

No.128 Winter 2018/19

ARTS

QUARTERLY

Since 1985

Association of Reunited Thames Staff  
[www.arts-tv.org.uk](http://www.arts-tv.org.uk)

TOWER BRIDGE  
ENGINE  
ROOMS  
& SHOP

Tower Bridge tour  
ITV - The great lost fortune  
New tech workshop  
Denbies vineyard tour  
Membership fees and donations

In Memoriam/New Members  
Fulham Palace visit  
ARTS holiday 2019  
From the ARTS archive  
Mail box and future events





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## GDPR changes

Members of the ARTS committee have felt that it is appropriate to limit the amount of personal information published in the AQ magazine.

All committee members have an ARTS email address and this is forwarded to their personal email addresses.

The editor of the magazine includes his address in case those members of ARTS who do not have access or wish to use email as a means of communication can still send in articles for publication.

Elsewhere you will find the address to send cheques to the membership secretary.

ARTS Quarterly is published four times a year.

ARTS welcomes articles, letters and photos for publication in ARTS Quarterly. Material sent by email ([editor@arts-tv.org.uk](mailto:editor@arts-tv.org.uk)) is preferred, but written items and photographs can be sent to the Editor at the address shown. Photos will be credited where their authors' names are advised to us.

Normal deadlines for submission of contributions are:

For the Winter edition: 10 November

For the Spring edition: 10 February

For the Summer edition: 10 May

For the Autumn edition: 10 August

Views expressed by contributors are not necessarily those of the Editor or the Association.

We need to reserve the right to edit all contributions for the sake of clarity or brevity.

Logo design: the ARTS script device was created by the late John Stamp. Alan Cross created the triangular design behind the script.



ARTS website ([www.arts-tv.org.uk](http://www.arts-tv.org.uk)) provides additional information about the Association, as well as publishing many more photos than is possible in ARTS Quarterly. Members should also check the web site for late breaking news about forthcoming ARTS events.

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Cover picture: ARTS visit and tour of Tower Bridge 8<sup>th</sup> August 2018 © Alan Cross

(See article and more pictures on pages 6-7 Ed.)

Ed



## McAdam's memoirs #1

During my three years training with the BBC at their Lime Grove studios in Shepherd's Bush I did a lot of 'Tracking' which is driving the camera around the studio set on various cranes and dollies, both motorised and man powered. On this occasion, I was tracking my Senior Cameraman PETER FRIEZE-GREENE. (a scion of the early famous cinematographer family) on a production of *The CHERRY ORCHARD* by Anton Chekhov. The scene was set inside the extensive Cherry Orchard, as the young lovers ANYA & TROFIMOV walked hand in hand and the camera 'crabbed' with them. This means the camera was at 90 degrees to the line of track with branches of the Cherry Trees appearing in the foreground of the artists. Today we have cameras with a fixed zoom lens but in those far off days during the mid-1950's we only had a turret of four lenses, namely a 2" focal length (34 degree horizontal angle), a 3" (22 degree), 5" (16 degree) and finally an 8" (9 degree Close-up lens), which is naturally next to the 2" lens around on the turret. As artists and camera proceeded together with cherry tree branches coming into foreground as we both progressed, the shot was developing beautifully until I deviated ever so slightly off line causing our big 6" lens hood to accidentally become entangled in a cherry tree branch. This caused the lens turret to turn and changed the operative lens from the wide angle 2-shot (34 degree) to a big close-up (9 degree) on ANYA, just as she began her soliloquy to end the scene. The change wasn't noticed because it all occurred in the intense black area of the offending Cherry Tree. This unrehearsed and unscripted change of shot caused the Director to cry out "What's going on? Where's my 2-shot?", countermanded by the Producer sitting behind:

"Keep on the close-up. I like it. Brilliant." At the end of the production, all the control room staff appeared on the studio floor and approached Peter with 'hugs of congratulation and appreciation' with praise like, "Peter - I don't know how you did it, but you were quite brilliant. Congratulations from us all." They all departed forthwith to the Green Room, leaving us to de-rig the studio floor and wrap. Peter then placed a paternal arm over my shoulder and very quietly walked us to the nearest, darkest part of the studio. Here, he pinned me to the studio wall and with his lips almost biting my ear off spoke: "If you ever do that to me again, I will bloody well murder you". So much for gratitude, reversed. I did track for Peter again, but left the BBC for A-R TV and another story to tell.

*Dr. JOHN McADAM, PhD, MA, BA(Hons), FRGS.*



JOHN McADAM, televising in the Wembley Park drama studio of Associated Rediffusion TV (circa 1960.) The mid-week drama was 'The Portsmouth Defence' written by Nemoni Lethbridge, Barrister at Law, who married her triple murderer client in Dartmoor prison.

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## ED-LINE NEWS!



So, I find that it is time to sit down and pen the Ed Line news for the Christmas Edition of AQ. The clocks have gone back and the body clock is still struggling to get back into routine. The idea of staying on BST certainly appeals to me, but possibly not to farmers and those who have to get young children to school in the daylight. Recently we have been enjoying the Indian Summer and the Autumn leaf colours have been spectacular. Bonfire night has been and gone. However the Diwali celebrations in SW London are still keeping us awake at night. Victor Meldrew would have had a lot to say at 1am last night!

One of the advantages of being the AQ editor is that it gives me the opportunity to review the reports written about the various ARTS Events that have occurred in the recent quarter, as well as choosing suitable photographs to illustrate them with. I very much enjoy the photographic challenge that ARTS events can present and I find it very rewarding to manipulate and "Photoshop" the images for publication in the AQ magazine. A lot of the better images appear on the ARTS website for members to (hopefully) enjoy. Please visit [www.arts-tv.org.uk](http://www.arts-tv.org.uk) and see page 4 in AQ to access the other material. Please do share any photographs that you take whilst on any ARTS events.

