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Exhibit G

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TRANSCRIPT OF CST VIDEO BRIEFING

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TRANSCRIPTION OF CST VIDEO BRIEFING

DAN: This is a video briefing tour of the Church of Spiritual Technology and its production and preservation activities. I'm Dan Przybylski, the Vice-President as well as Commanding Officer of the Church of Spiritual Technology. This building behind me is the main Church headquarters, which houses all of its production activities and preservation lines. I'll now be giving you a tour of these facilities.

We're now in the CST reception area. This is the main entrance area of the building I just showed you. CST has 55 staff on its staff, and those staff members comprise all the different activities that we do here at CST. Those staff members, some of those staff members, have renovated this building I'm in now. All of this work that you see here was done by our own staff. CST has on its staff a licensed plumber, an electrician, and several other service personnnel. A lot of time and effort was spent on this building to make sure that it was fire-proof, that it had fire alarms, fire systems, etc, to make sure that our originals that are kept here, are kept safe and secure from any kind of hazards which may occur.

Stephanie, what's your post here, what's your job here?

STEPHANIE: I'm a staff auditor.

DAN: And what does that entail?

STEPHANIE: That entails counselling some of the various staff here on the spiritual technology of L. Ron Hubbard.

DAN: And what kind of training did you have to have in order to do that?

STEPHANIE: Well, I've had several years of training. I started in Scientology in 1978 doing the basic courses, and I've done various ministerial training in the techniques of L. Ron Hubbard. In 1980, after I'd been studying for a couple of years already, I went to Los Angeles and did the Saint Hill Special Briefing Course, which takes over a year just to get through the course. And after that I went to the Flag Land Base and did several month's worth of internship there where you really get proficient at the technology so you can apply it totally perfectly. Since then I've done training in the area of Case Supervising so I can supervise other auditors who are doing that technology also.

DAN: Very good. Thank you.

The next thing I'll be showing you is the CST Organizing Board, and what this board is is it shows who is where on a Command Chart and what each area does.

This is the CST Organizing Board. The purpose of this Board is that CST has a whole product, as a whole. The whole product of CST is long duration preservation of LRH original source material. That's the purpose and the product of the Church of Spiritual Technology. This Board, its function, is to lay out what the Command lines are, and basically categorizing all the functions and the duties necessary to get that product of long duration preservation of LRH original source material.

This Organizing Board is headed by a Commanding Officer. It then has command lines which break into four basic sections. These four sections are Deputy Commanding Officer for Internal, Deputy Commanding Officer for the Base, which means the property right here, Deputy Commanding Officer for the Archives, and Deputy Commanding Officer for External.

The main production area from this Org Board, it goes in green over here, right here, one, two, three, four divisions. Those are the production areas that produce that product of LRH preserved materials. The rest of these divisions are basically support type activities. I'll run through them very quickly.

Under the Deputy Commanding Officer Internal, we have the Executive Division, which houses the Executives, and what this person ensures, on a command line, is that the Executives are there, they're on their job, they have what they need. He also has underneath him on these command lines the HCO Area Secretary. What this Division is in charge of is communication, getting personnel, making sure that they know their job, and does inspections and reports on those personnel.

Each one of these Divisions, by the way, has a specific product, and each one of these products line up to the overall product of the Church of Spiritual Technology. That product is preserved materials.

The DCO Internal also has underneath him an Enhancement Secretary, which is in charge of training the staff, which has a Scientology Courseroom. It has auditors in it to audit the staff of Scientology processes and it has a Dir Correction who corrects the staff. When they make a mistake, they go over their materials and see where they made that mistake and make sure they don't make it again.

He also has underneath him a Treasury Division. And this Division is in charge of paying the bills, making sure all of our receipts are accurate, that what goes out and comes in all balances totally.

And the next area over here is the Deputy Commanding Officer for the Base. What this person is in charge of is Services Division. This Division has been categorized to handle feeding the staff, making sure they have a good place to live, things like that, etc.

He also has underneath him an Estates Division. What this Division is in charge of is basically handling the property itself. It's this building, it would be .. the plumber would be housed in here, the electrician would be housed in here. It'd basically handle the property itself so that the staff has a place to work in.

This Deputy Commanding Officer Base also has on a line which goes down to the end of the Org Board a Public Relations type Division which handles the community this property is in. It would liaise with the county inspectors to get the building permits, it would make sure that the different relationships in the community are fine and there's no problems with them.

