

## Industry, Education News

**The Projectionist Information Committee**, newly formed by the Society, was described in a report presented to the Board of Governors on January 25, by Ralph H. Heacock, Committee Chairman. Mr. Heacock, who is Theater Equipment Product Manager of the RCA Victor Division, described the Committee's plans for 1957 and outlined proposed methods for keeping motion-picture projectionists informed of new developments in the industry, stating "... leading industry engineers will be invited to submit articles which deal with specific problems which projectionists must face with the new techniques. These articles will be carefully re-

viewed by the committee in order to insure factual, impartial information."

Plans for committee activity include having the articles printed in the quarterly bulletin of the IATSE and in industry trade papers. More detailed information may be made available as reprints.

The committee will be in continuous contact with Hollywood studios and with the Motion Picture Research Council to insure dissemination of information on any new techniques so that the men actually responsible for putting on the show will have pre-release information on new techniques even before prints are available for projection in their booths.

In addition to Mr. Heacock the committee will have two vice-chairmen: Merle

H. Chamberlin, Chief Projectionist at M-G-M Studios, and Gio Gagliardi, Director of the Sound and Projection Department of the Stanley Warner Management Corporation.

Committee members are: John W. Bantau, Chief Engineer, Fox West Coast Agency Corp.; Willy Borberg, Head of the Mechanical Engineering Dept., General Precision Laboratory; Robert P. Burns, Sound Director, Balaban & Katz Corp.; Lawrence W. Davee, Sales Manager and Engineer, Century Projector Corp.; John Forde, IATSE Representative, Palo Alto; Charles F. Horstman, Chief Projectionist, RKO Theatres; William F. Kelley, Manager of the Motion Picture Research Council; John J. Kohler, Projectionist, Loew's Theatres; Hugh McLachlan, Theatre Circuit Supervisor, Y & W Management Corp.; Richard Orear, Purchasing Agent, Commonwealth Theatres; Lucian E. Pope, Purchasing Agent, Fox Midwest Amusement Corp.; Frank H. Riffle, Theatre Sound Engineer, Motiograph, Inc.; and James C. Skinner, Sound and Projection Engineer, Interstate Circuit, Inc.

After a preliminary meeting of the committee in February for preparation of an agenda, there will be a meeting of the full committee during the Society's 81st convention at the Shoreham Hotel in Washington, D.C., April 29 - May 3.

### Transatlantic Television?

As the maximum phase of the 11-year cycle of sunspot activity approaches, there is considerable interest in the possibility of receiving television programs from the other side of the Atlantic.

The British Information Services report that some success has been achieved by the National Broadcasting Co. in the resolution of recognizable pictures from the British Broadcasting Corp. television transmitters at Crystal Palace, London, using a British receiver and a special aerial system at NBC's receiving station at Riverhead, Long Island.

In London, the BBC has been keeping a watch on U.S. TV channels in order to screen for its viewers any pictures that might be received. Some signals have in fact been received intermittently, but it has not been possible as yet to resolve any kind of a picture.

The reception depends upon the maximum usable frequency (m.u.f.) which is rarely high enough to sustain propagation across the Atlantic at the frequencies used by television transmitters. However, around the sunspot maximum period there are occasions when the m.u.f. rises into the 40-mc region and even, though much less often, into the 50-mc region. At these times the lowest frequencies used for television in the U.K. (45-mc, vision; 41.5-mc, sound) may be receivable in the United States. The reception of reasonable pictures is a more difficult matter because of multi-path reception which causes ghosting.

The frequencies quoted above are shared by two television stations in the United Kingdom: the Crystal Palace station in London (e.r.p. 120 kw) which is likely to provide the predominant signal, and Divis in Northern Ireland (e.r.p. 12 kw). Both normally radiate the same program.

