also Derwent 9-inch table set. Brian Mitchell, 8 Mallingdene Close, Cliffe Woods, Rochester, ME3 8TT.

WANTED: WW2 and subsequent spy radio sets, any nationality. John Elgar-Whinney, 01797-320606.

WANTED: U.S. Television collector seeks some early U.K. TVs. Would anyone be willing to assist in shipping their table model set to me? I am willing to pay your fair price as well as the shipping costs. Small screen wood table models would be preferred, to keep ship costs down. I am afraid of a Bakelite case being cracked during shipment, possibly wood is a safer preference. But, anyone kind enough to ship their TV will be welcomed! I

am also willing to send nice U.S. televisions to anyone. I have a beautiful GE 810 10" table mode! wood 1948 TV I can trade, as well as others Please feel free to contact me with price and details on what you have, or desire. Glenn Bubenheimer, 27851 Terrence, Livonia, Michigan 48154, USA 00 1 313-421 5574, e-mail shanyxfan@aol.com

INFORMATION WANTED: I have an Amstrad FX6000AT fax and answerphone with no instructions or manual, so I am not sure of some of the settings on it. I would be very grateful if anyone can photocopy the manual for me. All costs refunded. Doug Bunt, 01753-885538.



HOW TO GET YOUR NAME IN *405 ALIVE*

The chief glory of every people arises from its authors.

WE WANT TO HEAR FROM YOU!

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

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

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

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

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

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

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

How to submit material. If at all possible, please **TYPE** your contributions using a dark, black ribbon. This enables them to be read straight into the word-processor by a document scanner. Magic! Contributions on 3.5" PC computer disk are also welcome and your disk will be returned. Please process your words in some popular word-processing format, ideally as an ASCII file. If in doubt please ring first on 07000-405625 – thanks. You can also fax your letters, ads and articles on 01604-821647.

BACK NUMBERS

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

FAQ FILES

FAQs are frequently asked questions, so we are keeping three files of FAQs and their answers ready for printing out on request for readers. These files will be updated as new information comes in. The files are already quite lengthy and contain material already published, so it would not be fair on established subscribers to reprint them in the magazine. FAQfile 1 runs to 57 pages and covers general points about old TV and how to get old television sets working again. FAQfile 2 is a reprint on all the articles on test card music and ITV station ident themes; it covers 15 pages. FAQ file 1 costs £3.00 and file 2 costs £1.00 (both post paid). These prices cover just the cost of copying and postage plus the horrendous cost of banking your cheque (68 pence!). FAQfile 3 covers suppliers of hard-to-find electronic components and service data; for this one send one first class stamp and a SAE. (Available from 71 Falcutt Way, Northampton, NN2 8PH; cheques payable to Andrew Emmerson.)

WOULD YOU LIKE YOUR OWN COPY OF 405 ALIVE?

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

ENQUIRIES REGARDING SUBSCRIPTIONS

Please write, marking your letter for the attention of the Admin. Office, The Radiophile, 'Larkhill', Newport Road, Woodseaves, Stafford, ST20 0NP. We regret we can no longer handle telephone calls. Please *do not* ring the Northampton (01604) number either as all business details are now handled from Staffordshire.

EXCHANGE PUBLICATIONS

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

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

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

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

TEST CARD CIRCLE (TV trade test transmissions and test card music): Curtons House, School Lane, Walpole St Peter, Wisbech, PE14 7PA.

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

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

ANTIQUÉ RADIO, Mose' Edizioni, Via Bosco 4, 31010 Maser (TV) Italy - Tel. 00 39 423-950385; Fax 00 39 423-529049; e-mail: mose@tr.shine.it

ANTIQUÉ RADIO CLASSIFIED, P.O. Box 802-A12, Carlisle, MA 01741, USA.

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

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

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

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

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

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

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

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

MEMORY LANE (78rpm-era popular music): Ray Pallett, P.O. Box 1939, Leigh-on-Sea, Essex, SS9 3UH.

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

LAUGH Magazine, 52 Pembury Avenue, Worcester Park, KT4 8BT. In-depth information for people who enjoy old and new TV and radio humour.

