

## Education, Industry News

### Dissolution of Small-Format Committee

Deane R. White, SMPTE Engineering Vice-President, has announced that in accordance with a recommendation from the Ad Hoc Committee on the Utility of Small-Format Motion-Picture Films, this committee has been dissolved. The recommendation, which appears below, was presented during the Society's 94th Technical Conference held in Boston.

"...we recommend that this Committee be dissolved as no further useful accomplishment is visualized under the charge as originally given us.

"...the Committee (also) recommends to the Engineering Vice-President that he appoint a new committee with a charge to continue to study the utilization of 8mm films in education and industry, with a suggestion that the revision of the 1941 Report of the Committee on Nontheatrical Motion Pictures might be an appropriate point of departure for such study."



Karl Freund, President of Photo Research Corp. of Hollywood, has been presented with a Department of Navy Letter of Commendation honoring his contributions to naval aviation in the field of aircraft lighting.

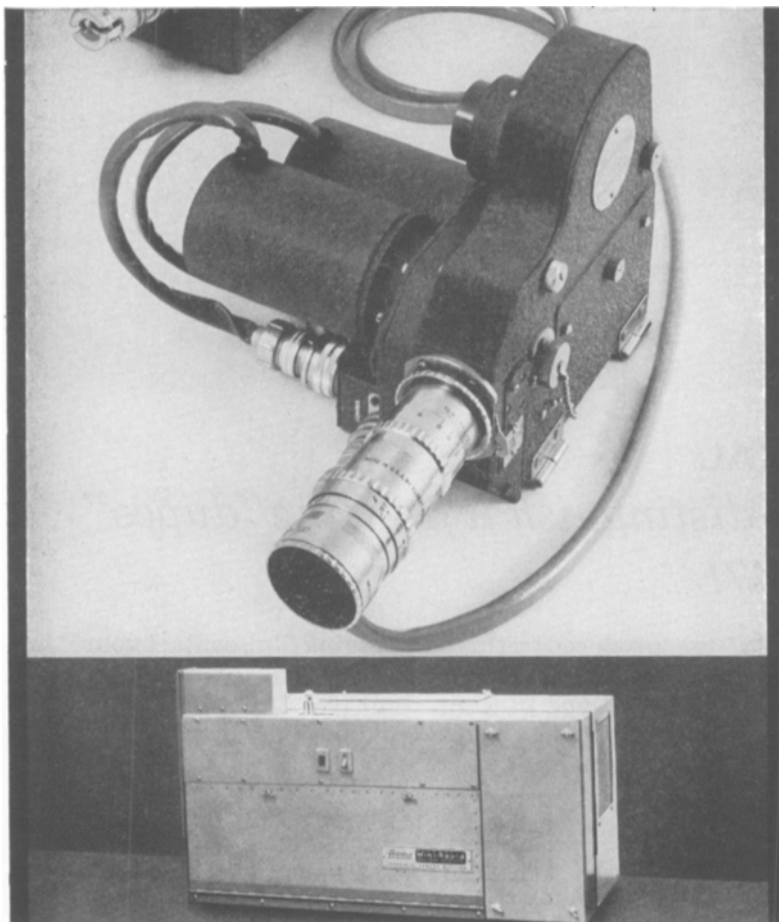
The letter, signed by Rear Admiral K. S. Masterson, stated, in part, "As a direct result of your efforts in the field of photometric and colormetric instrumentation and measurements, the lighting of aircraft cockpit areas and instruments

has been raised to a degree of sophistication not possible before. The benefits of your skill and knowledge accrue to all aircraft, whether military, commercial or private. The importance of your work is too extensive for evaluation in a short letter..."

The plaque-mounted letter was presented to Mr. Freund by Commander Ken C. Scott, representing Rear Admiral Masterson.

The Abstracts of Photographic Science and Engineering Literature (APSE) has announced changes in subscription rates and categories beginning with Volume III for the year 1964, according to recommendations of its Advisory publication board. The status of sponsor is being abolished and four subscription categories are being established: (A) Photographic Industry and Government, \$200; (B) General Industry and Business, \$100; (C) Educational Institutions and Public Libraries, \$40; (D) Individuals, for their personal use only, \$20. Names of subscribers in category (A) will be listed on the back cover of each issue under the heading "Photographic Industry," if they so desire.

