

SMPTE ALMANAC

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In this column we provide interesting historical briefs from Journal articles of days past. The purpose of this column is primarily entertainment, but we hope it will also stimulate your thinking and reflection on the Society's history, how far we have come in the industry, and (sometimes) how some things never change. This is not meant to be an authoritative reference, and no attempt is made to correct any past errors or omissions of the Journal. We simply hope you enjoy the material.

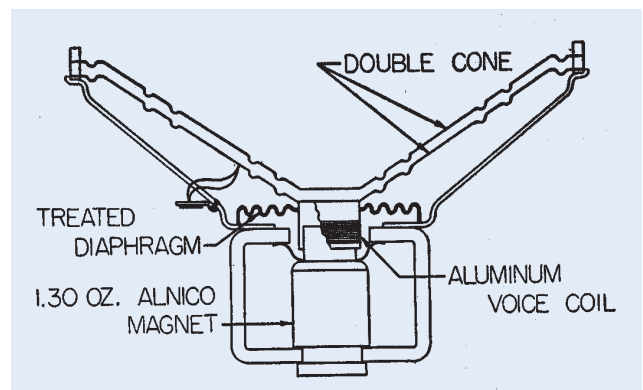
25 Years Ago in the Journal

The June 1978 *Journal* reported in "Progress Report on Digital Video Standards:" "The Television Technology Committee...established a Study Group on Digital Television...[to] monitor and evaluate the progress of worldwide research and development efforts relating to the digitizing of television pictures and handling of the signal in this form....The Study Group has studied several subjects including sample rates, conversion from one sample rate to another, number of bits per sample, and acceptable number of cascaded codecs where a codec (coder/decoder) is the combination of an analog-to-digital converter and a digital-to-analog converter....The Study Group was concerned with the rapid increase in the number of digital video equipments using different digital formats and the possibility that the number of codecs in tandem would eventually result in objectionable picture impairment....To minimize the initial cost impact...a parallel data format for the bits representing each picture element was quite important...[and] the standard should call for 8 bits per picture element. This number seemed to have worldwide acceptance as being sufficient for maintaining broadcast quality....[and] the draft should call for a sampling rate of four times the color subcarrier frequency."

50 Years Ago in the Journal

The June 1953 *Journal* reported in "Drive-in Theater Dub'l Cone In-a-Car Speaker," by J. Robert Hoff: "Although the first drive-in theater was in operation in the middle 30's and in-a-car speakers were in use prior to World War II, it was not until the great increase of new drive-in theaters after the war that the modern in-a-car speaker made its appearance...One of the first objections raised in the connection with the enclosure of a standard speaker cone was that, because the first speaker units used were merely adapted from indoor applications, the paper cones quickly deteriorated in rain and damp weather and became useless until

reconed....It was then decided to superimpose a second cone in front of the first and it is upon this theory that this paper is presented....The Dub'l Cone Speaker unit has an aluminum voice coil, a resin-impregnated diaphragm, and both cones are treated with water repellent....Ordinarily single-cone speakers employ a 0.68-oz magnet. Because of the added load of the second cone, the magnet in the Dub'l Cone Speaker is 1.3 oz and the magnet material used is selected Alnico V which is two and one-half times more powerful than previous magnetic materials."



75 Years Ago in the Journal

The 1928 *Journal* reported on "The Magnascope," by H. Rubin: "It should be clearly understood that no claim is made that any new engineering principle is involved or that any radical mechanical advance has been made in the development of the Magnascope. It was, however, a striking and quite ingenious novelty, proved highly successful for entertainment purposes and attracted more attention than anything of a similar nature for many years..." "projection presentation" is meant novelties for entertainment purposes, ordinarily originated by the projection department, controlled by the projectionist, secured through certain changes in the projector, by adapting the screen to special purposes and the utilization of special film intended to be used in conjunction with the mechanical changes that have been made. In the development of projection presentation, a thorough knowledge of projection and stage craft is of course essential and this is all that was required for the creation of the Magnascope. The Magnascope was first used at Rivoli Theater, New York, in the latter part of 1926, for the showing of certain scenes of *Old Ironsides* and involved no great initial expense in its development or any additional cost of operation."