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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 August 1998 *Journal* published in “The SMPTE Registration Authority, LLC” by David L. George: “The registration authority Stan [Baron] foresaw is now a reality. Under the guidance of Engineering Vice-president Bill Miller, and with the active involvement of several members of headquarters staff and financial assistance in the form of a government grant, the SMPTE Registration Authority is now up and running as a separate operation. Initially, it will be providing support, mainly in the area of registering MPEG-2 formats. Later, its main activity may be the registration of program material, which will become increasingly important to the industry as more of the benefits of the digital transport streams are realized.” For the full article, see <https://ieeexplore.ieee.org/document/7245905>.

50 Years Ago in the Journal

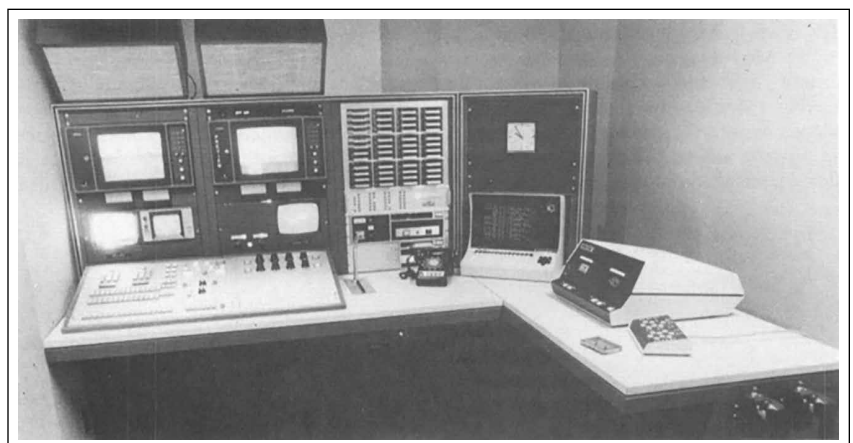
The August 1973 *Journal* published in “Developments in Computer-Controlled Television Switchers” by George Young and M. W. S. Barlow: “Four new presentation

control rooms have been built in Edmonton and Toronto utilizing the experience gained from recent automated installations. A standard layout and computer system are used in each. The data entry is from magnetic data cassettes rather than from punched cards used previously. Standard business-type cathode-ray-tube terminals are used to prepare and utilize the cassettes, giving easy compatibility with administrative computers used offline to process program data... The equipment layout of one booth

is shown in **Fig. 2**, while the layout of the other is reversed. Associated VIRs and telecines are in an adjacent area and are unattended except for loading.” For the full article, see <https://ieeexplore.ieee.org/document/7233344>.

75 Years Ago in the Journal

The August 1948 *Journal* published in “Development of Theater Television in England” by A. G. D. West: “The beginning of official transmission of television in England was due to the dogged persistence of John Logie Baird, who, as a result of his experiments and demonstrations, over the period from 1923 to 1928, was able to get the British Broadcasting Corporation to radiate vision signals... These television transmissions provided over the normal broadcast channels a low-definition picture on a 30-line basis... During the three years from August 1936 to September 1939,



One of the dual-operating positions. The rear frames contain audio mid-video monitoring for inputs, outputs, and off-air signals; audio cartridge equipment for commercials, station identification, and apologies; the CRT terminal for displaying the automatic switching data, with its keyboard; a dual-data cassette unit and control box for loading and logging the computer store (from left to right). The latter units can be shared by several systems (**Fig. 2** from *JSMPT*, Vol. 82, August 1973, p. 658).

some 20,000 home television receivers were sold in the London area; the majority of these incorporated direct-viewing cathode-ray tubes with a picture size between 8 × 6 inches and 13 × 10 inches... Up to the beginning of the war in 1939, home and theater television progressed side by side... The English cinema exhibitor is somewhat bewildered regarding the subject of television and how it will affect him in the future. Before the war, certain cinemas had large-screen television equipment installed where programs of a topical nature transmitted by the British Broadcasting Corporation were reproduced on the screen to paying audiences. Results achieved indicated that with the normal course of technical progress, television projection could, in time, provide a picture equal in quality to that given by normal film projection. But the practical problem of the use of television for cinema

entertainment, particularly in respect to how programs could be built using the television medium, was the subject of much conjecture.” For the full article, see <https://ieeexplore.ieee.org/document/7227808>.

100 Years Ago in the Journal

The October 1923 *Journal* published in “The Cost Elements of a Motion Picture” by Douglas Brown: “There is a difference between motion picture money and other money. Persons in respectable occupations insist upon dealing with the industry on a ‘strictly cash’ basis. They seem to think we shall all be splashed when the ‘bubble’ bursts. The studio with its shadowy, fabulous millions appears to them a fiction of publicity men. It is no fiction. Art is a profitable product in steady demand, and a good studio turns it out, year after year. Each big picture requires a capital investment running into six figures, and it is sold

for what it seems to be worth. Some feature pictures are not worth what they cost, but most are worth a good deal more, and big studios are much more likely to show a neat profit at the year’s end than are publishing houses. A studio is very similar to a publishing house. It seldom originates a story; it merely puts a purchased story into such a form that it will reach the paying public. It is an axiom of showmen that a good story packs the house. The first important step then is the selection and purchase of such a story. The picture rights to a popular novel or play may be had for \$30,000 or so. The studio should be able to turn this into a feature picture worth more than three hundred thousand dollars.” For the full article, see <https://ieeexplore.ieee.org/document/7451372>.



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