



By Michael Dolan

In this column we provide interesting historical briefs from the *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.

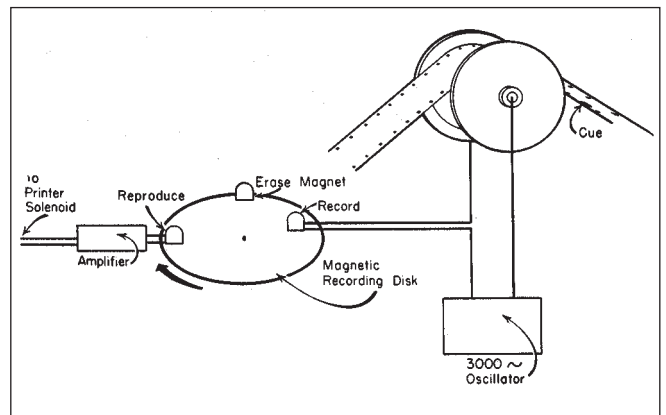
## 25 Years Ago in the Journal

The November 1981 *Journal* published in "Canadian Broadcasting—The Challenge for the 80's" by Peter A. Herrndorf: "...the issues and opportunities we face in the 1980's are almost exactly the same as they were fifty years ago when Graham Spry [Major-General Graham Spry, sometimes called "the father of the Canadian Broadcasting Corporation," was a founder-member of the Canadian Radio League, established in 1930 to promote a public broadcasting system in Canada; a movement which led to the creation of the CBC in 1936.] began to talk about public broadcasting in Canada. He was concerned about the need to preserve and give expression to a distinctive and diverse Canadian identity within a broadcasting system dominated by American programming, and the need to have a strong counterweight to the excessive commercialism of private broadcasters. Unfortunately, nothing much has changed in the last fifty years, and the same issues will continue to dominate Canadian broadcasting... This decade will be characterized by an even more inexorable Americanization of the Canadian broadcasting system, particularly in television; by a volatile technological environment which threatens, if anything, to accelerate that trend even more; [and] by a political environment in which there is a profound ambivalence..."

## 50 Years Ago in the Journal

The November 1956 *Journal* reported in "Scene-Change Cuing in Motion-Picture Printing" by R. C. Lovick, J. M. Seemann, and J. G. Stott: "During the final release printing of the motion picture, scene-to-scene changes in printing exposure must be made to compensate for the differences between scenes resulting from variations in exposure and processing. It has been the general practice for many years to punch a notch in the edge of the printing original near the scene change so that a sensing device on the printer can respond to the notch, change the printer light by one means or another, and cause the new scene to enter the printer aperture at the instant the change is made. Because of the large variety printers in motion-picture laboratories, it has not been possible to standardize the position of the notch in relationship to the scene change. Some printers sense a notch

placed ahead of the scene change and some at the scene change; for others the notch must be behind the scene change...Because of the permanent characteristics of the edge-notch cue, a great deal of work has been done...to develop a different...technique...**Method of Conductive-Patch Cuing.** In the simplest type of a system, a small patch of adhesive-coated metal foil is placed on the edge of the film. The instant the leading edge of the foil patch touches the split roller, it bridges the gap between the roller halves, causing a voltage drop on the grid of an amplifier."



Schematic diagram of scene-change cuing using conductive patches and magnetic pulse-delay system.

## 75 Years Ago in the Journal

The November 1931 *Journal* reported in "Glossary of Technical Terms Used in the Motion Picture Industry:" "The terms included in the following glossary are those which are in common use among motion picture engineers...**Blooming patch.** —A black section, approximately triangular in shape, introduced over a splice on a positive sound track to prevent noise which the splice would otherwise cause...**Candle.** —The unit of luminous intensity. The standard candle has been maintained since 1909 by means of incandescent lamps at the National Standardizing Laboratories of France, Great Britain, and the United States...**Douser.** —A fire-proof shutter, usually mounted on the lamp house of a projector, by means of which the light may be cut off before it reaches the film or slide...**Flash.** —A short scene, usually occupying not more than three to five feet of film...**Footage.** —The length of motion picture film measured in feet...**Motion picture.** —The representation of an object by the rapid presentation to the eye of a series of pictures showing the object at successive intervals of time...**Network.** —A more or less extensive and definitely arranged group of conductors of electric currents...**Register.** —To indicate an emotional state by action or facial expression...**Transmission unit.** —An obsolete designation of the unit now called the decibel."

