EDUCATION INDUSTRY NEWS

11th International Congress on High-Speed Photography

The 11th International Congress on High-Speed Photography (announced in the June and October 1973 issues of the *Journal* (pp. 505 and 864)) will be held 15–21 September 1974 at the Imperial College, University of London. The Congress Secretariat is located at the Royal Photographic Soc. of Great Britain, 14 South Audley St., London W1Y 5DP, England. President of the Congress is I. Maddock, Chief Scientist of the Department of Trade and Industry; the Chairman is E. S. Mallett of the Royal Aircraft Establishment, Ministry of Defense.

The Technical Program will cover a wide range of subjects, including the complete spectrum of high-speed physical processes and techniques in which optical and electrooptical recording processes, as well as photography, play a part. The applications cover the observation of shock waves and high-speed gasdynamics, explosions and combustion processes, fast chemical reactions, impact and fracture phenomena in materials, electrical discharges and high-speed mechanisms. The papers to be presented will report new and unpublished developments or applications in any field of high-speed photography and related technologies. Survey and historical papers will also be included on the program. Simultaneous translation into English, French and German will be provided.

The technical papers will be in five main categories: (1) Cameras and Accessories, (2) Observational Techniques, (3) Light Sources, (4) Data Reduction and Analysis, and (5) Materials and Processes.

Discussions expected under *Cameras and Accessories* include High-Speed and Ultra-High-Speed Cameras; Mechanical and Electrooptical Shutters; Image Converters and Intensifiers; Image Dissection Cameras; Streak and Drum Cameras; Video Recording Cameras; and Optical Components and Systems.

Under *Observational Techniques* papers are expected to cover Schlieren and Shadowgraph; Interferometry; Holography; Oscillography; Microscopy; Stereoscopy; and Time-Resolved Spectography.

Under *Light Sources* will be discussions of Continuous and Flash; Plasma Sources; Lasers; and Flash X-Ray.

Data Reduction and Analysis will cover Data Reduction and Control; Timing Systems; and Systems for Correlation, Analysis and Evaluation.

Materials and Processes will cover Photography and Electrography.

An Equipment Exhibition will be held adjacent to the Congress Hall. A banquet and a number of excursions, visits and social events are being arranged.

Obituaries

Jean-Philippe Carson

Jean-Philippe Carson died 21 October 1973 in an auto accident in Culiacan, Mexico, while en route to Los Angeles from his home in Jerez, Zacatecas. He was buried in Pawling, N.Y., where his parents live. He is also survived by his wife, Michele, and by his daughter, Melissa, who resides in Mexico City.

He was born in Rouen, France, 28 September 1924, and had dual American and French citizenship. He was educated at Groton, Bard College and Stanford University. His career began in Paris when he became Staff Photographer for United Press Photo. In the early 1950s he was Director-Producer on March of Time.

During his professional life he had been Director, Producer, Cinematographer and Instructor of Cinematography. At the time of his death he was President of Cine-Minima Research Lab at Calle Lopez Velarde 45, Jerez, Zacatecas, Mexico. The work of the laboratory included searching out, developing and evaluating means for making the production of films much less costly for noncommercial filmmakers, including social scientists, anthropologists and workers in other scholarly disciplines.

From 1968 until 1972 J-P. Carson was an instructor at the University of California Los Angeles where he taught cinematography and the history of documentary cinema. He was also project advisor. He was interested in the possibility of achieving significant cost reductions in technical processes as a result of proposed new standards.

He founded Eclair Corp. of America in 1963 and was President of the firm until 1970. He also acted as Consultant for Technical Development to Eclair International in Paris, France, and in 1967 he became Chairman of the Design and Development Committee. He also acted as Technical Consultant to other firms, including NAC, Tokyo; Multi-Screen, Canada; Photo-Sonics, Calif.; and AATON, Grenoble, France. He played a significant role in the development of such technical equipment as the NPR and ACL cameras for Eclair International; Time Base Marking System for AATON; and Electronic Viewfinder for the Livingston Group. He went to Australia to see P. R. W. Jones for the rolling loop to introduce it in the U.S.A.

