



Super-8 rear-screen projection system designed and constructed by CBC Engineering Headquarters, Montreal (Fig. 4 from *JSMPT*E, April 1975, p. 246).

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25 Years Ago in the Journal

The April 2000 *Journal* published in: “Digital Audio Delivery to the Consumer” by Steve Lyman and Craig Todd: “Dolby Digital is a system for coding up to 5.1 channels of audio into a low bit rate data stream intended to deliver audio to the consumer... In order to satisfy practical requirements of an emissions coder, the syntax includes a number of features useful to broadcasters and consumers: loudness uniformity between program; dynamic range control; and broadcaster control of downmix coefficients... Included in the system are a number of unique features intended to be controlled by those who create the audio content: dialogue normalization, dynamic range control, and indication of the calibration of the audio mixing room. Proper generation (authoring) of the information to control these features will lead to increased consumer enjoyment... with its high-resolution spectral envelope coding and hybrid forward/backward adaptive bit allocation offers very high coding gain at modest complexity. Bit starvation is avoided during extreme signal demands by invoking the technique of coupling...” For the full article, see: <https://tinyurl.com/mr33w46>

50 Years Ago in the Journal

The April 1975 *Journal* published in: “The Potential of Super 8 in Television—A Progress Report” by Karl H. Kruger, Walter Brode, John L. Fitzgerald, A. William Ross, Rodger J. Ross and L. Vandette: “The potential for successful use of super 8 in television has considerably increased in the last few years mainly clue to three factors: (a) standardization efforts made by SMPTE, (b) introduction of essential, good-quality and economical super-8 system components, and (c) the continued improvement in super-8 film stocks... Montreal assembled an experimental super-8 rear-screen projection unit (**Fig. 4**) that can be set up in a television studio when super-8 films have to be reproduced within a program. Using this system, the image size from the super-8 film can be altered by simply moving the studio TV camera on its dolly closer to the projection screen or further away from it or by readjusting the zoom lens on the camera.” For the full article, see: <https://tinyurl.com/f38v2x5p>

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.



75 Years Ago in the Journal

The April 1950 *Journal* published in: “New Brenkert Projection System for Drive-In Theaters” by C. N. Batsel and H. J. Benham: “The popularity of the Drive-in Theater started to accelerate during the war [World War II] and soared to undreamed-of heights. Perhaps one reason for this rapid rise in popularity was that the drive-in theater gave people, who were in a war plant all day, a chance to relax and see a picture out in the open air and in a picnic-like atmosphere. Since the war, the popularity of the drive-in theater became even greater and, as a result, there is still a wild scramble to build drive-in theaters in all parts of the country... parking areas have been increased in size so that many theaters will now accommodate over 1000 cars... Long viewing distances between the cars in the rear ramps and the screen, in some cases over 850 ft. Detail of the picture, even though it may be 70 ft wide, is rapidly lost at these distances...” For the full article, see: <https://tinyurl.com/mr2cuwhe>

100 Years Ago in the Journal

The May 1925 *Transactions* published in: “The Use of Color for the Embellishment of the Motion Picture Program” by L. M. Townsend and Lloyd A. Jones: “The terminology of color is at present in a rather chaotic condition, an entirely different meaning frequently being attached to the same word by different individuals. This condition, since it results in misunderstanding and confusion, is undoubtedly one of the causes of retarded progress. Recently, the committee working under the auspices of the Optical Society of America has attempted to construct a rational terminology...The general name for all sensations arising from the activities of the retina of the eye and its attached



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nervous mechanisms, this activity being in nearly every case in the normal individual a specific response to radiant energy of certain wavelengths and intensity. It may be exemplified by enumeration of characteristic instances such as red, yellow, blue, black, white, gray, etc. It will be noted that according to this definition black, white, and grays are included as colors. While there is some objection to this it seems, on the whole, more satisfactory than the opposite course. The word color is used at present in two distinctly different senses, the one including the gray series, the other excluding them.” For the full article, see: <https://tinyurl.com/rn958t4m>

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