

MANUAL OF
GOSPEL
BROADCASTING



WENDELL P. LOVELESS

By

MANUAL of
Gospel Broadcasting

By
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Manual of Gospel Broadcasting

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There's a song in the air

Dedication

To

MY MANY ASSOCIATES

Of

WMBI-WDLM, THE RADIO STATIONS

Of

THE MOODY BIBLE INSTITUTE OF CHICAGO

THROUGH TWENTY YEARS

OF BROADCASTING THE GLORIOUS GOSPEL OF GRACE

IN WORD AND SONG—

THIS MANUAL IS AFFECTIONATELY DEDICATED

BY THE AUTHOR

Preface

THIS Manual has been prepared with three major objectives in view:

1. That it might serve as a textbook of gospel radio for schools, colleges, Bible institutes, and theological seminaries, in which young people are being trained for Christian service;
2. That it might prove to be interesting reading for the layman who, while a regular listener to gospel programs on the air, has not had an opportunity to look "behind the scenes"; and
3. That it might be a help to those already actively engaged in gospel broadcasting, and who need added instruction in certain phases and techniques.

The book is a pioneer. We believe that it is the first to be published covering all departments of gospel broadcasting. The author trusts that it may have wide reading, and that it may be used greatly by the Lord of the Harvest for the accomplishment of His sovereign purposes.

Acknowledgment is gratefully made to Robert Parsons, my long-time associate; Chief Engineer A. P. Frye, and Peter Kirk, also of WMBI-WDLM, for cooperation and counsel in preparing certain sections of the manual. Also to Miron Canaday, Supervisor of Continuity, for the use of several scripts from the files of WMBI-WDLM, and to Blanchard Leightner for suggestions concerning instrumental ensembles in chapter eight.

—*W.P.L.*

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Chapter One

WHY GOSPEL BROADCASTING?

THE year 1945, in which this Manual is being prepared, marks the 25th anniversary of radio broadcasting. On November 2, 1920, over station KDKA, of the Westinghouse Electric Corporation of Pittsburgh, Pennsylvania, through the remarkable research and development work of the late Dr. Frank Conrad, Assistant Chief Engineer of that Company, the first pre-scheduled broadcast was put on the air.

That program, the returns of the Harding-Cox presidential election, was heard by about fifty persons, using small crystal sets and earphones, within a few blocks' radius of the transmitter. Today, on broadcasting's 25th birthday, there are approximately 60,000,000 radio receiving sets in the United States, and nearly 1,000 broadcasting stations.

It seems well nigh unbelievable that there has been so much development in technique, equipment, and programming within such a brief period of time. Radio now plays such an important part in almost every department of life and activity, that it is difficult to realize that it was unknown just a few years ago.

Since the first pre-scheduled broadcast in 1920, there have been several "famous firsts" in the field of radio broadcasting:

The first broadcast of an orchestra from a point remote from the transmitter (Station WIP—Philadelphia)

A broadcast from the bottom of the sea (Station WIP)

A series of "street interviews" (WIP)

The first educational broadcast, a series of lessons upon the subject of accounting (WJZ—Newark, N. J.)

The first staff announcer, Ted Husing, employed to do nothing but announce (WJZ)

The rebroadcast of the first international program, from Coventry, England (WJZ)

The first strictly Commercial broadcast (WEAF—New York)

The first coast-to-coast “network” broadcast (WEAF-NBC)

The first series of “live” symphony concerts (WEEI—Boston)

The first newscasts by wire services (KMA—Shenandoah, Iowa)

The first coast-to-coast broadcast of an athletic event—the Rose Bowl game from Pasadena, California.

The first coast-to-coast presidential broadcast, when President Coolidge spoke in Congress.

The first broadcast from the scene of a disaster, when Station WEEI covered the Vermont floods.

The first “School of the Air” (Columbia Broadcasting System)

The first broadcast from the White House (President Roosevelt)

It was not long after the advent of radio broadcasting that alert, far-seeing Christian workers saw in this new instrument of communication, an opportunity to extend the gospel ministry into new fields. It was apparent also that here was a means of more thorough and effective coverage in areas already touched by the message.

One recalls pioneers in the field of gospel broadcasting—The Chicago Gospel Tabernacle, in the days when Paul

Rader was pastor; The Berachah Church of Philadelphia; the North Shore Church of Chicago; Donald Grey Barnhouse of Philadelphia; The Moody Bible Institute of Chicago; and others.

