SMPTE ALMANAC

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. This column is sponsored by Television Broadcast Technology, Inc. since March, 2001: http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7257346

By Michael Dolan

25 YEARS AGO IN THE JOURNAL

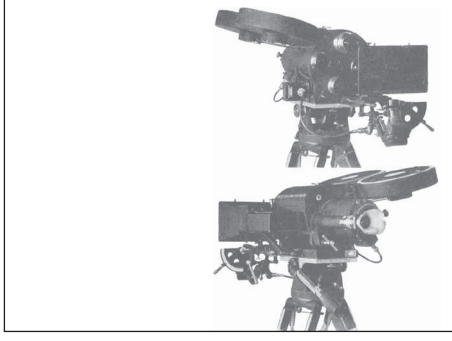
The February 1991 *Journal* published in: "Sound & Vision '90 – The Fourth International Conference and Exhibition of the SMPTE Australian Section:" "The four-day Sound & Vision '90 conference was conducted under the general theme of "Merging the Technologies of Film, Video, Audio, and Computing." The conference program attracted over 600 delegates, including 94 overseas visitors, and contained 53 papers dealing with a broad range of subject areas…more than 4500 visitors from Australia, New Zealand, and the South Pacific Region attended the stands of 95 exhibitors…M. Carlos Kennedy, Past President of SMPTE, summarized a universal theme in his keynote address, "The Global Standards Dilemma – Agreement or Anarchy," discussing the successes and failures of standards bodies and the current climate for developing common emission and VTR standards. "The role of the standards organization now is to document (VTR) formats and, where possible, work to reduce the number by bringing similar formats into a single format," said Kennedy. His address contained both an optimistic and fatalistic final note. "There is today far more agreement than anarchy in global standards, and if we do end up with more than one international EDTV or HDTV standard, perhaps the best solution is to also come up with the best possible standards converter." For the full article, see: http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7234083.

50 YEARS AGO IN THE JOURNAL

The January 1966 *Journal* published in: "Technical Report of the Semiannual Meeting of the Association of Cinema Laboratories:" "The Association of Cinema Laboratories recognizes a close relationship to certain interests of the Society of Motion Picture and Television Engineers. Although the topics of concern to ACL lie generally in the field of business and operating areas of the motion-picture laboratory, they are often but the extension of engineering practices into commercial operating applications in the laboratory. It has been recognized that many laboratory problems hold joint interest between the two organizations, as in some cases it is virtually impossible to define the area where engineering gives way to production operation – if it ever does! On Saturday, October 30, 1965, the ACL held a technical session at which members discussed problems that arise in laboratory operations. Because many items discussed were of a direct technical nature, it has seemed reasonable to present a resume to SMPTE members. Four areas were discussed: (1) motion-picture printing problems, (2) motion-picture processing problems, (3) 8mm developments, and (4) customer relations…In printing problems, the most provocative item was the use of the relatively new 16mm Eastman Kodak, Type 7387, color reversal print film…In the area of film processing, great concern was expressed about inter-lab Ektachrome processing quality…The 8mm discussion was lively and provocative. The first question was: what has been the impact of Super 8 in 8mm laboratory operation?" For the full article, see: http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7264270.

75 YEARS AGO IN THE JOURNAL

The January 1941 *Journal* published in: "Twentieth Century Camera and Accessories" by D. B. Clark and G. Laube: "Although the Twentieth Century-Fox Film camera has been designed primarily with the idea of reducing noise so that it may be used without a blimp, it also embodies many new devices and accessories which make for speed and ease of operation. It may properly be called a Cameraman's Camera, since it was built by cameramen for cameramen…there were two ways of reducing noise: one was to insulate against noise transmission by using a camera blimp—the old way; and the other, or modern way, to reduce the noise at its source. They rejected the prevalent idea that noise could not be further reduced at its source, and set about developing a silenced camera along entirely new lines. The theory was that if all moving parts, particularly reciprocating parts, were made as small and as light as possible, and were then moved with uniform acceleration and deceleration, not only would the minimum amount of vibration be set up, thus reducing the noise at its source, but an optimum movement of the film would also result." For the full article, see: http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7252850.



Two views of the camera (**Fig. 1**, *JSMPE*, 1941, p. 51).