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 column is sponsored by Television Broadcast Technology, Inc., since March, 2001: http://ieeexplore.ieee.org/document/7257346.

25 Years Ago in the Journal

The November 1995 *Journal* published an advertisement for "Ancillary Data and the Serial Digital Interface" by Randy Conrod: "The digital audio standard AES3-1992 is commonly referred to as AES/EBU. It was developed by the Audio Engineering Society (AES) and the European Broadcasting Union (EBU). This is another example of a worldwide standard being developed for the broadcast industry… [and] is used widely in studio applications… At this time, there is a standard for embedding audio, EDH information, and time code. There are future possibilities for standards for the embedding of source identification and closed-captioning information… There is sufficient room in the serial data stream for several channels of digital audio information. Remember that AES/EBU carries two channels, typically a stereo pair (left and right)… Now that it is possible to carry audio and video information on the same coaxial cable, one must decide whether this is an advantage for each system… the audio and video always pass through the same amount of equipment, which eliminates lip-sync problems." For the full article, see: https://ieeexplore.ieee.org/document/7243591

50 Years Ago in the Journal

The December 1970 *Journal* published in "The French National Film Archives" by Jean Vivié, translated by Pierre Mertz: "In 1969, there were created in France an Official Film Archives for the storage and preservation of significant or important films, instituted by the Ministry of Cultural Affairs… Film preservation conditions are provided by the circulation of air conditioned under standards in general use, namely a 13°C temperature and 50%–60% relative humidity; a potentiometric precision recorder controls these conditions by comparison with the outside temperature and humidity… The blockhouse preservation vaults for nitrate film were designed as individual cells with a maximum capacity of 1,000 cans of film. These cells are in groups of tens, separated by firewalls. Each has on top a chimney, facing the internal wall of the trench, to permit venting of flames and gases in case of fire… In the year since its operations became effective, the film archives has started already several research projects on film preservation, particularly the study of the cryptogamic flora, which is parasitic to film gelatin and the specification of possible fungicidal treatment, to be applied to the film to be preserved… The film archival service is free, including operations judged useful for safekeeping. The depositor is only billed at current rates for expenses of handling, verification, and conditioning of reels of film at each withdrawal of films during the first ten years of deposit." For the full article, see: https://ieeexplore.ieee.org/document/7239663

75 Years Ago in the Journal

The December 1945 *Journal* published in "Film—The Backbone of Television Programming" by Ralph B. Austrian: "Based upon several years of experience in producing live talent shows, facts and figures are presented to show why film and film techniques are better suited than live talent for approximately 60% or 70% of the majority of television studio programs… Television moves into the scene and we hear the 'same record being played' [as was for radio]. Some want it badly; some do not want it at all. Some say it would be a great advertising medium; others say 'bosh!' Some claim it would make a good amusement and educational medium, and others say 'Ridiculous! Who will pay for it?'… over 80 million people a week go to the movies and *pay* for it? The annual box-office 'take' in 1943 was $1,800,000,000, and it was higher in 1944. I think, therefore, that if we give people good entertainment on film for nothing,

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they would not only 'tolerate' it but would welcome it in comparison with some of the live talent shows it has been my misfortune to see… I am worried about the high cost of live talent programs—the vast amount of equipment and personnel needed to put a comparatively few hours of live talent programs on the air… There are a lot of people who say that television will operate only between 4 and 6 hr a day. Others point knowingly to a 24-hr-around-the-clock schedule." For the full article, see: https://ieeexplore.ieee.org/document/7252149

100 Years Ago in the Journal

The October 1920 *Journal* published in "The High Power Arc in Motion Pictures" by Preston R. Bassett: "One of the greatest developments in Military illumination during the war was the High-Intensity Arc. To compete with the new methods of warfare, both our Army and Navy found it necessary to demand searchlights of an intensity which had been considered unattainable. The ordinary carbon arc, such as had been used in searchlights for many years, could not be forced by any means to meet this urgent demand for more powerful searchlights… This new light source… made an advance in searchlights which was actually revolutionary since it increased the efficiency of searchlights by 500% at one step… The arc was most readily adapted to studio lighting. In this field, the high-intensity arc, better known as the Sunlight Arc, met with the immediate favor of producers and camera men… **Fig. 3** [is a] photograph taken 2.5 mi from a High-Intensity Arc in the Sperry 60 in. Searchlight." For the full article, see: https://ieeexplore.ieee.org/document/7230045

Photograph taken 2.5 mi from a High-Intensity Arc in the Sperry 60 in. Searchlight. An idea of the power and actinic value of the light may be obtained by comparing the dark lower right-hand portion of the arch which is illuminated by the street-lighting unit that is only 15 ft away from it. (**Fig. 3** from *Trans. SMPE,* Oct. 1920, p. 82.)

ERRATUM

Re: October 2020 Journal

On p. 14, 2020 Honors and Awards Recipients Technicolor-Herbert T. Kalmus Medal should read: Technicolor-Natalie and Herbert T. Kalmus Medal

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