I was particularly happy with the way the Denbies trip worked out as this was the first time that I had organised an event for ARTS. Even during the Thames days in the Engineering Department we tried hard to organise a good P\*\*\* U\* in a Brewery. (We did manage both Youngs and Fullers in the 80's). Tastes (and capacities) have changed so it seemed only right to focus on a vineyard! I travel down to the Dorking area regularly and I note that Denbies, along with many other English wine producers report that they have had a very good harvest. Denbies say that they have produced sufficient volume for 510,000 bottles this year which must be a record.

At recent committee meetings we have been discussing the possibility of organising a "grand gathering" to celebrate the 50<sup>th</sup> anniversary since the start of Thames TV. We had looked at the possibility of perhaps descending on The Anglers PH at Teddington which was the venue for previous events organised by Avril Saunders. Unfortunately, it transpired that the Anglers is out of action for 3 months after Christmas for a full refurbishment. The problem from an organisational point of view is that we just don't know what the numbers are likely to be. Based on previous Anglers events, this could be between 100 to 400. It looks as though it would be best to hold it during the Summer months. Please let me know if you would be interested in attending so we can start to formulate a list. Please send me an email: [editor@arts-tv.org.uk](mailto:editor@arts-tv.org.uk). In order to reach as many ex Thames staff as possible, we will try and team up with Avril Saunders' Thames TV Facebook presence to promote the proposed event as widely as possible and to both ARTS and non-ARTS members.

*Brian Croney*

### WEB WATCH



**Magazines**

For the password-protected magazine archive on our web site you will need to enter a username of \_\_\_\_\_ and also a password of \_\_\_\_\_ in the panel that comes up on the screen.



This QR (Quick Response) code will take your 'smartphone' and most 'tablet computers', direct to the ARTS website if you use its camera to 'see' it.

**Video/Audio**

For the password-protected video material on our web site you will need to enter a username of \_\_\_\_\_ and a password \_\_\_\_\_ in the panel that comes up on the screen.



## Chairman's Report

Although it is early November, I am writing this in bright sunshine, the leaves on my cherry tree are turning a spectacular copper colour and my view of the Thames is reappearing as the nearby trees are also losing their leaves. It seems to be a good time to reflect on ARTS events in the year gone and look forward to next year.

We started the year, in February, with a visit to the Houses of Parliament. This was the first that I have organised myself since becoming Chairman of the ARTS committee.

With such a wonderful Summer and Autumn this year, it is easy to forget the cold and wet Spring.

In contrast, on the hottest day in April since 1949, Judi McCormack arranged our visit to the Library and Museum of Freemasonry.

On a sunny and warm day in May, Hazel Earle arranged a trip, by coach, to see a production of 'Move over Mrs. Markham' at the Mill theatre in Sonning, followed by lunch there.

In June, we had our main event of the year with the Yorkshire holiday arranged by Alan Herbert. We again had perfect weather for the trip. I had not been on an ARTS holiday in the many previous years that I had been a member and I was impressed by the number of places that we visited that I would not otherwise have got around to going to. Places like the Barbara Hepworth Gallery in Wakefield, the Ribbleshead Viaduct or Wentworth Woodhouse, the almost unknown, largest stately home in the country.

In July, Peter Turl arranged a visit to the Postal Museum and Mail Rail, with lunch at Belgo after.

In August I arranged a visit to Tower Bridge with lunch afterwards at the Dickens Inn in St Katherine Docks.

We then had a short boat trip on the Thames.

In September, Brian Croney arranged a trip to Denbies Wine Estate, with a short tour with an informative guide and tasting of three of their wines. We then had a longer tour of the vineyard followed by lunch with even more wine, for those of us not driving.

In October Judi McCormack arranged a tour of Fulham Palace, preceded by lunch at a local hostelry.

I would like to thank the organisers for making these events so enjoyable.

With the weather getting colder and daylight hours getting shorter, I am now looking forward to the Douro river trip next year. ARTS members must have remembered how good the Provence river trip was last year as it sold out very quickly. Most of our events do get booked up very quickly so I would urge anyone wanting to attend one to book as quickly as possible.

We have now started advertising some events at short notice, by email, as we cannot always finalise the details in time to be included in ARTS Quarterly.

We are continually planning new events. Provisional details for next year are included elsewhere in this magazine.

We have now set the date for our next AGM as Wednesday the 10<sup>th</sup> April 2019.

It just remains for me to wish you all a Merry Christmas and a Happy New Year.

*Peter Horton*



Chairman  
**Peter Horton**



AQ Editor  
**Brian Croney**



Treasurer  
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Membership Secretary  
**Bob Taylor**



Secretary  
**Pat Cox**



Webmaster  
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Events Organiser  
**Hazel Earle**



Events Organiser  
**Peter Turl**



Events Organiser  
**Judi McCormack**



Events Organiser and DPO  
**Alan Herbert**



Natter'n Nibble Organiser  
**Sheila Hawksworth**



Web Assistant  
**Alan Cross**



AQ Assistant  
**Bill Rawcliffe**



## Tower Bridge tour 8<sup>th</sup> August 2018

London's Tower Bridge is an iconic symbol of the London skyline which is recognised all over the world. Construction was started in 1886, and eight years later it was officially opened on the 13<sup>th</sup> June 1894 by the Prince of Wales. By 1890 the bridge had an operating staff of 80, including the Bridge Master and his team, the Resident Engineer and his workforce.



Our Arts Chairman Peter Horton organised a fascinating 90-minute tour for 20 of us to delve into the depths of the two towers which support this huge suspension bridge, where the central span can be divided into two equal leaves or bascules, which can be raised to allow river traffic to pass.

A first-class guide was on hand to explain about the mechanics of the bridge and its workings.



He was full of stories about the bridge. For instance in August 1912 a Frank McClean stole a Frenchman's thunder when he became the first man to fly his plane through Tower Bridge. The reporters were all lined up to record the historic flight of the famous Lt. de Conneau, but he was delayed with engine trouble in Boulogne so missed his destiny. On the 30<sup>th</sup> December 1952 a double-decker bus jumped a three-foot gap when the Northern bascule began to rise before the road traffic had cleared the bridge. It landed safely but several people including the driver and conductor received minor injuries.



