

BY MICHAEL DOLAN

25 Years Ago in the Journal

The December 2001 *Journal* published in: "Seamless Audio Splicing for ISO/IEC 13818 Transport Streams," by Seyfullah Halit Oguz, Sorin Faibish, "This paper addresses the processing of packetized audio elementary streams (ES) during the splicing of ISO/IEC 13818 (MPEG-2) transport streams (TS). An algorithm is developed that produces a continuous audio ES across the splicing point, avoids all noticeable audio artifacts, and hence provides a seamless audio splice without the need to decode and re-encode audio ESs. Perfect continuity with respect to the presentation time stamps (PTS) and careful management of the audio buffer level at all times lead to a glitch-free audio play-out for an unlimited number of splices. The proposed algorithm parses the packetized audio ES up to the audio access unit (AAU) level and is very simple to implement." For the full article, see: https://tinyurl.com/mpk879du

50 Years Ago in the Journal

The November 1976 *Journal* published in: "The Film Industry in the People's Republic of China," by Donald D. Kennedy. "The author, a longstanding member of the Australian film industry, reports from his notes (made during two trips) on the motion-picture industry in the People's Republic of China. A fairly complete status report on the industry is presented. Production methods, the influence of the cultural revolution on film production, and general studio organization are described in the first part of the paper. The second part discusses some technological aspects of China's film industry. Interestingly, color raw stock—negative, print film, color reversal intermediate—is now manufactured in the country. An infrared screen technique is used to obtain traveling mattes, and process photography is carried out using the "Crystal Ball" front-projection process (which employs a beaded screen). A non-Western standard for 8.75mm film is described. The manufacture of studio equipment in China is mentioned. Printing and processing methods and release-print inspection are also described." For the full article, see https://tinyurl.com/2suney8t



A motion-picture theater in a Peking suburban area (**Fig. 10.** from *SMPTE J.*, Nov. 1976, p. 865.).

75 Years Ago in the Journal

The December 1951 *Journal* published in: "Engineering Activities,"***Color***. *Lighting for Color Films*: At present, three different types of tungsten bulbs are in use, having color temperatures of 3200 K, 3350 K and 3400 K. The advantages of standardizing on one were enumerated and the related engineering factors discussed.... ***Screen***. *Theater Survey of Screen Brightness*: Ways and means for utilizing the recently completed survey report (published in the September 1951 *Journal*) for improving the viewing conditions in theaters...***Film Dimensions.*** The main discussion revolved about the problems introduced by use of low shrink film. A new standard was proposed based on PH22.34, present cinc-negative standard, but with altered values for the pitch dimensions **B** and **L**." For the full article, see: https://tinyurl.com/mw3rbc38

100 Years Ago in the Journal

The October 1926 (issue 28) *Journal* published in: "Motion Photomicrography," by George E. Stone. "The attempt to combine the microscope with the motion picture camera introduces many technical difficulties about which very little has been written. The result is that this branch of photography has been left largely to a few specialists who have had the technical knowledge and the enthusiasm to work out the details—each for himself. Yet the principles involved may be readily grasped and there is no reason why any serious worker, with a little patient application, should not be successful from the very start." For the full article, see: https://tinyurl.com/tayvmhyx

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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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