APSE Editor, Henry M. Lester, has explained that henceforth publication will be entirely dependent upon revenue from full-priced subscriptions rather than upon occasional subsidies, gifts, or voluntary contributions. He noted: "Publishing abstracts and their timely indexing is a



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On a “shoestring” budget and under conditions that allowed no margin for error, Ralph and Bri Brooke, husband-&-wife producing team, created “The Magic Tide,” a 32-minute theatrical color film which has met great success. The Brookes wrote, directed, photographed and edited the film, made in San Felipe, a small fishing village in Baja California, Mexico. Following the maxim that “the best is the most economical in the long run,” they rented an Arriflex 16, and with only “crash” instructions in its operation, Bri Brooke—shooting in color for the first time—filmed a charming story of childhood adventure. Original footage was blown up to 35mm for theatrical release. Filming was done outdoors under unusually difficult conditions:

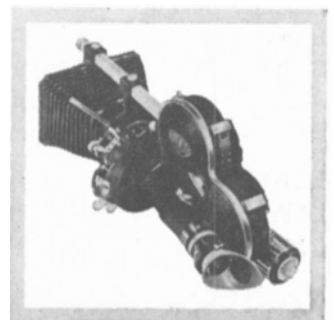
searing 120° heat, sifting, penetrating dust and a native cast. Many of the shots were now-or-never, with no chance of retakes, but Arriflex came through for the Brookes, “... a great piece of camera craftsmanship that has never let us down.” The interesting story of the filming was reported in the December 1962 American Cinematographer Magazine.

Successful “shoestring” movie-makers and top budgeted film producers in industry, science and the motion picture capitals of the world, share the same satisfaction with Arriflex’s production economy, performance and dependability. From missiles to microbes, in studio or on location, you can depend on Arriflex.



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costly service, and this entire cost must be equitably distributed among all claimants and beneficiaries of the information made available to them."

A Technical Advisory Service for the Film Production Industry has been established by the British Film Producers Association Executive Council in accordance with a recommendation from its National Productivity Year Subcommittee. The Technical Advisory Service, which went into effect October 1, is controlled by a standing Technical Advisory Committee consisting of the chairmen of the present BFFA technical committees. Inquiries on technical matters relating to film

production will be dealt with directly or by referring the inquirer to appropriate literature or specialist organization or group.

Manufacturers and producers are invited to consult with the Technical Advisory Service in the early stages of new developments so that the advice of practicing film technicians can be made available to them to ensure that the equipment or service is satisfactory in meeting the practical requirements of the industry and that the advisory service has available all possible information.

Producers and studios are also asked to advise the BFFA concerning available facilities and also concerning types of research and development work being under-

taken and are invited to make such research available to the rest of the industry so as to avoid duplication and improve the overall efficiency of the industry.

Additional information is available from Mr. R. F. Frost, F.C.I.S., British Film Producers Association, 49 Mount St., London, W.1., England.

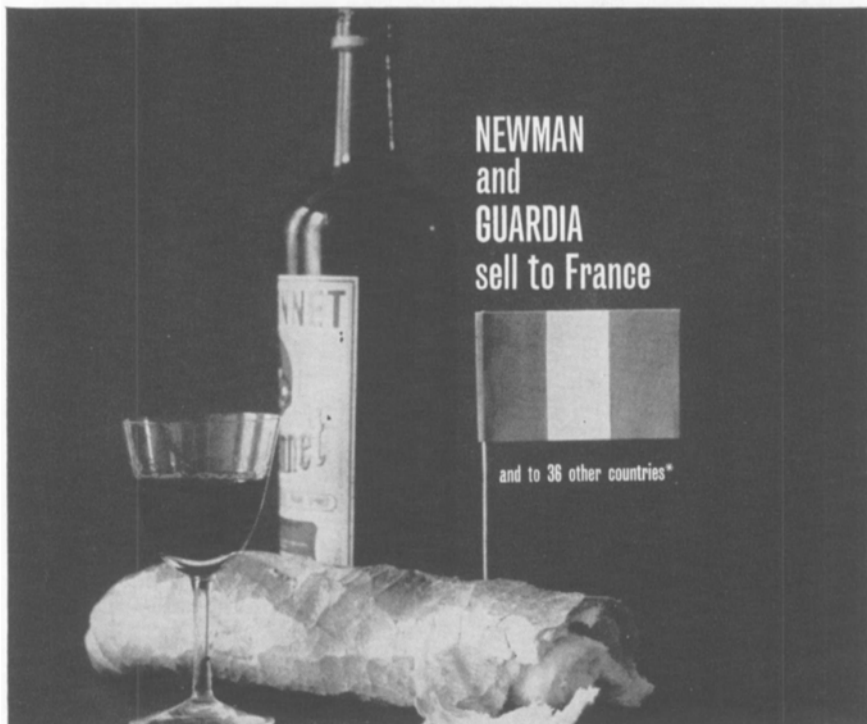
The Educational Media Council met October 7-9 at the Marriott Twin-Bridges Motor Hotel, Washington, D.C. The Council was formed in 1960 to provide a forum for the discussion of significant educational problems; to stimulate needed research and development in the media and related areas; to disseminate information to the nation's educational community about research, developments, and effective applications of media; and to undertake projects and studies in the educational media area which by their nature and scope are beyond the abilities or resources of individual organizations. Meetings are held three times a year. Among other projects the Council is having compiled an index of all materials (except standard printed materials) available for educational use in the United States. Additional information is available from J. Edwin Foster, Executive Director, Educational Media Council, Inc., 250 W. 57 St., New York 19.