The last film he worked on was *Mexico, Tomorrow, Today,* a documentary on modern Mexico filmed in Mexico and released in April 1973. He was Director of Photography. The film received five awards including the Chris Bronze Plaque and Silver Medal Award. Among other awards were included the Cannes Critics Award for *Goldstein* for his work as Director of Photography; the Peabody Award for *Industry on Parade,* of which he was Director and the Christopher Award for *High Adventure Arabia.*

Mr. Carson had been a member of the Society since 1965. He has left a monumental influence on the motion-picture industry. His death was a tremendous shock to his many friends.

Robert T. Vogel

Robert T. Vogel, an internationally-known audio-visual designer and communications facilities consultant, died 2 January at the age of 57. He had maintained residences in Freeport, L.I., N.Y., and Los Angeles, Calif.

He had been an audio-visual designer for a number of noteworthy public and educational installations, including 22 pavilions at Expo '67 in Montreal, the Du Pont Pavilion at the 1964–1965 World's Fair in New York, the Crown Center educational facility in Kansas City, the Bell Seminar Center and the Burlington Mills Center, both in Manhattan, the headquarters facilities for the Bank of America and similar installations for the Times-Mirror Corp., the United California Bank and Southern California Edison.

Since 1970, Mr. Vogel had been senior associate of Hubert Wilke, Inc., an international audio-visual consulting firm for which he was head of the West Coast office. Previously he had been head of Theatre Technology for Business & Industry in Freeport. Earlier, while associated with Wheel-Garon, Inc., of New York, he had been lighting designer for Hilton Hotels International and he had also designed lobby and ballroom lighting for the New York Hilton. During World War II he served as a Major in the U.S. Air Force.

He had been a member of the Society since 1965. At the 96th Fall Conference in New York in 1964, he presented a paper on "Auto-Technology in the Theater," in which he described a presentation at the New York World's Fair which used a combination of live performers and life-size projected figures requiring careful coordination of the projector, movable projection screens, stage lighting and sound. He described the automated switching complex that solved the coordination problems.

The University of Southern California's Div. of Cinema and Universal Studios will conduct, for the eighth consecutive year, a summer program taught at the Studios and on the USC campus. Open to undergraduates, graduates, non-cinema majors and students pursuing USC's new master's degree in film education, the course will run for six weeks beginning 24 June. Students will spend two days a week on the Universal lot and the remainder of the time on USC's campus to earn a total of eight hours of credit. The program will consist of three parts: (1) a seminar in mo-

tion-picture business, conducted at Universal by studio executives and top specialists in various aspects of filmmaking; (2) an 8mm film workshop wherein each student will make two films; and (3) a course in the history of motion pictures.

The seminar in motion-picture business will include a preliminary observation of sound stage procedures, after which students will take part in discussion groups, seminar situations, lectures, film screenings and question-and-answer periods. This part of the program will cover script writing, story analysis, camera and sound techniques, set design and construction, laboratory procedures, motion-picture production and studio management.

The film workshop will enable each student to produce two complete films under the guidance of the USC faculty and teaching assistants.

The history and criticism part of the program will be a basic historical introduction to the appreciation of motion pictures through the study of many kinds of film classics and their relationship to society.

Further information is available from Mona Kantor, Director, USC-Universal Studios Summer Cinema Program, Dept. of Cinema, University of Southern California, University Park, Los Angeles, CA 90007.

