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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 is 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

The July 1992 *Journal* published in “How Closed Captioning in the U.S. Today Can Become the Advanced Television Captioning System of Tomorrow” by Carl Armon, Dan Glisson, and Larry Goldberg: “The North American closed-captioning system has opened the world of television to millions of deaf and hard-of-hearing viewers. Soon, with the implementation of the Television Decoder Circuitry Act, closed captions will become commonplace in U.S. homes. The current system for delivering NTSC closed captions is economical and reliable, but many improvements are needed. The next standard for program-related data should be an open, flexible, and international architecture for the enrichment of video programming through captioning, subtitling, and other services, with character sets to accommodate as many alphabets and languages as possible and enough bandwidth to serve multiple needs simultaneously... Prior to the implementation of the closed-captioning system, captions were open, created by character generators, and available for all to see.

WGBH in Boston had been creating such captions for public television beginning in 1972 with its “French Chef.” WGBH’s Caption Center also created open captions for a delayed rebroadcast of a network newscast entitled “The Captioned ABC Evening News,” among other programs. The first regular closed-captioned broadcasts began in 1980.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?arnumber=7236246>

50 Years Ago in the Journal

The July 1967 *Journal* published in “Color Conversion of Television Studio Facilities” by N. R. Grover: “An overall plan for color conversion

of the basic television services of the Canadian Broadcasting Corp. was developed in 1959. In 1964, it was decided to equip for color the International Broadcasting Center, which CBC was then building for Expo 67. Increased public interest in color brought about a decision to start color broadcasting in Canada in September 1966... The basic scheme was divided into several stages which included provision of network color across the country, live color production facilities in major centers, color telecine (T/C), and video-tape recording (VTR) facilities and color mobile units.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7263040>

75 Years Ago in the Journal

The July 1942 *Journal* published in “The Future of Fantasound” by Edward H. Plumb: “Fantasound has been demonstrated to the public only in Walt Disney’s *Fantasia*... *Fantasia* is a remarkable showcase for an experiment in sound



Overall view of Calgary master control room (Fig. 9, *JSMPT*, July 1967, p. 638).

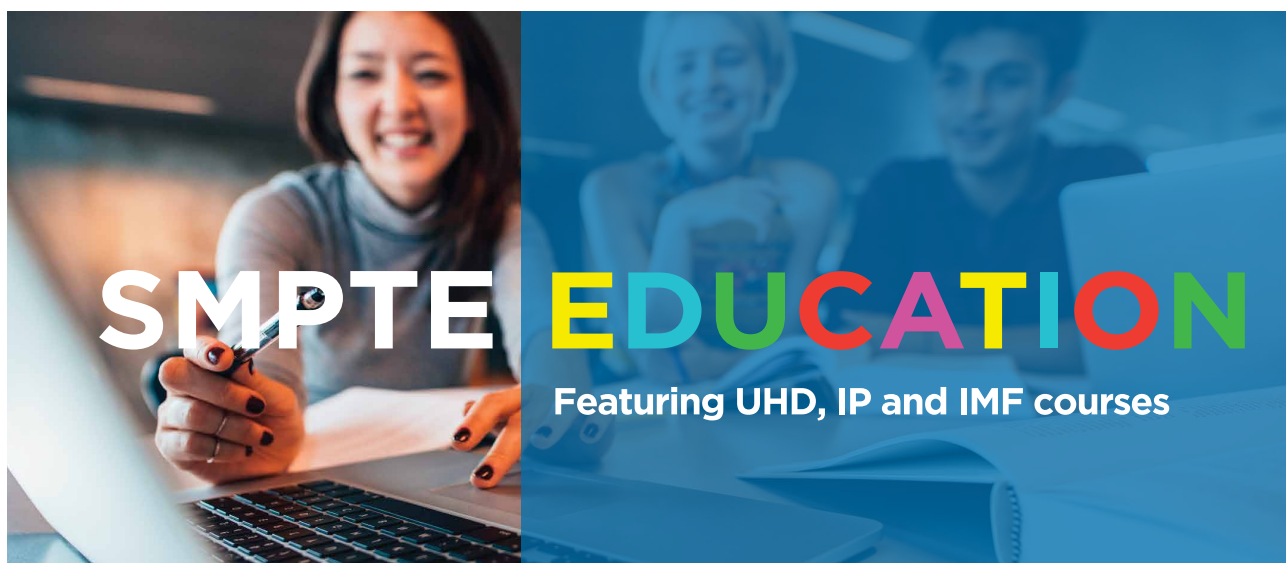
engineering because it uses music as a vital function of the picture... During the original [orchestral] performance, each of six sound cameras recorded the close pick-up of a particular section of the orchestra. A seventh camera recorded a blend of these six close pick-ups, and an eighth recorded a distant pick-up of the entire orchestra... Because of acoustical pick-up the separation between the six sections of the orchestra was merely relative... If we wished, for dramatic reasons, to have a horn call emanate from a point to the right of the screen, our purpose would be confused by hearing the same call, at a lower volume, on every other speaker in the theater...

Because the ear is critical of voice placement, however, it is not far-fetched to attempt the location of characters by changing the speaker source.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7252649>

100 Years Ago in the Journal

The July 1917 *Journal* published in “Report by the Committee on Optics to the Society of Motion Picture Engineers.” “Gentlemen: Your Committee on Optics begs to offer the following suggestions. First: That the following focal lengths may be accepted as standard: [4–8 inches at ¼ inch intervals plus 8½ and 9]... Second: That the opening in the lens support of

the projection apparatus be made sufficiently large as not to diaphragm down the opening of the rear component of the projection lens. Third: That the size of the opening of the aperture plate be 0.906” × 0.68”. Fourth: That the designers of motion picture theaters be enlightened on the causes of the so-called keystone effect, and that a deviation of 12° of the optical axis of the projection apparatus from the normal on the screen should be fixed as the maximum permissible limit. Respectfully, Hermann Kellner, Chicago, July 17, 1917.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7309025>



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