We were taken to view the massive steam pumping engines which drove the hydraulic system which was once used to raise and lower the bascules. This system has now been replaced by machinery which is designed around easily available standardized components and



could be operated by just one person. (Where have we heard that one before?). From the depths of the South tower we ascended to the west walkway which is one of the two which join the twin towers.



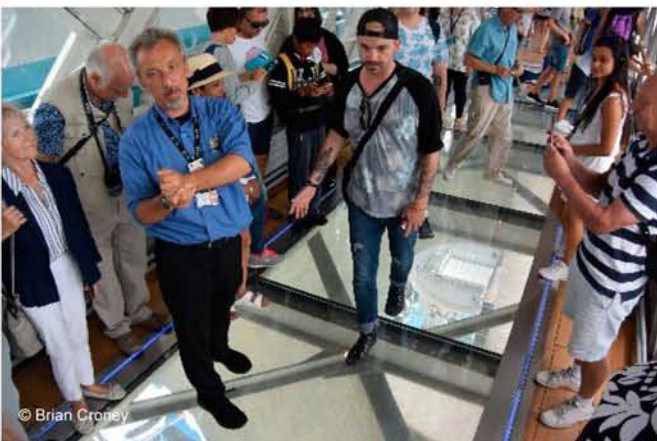
## Tower Bridge tour 8<sup>th</sup> August 2018 - continued

The history of the bridge and its personalities are shown in pictures and displays, and come together with a fine view of the Pool of London, the City and the London skyline.



An interesting feature of the walkways are the glass floor panels inlaid in their centre showing the river 235 feet below. Though they appear to be rather fragile, they are actually constructed of six-inch-thick toughened glass.

I only found that out later so was a bit wary of them! We all followed our guide across to the opposite tower



and returned along the parallel East walkway, once again crossing the dreaded glass floor to the South tower, where we descended by lift to the first-floor landing where one could look up 245 feet to the roof of



the South tower.

We were then taken by lift down to our starting point. Before leaving us our guide had one more story. When the bridge first opened, the walkways were available to pedestrians from sunrise to sunset to facilitate crossing when the bridge was open. Rumour had it that it became a notorious haunt for the local prostitutes, being uninhabited most of the time. Our guide wished us farewell at this point and we proceeded to follow Peter to our designated lunch stop, the 18<sup>th</sup> century Dickens Inn.



This was housed in a beautiful 18<sup>th</sup> century warehouse, which was only a ten-minute walk from the north bank, into the heart of St Katherine's Dockland. It offered a fine selection of real ale and wines and a good menu. It was a splendid place to end proceedings on this hot day in August. Thanks Peter for a good day all round.

*David London*



## ITV - The great lost fortune.

### **Lesson: Keep your eye on the ball.**

A simple explanation of golf is using a club to hit a ball into a hole.

The golf clubs are designed for elevation and distance and, if used properly, they are as accurate as a cruise missile. Not used properly, 3 things can happen: 1 - Hook it: the ball goes left 2 - Slice it: the ball goes right 3 - Miss the ball completely: it goes nowhere, and you are utterly humiliated. The solution is simple. Look at it and hit it. Golfers beware! A golf club can have many other uses - do not upset your wife or you could be on the wrong end of a 5 iron or a wood! If you are lucky enough to follow a bad-tempered golfer around a golf course, you will find discarded golf clubs in various bushes or bunkers. Therefore, eye on the ball at all times. Fail to do that and you lose out, be it in sporting terms or missed opportunities in life, so beware.

You may well be surprised to read that the very first live television football match was Arsenal versus their reserves on 16<sup>th</sup> September 1937. However, only a few hundred houses close to Alexandra Palace in North London could receive BBC pictures anyway. The second was on TV on 9.4.1938 - the longest running international fixture since the game began, England versus Scotland. 1938 was the first televised FA Cup Final, then the major knock out competition. World War 2 brought the cessation of the game as we know it. In October 1946, live TV football returned but was beset with a problem: scheduling for 90 minutes of the football match, completely forgetting the 10 minutes at half time, meant that after 35 minutes of the second half it became too dark for any further coverage. 'Oops'. No floodlights then. There was very little change over the next 20 years. Those who ran the game were of the opinion that attendances would decline rapidly. The only exception was the World Cup in 1954 with selected matches on the BBC from Switzerland. Unfortunately a thunderstorm over the Alps cut off the picture so many irate viewers complained and the BBC pulled the plug. For the 1958 World Cup in Sweden, the new Eurovision Network matches were shared by ITV and BBC but in 1962 in Chile the Scottish FA objected that it would affect attendances in Scotland. The solution was to film matches to be viewed 3 days later. The BBC started their Match of the Day programme in 1964 on their new second channel, apparently to train their cameramen for the next World Cup in 1966 with England the hosts for all to see. Such a shame it was in monochrome, the film was of course Technicolor. BBC Match of the day was first on BBC2, their new channel,

and, after getting that channel well up and running, changed to their main channel.

Floodlit matches started in the 1950s. It was only in 1960-61 that ITV agreed a deal worth £150,000 to screen 26 matches. However, a problem arose when Arsenal and Tottenham refused permission to use their stadiums. Also the Football League demanded a dramatic increase in player appearance payments so ITV withdrew. I remember seeing in the late 1950s a TV stars football team playing Sunday lunchtime charity matches, alternating every other week with motor cycle scrambling. Then in 1962 ITV tentatively came back with Anglia and Tyne Tees with all the other contractors quickly following suit and with the matches being regionally shown. The demand for football grew through the 1970s and early 1980s. In 1983 ITV paid £5.2m for 4 years. Those of us at Thames were aware as part of ITV had covered the Olympic Games, Rugby and Football World Cups and it was ITV who were the first to have ex pro players as pundits, later copied by all and sundry. 4 years on the fee went up to £44m, while The Beeb covered the FA Cup. But in 1992 for us at ITV it was all over when the newly formed Premier League agreed a deal with Sky Sports rather than ITV. Where did it all go wrong, for us at Thames and all of ITV? Were our eyes off the ball or just unlucky? When our M.D. Brian Cowgill was head-hunted by Sky Sports, plus technicians interested in sport, that was surely a major factor in the eventual change. Football was no longer available on terrestrial TV. All this is amazing when you consider ITV covered the very first multi camera match and continued with an excellent track record. Surely such a huge change in delivery should have gone through Parliament, especially as they are responsible for setting the BBC funding through the licence fee and overseeing ITV franchises? Was it the money? Then Sky paid £191.5m, by 1997 £670m. Now 2016-2019 £5.136bn. That works out at £10.19m per match. Could ITV match that? I would say yes. ITV would make more than £10m a match in advertising revenue for a network viewing. Sky make a profit broadcasting the matches, advertising, sale of matches abroad plus sponsorship all of which we had done over the years. My son did casual work in the early days of Sky when the pitch side advertising was revolving cardboard drums with the adverts held in place by sellotape. At that time, it was Sky's plan to cover every Premiership match, not live, but recorded as a Saturday evening match choice - take your pick. I do not criticize ITV at all in this issue of TV football. They tried in 2017 for the Champions League and Europa League for 3 years but missed out as BT landed Euro rights with a £1.2bn