Over here is the Deputy Commanding Officer for Archives. And what he has underneath him is an Audio-Visio Division. What this Division is in charge of is preserving LRH material that's lectures on reel-to-reel tapes and visio films. L. Ron Hubbard has made films as well as done many, many lectures. We'll be seeing this production area later on in this video. So this Audio-Visio Division has the product of LRH lectures preserved to exact specifications and securely stored with perfect administration. So one department over here takes care of the admin, in other words the administration. By administration is meant like the labels, that they're correctly categorized in the computer, etc.

The next department over here is Technical Engineering. This department would basically set up all the equipment and make sure it's doing what it should be doing, it's calibrated up to the certain specifications we have to have, etc.

The last department is the actual preservation of it. This department would include the studios, it would include copiers that copy the tapes, respool the tapes. Tapes have to be respooled so that they're preserved properly. We'll hear more about that later on in this video. So this is one division that produces that product of LRH lectures preserved to exact standards.

This next division over here is the Library Division. This Division handles basically paper. Whereas this one handles the written, excuse me, the LRH lectures on tapes, and on films, this one handles the papers themselves.

So the first department in here is the department of collections. What this department would do is it would collect up all of the different LRH materials that are all over this planet. LRH has been to many different countries, and he left different instructions on how to handle this particular case, when this comes up in an auditing cycle you would handle it this way, etc. And he has done a lot of that work himself. So that becomes very valuable for us. So this department collects up that material, so it comes safely here to CST.

The next department is the Department of Files. What that does is after the material is all collected, this department files it so we can find it, and puts it in categories and computerizes it. The next department is the Department of Preservation. What this department does is it takes those pieces of paper and preserves them. It would microfilm it, it would handle that piece of paper so it doesn't fall apart. Paper has a tendency of falling apart due to acidity in the ink, due to pollutants in the air. This department has that product of making sure that it will last far into the future. The product of this whole division is original LRH materials procured, indexed, and preserved, as well as safely stored.

process of building a vault at one of the CST properties. It has to make sure that that vault that is built is to the exact specifications needed so that it will withstand man-made disasters, earthquakes, or bombs or anything, because all this material that is produced by these areas would just fall apart if it fell into an earthquake, or if it got rained on or whatever, and we have to make sure that these will last forever, this being the organization's product. So this division basically is designing, planning, and making and constructing a long term storage vault for these materials that these other divisions are producing.

These divisions make the LRH materials on the longest possible lasting medium, this division is making the longest possible lasting storage vault to store those materials. We'll be seeing more about that later on in this video, what exactly this external division is doing, or Property Management. That person, the Property Manager, basically manages the different CST properties. He would be in communication with any tenants on that, would make sure the roads are open, etc.

So these are the main production areas which produce the

The other division over here is the Quality Control Division. This division, as you can see, is also slightly higher than the other divisions. The purpose of this division is to basically cross check every product that comes out of these other divisions. It would check

it will last for a long time. It would check some of the tapes that have been re-copied and make sure that they are copied so you can hear them, and the operators didn't make a goof. The whole purpose of that division is to cross check the products to make sure they are of quality that we need to have. This person, Quality Control Secretary, she also checks the spaces that these things are stored in while they are being preserved, are they at the right temperature, are they at the right humidity, things like that, to make sure that they are being taken care of correctly.

Everything that is done here in CST is represented somewhere on this board. Each of the staff members has his name put over here and he's responsible for those duties underneath him. So every person is somewhere on this organizing board.

Each one of these categories or divisions does have little graphs that go with them that measure its production. Like the Treasury division would have a graph that shows how much bills are paid in a one week time period. The Audio/Visio division would have a graph that shows how many tapes it has made for that week in a one week time period. And that way we can measure or see how much production each one of these divisions is producing.

For the rest of this video briefing I'd like to turn you over to two other people who will take you through it and show you the other preservation activities.

TOM: My name is Tom Vorm. I'm the Deputy Commanding Officer for Archival production.

RUSS: My name is Russ Bellin. I'm the Deputy Commanding Officer over the External and the Research Divisions.

So Tom and I will now take you through the rest of the preservation areas of CST.

ISSUES ROOM

Russ: This room we are in right now is the original issues room. This is where we have all the handwritten original master issues which L. Ron Hubbard wrote. There are several different issue types in this room and Mr. Vorm will explain this to you.