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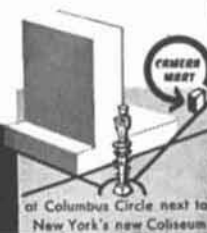


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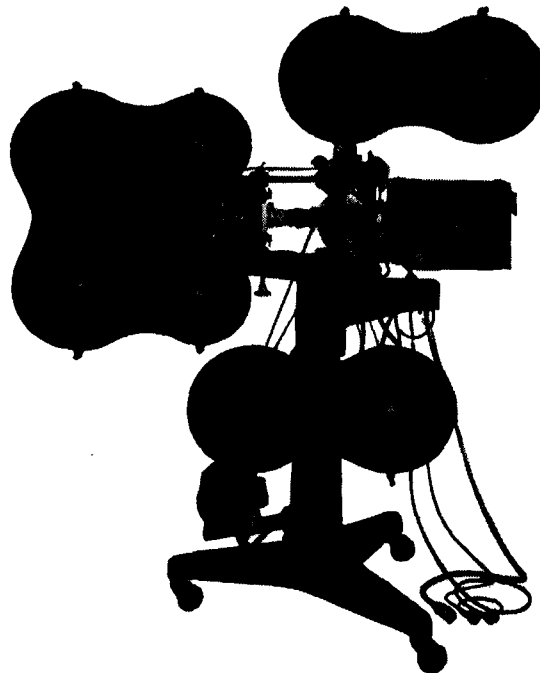
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Reception of U.S. television transmissions in Britain is very much more difficult because the lowest frequencies used are those of Channel 2, 54-60 mc. Furthermore, these are shared by several stations, not necessarily radiating the same program, which makes the multi-path problem acute.

As the sunspot maximum approaches, m.u.f.'s have risen rapidly. In October 1956, the m.u.f. for the transatlantic circuit averaged 38.4 mc at noon Greenwich Mean Time. In November this had risen to 44.6 mc, and in December to 45.4 mc. Long-distance reception from the United States was good throughout December. Broadcasts on 26 mc were received on 29 days and U.S. amateurs on 50 mc were received on

11 days. Many other signals on frequencies between 30 and 50 mc were received, and there was occasional reception on 56 mc.

Observations are continuing at the BBC's receiving station at Tatsfield, Surrey, where an RCA receiver is installed ready for use if the reception of actual pictures seems likely. A second RCA receiver is installed at Alexandra Palace, in London, where there is direct connection with the BBC's television network.

### Film for Television

The subject of motion-pictures on TV is still an extremely live topic. If a few of the more pessimistic and more sensational columnists are to be believed, both indus-

tries are on a one-way track to oblivion as a result of the sale of motion-picture libraries to television (*Journal*, Sept. 1956, pp. 518-519).

"Television is on the defensive in the United States," said Leonard Coulter, New York correspondent for the *British Kinematograph Weekly* (December 13). "For months," he said, "there have been the clearest signs of a slackening of public enthusiasm for television and a marked re-awakening of interest in film. . . . Those who keep their noses close to the ground say there is a possibility — though not yet a probability — that within the next few years TV programming will move into the film industry's control, though the processes of transition are by no means apparent. It could be brought about by, for example, viewers and advertisers demanding more and newer backlog films. . . ." That's Mr. Coulter's opinion.

On the other hand, Lloyd Shearer recently asked in *Parade*, "Is Hollywood committing suicide?" Other columnists have cited depressing statistics on the closing of neighborhood motion-picture theaters ("closing in droves," one columnist said) and have pointed out that the large studios are, year by year, cutting down the number of pictures produced. Those trends are related, the columnists apparently believe, to the showing of old films on TV.

Vincent Canby in an article, "Major Films on TV Emerging as Vital Problem for Two Industries," in the *Motion Picture Herald*, January 19, seemed inclined to believe that there is no great cause for alarm although he sets out to uproot any idea anyone might have that there is anything academic about the question of what effect old Hollywood films will have on TV.

In an article full of "ifs" he implied that there is considerable freewill involved in the course of events. "If the matter of major company films on television is an academic question," he said, "it is an extremely lively one — and one whose answer will depend on such academic considerations as the future course of the television industry itself, as well as theater showmanship, theater operation and product supply. Why bring the subject up again?" asked Mr. Canby, apparently becoming suddenly tired of the whole thing. It is possible that others share his ennui—R.H.

**Use of closed-circuit TV** is the predication for saving at least \$500 million dollars annually in teachers' salaries in public education throughout the nation. Dr. Alexander J. Stoddard, former Superintendent of Schools in Los Angeles, is the authority in a report, "Schools for Tomorrow: An Educator's Blueprint," prepared for the Fund for the Advancement of Education, an independent organization established by the Ford Foundation. Advantages to both teachers and pupils would result from an extensive use of closed circuit TV in the nation's public schools, according to Dr. Stoddard, who also points out that by reducing the number of teachers required at public school level it would be possible to raise salaries to professional levels at a reduced cost to the taxpayer while increasing the quantity and quality of instruction given to the pupil.

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