## ITV - The great lost fortune. - continued

deal. I personally believe in managing your own product. The Premier League did not have the nous to form their own production company and have control over their own product. What Sky pays them is comparatively low compared with what they could have made. I actually wrote to the Premier League Chief Executive, Richard Scudamore, about this and other things. His response will shock you as much as it did me and I quote: "On the broadcasting front I was interested in your thoughts. The Premier League's view, which I am sure you appreciate, is that we are not experts in broadcasting. We sell broadcasting rights, and work closely with organisations like Sky Sports, BT Sport, BBC Sport and many international channels, but they are the ones who have the expertise in production, technology, and in developing innovating ways of viewing the sport that are appealing to football fans"! I say that's B.S. It's all about the dosh! I watch the matches but not the endless analysis. I look forward to the next round of contracts as Amazon and Facebook are showing an interest. Amazon started their own television service in 2010 and now have their foot in the door and have a contract to show 20 games in the 2019-2020 season. At last a challenge to Sky and BT. The ITV that we worked for always had the whole caboodle in place but the question was: "Was it all about the money or was it that the franchise bids were a distraction?" The Amazon approach, if they really get into the next big bidding process, will blow Sky and BT out of the water as their ultimate plan is to cover all Premier League matches live at the same time so you pick the game you want to see. It is so different now but when I first started to watch, all the matches started at the same time same day, Saturday afternoon at 3pm or 2.15pm. Yes, it worked then, and that was before floodlights were used. Could it work again? Same old, same old - it's all about the money. Could ITV pull it off? Well yes, in our day, no problem. But now the monopoly will be broken. Things are moving very fast, Sky have introduced several new deals. At the same time, Comcast has paid £30.4 billion to get in on the action. Murdoch retains a 39% stake and BT is still part of the equation. At the end of the day, who will pay? Probably us, the tele fans. Amazon are suggesting a subscription to start with, eventually no fee at all. My guess is they have done the maths and with advertising revenue, plus worldwide sales of product, it could be feasible! And pigs might fly! Only time will tell. A licence to print money? Now where have I heard that before?

When you write as I have and hear the dreaded curse "STOP PRESS", you use quite unsavoury words that change nothing but feel good. The "stop press" was a

major issue. The CEO of the Premier League was standing down after 19 years' service when the money increased by millions just for selling a product. I have always believed they should have had their own production wing to control their own product. For goodness sake, the Rolling Stones did it and made a few more quid. Not rocket science, is it? All haste for the Premier League committee to get off their backsides and get someone to fill the vacancy led to a short list of 3: a BBC man, an ITV man and an ex-Prime Minister who I will not name but his nickname was Bambi. However, they were all rejected in favour of Susanna Dinnage, a top TV executive, currently global president of Discovery's Animal Planet brand. I quote from the chair of the Premier League. "She is a leading figure in the broadcasting industry, a proven business executive, and a great developer of people". 20 years of experience including Channel 5 and MTV dealing with multi million pound deals, she stands up to Murdoch's Empire and has good contacts with ex working colleagues. One is Facebook Head of Sports which entailed getting the digital giants like Amazon a foot in the door for Premier League broadcasting. Her inbox at Premier League contains some heavy stuff:

- The big 6 in the Premier League are looking to form a European Super League for a greater share in overseas TV rights revenue, (break away is no option).
- Brexit. What impact on the free movement of labour as a huge % of players are not English?
- The commercial phenomenon of cash for TV football may be levelling out and recent deals have dipped in value.
- Standing up to the big 2, Sky and BT, could mean brokering new partnerships.
- The fans in their masses are very annoyed the way the fixtures are changed on a daily basis to suit the broadcasters.
- The issue of agents' fees: a lot of money for little input, which last year was £211 million.
- VAR video assistant referees (is it not digital yet). American football has had it for years and here rugby, cricket and tennis use it but the Premier League has not yet decided. The beauty being it's independent.
- There is great concern regarding gambling. 9 out of 20 clubs are sponsored by betting companies who also advertise during matches.

It's not all gloom for her as a season ticket holder at Fulham as she can now go to any of the 20 Premier League clubs. She lives in Putney so, if she needs any advice, (I worked a decade more than her in the industry plus when I first went to see Chelsea it was 9 old pence to get in), Susanna, just a quick trip down the A3 as I know a lot about the beautiful game!

*Mike Davidson*



## New Tech Workshop



Your ARTS Committee approached me, as I organise the four, quarterly, XTCC (eX Thames Computer Club) meetings each year, to find out if it might be possible for some of its members to arrange events at which ARTS members could experience one to one chats or demonstrations about desktop computers, laptops, tablets, smart phones, etc. and problems using them or their software, etc. (Microsoft, Android, Apple or maybe even Linux)!

As a result, I have suggested that if ARTS members brought along their portable units (anything other than a desktop) to such an event, it could take place starting at 11.00 and ending at 17.00, beginning with coffee/tea and biscuits - **NOT TO BE SPILT ON THEIR DEVICES, OF COURSE!**

These gatherings would have some XTCC 'members' present, to start dealing with ARTS members' questions, etc. and doing their best to solve them, with a break for a finger buffet lunch break somewhere between 13.00 and 14.00, then back to curing more problems until 17.00.

