



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 1998 *Journal* published in “Distribution and Emission of Multi-channel Audio Programs, and Implications for Post-Production” by Craig Todd: “Many new digital television emission formats, including digital video disks (DVDs), community antenna TV (CATV), direct broadcasting by satellites (DBSs), and terrestrial televisions, incorporate the Dolby Digital (AC-3) low hit-rate audio coding systems. This system is capable of delivering discrete multichannel audio to the consumer and also offers several unique features such as dialog normalization and dynamic range control... If the proper infrastructure is put into place, it will be practical for the mixers in the post-production process to control the final reproduction of the audio they are creating. The needed infrastructure will consist of specialized monitoring equipment in the audio studio, a distribution audio coding system, and metadata pathways from the studio all the way to the final AC-3 emission encoder.” For the full article, see <https://ieeexplore.ieee.org/document/7245905>

50 Years Ago in the Journal

The October 1973 *Journal* published in “Symposium Report: Taking Motion Pictures on Film or on Videotape” by Wilton R. Holm, moderator: “At the Society’s 112th Technical Conference held in Los Angeles, the final session, on 27 October 1972, was a Symposium about the prospects for coexistence or conflict for film and videotape. The discussion of film and tape was presented because of the great interest in a considerable number of claims and counterclaims concerning videotape and photographic film as original recording media both for television and for theatrical motion pictures...Original film exposures were made on both 16- and 35-mm color film. Original electronic photography was recorded on a 2-in. (50.8-mm) high-band tape. Tape copies were made from both the film and the tape originals, while film copies were also made from both originals...I would like to see these future programs explore the possibilities not only of standard TV-broadcast type tape recordings, but also what I call nonstandard systems such as the Image Transform system, which is a video recording system developed specifically for yielding film prints, and which has no utility, per se, for television use.” For the full article, see <https://ieeexplore.ieee.org/document/7233273>

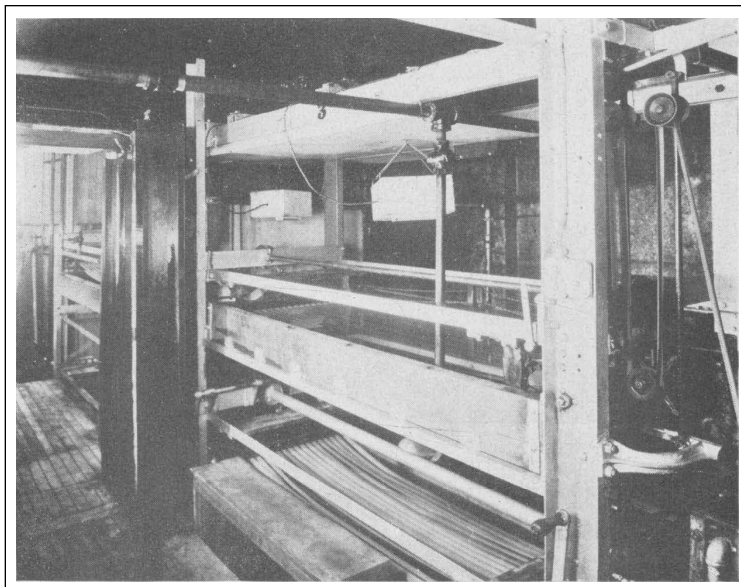
75 Years Ago in the Journal

The October 1948 *Journal* published in “Motion Picture Research Council” by W. F. Kelley: “Shortly after the organization of the Academy of Motion Picture Arts and Sciences in 1927, a technical bureau was formed within the Academy. The Technical Bureau, under the chairmanship of Irving Thalberg, collected and published information on the use of incandescent lamps on sound sets, conducted courses in industrial education, and contributed materially to the solution of many problems encountered in establishing sound in motion pictures. In 1932, the Academy was reorganized. The Research Council replaced the Technical Bureau and functioned under the Academy bylaws but was sponsored and financed by the Association of Motion Picture Producers. The governing body of the Research Council consisted of one technical representative from each of the ten studios, plus an executive-producer chairman. These chairmen have been S. J. Briskin, William Koenig, Darryl Zanuck, and Y. Frank Freeman... The operation of the Academy Research Council under the Academy had been entirely satisfactory and practical but limited. The new organization needed greater freedom of action...As a result, Herbert Freston drew up articles for a new corporation, and the Motion Picture Research Council was established as a nonprofit California corporation on 14 October 1947.” For the full article, see <https://ieeexplore.ieee.org/document/7250949>

100 Years Ago in the Journal

The October 1923 *Journal* published in “Erbograph Machine: A Friction Feed Developing

Machine for Developing Positive Motion Picture Film” by Roscoe C. Hubbard: “By the term developing machine as used in the title of my paper, I mean a machine for developing, fixing, washing, tinting, and drying. Until recently, the common practice for carrying forward these various processes has been entirely manual. That is, the printed positive film was wound by hand or machine upon wooden racks. These racks were then immersed by hand, respectively, in deep tanks for soaking, developing, rinsing, fixing, washing, and tinting. Next, the film was unwound from the racks and wound onto drying drums. When dry, it was unwound from the drums into a barrel or box and then wound up again into rolls...The machines of our present installation (see slide no. 3) consist of a dark room frame, a washing and tinting frame, and a



Slide 3 (From *Trans SMPE*, Oct. 1923, p. 165).

dry chamber. The dark room frame consists of one unit for the developer and one unit for the fixing bath.” For

the full article, see <https://ieeexplore.ieee.org/document/7451375>

SMPE

IN SYNC TODAY & TOMORROW

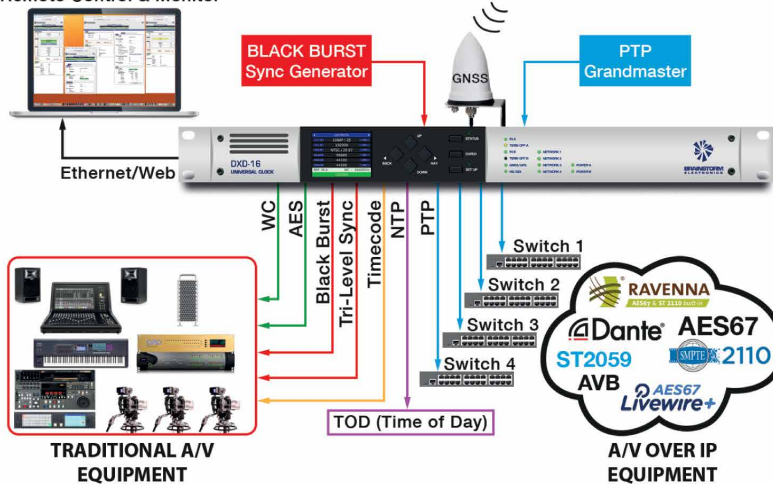
Broadcast • Live • Music • Post

DXD-8 & DXD-16 Universal Clocks

The unique DXD line from Brainstorm Electronics can lead or follow network devices using AES67, SMPTE 2110, Dante® or AVB, as well as equipment requiring a traditional reference (video sync, WC, AES, timecode or 10MHz), keeping a complete installation in perfect sync.



Remote Control & Monitor



plus24 distributes
Brainstorm Electronics Products Worldwide
8974 Kramerwood Place, Los Angeles
CA 90034 USA