Tom: Basically what this room contains is all of the original HCO Bulletins which contain the Scientology auditing procedures. We have all the policy letters which cover the administrative procedures that the Churches of Scientology operate off of. We have a number of other issue types that go all the way back to 1950, which include some Executive Directives, that type of thing, all the way to present time, or very very recently.

I'd like to show you a sample of a file here. We have a very firm policy in the Archives that anyone who handles any of the written materials must wear gloves. The reason for that is that everyone has a certain amount of oils on their skin and if they were to handle the paper with just their bare hands they would be transmitting some of that oil to the paper and thereby hastening the degradation of the paper itself.

This is a sample of one of the files. This happens to be an HCO Policy Letter, 16 May 1969. The title of it is COURSE ADMINISTRATION. What it deals with is certain procedures that Scientology Organizations use when they are running their Scientology training courses. As you can see, the mimeo published copy is first in the file. Following that is the original handwritten manuscript and this is all in L. Ron Hubbard's handwriting. You can see his initial here at the back. Now, if there are any further particles that would be kept here, for example let's say we had a carbon of the manuscript, or we had a xerox, or if there were any other copies of the mimeos or any notes pertaining to this issue they would be filed in a certain sequence following the original handwritten manuscript.

In this room, we have approximately 72,000 mimeo pages, and that's just of the mimeo materials themselves. Including the handwritten pages and the notes it borders up around 500,000 or so - half a million pages of documents in this room alone. Everything in the room is filed by chronological order by issue type. So, for example, these 4 cabinets here contain all the HCO Bulletins, starting with 1950 and all the way up to very very recently. That pretty much covers what we store in here, Russ.

Russ: As far as the room itself, before we moved these filing cabinets and these materials in this room, we did a lot of work to make sure the room was going to be secure. Largely, that entailed a lot of fireproofing. The walls are concrete block walls, but we had to

fireproof the ceiling and the floor. And that meant putting multiple layers of sheetrock and also we had to pull up the entire floor and put multiple layers of sheetrock under the floor. And this gives it what's called a 2-hour fire rating, which means that on the outside of this room a fire could burn and it would take about 2 hours before it would penetrate into the room. Even the door is a fire-rated door and it has a steel plate in it.

We also did research on the different materials to use in the room. All the seams along the ceiling and the corners were all sealed up with a special silicone sealant which is odorless and very long lasting and durable. The light you see here has a special plastic cover which filters out untraviolet radiation. We are using the same plastic on the outside of the windows to keep ultraviolet radiation from the sun from coming in. This ultraviolet radiation is very bad for paper. It speeds up and causes deterioration of the paper, yellows it, makes it become brittle. So we try and keep as much light as possible off the documents, the original documents. We don't leave the lights on in the room. When somebody leaves, they always turn the lights out.

This unit up in the corner is a heating and air-conditioning unit which maintains a very close range of temperature and prevents very much variation in that temperature. We also have a humidity control in the room which keeps the humidity at a fairly set level and limits the variation. Variation in temperature/humidity is just as bad for paper as having it stored at the incorrect temperature or humidity. This unit here is an air cleaner which filters out dust particles, pollution particles that might possibly get on to one of the pages of the original if somebody were to take them out. And that matter could also deteriorate them - the documents.

We have alarm systems in the room, on the windows, the doors, to detect motion or somebody trying to come in. So that pretty much covers the renovations we've done.

As far as future preservation of these originals, our plan is to put them through a treatment called deacidification. And what that is is you -- the paper that these are written on have acid on them. And that acid over a period of time causes the paper to yellow and become brittle. So by immersing it in a solution which neutralizes that acid it greatly prolongs the life of the original document.

Due to the large number of pages in here - half a million - its a very big project and we do not yet have it fully researched out. But that's what we are going to be doing, probably starting at the end of this year. After the documents are deacidified, we'll be taking and sealing them in polyester plastic. The reason for that is that that also keeps pollution, dust, and other foreign material off the actual pages. And it helps to provide a very controlled environment for them. Once they are encapsulated in polyester, the final thing we would do with these documents is we would seal them up in what's known as a time capsule container.

A time capsule is a box, or a container, which they pump the air or oxygen out of it and replace it with an inert gas, such as helium or argon. The Constitution of the United States and Declaration of Independence have been handled this way so that they're preserved for an indefinite period of time. Once we do that we don't intend to be getting into the documents so right now we are creating other copies of these on long-lasting materials so that once we put them away, that's it. They can stay stored.