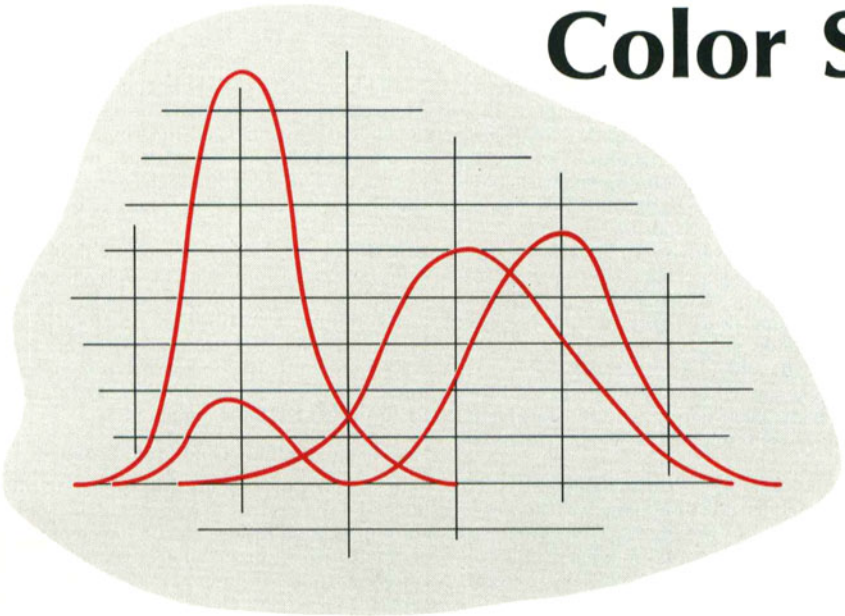
Presentation Systems for Film and Television, a course presented by the University of Southern California's Div. of Cinema in cooperation with the SMPTE, deals with advancing technologies for the display of recorded images and the reproduction of sound. Classes will be held once a week beginning 6 February and continuing through 29 May. Course content will include: From Past to Present — a survey of the history of presentation and display systems for moving images (conducted by Eric Berndt, Dave Iwerks and Charles Clark); Visual Perception — How We See (Edward P. Ancona, Jr.); How Big the Picture — How Large the Audiences? (Petro Vlahos); Projection Screens — Front and Rear (Lamar Stewart); Television and Other Small Screen Displays (S. Bryan Hickox); Theater Presentation I (Spero L. Kontos, Edward Burke and Donald Kloepfel); Theater Presentation II (Wilton R. Holm); Projection Parameters (Richard Vetter); Editorial Display Systems — Electronic and Film (Walter H. Mills, Gene Larmon, James C. Adams, Jr., and Richard E. Hill); Quality Control and the Review Room (Albert Arbeeny and Edward Reichard); Classroom and Conference Screening (Paul Preo); Transfer Systems Electronic Projection (S. Bryan Hickox and Robert J. Ringer); Theater Sound and Acoustics (Paul S. Veneklasen); Image Display for Technical Information (to be announced); and Multi-Media and Other Exotic Systems (Roy Deets).

A course in Theater Management was also announced by the University of Southern California with classes beginning 5 February and continuing through 28 May. The course content will include: Theaters and Trends (conducted by Bruce Corwin, Robert Selig and Irving Fuller); Film Buying, Booking and Distribution (Bert Pirosh, Morton Lippe and Tad

Announcing a new edition
to be published January 1974

Principles of Color Sensitometry

THIRD EDITION



Edited by

Dr. Roderick T. Ryan

With revisions and contributions by a panel of industry experts

Color motion-picture photography is an exacting endeavor, affording little room for operation by guess or even by estimate. It demands that the worker — whether he be film manufacturer, cinematographer, or processing lab technician — have accurate, quantitative knowledge of the materials in use, of the effects of laboratory handling and of the resulting photographic images.

Color sensitometry is the quantitative measurement of all the responses of a photographic material to exposure and development. It provides a tool for the evaluation of the chemical and mechanical conditions that produced the visible photographic results. It measures the processed images, determining their character or content in terms most useful for the product's application or most significant in an operation's adjustment or stabilization. Finally, it provides a means for observers to relate their quality judgments to the physical characteristics of the photographic material.

