



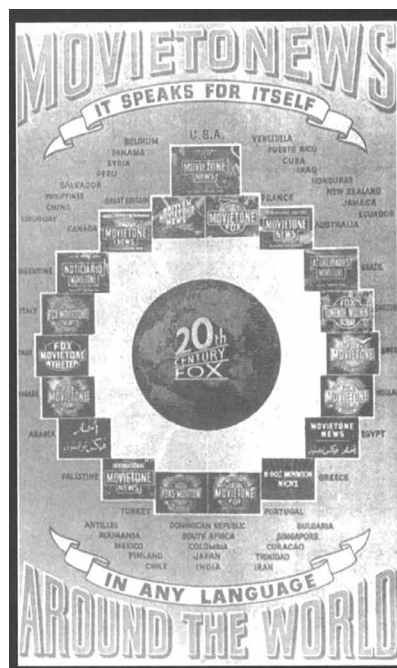
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In this column, we provide interesting historical briefs from the Journal articles of days past. The purpose of this column is primarily entertainment, but we hope it will also stimulate your thinking and reflection on the Society's history, how far 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

The September 1996 *Journal* published in “The Fox Movietone News Preservation Project: An Introduction” by Andrew G. Setos: “William Fox, owner of the Fox Film Corp., introduced Fox News in 1919. Each week a silent newsreel was created from the news of the day (Fig. 1). In the late 1920s, Theodore Case developed the first in-camera ‘sound-on-film’ recording technique. When Case sold his patents to Fox, the process became known as ‘Movietone,’ and Fox’s newsreels began to ‘talk’... This variable-density sound-on-film process, in use in various forms until the 1960s, inspired the expanded name ‘Fox Movietone News’ for the company... At its peak, Fox Movietone employed over 1,000 film crews worldwide... Ultimately, audiences in 47 countries would see at least two different newsreels each week... At the time it was decided to search for a practical means of preserving this important collection, no hardware or system

existed to accomplish such a job successfully. As a practical matter, this task had not been undertaken, using traditional means, because of the huge cost and size of the project. Over 40 million feet of 35-mm film was involved in the American collection alone.” For the full article, see <https://ieeexplore.ieee.org/document/7243513>



The news was sent around the world in many different languages (Fig. 6 from *SMPTE J.*, Sept. 1996, p. 533).

50 Years Ago in the Journal

The September 1971 *Journal* published in “The 8mm Personal Projectors” by Charles Palmer: “Personal projectors, which can be loaded with cartridges, are cordless, provide viewing in room light and are low in cost; they make possible self-study at the student’s own pace. A new one-to-one learning system recognizes that one teaching medium should be dominant, i.e., print, with the visual-audio element feeding into the printed text in short bits as required to illustrate a point. These visuals would be single frames, silent filmstrips, sound/slide sequences, and chunks of sound movies used as though the visuals were printed on a textbook page and running only the few seconds or a minute or two needed to clarify a particular point... [See] Fig. 1. The Private Eye Super-8 battery-powered projector mounted on the charger stand which recharges the two D-cells or drives the unit on 110-V AC.” For the full article, see <https://ieeexplore.ieee.org/document/7240507>



The Private Eye Super-8 battery-powered projector mounted on the charger stand which recharges the two D-cells or drives the unit on 110-V AC (Fig. 1 from *JSMPTE*, Sept. 1971, p. 731).

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75 Years Ago in the Journal

The September 1946 *Journal* published in “The Relation of Television to Motion Pictures” by Allen B. Du Mont: “When movies progressed from the level of scientific curiosity, or side show, to that of the crude entertainment of the nickelodeon, or poor man’s theater, there were some misgivings among theatrical folks. Such misgivings gave way to genuine apprehension and even strong opposition when producers of the first full-length photoplays put in bids for topflight stage stars. And when talkies gave voice to the screen, with natural color thrown in for good measure, the legitimate stage really had something to worry about. However, the movies that seemed such a serious threat at first to the general welfare of the legitimate stage have in time fitted into their own particular groove. The recorded or canned show now parallels that of the time-honored stage. There is little direct conflict. Rather, there is close co-operation

today. Actors perform for the stage, and then for the movies, and back again to the stage... History is about to repeat itself with the advent of commercialized television. However apprehensive the motion picture industry may have been with regard to television, such doubts have given way to growing interest and a closer collaboration.” For the full article, see <https://ieeexplore.ieee.org/document/7252353>

100 Years Ago in the Journal

The October–November 1921 *Journal* published in “Optical Glass” by H. N. Ott: “The earliest lenses—those made by Galileo and men of his time were made of glass, not optical glass, in particular, but any glass—the glass available. In other words, in early times, there was no such thing as optical glass as we now understand the term... in France and Germany, some real research was begun in the manufacture of optical glass as we now know it. Problems not only in making a greater variety

of glasses but in eliminating defects in the kinds already made were pressing for solution... In 1912, the Bausch & Lomb Optical Co. began experimenting, having secured the services of a very able Belgian by the name of Martin, who had some formulae handed down to him by his father... In 1915, the Bureau of Standards took up the problem in their laboratory in Pittsburgh. In two or more years experimenting, they made some creditable glass... This brings us to the efforts of the Spencer Lens Company... In the Spring of 1916, we secured the services of Mr. Martin, a brother of the man working with the Bausch & Lomb Optical Co. ... We then bought land in Hamburg—a suburb of Buffalo—where we could get an unlimited supply of natural gas. By March 1917, we had a modest plant running there with regenerator furnaces with which we turned out a small amount of useable optical glass.” For the full article, see <https://ieeexplore.ieee.org/document/7229959>

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