It was to be expected that there would be some rather strenuous opposition, on the part of some, to the use of this new instrument for purposes of gospel testimony. This has ever been the case when any new invention has appeared. Some earnest souls even went so far as to call radio "a tool of the devil." Several articles appeared in Christian publications, in the early days of broadcasting, designed to warn Christian people against, (a) listening to the radio at all; and (b) employing this device for purposes of preaching or singing the gospel. A few excerpts from these published warnings follow:

"There is so much evil, and so little righteousness on the air, and our natural hearts are so prone to feed on husks, that to avoid temptation the Christian had far better say 'NO' to the introduction of the radio that would link him with any part of the far country his soul might lust for.

"The modern invention is like the double tongue, it sends out sweet water and bitter, but a great deal more bitter than sweet. The devil is the prince of the power of the air and he seems to have the right of way for his goods of every description."

(The last sentence in the foregoing paragraph might be answered by reminding the writer that when a preacher speaks from a church pulpit to a visible congregation his words become audible through the vibrations of exactly the same medium in which sound is produced in radio broadcasting. The only difference is that in an auditorium, or in ordinary conversation, the voice is conveyed by sound

waves alone, and in the case of broadcasting, radio waves are employed as well.)

We continue the excerpts:

“Let Christians know more of the joy of the Holy Spirit, more of the comfort of the Scriptures, more of the blessedness of intercession, and they will neither need nor desire a radio.”

Another writer said: “The radio might well be called the helpmeet of the movie, the ‘lust of the ear.’ The serpent’s mate has crawled from the window of the theater on Main Street, and coiled herself behind the gauze that covers the mouth of the radio, right in the parlor. . . .

“Notice some points of interest about the radio:

“It causes religious services to become common through lack of reverence during the time of preaching and prayer.

“It places religion on an equal basis with mere entertainment.

“It makes possible a great selection of religious services without spiritual shepherdizing to caution against deception.

“It makes it possible to select that form of religion which gives the greatest allowance for carnality.

“It stimulates pride in many a preacher’s heart over the fact that he has *preached over the radio*. It also creates a desire to preach so as to please folks.

“It allows ungodly people to sing and speak to entertain religious folks.

“It mixes religion with politics, business, tobacco, and booze.

“Some drunkard begins to think seriously about a religious service, but it is immediately followed by an announcement of the good qualities of beer.

"Some modest young girl is trying to find a religious service, when suddenly she is told in the most enticing language of the pleasure of smoking cigarettes.

"It makes possible, with merely pressing a button, the child's hearing the most vulgar conversation."

It must be readily acknowledged that there is an element of truth in a portion of the foregoing, but much of the conclusions therein must be answered by the reader of these pages, in the light of God's great blessing upon gospel radio broadcasting through the years.

It is quite obvious that there are certain problems which a radio receiving set introduces into a Christian home, just as the automobile, and newspaper, and current magazine, present difficulties in home administration. These are days when the pace of living is considerably accelerated, and these problems must be faced honestly and prayerfully, with a generous portion of "sanctified common sense" employed in their solution.

Let us look at some of the distinct advantages and unique opportunities presented in the use of radio in gospel ministry:

1. In the first place, it is another available channel through which we may send forth our God-given message. The one who is awake to his responsibilities and opportunities as an ambassador for Christ, will be quick to employ every legitimate means of conveying the good news to a sinful and dying world. The history of spiritual movements throughout the Dispensation of the Church reveal that the best known and most up-to-date methods and instruments have been used to bring people under the sound of the gospel.

2. It is possible through radio to reach countless thou-

sands at one time, thus speeding the message in a manner not possible in any other known way.

3. Through the instrument of radio it is possible to contact numberless people who, generally speaking, would not otherwise hear the gospel message. The voice of radio floats into the home, past many barriers which would prevent, or at least hinder, the reception of the message through other means.

4. By means of radio, regular ministry of comfort, instruction, and encouragement may be directed toward shut-ins, the aged, the blind, and others who are not able to attend services of worship and fellowship, and who have very little contact with other individuals. Many deaf people, who cannot hear clearly in a public service, have discovered that they can hear speech and music via the radio.

5. In areas where a consistent, scriptural testimony is carried on by radio, it has been an important means of binding together faithful believers in the fellowship of prayer, of Bible study, of Christian service, of worship, and of testimony.