The third edition of *Principles of Color Sensitometry* outlines the fundamental concepts of this discipline and describes some of the methods and instruments employed in order to give a comprehensive view of the present state of the science. The treatment is not complex, and in some places instead of mathematical discussion there is simple, verbal description for better understanding; but the coverage is comprehensive. The authors have presented and discussed, on a step-by-step basis, the routines common to nearly all of the diverse applications of color sensitometry.

CONTENTS

128 pages 39 illustrations 5¾ x 8¾ in
cloth bound

Price: $7.50

Discounts to SMPTE members, libraries and booksellers: 20% for 1 to 4 copies;
25% for 5 to 49 copies;
33⅓% for 50 or more copies.

Order from Publications Department

Society of Motion Picture & Television Engineers

862 SCARSDALE AVENUE, SCARSDALE, NY 10583 914/472-6606

Danz); Walk-In, Drive-In, and Multiplex Theaters (Jim LeRoy and Bill McDougal); Specialized Policies — Finding New Audiences (Max Laemmle and Robert Laemmle); Advertising Publicity and Promotion (Jules Landfield and Joe Vleck); Industry and Community Responsibilities (Robert Selig); Theater Design and Maintenance (Zack Beiser, Spero Kontos and Richard Nederhauser); Technical Advances — Today and Tomorrow (Wilton R. Holm, Petro Vlahos and Robert Tankersley); The Film Critic — Friend or Foe? (Charles Champlin); Personnel Selection and Training (George Aurelius, Frank Diaz and William Hertz); Snack Bar Operations (Len Lowengrub, Al Lapidus and Sal Fasulo); Security Control and Loss Prevention (Edward Gelb, Richard Combs and William Cooper); Union Relationships and Projectionist/Managers (Roy Brewer, Harold Citron, Frank McBryde and Cecil Vinnicof); and Exhibition — Making Way for Tomorrow (Bruce Corwin and panel).

Further information on both courses is available from: Noncredit Programs, Room 353 Adm. Bldg., University of Southern California, University Park, Los Angeles, CA 90007.

The Cinema Library of the University of Southern California has been presented with an extensive collection of rare motion-picture pressbooks by Burton E. Robbins, President of National Screen Service. Arrangements were made through Robbins's longtime personal friend, Sol Lesser, veteran exhibitor and film producer who teaches cinema courses at USC. The collection numbers more than 3,600 items and covers the period from 1952 to 1969. A sampling of the film pressbooks includes *W.A.C. From Walla Walla, Cleopatra, Forever Amber, Baby Doll, Kiss Me Kate* and *A Lion in Winter.* The pressbooks were originally used by theater owners to plan their advertising campaigns. They include advertising and poster art, complete credits of cast and production, a plot summary and production stories for each release.