# Dolby History of Audio Exhibition San Francisco International Airport Museum

If you're traveling via domestic United and American Airlines flights at the San Francisco Airport, stop by the airport museum and visit the exhibition on the History of Audio: The Engineering of Sound.

Sponsored by Dolby, the exhibit, which includes some very interesting film and television items, displays 130 years of audio inventions such as Thomas Edison's first sound recorder, systems that produce theater-quality sound in the home, and much more. SMPTE is also featured in the exhibit for our standards work in motion picture and television.

A grand opening reception was held in the museum on Tuesday, October 24, to kickoff the exhibition, which will run until May 2007. The photos here show some of the items included in the display.

The Exhibition, which is free to the public, is located in the United Terminal. However, please note that it is beyond the screener checkpoint, where only ticketed passengers are allowed.

For additional information, contact:

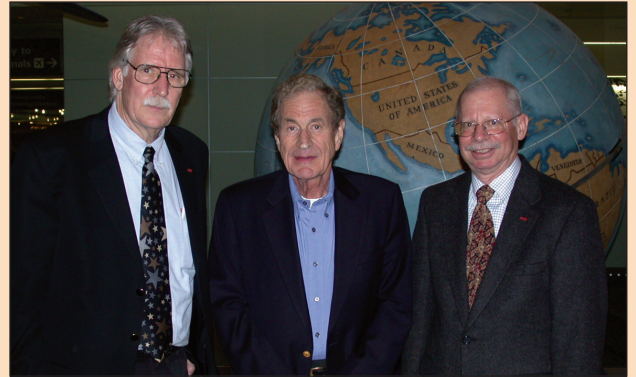
San Francisco Airport Museums at (650) 821-6700, or 16700 on any airport courtesy telephone.

For SFAM exhibition schedule information, call (650) 821-6722 or extension 16722 on any airport courtesy telephone.

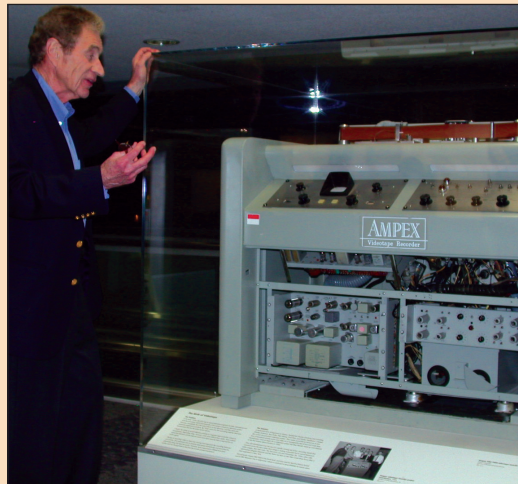
**Museum Hours**  
10:00 a.m. to 4:30 p.m. Sunday through Friday

Closed Saturdays and holidays.

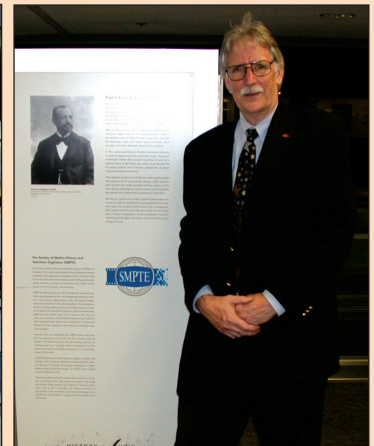
*SMPTE would like to thank Dolby for including us in the display.*



*L-R: Tom Scott, Onstream Media; Ray Dolby; and SMPTE President Ed Hobson at the grand opening reception.*



*Ray Dolby with original Ampex VTR.*



*Tom Scott poses next to the SMPTE display.*



*Roberto Landazuri, corporate archivist at Dolby, and Ed Hobson, stand next to a display.*



*Ray Dolby speaks to visitors at the opening reception.*