The Montreal Section of the Society has reported that its first full season is well underway with a series of meetings planned through April 21, 1964. The first meeting of the new schedule was on October 15. The second meeting will be held November 22 in Ottawa at the Northern Electric Company. A paper on "Optical Multiplexer Design" will be presented by Gordon Thompson. This meeting marks the first time an SMPTE Section meeting has been held in Ottawa.

Other meetings scheduled are: *December 17* at the National Film Board in Montreal when two papers will be presented — "A Method for Converting Subtractive Timing and Color Balance Printing Data to Additive Printer Settings" by F. H. Dobbs, and "Multiscreen Projection at the CNE" by Stanley Cole; *February 18* at CFCF-TV, Montreal, with a paper by C. Ethier on "Applications of High-Speed Photography in Defence Research" scheduled, and a paper on "Current Approaches to Color Television in America and Europe" tentatively scheduled; *March 27* in Ottawa, a Symposium on Reversal Processing for TV to be conducted by H. Wright and J. P. Servais and a paper on "Laser Applications" scheduled; and *April 21*, at the Montreal General Hospital, a presentation on "X-Ray Cinematography" by R. Radford.

Queries about the meetings should be addressed to Michael W. Barlow, CFCF-TV, 405 Ogilvy Ave., Montreal, Que., Canada; or to William A. O'Farrell, Graphic Films Ltd., P.O. Box 3040, 19 Fairmount Ave., Ottawa, Ont., Canada.

A Symposium on Color Photographic Systems sponsored by the Society of Photographic Scientists and Engineers was held October 17-19 at the Marriott



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Twin-Bridges Motor Hotel, Washington, D.C. Seven sessions were held covering many aspects of photographic color. About 25 papers were presented, including an invited paper entitled "Historical Survey of Color Photographic Systems," by Beaumont Newhall of George Eastman House. Other papers discussed research results on interrelations of the various components of a negative-positive color system; photofinishing proofing methods; photographic control of color processing systems; and a color copying system. The Symposium included a discussion during which a panel of experts answered numerous questions on many aspects of color photography.

Among the many significant papers were "Unique Features of Polaroid's Color Copy System" by George Ehrenfried of Polaroid Corp.; "Transformation From a Colorimetric System to a Three- or Four-Color Colorant System for Photomechanical Reproduction" by Irving Pobboravsky of the Rochester Institute of Technology; and "Color Film Standards and Operating Practices for Television" by Robert M. Morris of ABC, N.Y.

Papers Chairman for the Symposium was Hollis N. Todd, Rochester Institute of Technology, School of Photography, 65 Plymouth Ave. South, Rochester 8, N.Y.

**The Fourth International Labor and Industrial Film Triennial** will be held November 20-27 in Antwerp, Belgium, under the auspices of the Ministry of

Employment and Labor — Commissariat General for the Promotion of Labor. Information is available from The Secretariat, Frankrijklei 128A, Antwerp, Belgium. The program includes two day-long sessions: one on the topic of "Animated Film or Stopfilm: A Comparison in Merits"; the other on "Criteria of Good Labor and Industrial Film." Five categories of films will be shown: Industrial Research; Professional Training or Technical Education; Industrial or Technical Information; Human Labor Problems; and Productivity and Rationalization.

**The National Electronics Conference and Exhibit** was held October 28-30 at McCormick Place, Chicago. The three-day technical program included two five-hour refresher seminars: one on "Quantum Devices in the Optical Region" was designed to provide the background and tutorial exposure necessary to read current literature in the field of quantum devices; and the other, "The State Variable Formulation of Automatic Control," designed to provide a basic understanding of formulation used in modern control theory problems. A special session was held on Research Into Man's Attempt to Communicate With Other Species. John C. Lilly, M.D., presented a paper on "Some Problems of Research With the Bottlenose Dolphin." Dr. Lilly also presented a film and sound recordings to show clear and definite attempts of dolphins to imitate human conversation.

**The 15th Annual Fall Convention and Exhibit of the Audio Engineering Society** was held October 14-18 in New York. About 100 papers were presented at 14 sessions covering a variety of topics within the audio field. Session topics included Microphones and Earphones; Communications; Wireless Links and Sound Reinforcement; Audio Electronics and Sound Systems; Loudspeakers; Broadcast Audio/Studio Equipment; Speech Processing; Music and Electronics; Audio Techniques in Research; Disc Recording and Reproduction; Magnetic Recording; Recording Techniques; FM Stereo Transmitters and Receivers; Stereo and Hi-Fi.