6. When the Word of God is plainly and scripturally presented over the air, it produces and revives an interest in Bible study on the part of individuals. Unquestionably the greatly increasing number of Bible Study classes, as well as the increase in Correspondence Course enrollment, is somewhat due to the ministry over the air in recent years.

7. The use of radio broadcasting by an established church or tabernacle, increases attendance at the regular public services. We must assume, of course, that the message, both in the service and over the air, in word as well as song, is attractive and winsome. It is a common fallacy to assume that the broadcast of a church service reduces the

attendance at the public service and increases the number of the "stay-at-homes" who say "we can hear it at home just as well." Actual experience does not support that assumption.

Sometime ago we asked four pastors of nationally known churches, from which there had been considerable broadcasting of regular church services over a period of several years, to respond to this question, "Have you found that broadcasting the regular services of the church has increased or decreased church attendance?" Portions of the replies follow:

"I am glad to bear testimony that we . . . have found the use of the radio one of the best possible means for building up our congregations and extending the influence of the church and its ministry. Ever since we have been putting our Sunday morning service on the air, we have noticed many new faces in the audience, and scarcely a Lord's Day goes by that different ones do not come to me to tell me that they are present because of hearing the message by radio, and now they felt they must attend the service."

Another says: "I can testify out of our experience that the use of the radio does increase church attendance. I do not think that one or two disconnected services would have much effect upon the attendance, but the continuous would bring good results."

And another: "I believe that radio has increased church going. It has been used to stir up the conscience of many an indifferent church member with the result that such persons have found their way back to the house of God. I have known of many who have been converted and immediately identified themselves with some church in their

community. Radio creates not only spiritual desires, but also a desire for Christian fellowship."

And still another: "As regards our own regular church attendance, the broadcasting certainly increases it, for we always have a greater number of visitors who come for many miles in order to attend their radio church. As to its effect upon other churches, it all depends upon the type of ministry of other churches.

"Where there is a church and a pastor that hold to the fundamental truths, that church is quite apt to have its attendance increased, because we constantly advise people to get into some church in their own community where they can give their testimony to the gospel of Jesus Christ. However, churches that do not preach the gospel are quite likely to suffer, for we have many letters from those who say it is no use to attend church in their own community for they will not hear the truth."

We shall have more to say concerning the broadcast of the church service in the chapter, *Broadcasting the Church Service*.

Chapter Two

RADIO IS DIFFERENT

ONE of the first and most important steps in the direction of successful broadcasting of any kind, and certainly gospel broadcasting, is the realization that radio is different from all other forms of communications, and therefore demand[s] different techniques and devices for its effectual use. Failure to apprehend this has spelled failure to many earnest men and women who have eagerly sought to use this medium for a worthy cause.

Just as the fields of public speaking and of journalism demand the recognition and employment of distinct factors and devices for their efficient use, so does radio broadcasting. It is not something which should be approached superficially, and with indifference to its rigid demands.

Before an inexperienced broadcaster seriously considers the use of radio for any purpose, he will save a great deal of time, money, and heartache, by consulting those who have had practical experience in the broadcasting field, and by reading one or more approved books along various lines of commercial radio. (*See list in back of this manual*).

The novice should not assume that "anybody can broadcast," and then proceed to bunglingly and awkwardly attempt a project which is doomed to failure. Many of the black marks against gospel broadcasting through the years are directly the result of that unseasoned attitude.

We shall consider some practical factors in the subject of this chapter:

1. If one were to summarize the chief prerequisite to effective broadcasting, whatever its nature—gospel or secular,

musical or speech—it could be expressed in the phrase, “visualize your audience.” This could be reduced to the one word, “imagination.” The reason that some speakers and musicians lack the ability to prepare and conduct impressive radio service is due largely to failure to picture the listening audience. There simply must not be indifference at this point, nor can its importance be over-emphasized.

The late Al Smith, of New York, once said that no man, unless he reads it, can deliver a speech to the microphone, because it never nods approval. Of course we know that this distinguished man was greatly mistaken in that assertion, for many broadcasters who have *imagination*, are able to *visualize their audience*, and therefore can speak freely even without manuscript. Extemporaneous speech on radio is referred to as “ad lib.”