At the ARTS November Committee Meeting it was decided that, firstly, some of its Committee members should try out the schedule, etc. to see if it works or needs amending. Thus, in the next edition of AQ, which will drop on doormats around the 1<sup>st</sup> of March, such an event may have been organised for any ARTS members on a date soon afterwards.

We would expect any members that have not yet even 'dropped their toes' into the digital waters at all, but would like to see how equipment choices look and feel, and get advice about the best for them to buy, that could be covered.

After trying to locate a suitable venue for these friendly get-togethers, which has a strong, fast, wi-fi connection for the myriad devices which will possibly need to connect to it at the same time, I'm really glad to say that Jamie and Elsa Acton-Bond have offered their house in St. Margarets, Twickenham, TW1 4RG.

Elsa, unbelievably, much enjoys preparing food, and, in my humble opinion, would certainly put an excellent finger buffet together. However, it is only right that her and Jamie should not be out of pocket whilst allowing their home to be used as the venue.

So, there will be an Attendance Fee of £5, but, if the food costs them more than that, ARTS will pay her the extra from its funds. Also, like the quarterly XTCC meetings, if you fancy taking a different, possibly 'alchofrolic' drink along, that is a possibility - as long as they are not spilt over any of the equipment around!

Obviously, with ANY chosen location for such meetings as this, it will probably only be relatively local ARTS members who can avail themselves of the pleasure of attending them, but, at Jamie and Elsa's there are various buses that stop near to them, and such buses come from Teddington, Twickenham and Kingston, as well as St. Margarets, Twickenham, and Teddington train stations (possibly plus a small bus ride). Also, cars can be parked free in their road and other surrounding roads between the envisaged times of day.

In order to try to ascertain how many ARTS members might think that such events could be of interest to them, can those who already have an email address send me an email mentioning that?

For those ARTS members that do not yet own a computer/laptop/tablet or smartphone with email connection, they should write me a letter to:

I hope that these will be incredibly informative and fun days for as many ARTS members as possible, because the problem for many relatively computer-illiterate people is not having set up their system to be easy to use in the very first place! Get that right a.s.a.p!

This is a chance for you to not hate the digital world!

*Bill Rawcliffe*



## Denbies vineyard tour and lunch 12<sup>th</sup> Sept 2018

I visit Denbies quite often as I have an uncle who lives nearby so I was quite familiar with the place. However, I had never toured the vineyard or the wine production areas (this would be the *chai* in France) so it was a first for me in the UK.



Our ARTS group of 23 gathered at the appointed time and we were then taken on the tour of the winery. Through some double doors we went and into a series of corridors with glass observation windows looking onto the main presses and vinification vessels. These consisted mainly of huge gleaming, stainless-steel vats fitted with a variety of monitoring probes, etc. to control the process.



Our guide for this part of the tour, and later the tasting session, was Mona Koenig. She explained that she had been with Denbies since the start of the vineyard. Clearly, she knew her stuff and spoke with great confidence, handling our questions with ease. She explained that the first rows of vines had been picked the week before and that today there was a lull in harvesting process (*vendange*). It was interesting to note the considerable quantity of stainless steel (*Inox*) vats and it was explained that the vineyard had

experimented with about 15 different grape varieties all of which are fermented separately. In some cases, the same grape types are grown in different areas (*parcels*) of the vineyard and these express their own character due to the location and soil conditions (*terroir*). These too would be fermented separately and then possibly spend some time in French oak barrels as the wine makers perfect the balance and blend of the wine that they are striving for.

We then turned a corner and found that we were looking at the bottling plant which was in full swing.



We were told that Denbies had contracted out its bottling facilities for a couple of days to a French company who were keen to source English wine. The southern English vineyards are quite successful in producing sparkling wines and this involves employing the champagne production method (only we are not



allowed to call it that). The “sparkling” nature of these wines is obtained by setting off a secondary fermentation in the bottle by adding a small quantity of sugar after first bottling. The sugar reacts with the residual yeast resulting in the liquid absorbing the



Denbies vineyard tour and lunch 12<sup>th</sup> Sept 2018 - continued

carbon dioxide thus produced. The bottles have to have the yeast/fermentation residue removed without losing the bubbles. Modern techniques allow for this to be done very quickly whilst the bottle is inverted and allow for the new cork to be fitted, sealed, labelled and boxed.

Next, we moved down to the cellars and tasting room where Mona showed us a map of the vineyard and described the various wine styles that Denbies can produce from the 256 acres of plantation.



Interestingly some of the originally planted grape vines had not been that successful and this was the case for Sauvignon Blanc. In contrast, Pinot Noir had been very good. The tasting centered around the 3 “Classic” wines for which Denbies is best known, Surrey Gold, Rosehill (Rosé) and Flint Valley.



Mona led us through the tasting etiquette whilst also describing each of the wines' characteristics (colour, aroma and taste).

Down one side of the tasting room were a number of



highly decorated oak barrels which were salvaged from fallen oak trees as a result of the devastating storms of 1987. She told us one interesting fact that English oak is not really suitable for maturing wines because the grain is too finely spaced and therefore does not allow the wine to breathe the ambient cellar air. We moved onto the next part of the tour when the glasses were empty - so also were the spittoons! Thus far we had done well.

It was certainly a change in temperature when we went outside to board the vineyard train.

Sadly, it was a rather damp and dismal day. However, the guide's commentary kept us informed as we chugged our way past the wines and through the wood





## Denbies vineyard tour and lunch 12<sup>th</sup> Sept 2018 - continued

until eventually we emerged with a splendid view across the estate looking towards Box Hill and Dorking



below us. Whilst we were paused to take photographs the automatic grape picking machine came into view as it approached a row of vines. It looked quite small in the distance but in actual fact this is a serious bit of kit and makes short work of harvesting the grapes.



