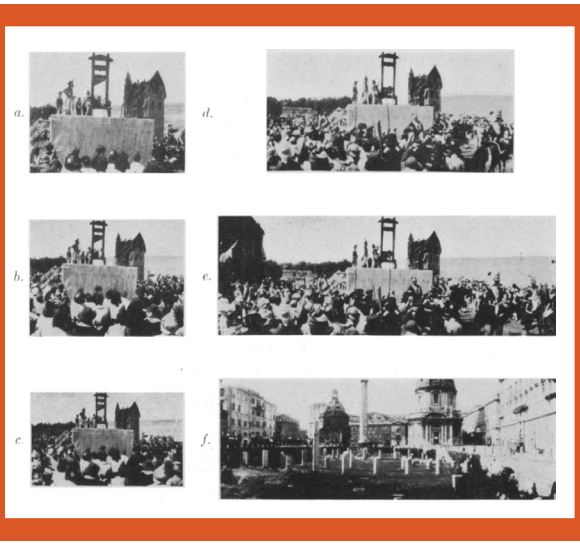

Fig. 2 from *Trans SMPE*, May 1924, p. 209.

BY MICHAEL DOLAN

25 Years Ago in the Journal

The May 1999 Journal published in: "IBC99: Panel Discussions: TV Anytime and Anywhere—the future of broadcasting or a solution seeking a need? Archives—How can we meet the challenges of cost, quality, and technology? Can New Interactive Media Tools Really Improve Education? DVB-T—What did we learn from the various launches? Making the Digital Choice-DVC PRO, SX, DVCAM or Digital 9? The Digital Newsroom that Fulfills our Needs—A Holy Grail? DVB Without HDTV—Have Europe's broadcasters missed the DVB boat? Digital Terrestrial TV Broadcasting—The second round of tests and decisions; MPEG-4 and MPEG-7—The perfect multimedia recipe? Interactive TV—Success at last with Digital Broadcasting; Media Ownership in Professional Sport—Who really benefits?"

50 Years Ago in the Journal

The June 1974 Journal published in: "Search for Permanent Motion Pictures: Metal Film" by Peter Mugford: "From the year 1910 to the year 1938, there was under development a photographic process known as the Kalograph or Carter process—after Dr. Robert W. Carter, originally a Toronto photoengraver. It involved making permanent and sharp photographic images on metal, with results claimed to

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.

be of a beauty superior even to the daguerreotype. All of this would be simply a curiosity, an anachronistic tour de force except that Carter was not interested in merely improving on the daguerreotype prints of 100 years earlier: he came to envision his process as a new and better way to make sound motion pictures...In 1929, it seemed that the star of this new process after 20 years was finally rising. The Vatican Library inquired about reproducing ancient manuscripts and codices on metal sheets, and the works of Victor Hugo actually were preserved in this way...Finally, it was decided in 1929 that the process lent itself very well to making sound motion pictures on metal film as thin as 0.004 in (0.1 mm)...And now we come to the great mystery: why have we heard no more of the Carter or Kalograph process after September of 1938?... If any of our readers can provide additional information or answers to the long-standing questions concerning Carter's metal film process, we will be happy to collate them and present them in a future Historical Note."

75 Years Ago in the Journal

The May 1949 Journal published in: "Theater Television System" by Richard Hodgson: "One of the prime questions up for discussion wherever motion picture people gather today is what effect television will have on the industry and how can the activities of the two industries be made to complement each other. How can television be used to the best advantage? There are three obvious roads open to the motion-picture companies: (1) operate television broadcast stations; (2) produce motion pictures for television; and (3) bring television to theater audiences by means of theater television. Paramount Pictures has been actively exploring two of these alternatives through the operation of stations in Hollywood and Chicago for the past seven years and by the development and operation of its own theater television system... **Fig. 1** shows a program being picked up from Central Park by a Paramount mobile television unit... The film recording allows the theater to hold to its schedule of regular showing and to present the television program at an interval between other portions of the show.

A program being picked up from Central Park by a Paramount mobile television unit (Fig. 1, *JSMPE*, May 1949, p. 541).

100 Years Ago in the Journal

The May 1924 Journal published in: "Panoramic Motion Pictures" by Giovanni C. Ziliotto: "...the gravest defect of today's pictures consists, we believe, in the fact that, since close-ups and cuts were introduced in the filming of motion pictures, the dimensions and proportions of objects and characters are continually changed in order to show, in the largest scale possible, the elements which, in the unfolding of the story, happen to be of most importance... This is what prompted Mr. Alberini, who together with Edison, Lumiere and Pathe, was a pioneer in the field of the motion picture industry, to study the proper means to avoid at least some of the worst defects of today's presentation of motion pictures. As a result, he has invented the panoramic motion picture camera and developed a practical method for projecting panoramic motion pictures on a screen of standard size, using a standard projector... The pictures on the left side show screen frames obtained using the same projecting lens in the projector. The pictures on the right-side show screen frames obtained either by using a lens of greater enlarging power so as to keep the height of the frame constant irrespective of the height of the positive film frame, which becomes less at wider angles, or by using a positive film of the same width as the negative.

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