DURABLE MASTERS ROOM

TOM: We're now in what we call the **Durable Master Room.** Durable Master is a word that's used just to denote that what we are producing here is very very long lasting copies of the masters, basically.

Also, in this room, we have an indexing computer that is related to the room we were just in, the Original Issues Room. What we have on this computer here is an index of every single file in the Original Issues Room by date, by issue type. It also contains various data about what kind of manuscript we have, whether it's a handwritten manuscript, or a typed manuscript, how many copies of the mimeos we have, any other data that we would need to know. What this does, it saves us having to go into the files continually to find data that we need to know. We can just go to the computer and that saves wear and tear on the actual original materials.

Now, as far as the Durable Master production line, what we have here is we have an HP Laser Jet Computer which is set up to print some of these materials that are available on the computer off onto very very long-lasting paper. That paper was researched quite extensively, and Russ will get into that in just a moment.

We also have a xerox machine here in front, which is also a method of producing very long-lasting Durable Masters. On the wall here there is a chart that shows how this production line runs. It starts out here with the various issue types that we're making copies of. We take those issues and run them through the master index, checking to make sure that everything is complete and that all the data is accurate. And run it then to the xerox machine. The durable copies get made and copied onto the long-lasting paper. From the machine the various sets get put in their respective stacks in chronological order and also in acid-free file folders so that no contamination is put onto the paper itself. When these stacks are complete, they again go to the indexing section where a notation is made in the computer that a Durable Master has been made for that particular issue type.

From the computer they go to the Quality Control person and she runs various tests on the Durables themselves to make sure that they are indeed archival. There's a couple of tests that can be run that Russ found out they were doing and had set up with the National Archives, which he will also tell you about in just a moment.

From the Quality Control they go to the binding station where they get put into binders - about that thick or so - so that they're in an easily usable format and not just a bunch of loose papers. From the binding, they then get QC'd as far as binding goes, or back to the Quality Control person, and then if they're OK, they get filed either in file cabinets or they go into trunks for storing elsewhere in other locations.

I'll show you a sample here of a Durable Master. All these file cabinets in this room contain files of Durable Masters that we've already produced on this production line. We also keep the policy on in this room about wearing gloves so that no oils from people's hands or fingers get onto the paper itself. This is an acid-free file folder. It has an alkaline buffer that prevents any future acid from getting onto the paper and acts like a barrier for any of that to go on the materials.

As you can see, this is a copy of a HCO Policy Letter. There is actually about 20 copies of that particular issue in this file folder. The writing on this folder is put on with a special ink. Its a carbon-based ink. Its acid-free. It does not have any chemicals in it at all that would destroy this or contribute to its deterioration in the future.

That's pretty much it as far as the production and what goes on in this room production-wise. Russ here will tell you a little bit more about the research that went into this production line.

RUSS: We started the research for this production line in 1985. This binder here is a summary and documentation for all the research that was done. I started off researching what type of paper we should print this on. I wanted the longest lasting paper we could possibly get. A lot of research was done on work other organizations had put together on paper, such as National Archives and National Bureau of Standards. And what I came up with was that the longest-lasting papers that were known of up to date were papers that were based on cotton or linen fibers. They have samples of cotton and linen fibers that are several thousand years old. So we know that they'll last that long.

What we did then, after we kinda narrowed it down to having a cotton paper or having 100% cotton fiber paper, we worked with an outside consultant who consults and helps formulate papers for several large paper companies. And what he did was help us work out an actual formula for the paper that we want to use. And it covers every aspect of the manufacture of the paper, and all the materials that go into the paper are of the highest archival quality, starting from the water on up to all the different chemicals used to finish the paper.

To give you an example -- 100% cotton paper is actually fairly rare. There's only 2 or 3 companies in the US that actually make 100% cotton paper that is made from the actual cotton fiber. What they do is they take cotton rags that are brand new cotton rags and then from that they make the paper pulp. The reason there is so little of that or so few companies doing it is it's very expensive and most of that 100% cotton paper is used by the Treasury in printing money which has to be very durable and tough.