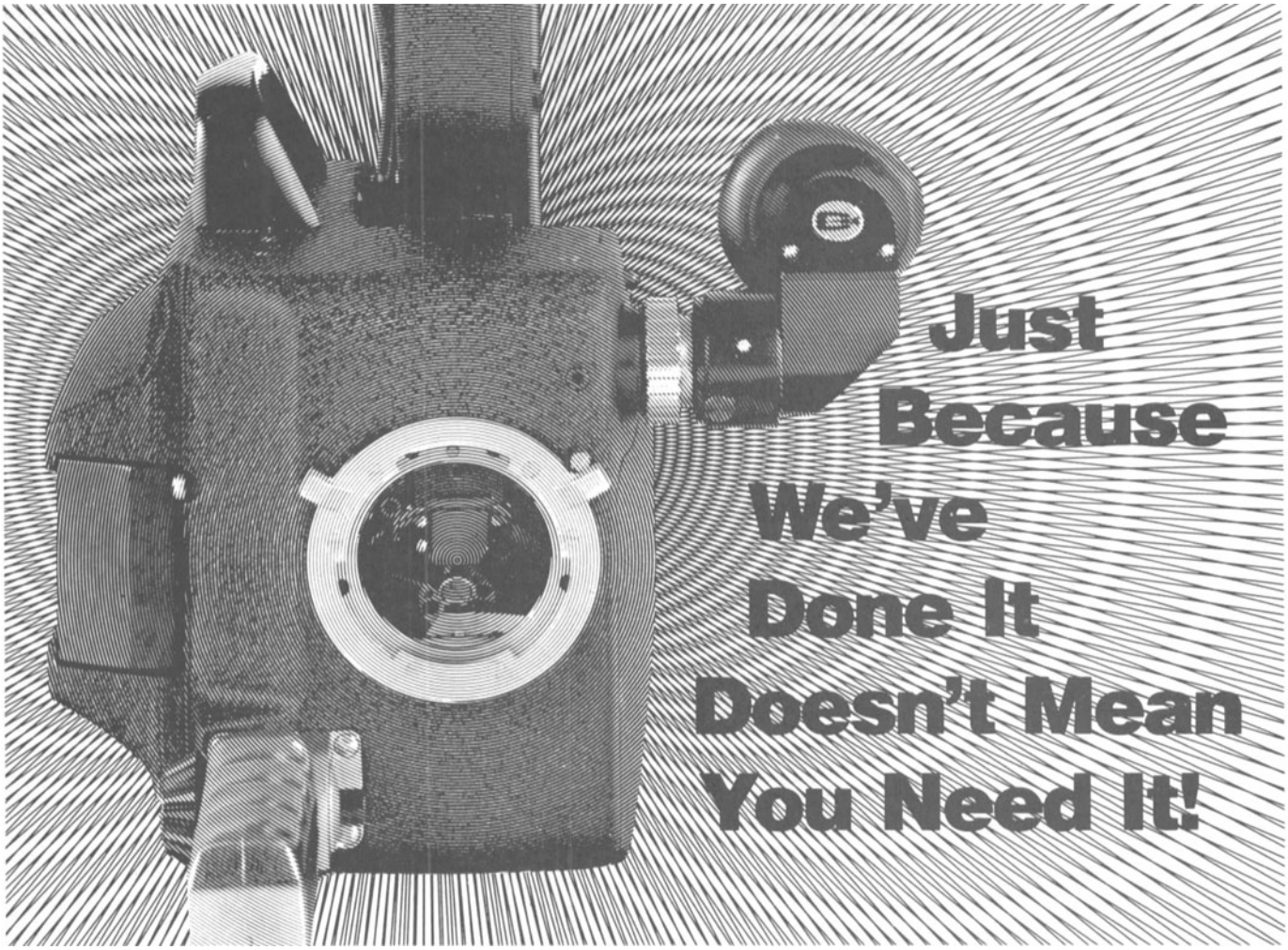
Consolidated Film Industries, 959 North Seward St., Hollywood, CA 90038, has established the Cinema Circulus Scholarship Endowment Fund in the Dept. of Cinema at the University of Southern California, it was announced by Sidney Solow, President. The Fund was established in December "in lieu of sending individual gifts to our close business friends and associates," the announcement stated, adding, "We feel there is no better way to express our Holiday wishes and at the same time reaffirm our belief in the future of our industry than by the establishment of this perpetual Endowment Fund."

Temple University, Philadelphia, PA 19122, has announced that for the fifth consecutive year its annual graduate film seminar will be held in London. Raymond Fielding, Professor of Communications at Temple, will direct the five-week seminar from 24 June to 26 July. Kenneth Adam, former head of BBC-TV and presently serving as Overseas Vistor at Temple, will assist Dr. Fielding. The seminar, as in past years, will be conducted in association with the British Film Institute. It will cover all aspects of contemporary British film including writing, directing, performance, censorship, economics, criticism, research and technology. The seminar will be limited to 18 students.

