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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/document/7257346>.*

### 25 Years Ago in the Journal

**T**he March 1995 *Journal* published in: "Summary Report on the Workshop on Advanced Digital Video in the National Information Infrastructure" by C. Fenimore, B. Field, H. Frank, E. Georg, M. Papillo, G. Reitmeier, W. Stackhouse, and C. Van Degrift: "The development of a National Information Infrastructure (NII) is a way of putting vast amounts of information at the fingertips of users in America and around the world. Digital video is likely to be the most technically demanding NII service. Recognizing this, several industrial and governmental organizations sponsored a recent workshop to define a vision of the role of digital video in the NII; identify the architectural, scaling, and performance issues in realizing this vision; and recommend the research, experiments, and other steps to be taken to resolve these issues. At the workshop, it was broadly agreed that the NII will be an amalgam of networks, information appliances, and services in which any company may provide any service to any user. This heterogeneous system will necessarily be modular, with an extensible architecture. The components of the NII will require publicly identi-

fied reference points and interfaces. The development of high-definition television (HDTV) will be a powerful force driving the development of NII applications. It was the sense of the participants in the workshop that the Grand Alliance proposal for HDTV is the best available alternative for terrestrial broadcast of HDTV in the U.S. Additional standards for advanced digital video will be required to meet the diverse needs of the NII." For the full article, see: <https://ieeexplore.ieee.org/document/7240384>

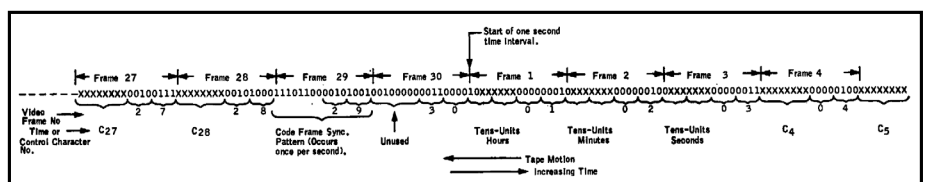
### 50 Years Ago in the Journal

The March 1970 *Journal* published in: "A Proposed Standard Time and Control Code for Video-Tape Editing" by R. B. Bonney, Ted J. Kloba, and Robert Pargee: "A new proposal for an industry standard code for video-tape editing and control is needed to replace the various codes now used, not one of which is compatible with another. The code must contain sufficient information to unambiguously locate any desired video frame within a reel of tape

and should be self-contained on a single audio track. The method used in a biphasic space modulation employing 16 bits of control data in each code frame. These control bits can consist of a single 16-bit binary number, two American National Standard Code for Information Interchange (ANSII) standard alphanumeric characters, four binary-coded decimal (BCD) numbers, or some other arbitrary code combination. Since each code frame is uniquely identified, the control information can be compound coded using successive frames. The effect of changing to a standardized code and the feasibility of code conversion equipment are discussed." For the full article, see: <https://ieeexplore.ieee.org/document/7227136>

### 75 Years Ago in the Journal

The March 1945 *Journal* published in: "A New 35-MM Projector with a New Light Source" by Theodore Schaffers: "Since the early days of the film projector, pioneers in this field have tried in many ways to increase the intensity of the light source. The carbon arc was a definite improvement over the existing light sources of its time, and it has been perfected considerably during the last decades. Most successful was the so-called high-intensity carbon arc which today is standard equipment in every modern motion picture theater. Electric



Proposed time and control code for video editing for a 60-Hz vertical synchronizing rate (Fig. 3, *JSMPT*, Mar. 1970, p. 188).

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filament lamps have never been able to compete with carbon arcs in intensity. It is understandable, therefore, that another light source, which would not only match but in some cases surpass the intensity of the carbon arc, has long been sought. After years of research, such a light source has been developed by the Philips Research Laboratories. It is the water-cooled high-pressure mercury lamp.” For the full article, see: <https://ieeexplore.ieee.org/document/7252451>

### 100 Years Ago in the Journal

The May 1920 *Journal* published in: “Standards in Theatre Design to

Safeguard from Fire and Panic” by William T. Braun: “The adoption of standards in the design of theatres, to safeguard the public from fire and panic, is a subject which is worthy of consideration by a society interested in standardizing the various parts of the industry...After every great theatre fire in which there has been a great loss of life, there is considerable agitation on the part of officials and the public in general, to try to prevent a repetition of the disaster. The usual result is the drawing of more stringent building ordinances and restrictions, but the general public soon forgets, inspectors become

lax, and the laws are not enforced... In fact, in many fairly large cities, there are no regulations whatever, concerning even the most important safeguards. The safety of the patrons is then in the hands of the architect and owner...In the hundred years (1797–1897) at least 9,355 persons lost...their lives in theatre fires, according to William Paul Gerhard in his book on “Safety from Fire and Panic in Theatres.” About 14 percent of these fires broke out while an audience was in the building.” For the full article, see: <https://ieeexplore.ieee.org/document/7230022>



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