



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/stamp/stamp.jsp?tp=&arnumber=7257346>.

25 Years Ago in the Journal

The October 1992 *Journal* published in "Audio Editing in the 1/2-in. D-3 Digital VTR" by K. Takeuchi, S. Tsuji, N. Kihara, and T. Nakayama: "In conventional VTR audio editing, fixed-head analog recording has such problems as poor performance, an insufficient number of channels, inaccurate edit points, and insufficient processing flexibility...The D-3 VTR has provided the means of solving the aforementioned problems, with one-package audio/video editing nearing completion... With the D-3 VTR, it is also possible to cue up playback and set edit points easily and accurately. In addition, memory editing improves edit point setting precision and permits easy and fast rehearsal operation. To ensure smooth continuity at edit points, which has been one of the greatest problems in conventional audio editing, the D-3 VTR permits cross-fade and V-fade with fade times arbitrarily settable without the need for other equipment. It also features various new functions to improve VTR operability, including the pre-read edit function and mixing function." For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7236268>

Digital Object Identifier 10.5594/JMI.2017.2741818
Date of publication: 6 October 2017

50 Years Ago in the Journal

The October 1967 *Journal* published in "Luna 13" translated by D. R. White from Tekhika Kino i Televideniya: "On the twenty-fourth of December, at 21 hrs 01 min Moscow time, the Soviet Automatic Station Luna 13 made a soft landing on the surface of the moon in the region of the Ocean of Storms. This is the second Soviet station which made a soft lunar landing in 1966; the first which made such a landing was the Soviet station Luna 9. Between the flights of these two stations, three Soviet-made satellites—lunar automatic stations Luna 10, Luna 11, and Luna 12—carried out complex scientific investigations and one of them in accord with the program transmitted a series of photographs of the lunar surface, obtained at heights of 100 to 340 km...The television equipment of Luna 13 has optical mechanical scanning arrangements, close in its design to the equipment of mechanical television or phototelegraphy...The time for full circle coverage of the camera of the TV equipment is about 100 min and the depth of sharp field, extending from 1.5 m to infinity, made it possible to resolve detail of 1.5 to 2 mm at a distance of 1.5 m...This gave favorable conditions for transmission of images of micro relief."

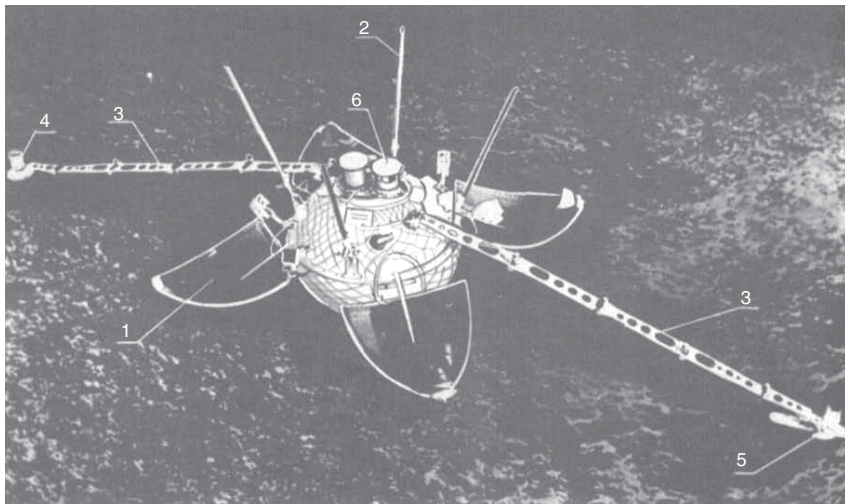
For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7263970>

75 Years Ago in the Journal

The October 1942 *Journal* published in "A Study of Flicker in 16-mm Picture Projection" by E. E. Masterson and E. W. Kellogg: "For many years it has been the practice to project 35-mm pictures in theaters at 24 frames/s with two 90° shutter blades, giving a 48-cycle flicker with equal dark and light intervals. It is customary, on the other hand, to equip 16-mm projectors with three-blade shutters, and this is at serious cost in screen brightness...It is well known that the smaller the fraction of time that the screen is dark, the less noticeable is the flicker...Tests have been made from time to time under varying conditions, with the usual verdict that the 48-cycle flicker is noticeable, whereas the three-blade shutter does away with flicker entirely. The result has been the continued use of the three-blade shutter. The anomaly that a projector with 48-cycle flicker is good enough for a theater, even the best, but not for 16-mm projection, has been a puzzle of long standing." For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7252505>

100 Years Ago in the Journal

The October 1917 *Journal* published in "The Motion Picture Booth" by C. Francis Jenkins: "The motion picture booth was inaugurated several years ago when motion pictures began to be used in "Picture Parlors." The pictures were popular and the demand for projecting machines grew faster than the supply



with the result that even the poorest kind of machine was salable. These poor machines with half enclosed arc lamps and the tissue-like film, the only kind available, were the cause of

too frequent fires. A still further factor of hazard was the type of man who first took up the public exhibition of this new show device, a type of man who did not build solidly and for the

future but for a “front” and the quick dollar. So to confine the fire which was almost sure to ensue sooner or later from this combination of flimsy machine, tissue-like film and careless handling, the fire authorities of a large city inaugurated the booth inclosure of metal or asbestos and the regulation was more or less copied by other cities, the idea being to confine such fire as might occur... The modern machine and film is not a hazardous combination. Whatever danger there is today comes about by the operator...disregard of ordinary caution...For the same physiological reason, the projection room should be wire-glass-walled on two, or three, sides...The concealing booth is an anomaly, anyhow.” For the full article, see: <http://ieeexplore.ieee.org/stamp/stamp.jsp?tp=&arnumber=7308257>

