

**David K. Fibush**, a Fellow and former Governor of the SMPTE, has been named product manager for small format systems, Audio-Video Systems Div., Ampex Corp. Fibush rejoins Ampex from a position as director of engineering in Adda Corp.'s Ireland operations. Prior to that, he was director of engineering for Formaster Corp., San Jose, Calif. From 1964 to 1983, he held numerous engineering and management positions with Ampex, in both the Research Dept. and the Audio-Video Systems Div.



**Corey Carbonara** has joined Sony Broadcast Products Co. as product manager for high-definition video systems. In this newly created position, he will oversee product development and sales of high-definition video systems. Before joining Sony, Carbonara, a member of the SMPTE Working Group on High Definition Electronic Production, was a lecturer in TV, radio, and film production at Baylor University.

**Andrew T. Hospodor** has been elected president and chief executive officer of RCA Americom Communications, Inc., Princeton, N.J. Prior to this appointment, Hospodor served, from 1981, as division vice-president and general manager of RCA's Automated Systems in Burlington, Mass. In his new position, Hospodor will oversee the expansion of RCA Americom's satellite communications services, especially in the area of high-power Ku-band transmissions for television distribution and business networking. Hospodor succeeds James J. Tietjen, who becomes vice-president of RCA Laboratories.

**Scott Kieffer**, former Manager of the SMPTE Chicago Section, has joined Swiderski Electronics Inc. in a sales and marketing capacity. Kieffer has worked as a chief engineer at a radio station, managed a video research laboratory for a university, acted as an independent audio recordist for commercial film productions, and served as a sales manager for a large equipment supplier. At Swiderski, he will be responsible for the firm's clients in the production, post-production, advertising, and film production areas.

**Jim Butts** has joined Horizon International, as product sales manager. He previously served as director of engineering at Mullins Broadcasting Co. in Denver, and as a regional sales representative for RCA Corp. In his new position, Butts will be responsible for sales of the DCS-100, Horizon's diagnostic and remote-control system for television transmitters.

## Book Reviews

### Theory and Practice — Film Sound

Ed. Elisabeth Weis and John Belton, Columbia University Press, 562 W. 113th St., New York, NY 10025. Illus., 6¼×9¼ in., cloth bound \$35; paperback, \$14.50.

Within the first few chapters of this work, you come to realize that this is not an ordinary anthology of the development of sound, but a compilation of theories by a couple of dozen persons of similar background. Words like "bourgeois ideology," "dialectical," and "monolithic ideology" are not the norms in motion-picture books, and especially so in regard to sound.

Two-thirds of this work centers and concentrates on a handful of silent directors who were unhappy with the coming of sound. But then these same people are depicted in their ingenious ways to have made sound work together with the creative picture. Nothing is mentioned about the number of professional filmmakers who welcomed sound from the beginning and who were responsible for the results you hear today. Directors, editors, and soundmen contributed daily to the changes that transformed sound's early usage to present-day methods.

Of the approximately 25 persons who contributed to this collection of essays, only two or three seem to have practical experience in the motion-picture business. By and large, the authors are instructors in film in various schools. Their knowledge and theory come from a few selected interviews and articles pertaining to sound. Despite this, however, there is much helpful information regarding sound in the making of motion pictures.

There are some technical inaccuracies in the book, but they are minor enough not to mislead the reader. The various authors' interpretations of Dolby are conflicting and confusing. They state that Dolby reduces distortion, eliminates noise, extends the frequency range, and creates a fantastic new sound. Dolby, in effect, by compressing and then expanding sound to its original form, does reduce noise introduced by the recording system. That is all. Dolby stereo is just a method of using two optical tracks to simulate multiple sources of sound from left, center, right, and surround speakers.

One section of this book that is handled very well is the glossary. It appears at the conclusion of the book and is quite informative for the reader looking for explanations of sound in motion pictures.

Serious filmmakers, if they can endure the efforts of proselytizing, can profit from the articles that deal with the prac-

tices and usage of sound in the making of films. How they can isolate this factual material, I don't know.

*Emil Neroda*  
*The Sound Shop, Inc.*

### The Complete Dictionary of Television and Film

By Lynne Naylor Ensign and Robyn Eileen Knapton, Stein and Day, New York, 1985. Hard cover, 256 pp., 6×9 in., \$35.00.

Despite the title, this publication is a dictionary of production terms and terminology used in the film industry only, whether the final product is for release as a motion-picture print or television program. This is not to say that the book will not be useful to those working in the electronic production situation. Indeed, it may serve as a worthwhile reference to the jargon of the motion-picture industry for those who lack film experience and find themselves involved in both disciplines.

The vocabulary of the film production team is thoroughly covered by the authors. Terms describing production techniques are explained simply, with reference to everyday situations. Technical terms are, however, frequently poorly defined and, in some cases, incorrect, so don't expect this lexicon to shed light on the definition of "lux" or describe SMPTE time code.

This volume is not, nor was it intended to be, a technical reference such as the well-known *Focal Encyclopedia of Film and Television Techniques*, edited by Raymond Spottiswoode. What it is, as the jacket proclaims, is a reference book for those who must communicate with each other as members of the production team and support groups of the motion-picture industry. The addition of a similar treatment of the electronic production activity would indeed produce the "complete dictionary."

*Howard E. Wilkinson*  
*Canadian Broadcasting Corp.*

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