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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>.

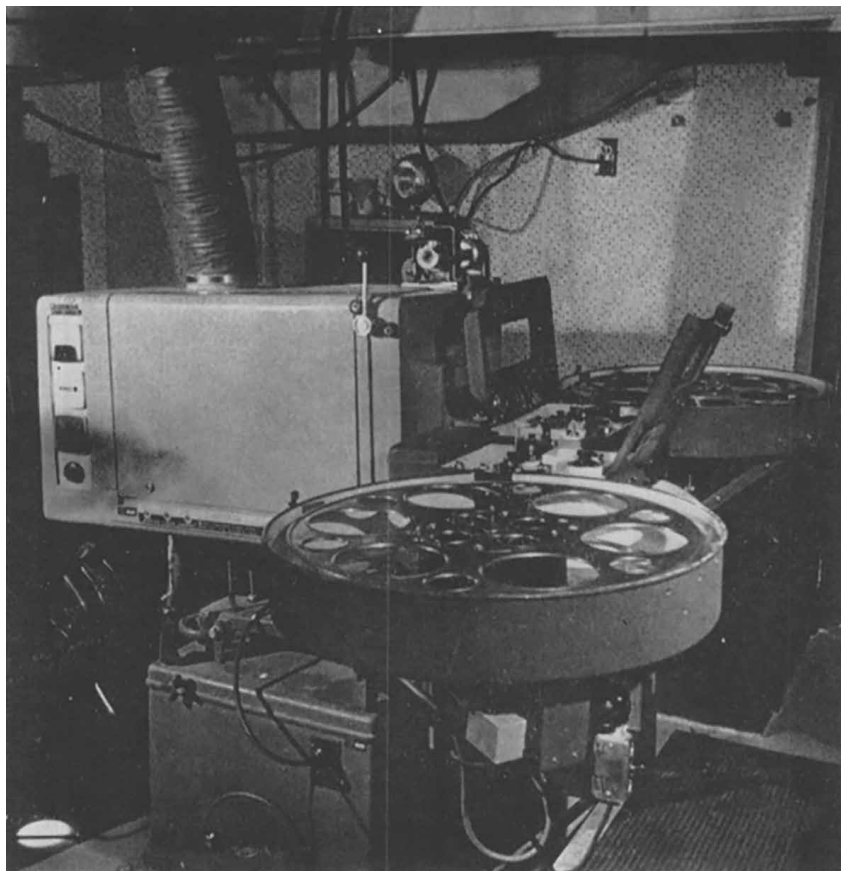
25 Years Ago in the Journal

The March 1993 *Journal* published in "New Products:" "The Amiga 4000 was announced by Commodore Business Machines, Inc., 1200 Wilson Dr., West Chester, PA 19380, (215) 431-9100; Fax: (215) 431- 9156. The product is a powerful, fast system that features a Motorola@ 68040 processor in combination with the company's AGA chip set, enabling users to display graphics in selectable resolutions from 320 X 200 to 1200 X 800 in up to 256,000 simultaneous colors from a palette of 16.8 million. The unit's base configuration features a 120-Mbyte hard drive, 6 Mbytes of memory, a dual-speed high-density floppy drive, and CrossDOS, which enable users to read and write MS-DOS-formatted floppy and hard drives. The hardware features are driven by AmigaDOS™ 3.0, the newest version of the company's multitasking operating system." For the full article, see: <http://ieeexplore.ieee.org/document/7238020/>

50 Years Ago in the Journal

The March 1968 *Journal* published in "The Labyrinth Pavilion at Expo 67" by R. R. Epstein, J. C. Douglas, and P. Mundie: "The National Film Board of Canada was commissioned

by the Canadian Corporation for the 1967 World Exhibition to create one of the Theme Pavilions at Expo 67 in Montreal. To give a different perspective on the exhibition's theme of "Man and His World," the producers combined architecture and novel multiscreen presentations in a modern labyrinth...In a five-story windowless structure, the visitor walks through winding passageways to a sequence of three main chambers. The first chamber has two 70-mm motion-picture screens, one horizontally located on the floor of the chamber.



Chamber 1, projector for vertical screen (Fig. 5, *J. SMPTE*, Mar. 1968, p.188).

The other screen is positioned vertically and rises to a height of 37 ft. The audience looks at the screens from balconies at four different levels on both sides of the chamber (Fig. 2B). The second chamber is a path through a maze of mirrors and prisms equipped with multicolored small lights. Its object is to create an infinite space, occupied by myriads of lights controlled in synchronism with a soundtrack. In the third chamber the visitor is seated facing five 35-mm projection screens arranged in a cruciform configuration.” For the full article, see: <http://ieeexplore.ieee.org/document/7264184/>

75 Years Ago in the Journal

The March 1943 *Journal* published in “Maintaining Projection Standards in War Time” by L. B. Isaac: “We must not minimize the importance of our immediate responsibilities and occupation. It has been conclusively proved in England and in this country that motion pictures are highly essential for the maintenance of public morale and the entertainment of the armed forces. It is therefore a duty, a patriotic service, to make sure that our job is well done. There must be no undue or unnecessary lowering of the projection standards it has taken 40 years

to establish... The report of the Projection Practice Subcommittee of the Society of Motion Picture Engineers’ Theater Engineering Committee, in collaboration with the IATSE and MPMO, giving in detail the 10-point program cooperating with the Government National Conservation Program, had a far-reaching effect... Any change that may lead to a permanent acceptance of poor projection would be to nullify 40 years of effort by technicians to present motion pictures that retain all that the producer, director, and artist have put into them... Peacetime procedure is not sufficient under present conditions, and we hope that theater owners and managers will take increased interest in projection and projectionists.” For the full article, see: <http://ieeexplore.ieee.org/document/7252574/>

100 Years Ago in the Journal

The April 1918 *Journal* published in “Theoretical vs. Practical as Applied to Standardization and Some of the Things to be Considered as Proper Subjects for Standardization” by F. H. Richardson: “In approaching the problem of applying suitable standards to appliances in common use in the motion picture industry, it is worth to remember that the thing

that may seem precisely right when viewed from the standpoint of theory may fail utterly under the crucial test of actual practice... Camera speed is, perhaps, the one thing needing the attention of this body more than anything else. Lack of uniform camera speed is doing literally tremendous damage to the silent drama, both artistically and physically. The present condition is that different directors or producers adopt their own individual views as to camera speeds, ranging all the way from 60 ft of film per minute to as high as 75. This would be bad enough, but to it is added the variation in speed by individual cameramen, who often take scenes intended to join each other in the finished product. This variation runs as high as, in extreme cases, five each way from normal, making a total variation as between adjoining scenes, of 10 ft per minute—a variation of 2–5 ft is quite ordinary... Another thing that might well receive attention is the minimum distance from the front row of seats to the screen, which should, I think, be based upon the picture size, but with an absolute minimum of 15 ft for a 10-ft picture, with 1 ft of added distance for every foot of added width up to 20 ft.” For the full article, see: <http://ieeexplore.ieee.org/document/7308285/>



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