I believe the guide said that it would only take about 10 days to cover the whole estate. However, some rows are picked by hand when the slopes are too steep or when hand picking and selection is required to ensure only the highest quality grapes go to the winery for the premium wines. The train then made its way up to the very top of the hill where it stopped prior to looping back and the guide pointed out the site of the original Denbies Hall which was built by the very successful architect James Cubitt who was responsible for the design of much of Belgravia and indeed Buckingham Palace. The present owners of Denbies Wine Estate live in a house that was one of the outbuildings associated with the original Denbies Hall. The views are certainly very spectacular from that vantage point. After nearly an hour we were rather pleased to get back down to the main buildings and prepare for lunch.

Two circular tables were set out for us in an area to the side of the ground floor conservatory restaurant.



Once seated our orders were brought to us by a small team of waiters and soon the wine began to flow.



Surrey Gold, Flint Valley and Rosehill were available in abundance along with a new (to me) red wine called Zig Zag. As I am sure most people know the Surrey Hills are very popular with cyclists and came to prominence during the 2012 Olympics. The cycle route takes the riders up the well-known Zig Zag road on Box Hill. For the Olympics the hill climb route was repeated 9 times.

I think that most people were happy with the quality of the food (which certainly exceeded my expectation based on previous visits to the Denbies ground floor restaurant). I really enjoyed organising the trip and thought that the Denbies Events team did us proud. It was just a shame that it was not a little warmer outside and that we could not see the pickers in action.

*Brian Croney*



## Membership fees/Donation 2019-2020

As the membership renewals for 2018-2019 were due on the 1<sup>st</sup> April 2018, we are no longer trying to contact, or sending out AQ magazines to those members who have not paid this year. However, due to the efforts of committee members, we have contacted most of those who had not remembered to renew and reduced the number of unpaid members to 9.

Due to the new regulations on Data Protection, it is a necessary change as I mentioned in my article on **GDPR and ARTS** in the Summer AQ, that we would be investing in an on-line membership programme so that ARTS officials no longer hold sensitive personal information on their computers/laptops. I have been setting this system up and it will be in operation by the renewal date of 1<sup>st</sup> April 2019 with a company called **WebCollect**. At this time, only the officials of ARTS will be able to access this system while we work out exactly how we can benefit from the facilities it offers. It is hoped that eventually any ARTS member who feels confident enough will be able to access the system to update their personal data, membership fees/donations and book places on any events that we organise. *[See example Subscription renewal page opposite - Ed]*

As the programme is a 'General' membership programme and not specifically designed for us, there are sections where we have to make our requirements fit in with the programme provided. This is especially true with our arrangements for **Membership Fees/Donation** payments. The membership fee will continue to remain at £19 pa for ARTS members and associates and we will still have the ability for anyone to add a voluntary donation should they wish to do so. Unfortunately, the **WebCollect** software will not allow us to have a value box that would give us the flexibility to input the many varied donations we receive. The **WebCollect** Subscription form {next page} indicates the typical voluntary 'round up' donations that have been made in the past by Members and Associates, and other generous donations that have been given.

We have been able to keep the membership fee at £19, and no member should feel any compulsion to add a donation. For those who wish to add a donation, the form offers payments of £20, £25, £30 and £40 creating donations of £1, £6, £11 and £21 respectively. In the past, many of our Golden, Honourable, Complimentary and Committee members have made generous donations of £20, £30, £50 or £100 and these amounts have been added to the form.

Members will not be expected to complete the above form as it will be the responsibility of the Membership Secretary, Data Protection Officer and the Treasurer to input the subscription details for the time being.

It is a sad fact that the number of banks will continue to close, resulting in many towns and villages having none at all. Due to this and other factors, our preferred option of payment now is by **Standing Order**. This arrangement has the advantage that after it is set up, it only requires a simple verification input into the database by any ARTS official. Secondly, for the member, the payment is a fixed amount and automatically credited to the ARTS account on the same date each year until cancelled by the member. The WebCollect system will notify the member that the credit has been made.

Payment can be made by Standing Order online or via your bank with the following details:

**Barclays Bank**  
**Account Number:**  
**Account Name:**  
**Reference:**

The second option is to pay by **Bank Transfer** and the new system will notify you of the amount paid last year as a reminder. This payment will need to be made online or arranged with your bank each year after the renewal date.

Payment can be made by Bank Transfer with the following details:

**Barclays Bank**  
**Account Number:**  
**Account Name:**  
**Reference:**

The last option is by **Cheque** payments made out to ARTS, and again the system will notify you of the amount paid last year as a reminder. This, for ARTS, is the most time consuming as it relies on the cheques being taken to a bank as and when they are received. Cheques can be sent to: Bob Taylor, ARTS Membership

**Would any member who has previously paid by Standing Order please check the Sort Code on their Standing Order as the Barclays Sort Code has changed to**

If you have any membership queries, I can be contacted by email at [dpo@arts-tv.org.uk](mailto:dpo@arts-tv.org.uk) or on

*Alan Herbert*



# Membership fees/Donation 2019-2020 - continued



**Association of Reunited...** Admin home  
www.arts-tv.org.uk

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## Subscriptions

Existing members [Renew >](#) your subscriptions here.

**Member** End Date: 31st March Annual subscription **£19**  
[Add to basket >](#)

**Associate** End Date: 31st March Annual subscription **£19**  
An Associate is a partner of a deceased member of ABC/Thames/Rediffusion staff.  
[Add to basket >](#)

### PAYMENT METHODS

**PAYMENT BY STANDING ORDER IS THE PREFERRED METHOD, TO REDUCE OUR ADMINISTRATION TIME AND COSTS.**

#### Standing Order

There is no cost to the payee or ARTS to set this up via your bank and payments automatically renew each year. To cancel a Standing order, contact your bank.

#### Bank Transfer

Payment can be made each year via on-line banking or by counter credit at the bank.

