



BY MICHAEL DOLAN



## 25 Years Ago in the Journal

The October 2001 *Journal* published in: “A Short History of Standardization in the SMPTE, by Gordon A. Chambers.” “At the incorporation meeting in Washington, D.C. on 24 July 1916, Henry D. Hubbard of the Bureau of Standards spoke on the desirability of standards in the industry. The dimensions he proposed for what we now call 35mm film were exceedingly close to what is used today. Frame-Line Location...American War Standards/JAN...Pitch...Television...Video Magnetic Recording...International Standardization (and) Standards and Recommended Practices. The Society publishes annually a list of its Standards. In addition, related material not considered as meeting the criteria for standards is prepared and published by the Society as “Recommended Practices” and Engineering Guidelines.

For the full article, see: <https://tinyurl.com/3krzht39>

“Large television centers have evolved over the years to include numerous production studios, telecine equipment, videotape machines, master control for audio and video, incoming and outgoing audio and video circuits, viewing rooms, equipment rooms and other technical services.”

## 50 Years Ago in the Journal

The October 1976 *Journal* published in: “Industry News & Educational Activities,” “Highlights of the Motion Picture Laboratories 19th Annual Seminar held 23-25 July in Memphis, Tenn.,” included presentations by Garrett Brown, inventor of Steadicam, the spring-mounted camera stabilizer; King Vidor, veteran Hollywood director; Arthur Scott animation director of Hanna/Barbera, Hollywood; and other distinguished personalities in the motion picture world.” Also included are: “Highlights of the Motion Picture Laboratories 19th Annual Seminar; The American Film Institute, The Canadian Broadcasting Corp, Free-loan individual titles; Unknown

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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.

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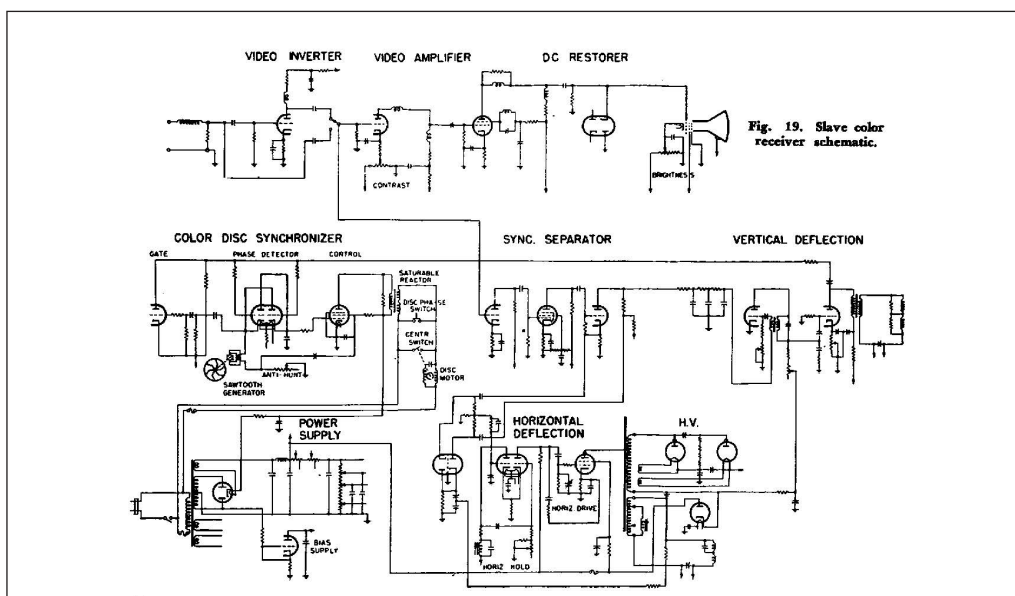


Fig. 19. Slave color receiver schematic.

Slave color receiver schematic (Fig. 19 from *JSMPT*, Oct. 1951, p. 359).

Risk; The Queen's Award to Industry; The Crisp-Matic; The Arriflex Company of America; Carter Equipment Co; Plastic Reel Corp, of America; Sony Corp. of America and Paramount Pictures Corp, a subsidiary of Gulf & Western Industries Inc; have formed Sony/Paramount Home Entertainment Center; The CATV Equipment & Installation Operation of GTE Sylvania;" and other. For the full article, see <https://tinyurl.com/wbaymtes>

## 75 Years Ago in the Journal

The October 1951 *Journal* published in: "Color Television – U.S.A. Standard" by P. C. Goldmark, J. W. Christensen, and J. J. Reeves," "Most of the fundamental data and early developmental stages of the field-sequential color-television system have been available to the engineering profession, partly from earlier publications and partly from material presented at the FCC hearing. Now that color television has attained the status of commercial operation, it seems advisable to fashion this paper in such a way that it is most useful to the studio and receiving equipment engineer. It is appropriate to begin with a recital of the official FCC color-television standards as they appeared in the Federal Register and to follow this with a brief discussion of their significance from a colorimetric point of view...5. Color transmission. The term "color transmission" means the transmission of color television signals which can be reproduced with different values of hue, saturation and luminance." For the full article, see: <https://tinyurl.com/3c83nu6d>

## 100 Years Ago in the Journal

The October 1926 (issue 27) published in: "The Effect of Motion Pictures on the Eyes" by Guy A. Henry. "A few years ago a public official in addressing a national welfare organization made the following startling prophecy: "Motion pictures will be extinct in ten years. The public realization that they are ruining eyesight will lead to a demand that they be abolished. Within ten years I predict that there will be no more motion picture shows in America. By that time they will be barred as a pernicious evil. They will be dropped by common consent for the common good as other useless things have been dropped in the past."... "Had this prediction been made in the early days of the moving picture when poor photography and faulty projection with distressing flicker prevailed, there would have been some grounds for it; but such wonderful changes have taken place in the production of motion pictures and in their showing that in recent years there has been no just cause for serious apprehension as to motion pictures harming the eyes, providing attention is given to certain conditions. Under favorable conditions moving pictures do not cause serious eye fatigue, but it must be borne in mind that several very important elements are necessary to make these "favorable conditions." For the full article, see: <https://tinyurl.com/bp8k7cd8>

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