

absorbed by the silver. The amount of energy absorbed in the mirror is therefore much smaller in the front-surface cold mirror than with the silver-backed mirror. For this reason the latter is subjected to much more intensive heating. The possibility of using heat-resistant glass on the one hand, and the slight heating of the mirror by absorption on the other, almost completely eliminates the danger of the mirror glass cracking.

To summarize, the front-surface cold mirror, as compared with the conventional silver-backed cinema reflector, is characterized by reduced film heating in spite of greater light intensity; more light at identical power; maximum utilization of the new and more powerful lighting systems; longer service life of the mirror due to smaller reduction of the reflecting power as a result of damage by splashes; diminished danger of crack-

ing because of the reduced heat and the possibility of using heat-resistant glasses.

The front-surface cold mirror thus increases the performance of the projectors and makes them more economical in use, it offers greatly increased protection to the film and opens up new possibilities for 35mm film. These considerable advantages have caused projector manufacturers to change over to front-surface cold mirrors to an ever increasing extent.

83d Convention Los Angeles April 21-25

ACTIVE preparations for an outstanding convention have been gathering momentum and each successive mail brings word of more important program material and additional arrangements for the convenience and diversion of convention visitors.

As far as entertainments are concerned, one feature which has always been much enjoyed at former Los Angeles conventions will be repeated—the Aquacade show in the beautiful Ambassador pool during the cocktail party held in the open air on the terraces around the pool. The open-house Coffee Shop, which has come to be a friendly feature of recent conventions, will be sponsored this time by the Hollywood Film Co.

The ladies attending the convention will find much to do in and around Los Angeles and Hollywood. One tour will take them to Disneyland, another to the fascinating Marineland of the Pacific at Palos Verdes; there will be a luncheon at one of the famous Hollywood restaurants, a tour of the Max Factor plant, a luncheon and fashion show at the smart new Beverly Hilton, and other features, if time permits.

If hotel reservations have not yet been made, this should be attended to without delay. Rates were published in the February *Journal*, p. 106, and a return postal card for sending direct to the hotel was attached to the postal announcement mailed to members about two weeks ago. Reservations should be sent to: Reservation Department, Ambassador Hotel, 3400 Wilshire Blvd., Los Angeles 5.

Equipment Exhibit

Reservations that have been made to date give promise of a display of equipment that will be remarkable, even by previous Los Angeles convention standards. Visitors can expect to see many new and important items among the exhibits staged by the following companies:

Animation Equipment Corp., Booth 203
 Bell & Howell Co., Booths 216, 218
 Birns & Sawyer, Booth 201
 Camera Equipment Co., Booth 204
 Andre Debrie Mfg. Corp., Booth 101
 Electronic Systems, Inc., Booth 110
 Encyclopaedia Britannica, Booth 209
 Great Books of the Western World, Booth 109

Karl Heitz, Inc., Booth 117
 Frank Herrfeld Engineering Co., Booth 118
 Hollywood Film Co., Booth 121
 Houston Fearless Div., Booths 106, 108
 Kinevox-Hallen Div., Booth 210
 Kling Photo Corp., Booths 206, 208
 Lipsner-Smith Corp., Booth 219
 Magnasync Mfg. Co., Booth 202
 Mole-Richardson Co., Booth 217
 Motion Picture Printing Equipment Co., Booth 212
 Moviola Mfg. Co., Booth 120
 Photo-Sonics, Inc., Booth 104
 Precision Laboratories, Booth 111
 Prestoseal Mfg. Corp., Booth 113
 RCA Film Recording, Booth 115
 Reevesound Co., Booth 205
 S.O.S. Cinema Supply Corp., Booth 102
 Traid Corp., Booth 220
 Unicorn Engineering Corp., Booth 119
 W. M. Welch Mfg. Co., Booth 214
 Westrex Corp., Booths 103, 105

Members will shortly receive a booklet guide to the Exhibit, describing what each of the above companies plans to show. Meanwhile, last-minute orders for exhibit space should be rushed to the Exhibit Chairman, John B. Olsson, Houston Fearless Div., 11801 W. Olympic Blvd., Los Angeles 64.

Tentative Schedule of Committee Meetings

Monday, April 21

9:30 A.M. Screen Brightness
 10:00 A.M. Education
 2:00 P.M. Film Projection Practice

Tuesday, April 22

10:00 A.M. Television
 10:00 A.M. Papers
 11:15 A.M. Board of Editors
 1:30 P.M. Standards
 2:00 P.M. Publications Advisory
 2:30 P.M. ASA Sectional Committee PH22

Wednesday, April 23

10:00 A.M. Film Dimensions
 2:00 P.M. High-Speed Photography
 2:30 P.M. Section and Student Chapter Officers

Thursday, April 24

10:00 A.M. Laboratory Practice
 2:00 P.M. Color
 2:30 P.M. Public Relations Advisory

Friday, April 25

10:00 A.M. Motion-Picture Studio Lighting
 2:00 P.M. Sound

Final schedule will be listed in the Convention Program and meeting notices will be mailed to Committee members.

The Association of Cinema Laboratories plans to have a breakfast meeting on Monday, April 21.

SMPTE Color TV Test Slides

The Society's TV Committee has released a new set of 2 by 2-in. slides for checking the performance of the color TV film reproducing system. This set of six slides replaces the Society's previous set of 11 slides.

There are now two color slides exemplifying extreme variation in picture quality like that often supplied for reproduction: one slide has extremely high dye density such as is often found in color prints; the other slide is of high-contrast ratio typical of extreme variations which systems have to accommodate. Three slides are representative of good color picture quality for which lighting of 2-to-1 ratio between

key and fill lighting has been chosen as most desirable for color television.

The sixth slide, in black-and-white, is an alignment and resolution target which shows the portion of the projected film frame to be reproduced. It has eight arrow points at the edges of the area to be scanned to show when the projector and camera are properly aligned. Resolution is checked by a calibrated wedge design ranging from 250 to 500 lines. Small corner circles permit checking both optical and electrical focus.

The price of the set of six is \$12.50; the black-and-white slide may be purchased separately at \$2.50.