**The course in Scientific Instrumentation Photography** sponsored by the Society in cooperation with the University of Southern California, Department of Cinema, is well underway with capacity enrollment. Classes began September 23 and various aspects of scientific instrumentation photography have been explored from both theoretical and practical points of view. The course is designed to meet the needs of personnel in science, industry, the military and related fields where an understanding of motion-picture instrumentation procedures would be helpful. Each class is conducted by a recognized authority. The last three classes of the semester (ending January 20) will consist of case studies (including descriptions and film examples) of aerospace industries, science and medicine, and a panel dis-

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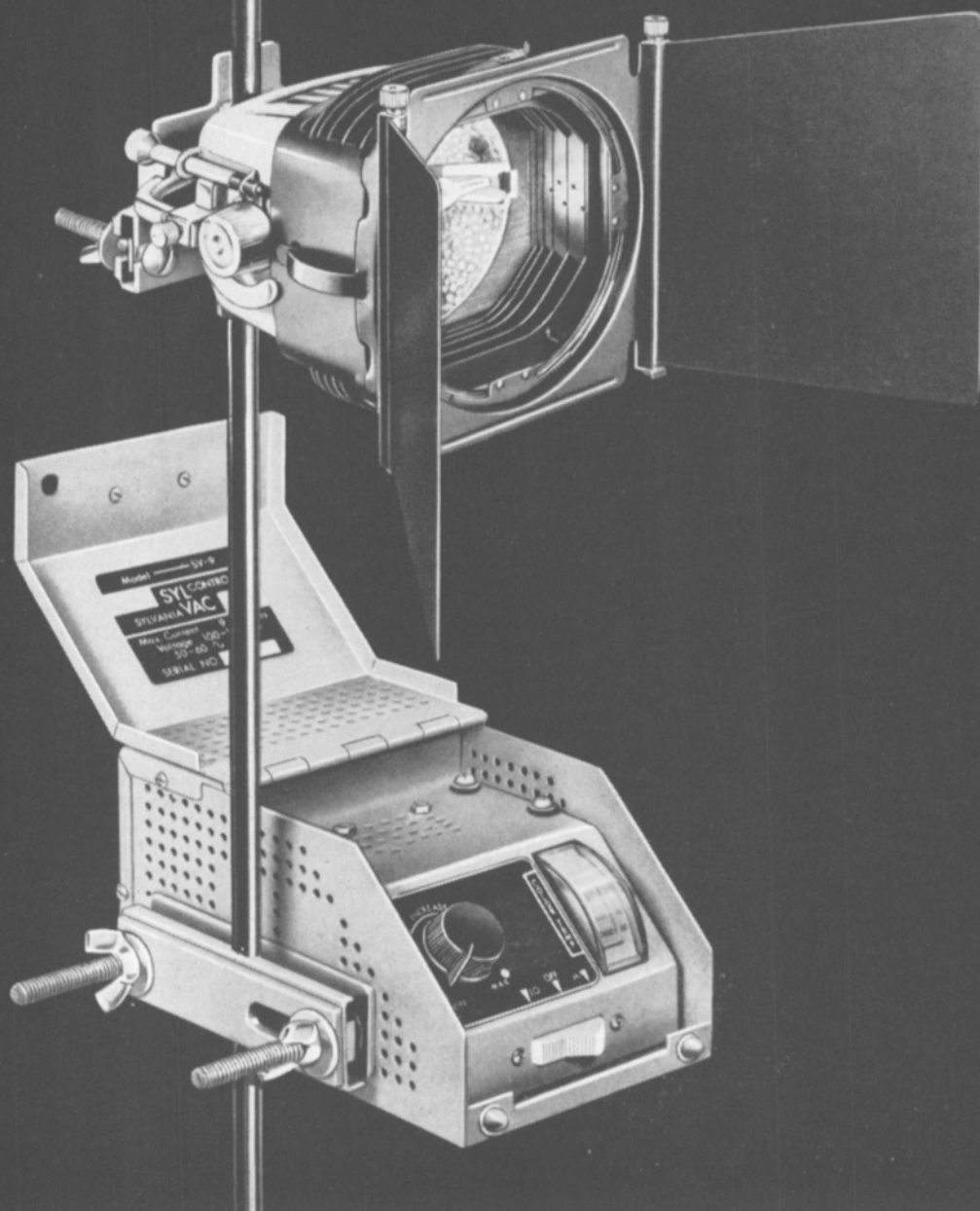
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cussion on future roles of photoinstrumentation.

A one-year program in Applied and Industrial Photography is being conducted by the Franklin Institute of Boston, 41 Berkeley St., Boston 16. Classes began September 16 and are being held Monday through Friday for two semesters.

The Course Outline is: *Fall Semester* — photographic principles; optics and photochemistry; processing and finishing; infrared and ultraviolet photography; commercial and industrial; illustrative and portrait; scientific, legal, and medical; food and fashion. *Spring Semester* — photography in engineering; high-speed photography; photomicrography; microfilming;

photographic sales and services; motion-picture photography; color photography; photography in graphic arts.

Tuition is \$600 per year plus a laboratory fee of \$50 and equipment and supply expenses of \$50 to \$150 depending upon the student's needs and own equipment.

A plaque commemorating the valuable contribution of Jack Greenfield to the Navy's Training and Information Program was presented at the U.S. Naval Photographic Center on September 20, 1963. Until his death last June, Mr. Greenfield was head of the Center's Television Kinescope Facility which he had planned and brought to completion. The plaque was accepted by Mrs. Green-

field during the presentation ceremonies and later was affixed to the wall of the Television Kinescope Facility. The plaque reads: "This, the Navy's first complete kinescope facility, is dedicated to the memory of Jack C. Greenfield, for 20 years an employee of the U.S. Naval Photographic Center. His tireless efforts in the development of television kinescope films culminated in the creation of this facility. The training and information films produced here for Navy-wide use constitute an enduring monument to his loyalty and dedication to duty. Presented by his friends and associates this 20th day of September 1963."