#### Cheque

Payment by cheque made out to ARTS and sent to:-

### ARTS Bank Account Details

SORT CODE 20-72-33 ACCOUNT NO 83123596

ACCOUNT NAME ARTS

IBAN GB73BARC20723383123596 SWIFTBIC BARCGB22

**Other** End Date: 31st March Annual Subscription **£0**  
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**Committee Member** - Current ARTS Committee Members

**Golden Member** - Any member who received this status in the ballot at the 50th Anniversary Dinner.

**Honorary Member** - Ex committee members who have served for 3 or more years.

**Complimentary** - Greensleeves care home (CTBF), CTBF Head Office

**Donations** Period: 365 Total payment £20 **£1**  
[Add to basket >](#)

Voluntary donations have allowed us to keep our membership fee at its current level for many years, and also help subsidise our day trips and events to an acceptable level.

If you wish to add a **Donation** to round up your membership fee, please select the amount you wish to add.

Total Payment £25 **£6**  
[Add to basket >](#)

Total Payment £30 **£11**  
[Add to basket >](#)

Total Payment £40 **£21**  
[Add to basket >](#)

Any Golden/Honorary/Committee member who wishes to donate, please select from the list.

Additional Donation £20 **£20**  
[Add to basket >](#)

Additional Donation £30 **£30**  
[Add to basket >](#)

**Please ensure that total amount of membership fee and/or donation is reflected in your Standing Order, Bank Transfer or Cheque payment.**

Additional Donation £50 **£50**  
[Add to basket >](#)

Additional Donation £100 **£100**  
[Add to basket >](#)

## In Memoriam

**Peter Hart**  
Technical Supervisor  
Thames TV, Euston

**Jerry Kuehl**  
Shop Steward  
Thames TV, Euston

**Geoffrey Hayes**  
Presenter - Rainbow  
Thames TV, Teddington

**Ronald George Warren**  
Post Room  
Thames TV, Teddington

**Pamela Collin (Née Lonsdale)**  
Children's Dept, Producer/Director  
Thames TV, Teddington

*Our dear friends and colleagues*

## New Members

**Mr Graeme Duckham**

## Future XTCC events

Friday December the 7<sup>th</sup> at Bill Rawcliffe's

Anyone between a 'complete beginner' owner of a desktop, tablet or smartphone computer is equally welcomed to join XTCC to get an answer to their computer problem covered at these future meetings. The only 'club rule' is that all attendees should donate a £5 Attendance Fee to contribute towards the considerable costs of the host to provide (normally) considerable food and non-alcoholic drink (from tea/coffee/soft/non-alcoholic drinks). However, by all means, if you may prefer to have something 'stronger' to drink with your food, etc, please bring your own favourite beer/wine along.



## Fulham Palace visit 4<sup>th</sup> October

Fulham Palace is to be found in a quiet and secluded location in the otherwise very busy area of London, close to Putney Bridge, easy to overlook but hard to forget once visited. Our visit started - as is often our choice - with a meet up in a local hostelry, 'The Kings Arms', where we enjoyed good food and drink.



After a fortifying beverage or two we set off on the short walk to Fulham Palace! The route took us past a park on the left and some buildings with amazing sculptures on the wall.



Entering through the garden we saw fascinating tree trunks which had been sculpted centuries ago.



Our first view of the palace did not fully prepare us for the great age of much of the building.



It served as a Bishop's residence for over 12 centuries accessed by the only practical route, the river Thames. At least since Tudor times, Fulham Palace was the Bishop of London's country home, providing the Bishop and his family with a healthy rural retreat in summer months. The manor house became known as Fulham Palace because bishops were considered to be 'princes of the church'.

As Lord of the Manor, the Bishop was entitled to rents, livestock and farm produce from his tenants; and in return, maintained bridges and ditches. One Bishop was also entitled to any 'great fish' (whales) that swam up the Thames! (Our recent visit from a whale in the Thames estuary was plainly less unusual than we thought!)

Continuing with our walk we came to the main entrance where the great age of the building was much more apparent.



## Fulham Palace visit 4<sup>th</sup> October - continued

The extensive restoration currently being undertaken detracted little from the decorative brickwork, the clock above ancient windows and the buildings enclosing the courtyard with central fountain.



There we were joined by our enthusiastic guide, Brian, who proceeded to take us through the history of Fulham Palace. He escorted us out to the garden area where he showed us the remaining part of the moat which originally surrounded the Palace and at one mile in total length was the longest in England and, it was believed, far beyond. Continuing round the garden he told us the stories of



some of the trees and the bishops who had commissioned these beautiful sculptures. Elsewhere in the garden, Brian explained that a very important part of life on the estate was beekeeping. Bees provided honey for food, drink and medicine. Beeswax candles were made and considered the very best form of lighting. Arriving at what had been the main entrance to the Palace from the river Thames we had our first view of the chapel.

Inside we took a well-earned rest when we sat in the pews and admired the exquisite stained-glass windows and murals.



An intriguing addition was a (not very obvious) recent addition of the young Queen Elizabeth and Prince Philip. Today, this beautiful chapel can be hired for weddings and other events. From there we were led inside to view the Great Hall to



be regaled with stories of the good, the bad and decidedly ugly goings on under the instruction of some of the bishops. The tour was rounded off with visits to the shop, library, museum and café for those who still had the energy to explore! We were blessed with fine weather, so it was particularly pleasant to head home after leaving the building to take a stroll through the formal garden and admire the still flowering and colourful plants.

*Lynette Baker*



## Harry Tonge

Having read Harry Tonge's snippet in the Autumn AQ 2018, I was reminded of an incident involving Harry. I had hired a bare boat charter via our Thames TV Yacht Club for a week cruising Alderney in the Channel Islands. It was a time before I purchased my own Racing/Cruising yacht, Ephesian. I had a motley crew of eight Thames staff including Harry for a week's jolly good time.

Harry, an ex BBC vision Engineer, worked together with me in the Links department on OBs. He was a keen yachtsman and a brilliant helmsman. I could put Harry on the helm, in any weather, and he'd helm a course like a professional, as he was.

Our chartered yacht was berthed in a marina in Lymington. Harry said to me, "John, would you take me to the yacht, I don't particularly want to drive myself?". Harry normally drove an Aston Martin. "No problem Harry, I'll pick you up from base, (Hanworth)".

