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 The papers to be presented will report new and unpublished developments or applications in any field of high-speed photography and related technologies.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-