The Commemoration plaque was suggested by Commander Alvin Hall who had worked closely with Mr. Greenfield. Commander Hall is now retired and living in Dallas.

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Donald Havens has joined the Film Recording Section of Radio Corp. of America at 36 W. 49 St., New York 20, according to a recent announcement. Robert Buescher, formerly with RCA Film Recording, has accepted a post as Chief Engineer, Manhattan Sound Corp., New York.

Ralph D. Whitmore, Jr., recently joined Oxberry Corp. of New Rochelle, N.Y., as Director of Technical Sales. The firm was formerly known as the Animation Equipment Corp. Mr. Whitmore was formerly Chief Engineer of Du-Art and Tri-Art Film Laboratories and is a former officer and director of the Hi-Speed Equipment Corp.

Edmund M. Di Giulio has been appointed Director of Engineering, reporting to B. G. Tubbs, President of Mitchell Camera Corp. Mr. Di Giulio was formerly with Electro Optical Systems, Inc., as a senior scientist engaged in advanced systems development operations. In his new post he succeeds E. C. Manderfeld who will devote his full time as Executive Advisor to the management of the firm.

Meier Sadowsky has been appointed Manager of the newly created Industrial Tube Division of Video Color Corp., 729 Centinela Ave., Inglewood, Calif. The new division has been formed to develop, design and manufacture a broad line of special purpose cathode-ray tubes for use in video recording, flying spot scanning, oscilloscopes, radar, monitors, monoscopes, character generators, and other special displays.

The Midwest Division of Eastman Kodak Company's motion-picture products sales department has moved to new and larger offices on the 24th floor of the Prudential Building, 130 East Randolph Drive, Chicago. Announcement was made by Donald E. Hyndman, Kodak Assistant Vice-President and Manager of the Motion Picture Products Sales Department, who said that the move was made to provide for expansion of the Midwest Division's sales and service functions. Kenneth M. Mason is Manager of the Midwest Division. This division is responsible for sales

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**Photo Equipment Repair Co.**, 1697 Broadway, New York, N.Y. 10019, is a newly established service center for Spectra exposure meters, as announced by Karl Freund, President of Photo Research Corp., 837 N. Cahuenga Blvd., Hollywood, Calif. 90038. The new service center will be operated by Roy Rothstein. Factory parts will be available for the Combi-

500, Professional, Spectra Director, Lighting Director and color temperature meters. The service center will also have a photometric bench incorporating a National Bureau of Standards light source for meter calibration.

**Special effects** for the current film, *It's a Mad, Mad, Mad, Mad World*, required a production time of 15 months and included animation, miniatures, matte paintings, optical printing, traveling mattes, high-speed photography and various other techniques, according to Linwood G. Dunn, President of Film Effects of Hollywood. Some of the effects required highly specialized equipment which was designed and

constructed by Film Effects specifically for use on this film. A 12,500 sq ft stage was equipped as a special effects production center. New equipments included a complex combination camera-contact printer-enlarger-projector and a multi-purpose optical printer.

The Cinerama 70 single-film system has been announced as the means for premiere release of the film at the New Pacific Dome Theatre in Hollywood. This will be the first use of 70mm projectors for Cinerama. Three Norelco 70/35 Model AAI Projectors have been supplied by North American Philips Co.

**Panacolor, Inc.**, of New York has signed a contract with Zeiss-Ikon AG, Germany, for the production of a low-cost audio-visual projector. According to the announcement, the projector will resemble a portable 19-in. television set with a built-in projector screen. The audio-visual information is contained in a cartridge about 7 by 6 by 3 in. and it is dropped into and removed from the machine without the necessity of threading or rewinding. The cartridge has a two-hour capacity and can be easily shipped or stored. The unit also has a built-in adaptor for 8mm movies.

**The Film Producers Guild Ltd.**, Europe's largest film production and distribution organization for nontheatrical films, has established an International Division to provide additional services for clients in the United States and throughout Europe. The new division will collect and coordinate information on markets for industrial and advertising films, audiences, outlets for distribution, facilities and audience reactions in foreign countries. Director of the new International Division is G. Buckland-Smith, producer of many international prize-winning films. Additional information is available from Film Producers Guild Ltd., International Division, Exchange Court, Strand, London, W.C.2, England.

**The Marconi Company, Ltd.**, is the new name of the company which since 1900 was known as Marconi's Wireless Telegraph Company, Ltd. The new name was chosen to avoid the restrictive description of "wireless telegraphy." Since the company was founded in 1897 (when it was known as the Wireless Telegraph and Signal Company) its interests have expanded to include radar, sound and television broadcasting, telecommunications, aeronautical and maritime navigation and communication equipment, data handling displays and air traffic control computing systems.