The Institute of Optics of the University of Rochester, Rochester NY 14627, is offering two short summer programs for professional scientists, engineers and managers. A course in Contemporary Optical Engineering will be held 3–14 June and Optical System Design will be held 17–21 June.

Contemporary Optical Engineering, a refresher course in modern optics, will be taught by Institute faculty members Brian J. Thompson, M. Parker Givens, Michael Hercher, Douglas C. Sinclair, James M. Forsyth and N. Balasubramanian. The course will cover coherent optics, including diffraction, interferometry, optical data processing, and holography; electro- and acousto-optics; generation and measurement of light; and image-forming optics, including instrument layout, image evaluation, fabrication and testing.

Optical System Design consists of four days of design lectures by Prof. Rudolf Kingslake, former head of the design department of Eastman Kodak Co., and a day devoted to lecture, shop tour, and demonstration of optical fabrication and testing by Dr. Balasubramanian. The course aims to give an engineer or physicist sufficient familiarity with the various types of optical element so that he can lay



Yes. We know you know we've gone ahead and reflexed the CP-16 and CP-16/A cameras. However, a reflex camera is not necessarily what you require to best handle your TV-newsfilm/documentary filming needs. Not even a reflex camera designed by Cinema Products. Let's face it. A lot of excellent and award-winning news footage has been shot non-reflex.

We believe that our non-reflexed CP-16 and CP-16/A camera models are as valid now as they were on the day that they were first introduced—two years and some thousand cameras ago. Valid for all the reasons that have made the CP-16 and CP-16/A the most popular and outstanding value in 16mm single system/double system sound cameras. Successfully competing against everyone else's non-reflex *as well as* reflex cameras. All that's different now is that they'll be competing against *our own* reflex model as well. So you owe it to yourself to give the non-reflex CP-16 and CP-16/A camera system a thorough tryout in the field.

It may just be the very camera system that's right for you. Without upsetting your budget. After all, reflex cameras do cost considerably more. And you can go on using those expensive, long-lived zoom lenses equipped with reflex viewfinders—lenses you have so painstakingly acquired through the years.

Like we've said all along, our non-reflex CP-16 and CP-16/A cameras continue to make sense.

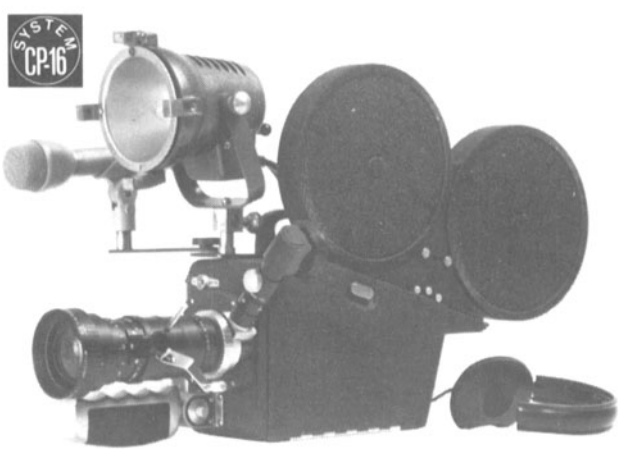
Equipment sense *and* dollar sense.

For further information on CP-16 and CP-16/A Cameras, please write to:

cinema products CORPORATION

Technology In The Service Of Creativity

2044 Cotner Avenue, Los Angeles, California 90025
Telephone: (213) 478-0711 ■ Telex: 69-1339 ■ Cable: Cinedevco



CP-16/A Camera (non-reflex) shown with Mike/Lite bracket, RE50 microphone, and Cinema Products' new *Sturdy-Lite* quartz 250 watt/30 volt battery-operated focusing spot light. The *Sturdy-Lite* focusing spot weighs only 12 ounces.

out a system to fit the space available and to perform the specified task. No attempt is made to teach lens design. The design is done by specialists after the general layout of the system is complete.