So, we narrowed down to the companies who could make that 100% cotton paper. Then we had another requirement, such as the water that was used had to be certified as free from any trace minerals or metal salts that could if they got into the paper at some time cause deteriorization of the paper. There is only one company we found that

So, that's why we ended up using this line here, using this type of a printer. I did further research then to see if the standard xerox machines had an acceptable toner that would give us the same type of product. And so I did reserach on that and came up with the fact that we could use a xerox machine to print our Durable Master copies. The advantage of that for us is it was 72,000 pages of mimeo to copy, and we want to make 5 sets. The time involved in handling that volume is very large. They have high speed xerox machines, which are very fast, handle large volumes of paper, and by utilizing this we feel we can get this project done much much faster and get the materials preserved. Hopefully by the end of this year we'll have the bulk of that 72,000 pages of mimeo onto durable paper with this durable ink.

Now, the National Archives in 1985, late 1985, contracted out the Government Printing Office to do a research study, which took them about a year, on the archival permanence of xerox copies, or xerography. And a couple months ago, they just released their results from that study. I attended that conference in Washington, and their conclusions were that xerox copies are archival and have archival permanence, which they define as up to 300 years. It will last up to 300 years. And they tested quite a few different machines, all using archival papers, none of which though are to the standard that our paper is. And their results were good.

And that wraps up the Durable Master Room.

MAIN LIBRARY

TOM: We are now in what's called the **Main Library Room.** In this room we have a large number of cabinets in which we have various notes, research notes, that were written by Mr. Hubbard over the various years. There is a full section on different parts on the organizational structure and that type of thing. On top of these cabinets you will see various different trays. We have a number of projects out, pretty much all over the world right now. We have some in Australia, Europe, Canada, specifically searching out in Scientology Organizations any material that LRH may have sent there or somehow has gotten in their possession and we can get here to the Archives and make sure that it's preserved too.

When that material gets sent in, it gets stored in this room. And that's what these trays are for. Material gets stored in the various categories that it would go into. It then gets stored chronologically so that it's very easy to find when its needed. There's a lot of material recently that we've been getting concerning the pastoral counselling notes and that type of thing that LRH had been involved in at various times whereever he was. When a person has been receiving auditing LRH would sometimes make comments or that type of thing about that which is material that we want here because it's very valuable for making sure that auditing procedures are done correctly.

I'll go over to the other side of the room in just a minute. I just want to show you here that this particular room is fireproofed. It has all the protections that we have - the fire and heat detectors, the security around on the windows and the doors, just as the other rooms have also. This whole room has been fireproofed. The floor has been completely taken up. Sheetrock has been put down. And it also has a 2-hour fire rating. And it also has an environmental control. We have an automatic graph in here which records the humidity and temperature on a continual basis. This chart lasts for a week and so we can keep very very accurate records that the environment is correct.

I'm going to take you over to the other side of the room here, now, in just a minute.

Over here is a map that we keep in here. This is to show where we have our various collection projects across the world. So far, we've sent collection projects to quite a few different locations. we currently have one ongoing in Denmark. We've had one in London for -- that was a little while ago but they got quite a few materials from that area. We currently have a project in Canada. They've just finished Quebec and Montreal. They're now in Toronto. Last year we sent a big project out to Washington, D.C. to the Scientology Organization there. They came back with numerous boxes of material that we now have here in the Archives. We've had a mission, or project, down in Australia for about 6 months and they are doing Sydney down there and they'll be going to Melbourne very quickly too. There's quite a few organizations in Australia and they found quite a number of materials.

On the average we get from an average of 2-3 feet of LRH material from these collection projects every week, which is quite a bit. And then it goes into these baskets that you saw on top of the filing cabinets there earlier and it gets sorted and actually gets in the file cabinets to be preserved.

That's going to be it for this room. Next, we'll show you the entire microfilm production line that we have right back here.

MICROFILM ROOM

TOM: We are now in the **Microfilm Room.** This room is where we film all the original issues and other particles you saw in the other room. Over here we have a Bell and Howell Filemaster II Microfilm Camera. We've had this camera now for several years. It's got Minolta lenses on it which give it a very good resolution once the film is shot which is quite important for microfilm because the images are so small. On this camera it actually gives us specifications on the resolution that's quite a ways above what it required by ANSI, American National Standard Institute, and National Bureau of Standards back east. You'll notice that it has two camera heads on it. The reason for that is that when we take a shot of a document we actually get two original master rolls with each shot. One of those rolls, after it's processed, goes immediately into storage. The other one is then actually cut up and put into what they call microfilm jackets which make it easier to handle, to file, and to refer to.

This is Midge. She's the Microfilm Operator. And why don't you tell them a little bit about what you do.

