

ducing from the duplicate of the 35-mm. negative, it must be remembered that in practice that involves a double printing operation, for the reason that the 16-mm. area occupies all the available printing space. It is quite a commercial problem to make a 16-mm. master negative, both picture and sound track, at one operation. Commercial considerations will in the long run decide the question.

MR. TASKER: Wouldn't it be better to make a 35-mm. master negative rather than a 16?

MR. MITCHELL: You still must consider the 35-mm. picture size as compared with the 16-mm., referring to printing the picture and sound on the 16-mm. In the 35-mm. negatives there is a separation between the pictures, whereas there is only a narrow frame line between the pictures in the 16-mm. The picture and sound can not be reduced to 16-mm. film in one operation. The picture must be reduced by step reduction, and the sound by continuous optical reduction.

MR. TASKER: In the course of preparing the 35-mm. dupe negative, the pictures could be magnified as desired.

PRESIDENT GOLDSMITH:—with a different reduction ratio for picture and for sound track.

MR. TASKER: A master 35-mm. negative could be made, properly pre-edited, as Dr. Goldsmith suggested, for the double sprocket hole standard and reduced in a single printing operation, which you suggest as being desirable. On the other hand, that can not be done very well for the single sprocket hole standard, in view of the fact that the transverse and longitudinal reductions of the sound track must be different unless a non-standard, 35-mm. (say, 38- or 40-mm.) dupe negative from which one row of sprocket holes has been omitted is provided for the purpose. That is a very obvious disadvantage, of course, for the double sprocket hole type of 16-mm. film.

MR. MITCHELL: With the 35-mm. master positive the space between the 35-mm. pictures must still be eliminated in the 16-mm. print, whether with one or two rows of sprocket holes. It would be commercially impracticable to consider 38-mm. or other off-standard film for the master negative.

BOOK REVIEW

The Complete Projectionist. R. H. Cricks. *Kinematograph Publications, Ltd.*, London, 1933, 231 pp.

Projectionists will undoubtedly welcome this new handbook for two reasons: (1) it represents a concise statement of the subject, and (2) it may be slipped into the pocket easily because of its small size. Both these characteristics should encourage wide reading of the book. The book contains 16 chapters and 7 appendixes as well as an index. A useful feature of the latter is that all matter related to troubles is set in bold-faced type. Numerous illustrations and diagrams aid in clarifying the text. The closing chapter deals briefly with forthcoming developments, such as color films, stereoscopy, non-intermittent projection, and television. Many useful tables are included in appendix sections.

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