

In the event of another war, the organization of the photographic service should be such as to make possible a continuous record of each tactical division, with animation to show their movements and descriptive talk to supply further detail and color.

To accomplish this task would require a considerable personnel, with prior training in the various specialties, administration, direction, laboratory supervision, and technical work. A central laboratory well to the rear would do the film processing and probably animation work. A photographic company would be included among the Army troops of each Field Army. From that company would be sent out nine divisional assignment units to cover the activities of the combat divisions. If, say, four field armies were mobilized, it is estimated that the photographic personnel required would be not less than ninety officers and eight hundred men, almost all of whom would have to come from the industry.

BOOK REVIEW

Light in Motion Picture Projection (*La Lumière dans la Projection Cinématographique*). JACQUES MARETTE. *Gauthier-Villars Co.*, Paris, 1933.

The purpose of this book, as stated in the introduction, is to present a coherent practical explanation of the factors in projection influencing the quality of the projected motion picture. The treatment is rather elementary, but the book is valuable because it fulfills the need for a well-rounded exposition of the subject in language understandable to those engaged in practical projection.

Topics touched upon include the following: principles of vision, quality of the film image, visual appreciation of the projected image, the effect upon picture quality of screen brightness and stray light, optical properties of the screen, rear projection, light sources, the large screen, *etc.*

C. E. IVES