MIDGE: Okay. When I get a file in from the files, the first thing I do is remove all the metal particles, paper clips and staples. The metal tends to rust on the paper and ruin it. When I am through with that I put the file in chronological order. Then its shot. I put the the particles on the shooting board and take the picture. When I am done with the roll of film I take it in the dark room and process it. And the file goes back to the files.

TOM: Thank you.

MIDGE: Okay.

TOM: We have now finished microfilming all the issues, the 500,000 pages of documents you saw in the first original masters room that we went to. That took us approximately 2 years to complete, but that is now finished. The next project we'll work on on the microfilm is filming the research notes and some of the other books and materials that are in these other rooms that you saw.

Also in this room we have another IBM computer. What this computer is used for is to index the microfilm numbers that are put on to the actual film itself by the camera, which is done automatically. By doing this, we are then able to locate every issue or every particle that we put onto the film very rapidly and very very fast.

On one roll of microfilm, you can get up to 2500 or so pages, which is quite a lot of pages on a very small item. So it really helps to have that computer because it allows us to just do retrieval very fast on that.

DARK ROOM

TOM: What I am going to show you now is the **Dark Room itself.**

This room was built especially for processing our microfilm. And I'll just take you around and show you each of the pieces of equipment and what we do with them.

This machine right here is what they call a Silver Film Duplicator. I can't show you the front of this, but it basically takes a roll and does contact prints, one on one, through a light source, and it makes an exact duplicate of each film if we need to do that.

This machine here is our actual processor. This is a very key piece of equipment on the microfilm line here. It's this processor that determines whether the film is actually archival or not. Now, one of the reasons we got this processor, actually there's a couple of good reasons. One is the film starts on this end and comes out of the little black boxes here and rolls through the tanks like this. There's 4 tanks in here. There's a developer tank, then there's a wash which washes the developer off the film. Then there's what's called a "Hypo" which fixes the film image on the film itself. And then it goes through another wash process or a wash tank here which washes any residual fixer off of that film. Now that wash step is very very important and this particular processor has a continuous fresh water wash tank. So it washes very very thoroughly that residual fixer off the film. And at the end of the process when its all dry, goes through the dryers on this end and comes out over here, the tests that they do to determine the archivability of it, have to do with the amount of residual fixer that's left on the film because that will cause the film to turn yellow and fade in the future.

So far, we have lab tests done every so often, at least once a month if not more. We send a piece of film into a lab and get the results back with a certificate and this processor has turned out archival film with residual fixer so low they can't measure it, which is excellent.

Now, up here is what's called a "mixing valve". We have hot and cold water pipes coming through here. They go into this valve, and what happens is you mix it, hot and cold, depending if you want it warmer or cooler so you get the exact temperature of the water before it goes through into your processor and the film runs through it. When we process film, it stays just about exactly at 100 degrees. That's the temperature of the water that we need.

These are pressure valves just to let us know we've got enough water pressure. Should be between 60 and 80 - I don't know if you can see that, but it's about 75 or so pounds of water pressure on both hot and cold water.

In here we have special filters for the water. That's to make double extra sure that the water we are using to process this film is totally totally clean - has no particles in it that could get on the film and damage it.

This sink here we use for mixing the chemicals. When we go to process we mix our own chemicals so that we have the precise measurements that are needed to turn out the quality film that we want.

Now once the film is processed here, it comes out dry - its all dry - its comes out in a roll. It goes over to this station here, which is the quality control station.

And what we have here is what's called a densitometer. You put the film on here and you press that down and you get a reading on this little measure here as to what the density is of the film. And it needs to be measured both in the clear space and also in the black space where the actual film is. And you take those readings and they have to fall within very very specific measurements in order for that film to be passed.

We built this room specially for this purpose. As you can see, its got smoke detectors, fire alarms. It also has a - what they call a "red light" which you can turn the main light off and you can leave that light on when you are using or unloading the film and putting it in the processor and it doesn't harm the film but yet you can still see what you are doing. You're not having to work totally in the dark.

So that pretty much covers this room. This is the Dark Room.

STUDIO

TOM: This is the CST Studio. In this room, all the recorded lectures that Mr. Hubbard gave from 1946 to very recent years are recorded for preservation. In this room currently we have 2 production lines that are set up. We very recently finished a project to record the over 6500 master lectures that we have of Mr. Hubbard in the Archives. At the height of production during that project, we had up -- we had the total of 4 complete production lines going.

