



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.*

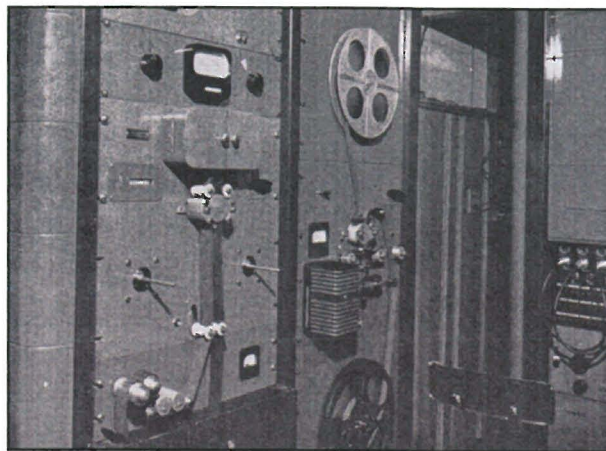
## 25 Years Ago in the Journal

The September 1982 *Journal* published in "Working Group on Digital Video Standards: The Current Position on the Studio Digital Video Interface" by Ken P. Davies: "Recent CCIR action has finalized recommendation AA-11 concerning Component Coded digital video at the [Application] studio level (4:2:2), and the Working Group is now engaged in studies leading to a recommendation for a practical implementation of a studio-level interface based on the principles of AA-11 for 525-line applications...The interface should permit separation of the units by distances of typically 1-300 meters (3-1000 ft.)... At the present time logic cost/performance considerations favor an 8-bit plus clock bit-parallel form operating near 30 MW/sec...An economical all-serial approach is limited by LSI logic speeds to about 130 Mbit/sec and the extension to 230 Mbit/sec adds considerable complexity and cost...It is generally agreed that an interface based on a single coaxial cable is the most attractive current approach, and that a bit-parallel approach should be available as an alternative. The transmission medium for the latter approach is not yet agreed upon."

## 50 Years Ago in the Journal

The September 1957 *Journal* published in "Studio Conversion for Foreign-Language Dubbing" by Arthur Rescher and Jack Clink: "As the [Capital Film Laboratories] organization grew, it became increasingly apparent that its location in the Nation's Capital made foreign language dubbing a logical service. The multilingual personnel of the Embassies, the Pan-American Union and Government agencies, many with recent experience in the motion-picture field, would facilitate the acquisition of first-rate translators and narrators on a part-time basis...it was felt that the foreign-language work would be performed in two studios: a narration room for intimate scenes; and the auditorium for those scenes that required considerable freedom of motion and where a number of actors would be used in the scene. Because both the magnetic and the picture loops might need to be run many times, it was decided to use the 35mm magnetic channel for this work and, additionally, to use the 35mm projector, not only because of the added strength of the 35mm stock, but also because we felt it would be

easier for the actors to follow lip movements in the medium and long shots due to the increased definition of the 35mm picture."



*Modified 35mm record-produce equipment with erase panel and loop chute.*

## 75 Years Ago in the Journal

The September 1932 *Journal* reported in "The Future of Motion Pictures" by Courtland Smith: "The motion picture screen is like a printing press. It should be capable, it must be capable, of depicting anything that the printing press can print. It must not be limited to novels, but must cover a wide range of subjects: education, literature, amusement, travel, personalities, science, invention, and everything that has to do with human life...I should like to explain one thing about rear projection. It has no particular advantage except that it permits retaining the ceiling height found in any store. No store lacks head clearance. The advantage of choosing a "store" for theatrical purposes is that there are thousands of locations from which to choose. Also, it should be remembered that the "store theater," if a failure, as some theaters have been in the past, can easily be closed, the equipment can be removed, and the store be used for purposes other than theatrical...We will never again have great successes produced by the large companies, operated as they have been in the past. Motion picture production must be broken up. D. W. Griffith was the greatest producer we ever had, but he produced only one really great picture. Independent production must be encouraged..."