**The first production unit of the RCA television film recording unit for 16mm film** (*Journal*, p. 307, April, 1962) has been shipped to Japan for installation in NHK, Japan's largest TV network. It is the first of six to be installed in the NHK Tokyo headquarters. The equipment is being assembled for the production of syndicated film from TV coverage of the 1964 Olympic games.

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**The Technical Products Operation of General Electric** has been re-named Visual Communications Products Section and has been established with General Electric's Military Communications Department, according to an announcement by

R. L. Shetler, General Manager of GE's Command Systems Div., Syracuse, N.Y. 13208. The newly named Visual Communication Products Section is responsible for the marketing of broadcast, commercial, educational and industrial products, including television studio equipment, transistorized closed-circuit and broadcast video and audio systems, as well as uhf and vhf transmitters and antennas.

**Stewart Filmscreen Corp.** is the new name of Stewart Trans-Lux Corp., producers of seamless projection screens for theaters, studios and audio-visual equipments. The change of name is part of a planned expansion program, according to Roy C.

Stewart, Filmscreen President. He noted that the firm's largest screen measures 45 by 75 ft and is installed in a theater in Bangkok, Thailand.

**The warranty policy** of the RCA-5820A image orthicon is now based on 750 hours of service instead of the previous base of 500 hours, according to a recent announcement. The tube is a 3-in. diameter image orthicon, featuring tight limits on resolution, signal-to-noise ratio, sensitivity, and uniformity of background. It has a limiting resolution capability of 625 lines and a typical signal-to-noise ratio of 40 : 1.

**Splicing tape products** of the Permacel Corp. are now distributed by Oscar Fisher Co., P.O. Box 426, Newburgh, N.Y. Among tapes recently announced by the firm is a tape designed specifically for film processing applications and said to be highly adhesive but with no transfer of adhesive onto film or rollers when used in processing. It is also reported to be unaffected by film processing chemicals and high temperatures.

**The Altec Lansing Corp.**, a subsidiary of Ling-Temco-Vought, Inc., 1515 S. Manchester Ave., Anaheim, Calif., has acquired Gonset, Inc., of Burbank, Calif., manufacturer of amateur radio and mobile communications and related equipments. Construction of new facilities to house the Gonset operations is now underway at Anaheim.

**A "New Media" Division** has been announced by Prentice-Hall, Inc., Englewood Cliffs, N.J. Purpose of the new division is to work with all existing book divisions and subsidiaries to develop educational aids and programed materials for international distribution.

**Reorganization of the Valpey Crystal Corp.**, resulting in the formation of two new companies, has been announced. One of the new companies, formerly the Frequency Control Division, will operate as an autonomous subsidiary under the name of Valpey-Fisher Corp., located at 1015 First St., Holliston, Mass. The new company will continue to develop and manufacture piezoelectric packaged crystal-controlled oscillators and quartz filter and oscillator crystals, but will expand production facilities and product lines. President of the new firm is George F. Fisher, formerly Vice-President and General Manager of Midland and Wright Divisions, Pacific Industries.

Valpey Corp., the parent firm, will continue at its present location on Highland St. in Holliston and will be primarily engaged in the design and fabrication of specialized optical elements, such as those used in infrared and laser optics. Ted Valpey, Jr., will direct operations of the firm in the capacity of Executive Vice-President.

**Syd Folberg** has joined Productions Unlimited, Inc., 1564 Broadway, New York 36, N.Y., as Vice-President in charge of 16mm nontheatrical sales. Previously he was General Manager of the 8mm division of United Artists Associated.

# CF<sub>2</sub>

## ULTRASONIC CLEANER for MICROFILM MAGNETIC TAPE MOTION PICTURE FILM

*Presented The Academy of Motion Picture Arts and Sciences  
Award of Merit for Outstanding Technical Achievement.*

The CF<sub>2</sub> Film and Tape Cleaner represents a major break through in the reproduction industry. By utilizing ultrasonic energy, microfilm, motion picture film and magnetic tape are thoroughly and rapidly cleaned without mechanical scrubbing and wiping.

Protects against deterioration from surface contamination

Provides assurance of maximum reproduction quality

Film and tape emerge clean and static free with color balance undisturbed

The cold boiling effect (cavitation) of ultrasonics performs the entire cleaning operation . . . film and tape are touched only by solvent, eliminating the possibility of scratching, abrading or tearing. Forced air, flash dry-off, removes the solvent leaving absolutely no residue.

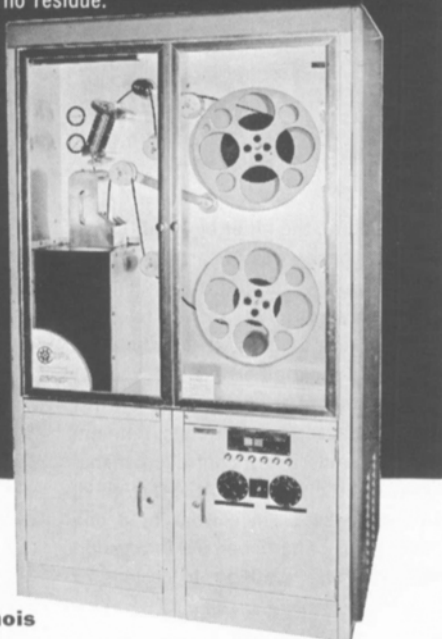
The CF<sub>2</sub> Ultrasonic Film and Tape cleaning process is completely automatic, requiring the operator only to load and unload. Costs less than 1/20 of a penny (.002c) per running foot to operate. Available on lease.

