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*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 column has been sponsored by Television Broadcast Technology, Inc., since March 2001: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7257346>.*

### 25 Years Ago in the Journal

**T**he January 1992 *Journal* published in: “Fiber-Optic Circuit Transportation of Video Signals: A Look Back at History, A Look Forward to Needs: Final Report of the SMPTE Study Group on Fiber Optics Applications in Broadcasting (N15.07)” by C Robert Paulson. In the good old days of less than ten years ago, “television” connoted one composite analog (NTSC) “video” standard, plus one sort-of FM quality audio channel, which served all broadcast and industrial applications. Today, as shown in Table 1, “video” stands for a family of unrelated still and motion-picture image raster specifications and repetition rates, in both the analog and digital domains, with channel requirements ranging from one to three. “Audio” starts with two channels of program sound and ranges up to eight ... Further, in those good old days, the only source of color video images was an analog RGB, 525-line/frame television camera focused on a 3-D live scene or a 2-D drawing. Today, personal computers booted with sophisticated graphics software can create photo-realistic 2-D still images and 3-D animated motion pictures with resolution matching that of

35 mm film, and the television broadcasting industry is trying to move upward from NTSC to wide-screen HDTV as the 21st-century standard for delivering entertainment to the home.” For the full article, see: <http://ieeexplore.ieee.org/document/7236026/>

### 50 Years Ago in the Journal

The January 1967 *Journal* published in: “Broadcasting Techniques at the 18th Tokyo Olympic Games” by Yoshio Iguchi: “To make the coverage of the Tokyo Olympic Games a success, the engineers of the Japan Broadcasting Corp. made the best use of the facilities of the Broadcasting Center at Yoyogi, a newly developed remote pickup technique and a large number of vans. Equipment included a separate luminance color camera, a mobile TV van used for following the marathon races, and slow-motion video-tape recording. The 18th Olympiad, held in Tokyo in 1964, had special significance because it was the first such international sport meet ever held in Asia. In September 1963, the Tokyo Olympic Organizing Committee gave the franchise to NHK (Japan Broadcasting Corp.) for the worldwide television broadcasting of the 18th Olympiad... *The Auto-Homing Antenna Mounted*

*on The Helicopter:* This equipment had been developed for TV coverage of the marathon race, as well as the events taking place near the base station.” For the full article, see: <http://ieeexplore.ieee.org/document/7263023/>

### 75 Years Ago in the Journal

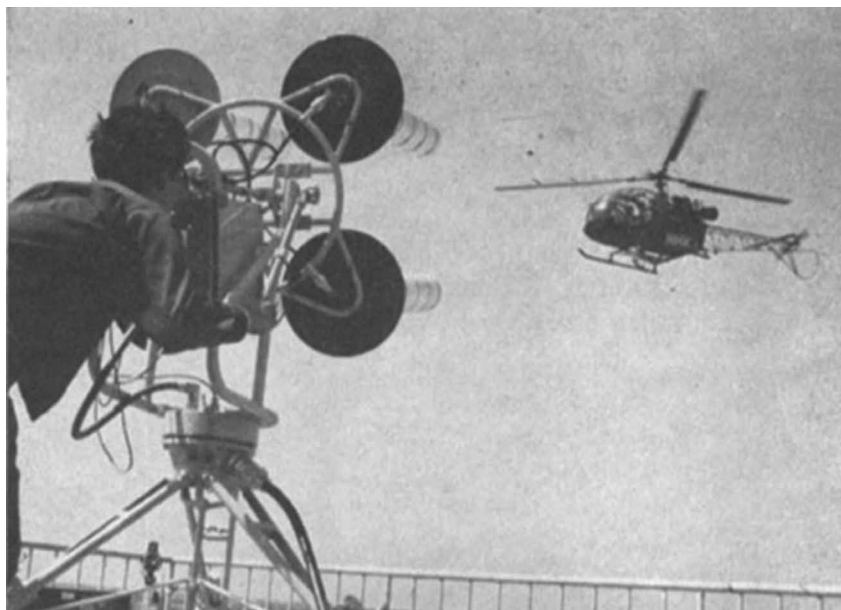
The January 1942 *Journal* published in: “Report of the Theater Engineering Committee: “This is an account of the work of the several sub-committees of the Theater Engineering Committee during the past two years. The report of the Sub-Committee on Projection Practice embodies a preliminary study of safety factors in projection rooms, specifically with reference to the use of hand-operated fire extinguishers. The report of the Sub-Committee on Theater Design includes a preliminary study of the basic shapes of theaters and advantageous seating zones, including a report on a study of these factors made in the Surrey Theater in New York. A report of the Sub-Committee on Screen Brightness deals with proposed specifications for meters for measuring incident and reflected screen light in theaters, and the efforts of the Committee to encourage the manufacture of such instruments for the industry.” For the full article, see: <http://ieeexplore.ieee.org/document/7252667/>

### 100 Years Ago in the Journal

The April 1917 *Journal* published in: “Motion Picture Nomenclature (Adopted in Committee of the Whole Society)” [selected terms]:

- **Douser** – the manually operated door in the projecting machine which intercepts the light before it reaches the film;

- **Intermittent sprocket** – the sprocket (in motion picture apparatus) which engages the film to give it intermittent movement at the light aperture;
- **Lantern picture** – a still picture projected on a screen by means of an optical lantern;
- **Lantern slide** – the transparent picture from which a lantern picture is projected;
- **Magazine valve** – the film opening in the magazine of a motion picture projector;
- **Motion picture film** – the ribbon upon which the series of pictures are recorded;
- **Reel** – an arbitrary unit of measure for film—approximately a thousand feet of length;
- **Rewind** – the process of reversing the winding of a film, usually so that the end to be first projected shall lie on the outside of the roll;
- **Rewinder** – the mechanism by which rewinding is accomplished;
- **Safety shutter** (also known as the fire-shutter) – the automatically operated door (in a projecting machine) which intercepts




Receiving antenna of auto-homing system at base station (Fig. 10b, *JSMPT*, Jan. 1967, p.33).

the light when the machine runs below normal speed;

- **Shutter-working blade** (also known as the cutting blade or obscuring blade) – that segment which intercepts the light during the movement of the film at the picture aperture;
- **Shutter-intercepting blade** (also known as the flicker blade) –that

segment which intercepts the light one or more times during the rest or projection period of the film;

- **Throw** – the distance to the screen from the objective of a lantern or a motion picture projecting machine.

For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&number=7308227>. 

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