We drove down to Lymington and met the rest of the crew, intending to have an early start to Alderney in the morning. While we were sitting in the yacht's saloon having a few beers, (as you do), Harry said to me, "John, I'm not feeling too well, I've got a pain down my left arm. I immediately guessed that Harry was having a heart attack. My first aid training when in the Boys Brigade came in very handy indeed. I wasted no time and drove Harry to the local hospital where I spoke to the doctor. He agreed entirely with my diagnosis and said he will keep him in hospital for further checks and observation. My decision to sail to Alderney was now cancelled. I wanted to stay local, so I could return to Lymington to see how Harry was, also whether it was possible he could have a sail, which I knew he loved, although in my heart of hearts I didn't think it was possible, but I was determined to see him.

We spent two days cruising to local ports before sailing into Lymington for a check on Harry. At the local hospital I was told he'd been transferred to the Southampton General Hospital. Without more ado I drove to Southampton and met Harry. He was sitting up in his hospital bed looking quite cheerful. After having a chin wag with Harry, I approached the doctor who informed me that he certainly wouldn't be returning to the yacht. He needed rest and relaxation. I said my goodbyes to Harry who readily accepted he couldn't return with me to enjoy the rest of our jaunt, but I was very pleased to leave him in good hands. I shudder to imagine the consequences if Harry had that heart attack half way across the English Channel.

Harry presented me with a poem which he wrote while in hospital, which I leave with my article.

*John Oliver*

Here I lie in the Royal South Hants,  
Holding on without my pants.  
To drop, on leave, is a silly boob,  
I must have blown an inner tube.

All going according to plan,  
Waiting to give my brain a scan.  
It rubs a bit against the grain,  
To prove in fact I have a brain.

Out of the windows to the east,  
Southampton's red lights have been least.  
And randy wanderers can be seen,  
picking sexy red, from sexy green.

Further at Southern TV lies,  
Is this why they lost the franchise?  
Encircled by those feline traps,  
Completing far too many laps.

Hydraulic beds to get up on,  
New patients are soon set upon.  
Surrounded by all the student docs,  
Eager to see if they've got the pox.

Bottles bed-pans, so it goes,  
By-passed schitzoe and heaven knows.  
With polished floors and tons of pills,  
Gamely rid us of our ills.

I blew my brains on that football,  
I must not climb that mental wall.  
Hope this sounds not too despondent,  
From your Hanworth correspondent.

*Harry Tonge*



Harry Tonge at the helm. Geoff North, on the left, my friend when in the sound department.



## ARTS Holiday 2019 - Final dates and itinerary change

In the Autumn edition of the AQ magazine I gave provisional information on the proposed river cruise along the Douro in Portugal. At the time our agent was having considerable problems with the BA flights for the dates we required. Since the last AQ we waited for the EasyJet prices (*not my preferred airline*) to be issued at the end of October and for the BA prices to come down which they didn't for our dates.

We have now finalised the dates as 20 June 2019 to 27 June 2019, flying out from Gatwick and staying at the 5\* Hotel Solverde for 2 nights prior to embarking on the cruise on 22 June 2019.

The hotel is on the Atlantic coast, 25 miles from Porto, and due to the fact that the BA flights are considerably cheaper on the Thursday, it has only added £50 per person to the overall cost.



Hotel Solverde Facade

The prices are now **Main Deck £1125, Middle Deck £1245 and Upper Deck £1385**. There is also the opportunity of upgrading to a superior sea view room at the hotel for £25 per person in a Double/Twin room or £35 for a Single Room.

We have had some cancellations since the provisional booking information was given out and managed to accommodate those already on the reserve list. However, if anyone is interested please contact me by email or telephone and leave a message.

Alan Herbert



Hotel Solverde Pool and coastline

NB. Croisi Europe and the Captain reserve the right to alter the itinerary for safety or navigational reasons.

## From the ARTS archive #5 - Harry Tonge



I am a rigger driver,  
Without me nothing would move  
I drive everywhere and get the cables  
in and out - and in the right place  
while the rest of you bloody well  
makes your minds up. I have  
had to straighten out more cock ups  
than you bludins lot 'ave 'ad 'ot lunches





## Mail Box on the subject of OBs

Hi Brian

Thanks for your email -

No specific update at this time - we are still awaiting the outcome of a commissioning decision from the BBC in relation to the intended film 'Colour TV Comes To Town' within which as mentioned previously would include the filming of the restoration of GNF951E.

Yes, as result of previous articles in AQ Magazine we do now have a good set of contacts who worked / crewed the unit

Regards  
Phil Nott

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Dear Brian

Regarding the article by Phil Nott in Mailbox of the last edition of AQ magazine, I am enclosing a copy of my letter that I have just posted to him together with some photographs taken in the garages at Hanworth in case you might like to use them in your next edition.

Best wishes

Bernard Burke



*Bernard's picture shows "skirts" being fitted to the underside of one of 3 vehicles which were sent to St Petersburg to cover the skating in around January 1988. Parked outside in sub zero temperatures, the engines and tyres would have frozen solid so it was necessary to place electric fan heaters running continuously under the vehicles in order to keep them warm. Such was the ingenuity of the Thames Outside Broadcast engineers.*

*Ed*

## Next ARTS and other Events

XTCC meeting at Bill Rawcliffe's - 7<sup>th</sup> December.

ARTS AGM Teddington Constitutional Club - 10<sup>th</sup> April 2019

Northern Noggin Natter'n'Nibble Saturday - 13<sup>th</sup> April 2019 Green Man Pub NW1

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The committee is also in the early stages of planning a number of other events including:

New Tech workshops with XTCC depending on the success of the first pilot (Jan 2019)

The Jubilee gallery (Part of Westminster Abbey) - (Feb 2019 organiser Peter Horton).

Cinema museum, Kennington - (March 2019)

Royal Opera House backstage visit - (April 2019 organiser Brian Croney)

A Summer pub (or alternative) meeting at, or near Teddington to celebrate 50 years since the start of Thames TV.

**If you have any ideas or suggestions for possible ARTS events, please get in touch with a committee member or better still join the committee as an Events Organiser and get involved. (Come on you know you can! Ed)**