Descriptive brochure will be sent on request.

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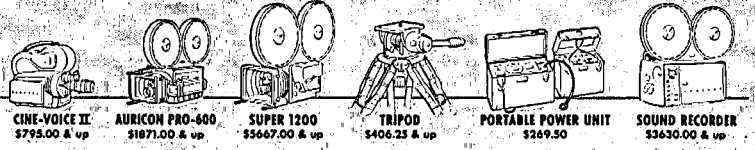


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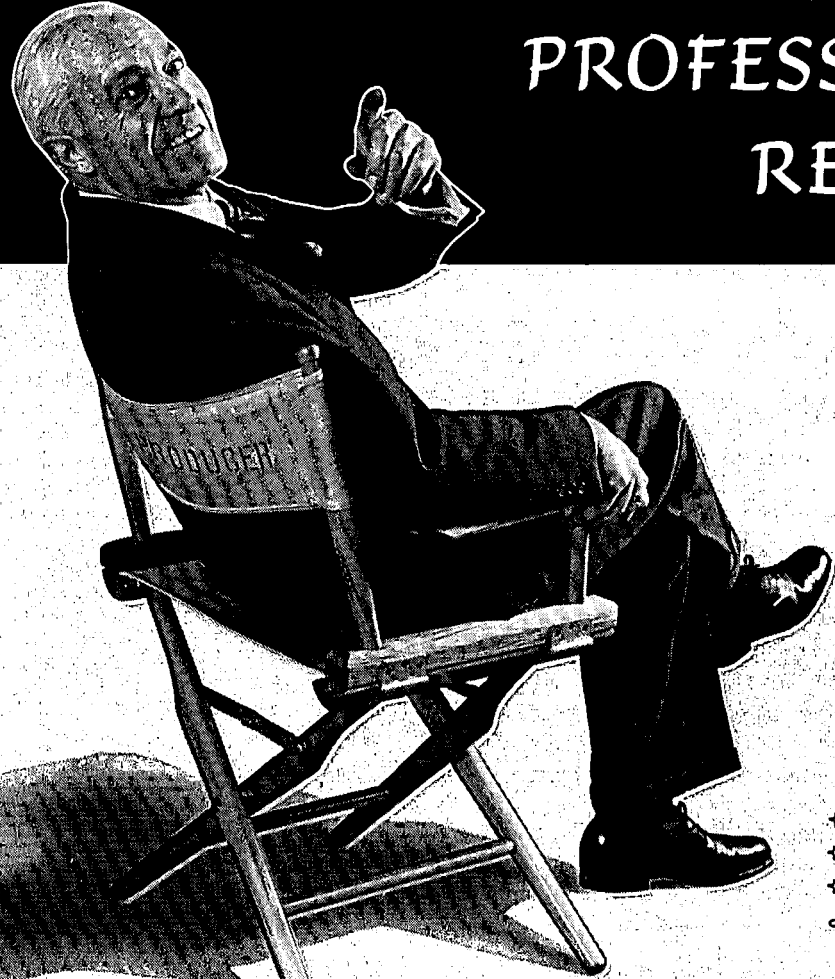
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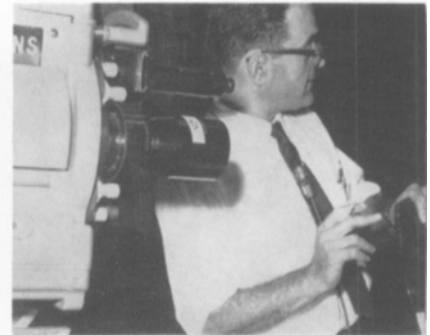
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At the opening of the Camera Mart Film Editing Workshop Seminar: Samuel Hyman, President of Camera Mart, Inc.; R. W. Watt, First Deputy Commissioner of the New York City Department of Commerce and Industrial Development (who represented the Mayor's Office); John Oxtan, Business Representative of the Motion Picture Film Editor's Local 771, IATSE; and Arthur Miller, Chairman, New York Section, SMPTE.