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

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

VINTAGE FILM CIRCLE (for collectors and all lovers of old films): Alex Woolliams, 11 Norton Road, Knowle, Bristol, BS4 2EZ.

Memory Lane

Memory Lane is a lively magazine specialising in music of the 1920s through to the 1950s. Although the emphasis is placed on British dance bands and vocalists of the 1930s and 1940s, Memory Lane also covers the American scene, jazz, big bands, personalities, music hall and variety artistes. Regular features on Al Bowlly - Britain's favourite vocalist.

Published quarterly and attractively printed and presented, each edition includes exclusive articles by our team of world-class writers and journalists plus Picture Pages, CD and Cassette reviews, Readers' Letters, discographical features and the advertisements that you will want to read.

A "must" for 78 RPM collectors.

A £1 coin will bring a sample copy and full details.

**Memory Lane, P O Box 1939, Leigh-on-Sea, SS9 3UH,
England.**

ADVANCE NOTICE OF SPECIAL AUCTION.

The Radiophile has received instructions to sell by auction very large quantities of both domestic and military receivers, valves, and other radio equipment.

On the domestic side are the contents of a very long-term collection which dates back 70 years to 1928, when the present owner was only 7 years of age. The sets were passed on to him regularly by a wealthy grandfather who was in a position constantly to buy each new "best" model as it appeared; consequently the collection includes many of what are now the most sought-after valve sets of the 1920s by makers such as Marconi (V2 and "Straight-8"), A.J.S., Cosmos, etc., etc., plus many various crystal sets. There are also numerous desirable sets from the 1930s including various round models by Ekco. The whole collection numbers many hundreds of items and full cataloguing will take some time. We hope to have this completed in early May.

On the Military side, a major ex-Government store which has been a very well-known name amongst enthusiasts for some 50 years has been forced to clear one of its warehouses due to termination of lease. The very many items to be offered include such receivers as the R1155, the AR88, the PCR, the Racal RA17, National HRO, R107, etc., etc., transmitter-receivers such as the No.19 set, the WS38, the WS88 and others plus a wide variety of ancillary equipment such as remote controls, control boxes, dynamotors, sets of spares, etc., etc. There is also a very large quantity of interesting valves, both for receivers and transmitters. Again we hope to have a full catalogue prepared by early May.

Due to the very large quantities involved in these two vendors' lists selling will be spread over at least two, and perhaps three, separate auctions, the first of which will take place at our usual venue at Sambrook, Shropshire, on 24th. May, 1998. Further details will appear in the next issue of The Radiophile. If you are already on our catalogue list you will receive one automatically when they have been prepared; otherwise please send £2 to The Radiophile, Admin Office, "Larkhill", Newport Road, Woodseaves, Stafford, ST20 0NP to reserve a copy.



Puzzle Corner.

Here are photographs of some well-known stars of television when young(er). Can you name them? Answers below.

1. A well set-up young man in faultless evening clothes. You probably were used to seeing him in less formal attire...(Category - fairly difficult)



2. A handsome young Captain in the King's Own Scottish Borderers. You probably saw him driving a car with uncanny skill... (Category - definitely difficult)



3. A young husband-and-wife team... (Category - easy)



4. We're willing to bet that you get this one wrong... (Category - catchy)



5. A cheerful young man signing autographs for even younger fans. Looks a bit like Richard Todd, doesn't he?.... (Category - fairly difficult)

Answers:
1. Benny Hill
2. Donald Gray, one-armed star of the series (Mark) *Saber of London*.
3. Bernard & Barbara Braden.
4. Peter Ustinov.
5. Spike Milligan.
All pictures date from 1956.

THE BACK PAGE

405 Alive (ISSN 0969-8884) is an autonomous magazine within the Radiophile group devoted to the study and preservation of old television technology and programming. It has no connection with, and is not subsidised by, any other organisation. Publication is four times per subscription period but not at set times.

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

We print readers' addresses only when asked to. We are always happy to forward letters to other readers and contributors if postage is sent. The magazine is produced as a labour of love and all editorial work is carried out on a voluntary unpaid basis – sorry, it's only a hobby! Writers retain copyright and are encouraged to republish their articles in commercial publications.

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