






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 October 1995 *Journal* published an advertisement for “Broadcast Cable and Satellite India ’95.” See <https://ieeexplore.ieee.org/document/7241198>.

BROADCAST CABLE & SATELLITE INDIA '95  PRAGATI MAIDAN, NEW DELHI, INDIA OCTOBER 25-28, 1995	
ZONE IN ON INDIA.... <i>Be part of its premier</i>	
Broadcast Cable & Satellite India '95 Exhibition & Conference at Pragati Maidan, New Delhi, India October 25-28, 1995	
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Journal advertisement (From *SMPTE J.*, Oct. 1995, p. 699).

50 Years Ago in the Journal

The October 1970 *Journal* published in “A Comparison of Camera Tubes in Underwater Television Cameras” by W. F. Parrish and P. D. Lee: “A variety of television camera tubes are available for use in underwater television cameras. Of these, Vidicon is most widely used since it offers the advantage of simplicity, low power consumption, and compact packaging in the usual cylindrical underwater housing. However, for some applications, the conventional Vidicon does not have sufficient sensitivity to maintain the required resolution for either stationary or moving scenes. The image orthicon provides the required increase in static sensitivity, but its dynamic sensitivity is poor¹ and its size and complexity can be disadvantageous... [So] a Vidicon camera and a secondary electron conduction camera were compared. The tests were conducted with underwater resolution charts of

¹J. C. Moody and J. S. Parton, “Performance of Image-Orthicon Type Intensifier Tubes,” *Image Intensifier Symp.*, Fort Belvoir, VA, NASASP, 1961.

90% and 40% contrast. Since the cameras had different fields of view and video bandwidths, all measurements were made with a 5-MHz cutoff filter, with the camera located to give the proper geometrical relationship with the special underwater resolution charts used. The results of these tests led to the conclusion that Vidicon is superior at high scene contrast and brightness, while the SEC camera tube is better at low scene contrast and brightness levels.” For the full article, see <https://ieeexplore.ieee.org/document/7227320>.

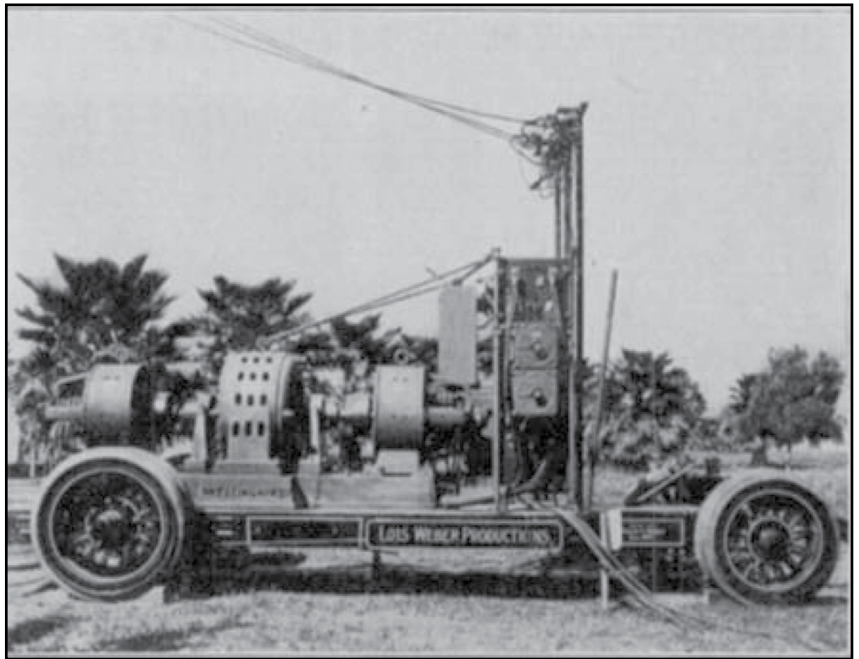
75 Years Ago in the Journal

The October 1945 *Journal* published in “The U.S. Naval Photographic Service” by Fanning M. Hearon: “The U.S. Naval Photographic Services Depot, at 1357 North Vine Street in Hollywood, CA, is the West Coast station of the Photographic Division of the Navy’s Bureau of Aeronautics. It was established on 23 June 1943, by the late Secretary of the Navy Frank Knox. Prior to that the Navy’s then limited Hollywood activities had been conducted from offices in the Disney Studios. The depot is charged with handling all of the Navy’s picture business on the West Coast, with emphasis on the Hollywood area. Its largest responsibility is the production of training films for the bureaus and commands of the naval establishment. These pictures are produced by the major studios, by the

animation and model people, by the small independents who made business films in peacetime, and by Navy and Marine Corps camera units. The production load has been averaging around 100 films.... Thirty-one of these were produced from script to screen by Navy and Marine units in 31 weeks.” For the full article, see <https://ieeexplore.ieee.org/document/7252193>.

100 Years Ago in the Journal

The October 1920 *Journal* published in “Portable Power Plants for Motion Picture Studios” by H. F. O’Brien: “So many different elements of design enter into the construction of the portable power plants used for studios that it would be impossible to attempt to bring all of their numerous advantages before you in a short paper.... Past experience has demonstrated to the large western studios that it is almost useless to have a portable gasoline electric equipment unless it can be depended upon at all times. There are under construction at present in Los Angeles, about six of these



2–50 kW, 120-V Westinghouse-type S.K. Generators. Portable Motor Generator Set of Lois Weber Productions, Los Angeles, CA; 1–50 P., three phase, 2200 V, 50 cy. Westinghouse motor (From Trans. SMPTE, Oct. 1920, p. 128).

equipments on which the studios are sparing no expense in their efforts to have them entirely successful. Five of these outfits are being equipped

with the famous Liberty engine used for aeroplanes.” For the full article, see <https://ieeexplore.ieee.org/document/7230047>.

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