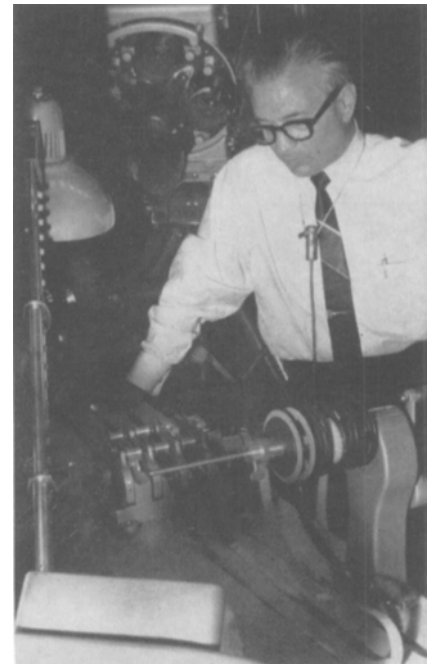


The closed-circuit TV camera follows in close-up Marcel Brockman's demonstration during his talk on "Editing the Picture."

The Film Editing Workshop-Seminar sponsored by Camera Mart, Inc., 1845 Broadway, New York 23, was held October 7-11 at the Henry Hudson Hotel, New York. Charles Lipow, General Manager of Camera Mart, was coordinator and chairman of the Workshop-Seminar. Included in the program were special studio tours, lectures, demonstrations, discussions, and first-hand instruction and advice from well-known authorities in the field. A wide range of topics enabled studies in depth of the diverse aspects of film editing techniques. Subjects covered in the lectures and discussions included special effects; titles; relations with the laboratory; characteristics of sound materials (optical and magnetic); problems encountered in handling sync and wild soundtracks; music and effects editing; preparation and editing of dubbed materials; use of the stock shot library;

emulsion position; cutting and preparation of the work print; sync dialogue cutting; negative conforming; cutting animation sequences; editing single system footage; opticals; interlock screenings; edge numbering; handling original film materials; the use of Academy leader; splicing techniques (especially tape splicing); and blooming techniques. Special emphasis was given to A & B cutting techniques.

Among the 45 distinguished speakers and lecturers were John Flory of Eastman Kodak; William Kling of CBS-TV; Edgar Schuller of Reeves Sound Studios; Jack Glenn of Jack Glenn, Inc.; Alfred H. Moris of Minnesota Mining and Manufacturing Co.; John Kowalak of Movielab Film Laboratories; Victor James of Arriflex; Maurice Levy of Eastern Effects; and many other film experts known both here and abroad.



Anthony Termini, of Termini Film Editorial Services, demonstrates a vital point to the closed-circuit TV camera during his lecture on "A & B Editing Techniques and Problems" during the session held October 9.

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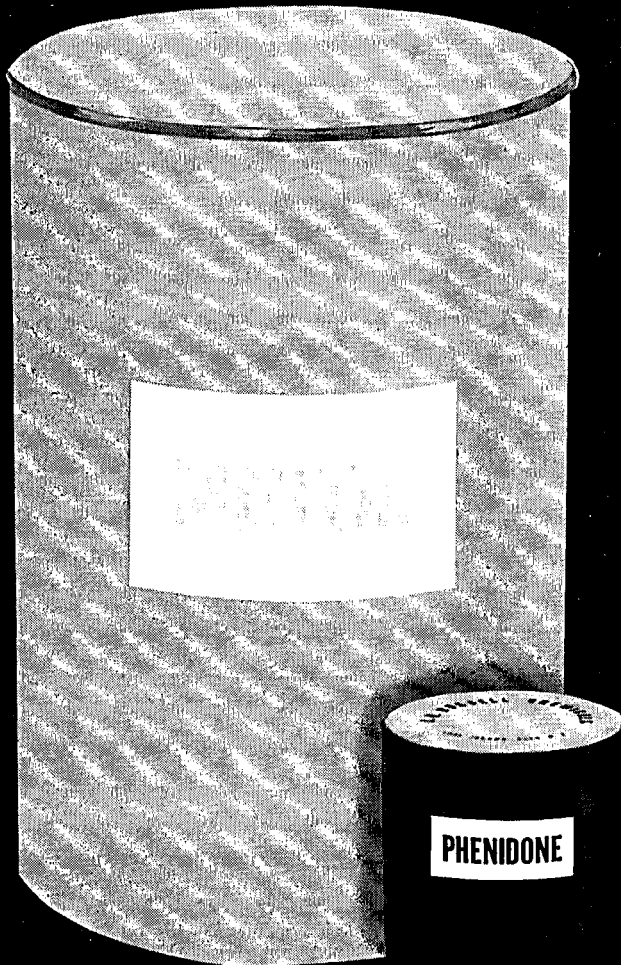
One of the special evening events was a tour of the new MPO Videotronics Center, 222 E. 44 St., New York. The tour was conducted by MPO personnel and special features of the new studio complex were explained in detail.

A total of some 600 different persons attended one or more of the sessions of the five-day Seminar, with about 400 attending the largest session and averages of 200 throughout the day and night meetings.

The October meeting of the Society's New York Section was held to coincide with the opening of the Camera Mart Workshop-Seminar and was held in the Henry Hudson Hotel. The section meeting program was arranged by Charles Lipow of Camera Mart and featured two main speakers. John Flory of Eastman Kodak spoke on "Non-theatrical Film—Past, Present and Future"; and William Kling, Film Supervisor, CBS News, spoke on "Challenge — Speed Plus Quality."

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