

The Progress Report

It is to be feared that some fields may not have received the attention which they merit because of the impossibility of securing from those interested in different lines all of the information which would have proved helpful. — From the Report of the SMPE Committee on Progress, Chairman A. R. Dennington, *Transactions* No. 10, May 1920 (pp. 33-37).

During the 53 years since that report appeared, the Progress Report has become much more extensive (65 pages in May 1973) but the problem of securing enough information to make a well-balanced report still remains.

The Progress Report, an annual report on world progress in the motion-picture, television, photoinstrumentation and related industries, depends on information received from companies and individuals; the more information sent to the Progress Report Committee Chairman, Society headquarters and committee members, the more comprehensive the report.

The reports to be prepared for the May *Journal* begin arriving at SMPTE headquarters in January. Since the entire report must be sent to the printer in March, obviously, the

gathering of information must begin well before the first of the year.

Each committee member prepares a round-up of the progress made and changes which occurred during the year in his particular field (or in his country). His report is sent to the Progress Report Committee Chairman and a copy is sent to SMPTE headquarters.

Reports from committee members (and other contributors) are then sent to the five Affairs Vice-Presidents, arranged according to subject matter. Each of the Affairs Vice-Presidents prepares an Introduction to the report which, together with the completed and possibly revised report, is sent to the Progress Report Committee Chairman and to SMPTE headquarters.

The point is, however, that even the most active and knowledgeable committee member cannot be completely informed about all the events that have taken place during the year in his field. Therefore it is, in a sense, the responsibility of those individuals who know of some new trend or development or product in their organizations, or elsewhere, to get the information to: (1) Progress Report Committee Chairman Kenneth M. Mason, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038, or (2) SMPTE headquarters, or (3) a committee member (see p. 343 of the May 1973 *Journal*).

Before January 1974 is the safe lead time for members' sending contributions, leads or suggestions.

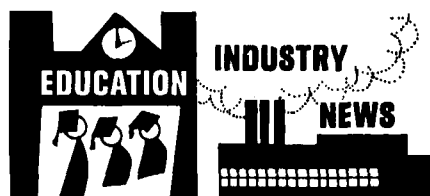
Changes of Address Needed by 1 February for 1974 Directory for Members

The 1974 Directory for Members, complete with alphabetic listing of individual members' names and addresses, will be published in early March. As in 1972 the Society will use a computer to produce the Directory pages. Members' current addresses, affiliations and job titles are needed for data processing as early as possible.

All address changes that reach the Society's office in Scarsdale, N.Y., by 1 February 1974 will be included in the

Directory. Any changes received after 1 February are likely to be omitted. (In that event, the address to which the member's *Journal* was mailed during 1973 will be included.)

The March publication date has been chosen because the Society's membership files are most up-to-date in early February. The majority of the changes, of course, are received with membership dues payments and arrive before the first of February.



The Audio Engineering Society held its 46th Convention 10-13 September in New York. An exhibit of professional sound equipment and systems was held as part of the Convention. Highlighting the event was the showing of a collection of early sound recording equipment (80 Years of Sound Recording) collected by John T. Mullin. The Papers Sessions covered Broadcast Audio; Transducers; Audio in Medicine; Electronics and Automation; Noise Control; Architectural Acoustics and Sound Reinforcement; Digital Techniques; Magnetic Recording; Tape Duplication; and Disc Recording and Reproduction.

The United States Institute for Theatre Technology, Inc. (USITT), 245 W. 52 St., New York, NY 10019, will hold its 1974

National Conference 18-21 April at the Waldorf-Astoria Hotel in New York City. Conference Chairman is Robert L. Benson; Program Chairman is Frederick M. Wolff; Commercial Exhibit Coordinator is Terry H. Wells; and Pre-Registration Coordinator is Clyde L. Nordheimer. The overall aim of USITT is to broaden understanding and increase knowledge of all the practical considerations involved in housing and presenting the performing arts. All factors that influence planning, design, administration, production and equipment for theaters, auditoriums and arts centers are the objects of USITT research.

The Institute of Electrical and Electronics Engineers (IEEE) has initiated a Technology Forecasting and Assessment Project aimed at developing, over a three-year period, a comprehensive forecast of electrotechnology and an assessment of that technology. Manager of the Project is William C. Morsch. The program will give IEEE a role in the development and evaluation of public policies which involve electrotechnology. In addition, it will develop a framework for reviewing IEEE programs as well as providing IEEE members with information for career planning.

The Research Council of Make-Up Artists Inc., 52 New Spaulding St., Lowell, MA 01851, has announced four professional studio make-up seminars to be held during 1974 at the office of Vincent J-R Kehoe, 235 Old Westford Rd., Chelmsford, MA 01824. Dates of the seminars are: 25 Feb.-1 Mar.; 13-17 May; 19-23 August; and 4-8 November. Each seminar is limited to four students and a certificate of attainment will be given. Fee for each seminar is \$200. Ten hours of straight and corrective make-up are given along with 10 hours of character make-up.

The classes are conducted by Mr. Kehoe, President of RCMA and a professional studio make-up artist since 1947. He was an Examiner for the IATSE Local 798 Make-Up Artists and Hairstylists for about 15 years for television and motion pictures. The classes run about four hours a day for five days with lectures, demonstrations and practical work in every phase of make-up procedure needed to pass the examination for studio make-up artist.

The National Bureau of Standards has issued a new 96-page catalog and guide to industrial and scientific specimens whose