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THE JULY 1976
JOURNAL WILL
COMMEMORATE
THE 60TH
ANNIVERSARY
OF THE SOCIETY'S
PORTENTOUS
FOUNDING.

25 Years Ago in the Journal

The November 2000 *Journal* published in: “Making MPEG-2 Video Display Agnostic” by Jeff McVeigh, Patricia Gray, Mark Buxton: “While in theory the ISO/IEC 13818-2 specification only defines the bit stream syntax and decoding process, implicit assumptions in the specification and common encoding practices often adversely affect the display process. For example, encoding parameters are often set, based on the assumption that the video will be presented only on an interlace-scan device with a fixed refresh rate and fixed aspect ratio. This assumption can result in unsatisfactory presentation on “nontraditional” display devices, such as personal computer monitors. Recently, a proposed amendment to the specification was drafted that allows for supplemental information about the source content to be carried in the video elementary stream. This information does not affect the decoding process but can be used to generate the most faithful presentation of content on different display devices. This paper describes the history, motivation, status, and intended application of this amendment.” For the full article, see: <https://tinyurl.com/y53h7rhw>

50 Years Ago in the Journal

The November 1975 *Journal* published in: “A Special Issue of the Journal to Commemorate the 60th Anniversary of the SMPTE:” “The July 1976 Journal will commemorate the 60th anniversary of the Society’s portentous founding. In July 1916, the Society of Motion Picture Engineers, created in the Raleigh Hotel in Washington, D.C., was destined to become one of the most influential forces in the motion-picture and television industries. Under the auspices of the Archival Papers and Historical Committee, chaired by Dr. Roderick T. Ryan, information for articles to appear in the commemorative issue is still being assembled. “The issue, undoubtedly, has the potential of becoming a collector’s item.” Dr. Ryan said.” For the full article, see <https://tinyurl.com/ycxczjkd>

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.

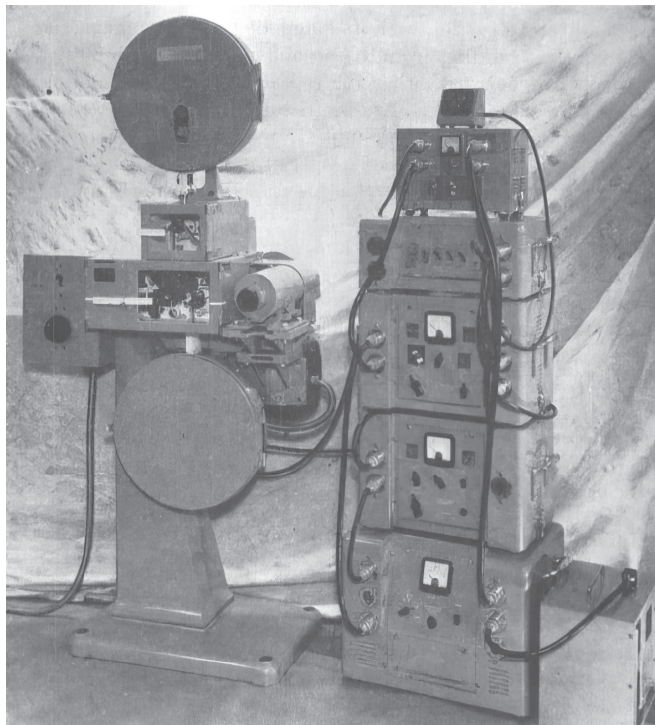
75 Years Ago in the Journal

The November 1950 *Journal* published in: “Magnetic Sound Film Developments in Great Britain.” O. K. Kolb, British Acoustic Films, Ltd. London, England

“The introduction of magnetic sound film recording and reproducing apparatus into Great Britain is described as well as the types and characteristics of magnetic film available. Details and the general circuit arrangement of the apparatus are given together with a description of special apparatus which has been used for adding a visible signal indication record to the invisible magnetic soundtrack. Apparatus which has been evolved for the bulk wiping of magnetic film stock is also described as well as experience gained with different types of magnetic film joints...**Figure 5** illustrates the general assembly of an equipment which has been adapted from photographic sound film apparatus and can be used not only for the magnetic recording of sound but also for reproducing it in synchronism with a complementary picture film.” For the full article, see: <https://tinyurl.com/36z9bw9n>

100 Years Ago in the Journal

The September 1925 *Transactions* published in: “What Happened in the Beginning” by F. H. Richardson: “When one seeks to delve into the history of the motion picture industry during the period we usually refer to as “formative”—the space of time during which the inventions upon which the future success of the industry would be based were in process of discovery—one is immediately confronted with many apparently conflicting claims...First, I will present the statement of Mr. Thomas A. Edison, who says: “Dear Mr. Richardson: In accordance with your request I will give you a brief account of my work in the development of the motion picture, with the hope that it will be filed in the proceedings of the Society, so as to constitute a permanent record. One of my early notes on the subject made shortly after the kinetoscope was invented, not later than 1890, was the following: “*In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. This idea, the germ of which came from a little toy called the zoetrope and the work*



General assembly of magnetic sound film recording and reproducing equipment and amplifier stack (**Fig. 5** from *JSMPTE*, Nov. 1950, p. 502.).

of Muybridge, Marey, and others, has now been accomplished so that every change of facial expression can be recorded and reproduced life size. The kinetoscope is only a small model illustrating the present stage of the progress, but with each succeeding month new possibilities are brought into view. “I believe that in coming years, by my own work and that of Muybridge, Marcy and others who will doubtless enter the field, grand opera can be given at the Metropolitan Opera House at New York without any change from the original and with artists and musicians long since dead.” For the full article, see: <https://tinyurl.com/mtfrf2ak>

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