Let me run through the production line here just to give you a little idea of what was involved with that. This is a master playback machine. This playback machine plays back reel-to-reel recorded lectures. In the Archives, we have a number of different types of lectures, recorded on both reel-to-reel, cassette, and also on the discs -- old type discs. This player here plays back the reel-to-reel recorded lectures. From this player, the recorded program material goes through the various electronic equipment that we have here which Russ will explain about to you in just a moment and goes over here to our copy machines. Now on this project, we made a total of 7 complete sets of each LRH master lecture. On these machines here, these 4 machines, we made our copies for preservation purposes. These are quite sophisticated machines and very expensive also. We also did a number of modifications ourselves to these machines which Russ will also get into.

On this copy machine here, we made a copy for transcribing purposes. Apparently, there is another project going on to transcribe every lecture that L. Ron Hubbard gave. And we supply these tapes to that project to facilitate their doing that. When they are done with that, there will be over -- well over 100 volumes of at least 2-3 inch thick volumes. And it will be quite -- quite a lot of transcribing.

Here is another machine that we made a cassette copy on. This cassette was used and is used for reference purposes. If we need to find out something about a tape or we need some data or we need to listen to it for some reason, we can use this cassette copy instead of having to pull the master again, which is not good for it at all, or having to use our preservation copies.

Up here, we have what's called a cassette duplicator. This machine will copy a cassette very very fast. It will take a 90-minute cassette and copy it in a time of about 5 minutes. And we take a cassette that's made on this machine and we put it up here and make a duplicate of that cassette for reference purposes also. So all total, we've made 7 sets, as I said, of each LRH master tape.

Overall, the total number of reels that we've put out on this project totals over 50,000 reels. In tape alone, we've spent over $850,000 in tape, just on raw tape to make the duplicate copies. So its quite an extensive project. It took us about 2 years to complete that project.

Over on this side of the room, we have a whole nother complete production line. We have 4 Studer recording machines, we have a transcription machine, we have cassette machines, we have everything in the console here to duplicate on the other side of the room. The difference here is the -- what we call the master source playback machine. I mentioned here we have a reel-to-reel playback machine. Over here we have a turntable which is used for playing back the discs that L. Ron Hubbard recorded. The majority were recorded from 1946 to very early 1950. And he called these discs Soundscriber discs - that's a brand name for a small machine that they were made on. Its like a dictation machine - it uses plastic discs like this. These are about 5 inches in diameter. As you can see, they are a bit more flexible than a regular phonograph disc of today. What would happen is you could put a blank disc on this Soundscriber machine, about this size (this very small machine), and on one side it had a record arm and you could put that down and talk into the microphone and it would record on these plastic discs. On the other side it had a playback arm. You take that arm off and put the playback arm on and you could listen to what you just recorded, very very similar to a dictation machine. Except it utilized these small discs.

Now, the quality of those old Soundscriber machines was not real good. In the early 1950, the recording technology was just coming into being, and the quality was not really the best. In order to handle that, we set up here quite a unique turntable system in order to get the best possible quality we can off of those discs.

By using this particular turntable set up, we've been able to get real good quality out of these Soundscriber discs even though they weren't of the best quality to begin with. At the moment, as I think I mentioned, we finished this project of recording all the L. Ron Hubbard master tapes in the Archives a little while ago. It took us 2 years to complete it. These studios are currently set up to handle any tapes that we get in off of the various collection projects we have around the world which I mentioned when we were down in the library. And so they're here in case we need to make future recordings of those tapes or discs that we get in from those collections projects.

When we were doing this project, at the height of production we had approximately 10 personnel working on the project so we could complete it within a 2-year period. They were extensively trained before they were allowed to touch any of this equipment or work with it. They had to go through the manuals. Great care was taken to make sure they knew exactly what they were doing on this very technical equipment.

Another reason for their extensive training was that when -- some of the tapes we have in the Archives are very very fragile. They go back to the, like I say, the early, late 40's and early 50's. And in some cases, when you would put one of those tapes on the machine its so fragile that you would play it through here and run it through the playback machine and what would happen here is that the oxide

particles would literally fall off the tape backing itself and all you would get winding on your reel was just a piece of clear tape with no oxide or magnetic particles on it at all. In cases like that what we would do is immediately stop the machine when we saw that was occurring and then we would have special handling procedures that we would go through to make sure that we wouldn't lose any of the recorded material on those tapes.

So that covers the CST tape production studios. Next I'm going to show you the Quality Control areas.