Color Reproduction for Engineers, a three-day seminar, will be conducted 24-26 April at the Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Dr., Rochester, NY 14623. The seminar is intended to provide a fundamental understanding of color reproduction for engineers involved in the design or improvement of color systems in graphic arts, photography, television or any other electrooptical graphic display field. The seminar will start with an overview of the color reproduction process, followed by detailed study of the elements of such a process and their interactions with one another. Emphasis will be placed on developing the ability to analyze the deficiencies of a reproduction in terms of their causes and acquiring a knowledge of what action is necessary to correct such deficiencies. Further information is available from William Siegfried, Training Director of the Research Center, at the address above.

The NAEB Educational Broadcasting Institute, 1346 Connecticut Ave., N.W., Suite 1101, Washington, DC 20036, has announced specialized courses, seminars and workshops for professionals in telecommunications. Among the courses are Film Production for Television, to be held 10-13 March in Chicago and a workshop in Lighting for Television to be held 24-26 March in the Maryland Center for Public Broadcasting.

Lighting for Television, an intensive three-day course, will be held 24-26 March at the Maryland Center for Public Broadcasting under the auspices of the Educational Broadcasting Institute of the National Assn. for Educational Broadcasting. The course will be conducted by William M. Klages, television lighting consultant and Vice-President of Imero Fiorentino Associates, Inc., 10 W. 66 St., New York, NY 10023.

The 11th UNIATIC (Union Internationale des Associations Techniques Cinematographiques) will be held 7-11 October in Salerno, Italy, under the Presidency of Honor of M. Guido Polla-Mattiot. President of the Congress will be M. Ameleta Fattori, who is President of ATIC (Asociazione Tecnica Italiana per la Cinematografia). The theme of the Congress will be Technique in the Service of Creation, Production, Distribution and Exhibition. Further information is available from ATIC, Viale Regina Margherita 286, Rome, Italy, or from UNIATIC, 92 Champs Elysées, Paris VIII, France.

The Canadian Science Film Assn. and the American Science Film Assn., 7720 Wisconsin Ave., Bethesda, MD 20014, will hold a Symposium on 21-24 May in Rochester, N.Y. The symposium will emphasize the role of the motion media in linking scientists and communicators to further public awareness and understanding of scientific information about space, energy and the environment. Emphasis will also be placed on the camera as a research tool, filming for the recording and reporting of scientific research and the use of films and television in science education.

TORONTO, 20 Sept. — The meeting was held in the Photographic Arts Building of Ryerson Polytechnical Institute with an attendance of 35 members and guests. The speakers were Alan R. Emery, Associate Curator of the Royal Ontario Museum, and Donal L. Clayton, President of Photographic Analysis Ltd. Dr. Emery, who is a marine biologist, described his part in the production of the motion picture, *The Neptune Factor.* Illustrating his talk with many excellent 35mm color slides, he told how the making of the film entailed much patience and skill in the training and photographing of hundreds of marine creatures in an artificial environment. Three phases were involved in working with the underwater forms of life — first, to determine what forms of marine life could best meet the requirements of the picture and then to obtain members of the requisite species while creating a safe artificial environment for them where they could live safely during production of the motion picture; second, to train or manipulate the creatures to do what was required of them in the movie; and third — perhaps the most difficult phase for Dr. Emery — to combine the actors, the technicians and the fish into a safe, practical and harmonious team. Despite all the unusual problems involved, *The Neptune Factor* is an excellent Canadian underwater motion picture.

Mr. Clayton then presented a survey of high-speed photography. He showed some excellent examples of films footage of high-speed action reduced to single-frame viewing for analytical purposes. Various types of equipment for various applications were discussed. G. W. Ballantyne (Chairman), Applied Electronics Ltd, 299 Evans Ave., Toronto, Ont. M8Z 1K2, Can.

MONTREAL/OTTAWA, 25 Sept. — The meeting was held at the National Film