A story is told about the late Graham McNamee, the famous National Broadcasting Company announcer, who was acting as announcer for one of Will Rogers' broadcasts. Rogers began well, but soon began to slow down and look perplexed. His jokes weren't sounding right to himself. McNamee immediately diagnosed the trouble. Rogers was missing the laughs from the audience, which he needed for inspiration. The microphone didn't “laugh back.” McNamee sat down at a table where Rogers could see him, looked interested, and smiled applause whenever Rogers finished a story. This helped the situation greatly. One important reason for visible studio audiences with some of the commercial radio “shows” is that the audience greatly assists the actors and musicians to do their best, or “give their all.” Many of the “big names” in secular radio have had years of experience with visible audience reaction, and must have it for inspiration.

2. The broadcaster must realize that while the speaker or performer before a visible audience uses every personality factor—appearance, gesture, facial expression, voice, distinctive personality, when he appears on a radio program, he has only his voice. Therefore, whatever of *himself* he employs in connection with his speech or music, must be conveyed through the single medium of the voice. How important is proper training and development of the voice for radio!

3. Another characteristic which marks the difference between radio broadcasting and other media of communication is that, when one is speaking or performing before a visible audience, gathered together in one place, he may assume a previously held interest in the performer, or speaker, and the subject of his performance, while radio reaches a cross section of humanity, perhaps the majority of which have no previous knowledge of, or interest in, the performer, or the message he is presenting.

4. This being the case, the broadcaster has an additional responsibility and privilege. While the speaker to a visible audience employs methods of interesting, holding, and convincing those individuals sitting before him, who are there presumably because of an interest already possessed, the radio broadcaster must capture the interest of a multitude of the listening audience, and then hold that interest until the point in the program when the program purpose is realized.

5. The broadcaster should realize that he has a "double audience." That is, he has a "primary" audience consisting of those listeners who already know of, and are sympathetic toward the program and message, and are appreciative *because* of the message. Then he has a "secondary" audi-

God

ence, made up of casual listeners, not particularly concerned with the subject matter in the message or the program, but who will listen if the material interests them. Too often the gospel broadcaster is apt to disregard this "secondary" audience. It is a most important one and should be seriously considered.

6. There is the temptation, on the part of the inexperienced gospel broadcaster, to present his program and message over the air, as if he were speaking or singing to a congregation, gathered together in a public place. The result is apt to be a loud voice, "preachy" tone, and oratorical flourishes. The fact of the matter is that in radio broadcasting we are not addressing a large group assembled in one place at all (but individuals) or, at most, groups of two or three, in the living room or kitchen of separate homes. We shall have more to say concerning this in the chapter, Using the Speaking Voice. This is an important consideration in observing radio as a distinctive communication medium.

7. Another thing, unlike a message or program presented to a public, visible audience, most radio listeners will not give a broadcast program undivided attention. Usually, during the program, they will be occupied with some other activity, reading, visiting, studying, driving a car, or doing some kind of work about the home. To them, listening to the radio will be a sort of "back-of-the-mind" attention. With this in mind, it is vital that the gospel broadcaster make his program material so interesting that he shall command the full attention of these listeners if possible. Also, it must be made clear and easy to follow for the benefit of those who will not or cannot give it full

attention, so that it may be understood without too much effort.

8. Another factor which renders radio so different from other media in presenting the message is observed in the fact that radio utilizes certain types of voices—both in speech and music, which would have little, if any, usefulness in ordinary public ministry. This is due to the fact that radionic amplification “flatters” certain kinds of voices and raises them to the level of acceptability, and in some cases, distinct superiority.

9. As we consider radio broadcasting as different from other fields of communication, we must not overlook the fact that by means of this instrument some distinctly superior devices for presenting any given message, religious or secular are possible. For example, radio drama, with its manifold possibilities of emotional suspense, rapid transitions, effective use of music for curtain, background, color, mood, and “bridge,” its employment of the human voice in such a variety of ways, is a tremendously vital force in forming and directing opinion and taste trends. It may be used as a device for the accomplishment of the objects of gospel broadcasting if intelligently and tastefully used. Newscasting is another superb development in the field of radio broadcasting. “Public Service” features, such as talks by the President of the United States, and other notables, as well as the broadcast of outstanding events of national and world-wide interest and importance, are thus made possible. Many more examples might be cited.

Chapter Three

SOME MISTAKES OF GOSPEL

BROADCASTERS

THE material in this chapter is not intended to be a mere bit of criticism, given without definite objective, but rather designed to face the facts frankly and honestly, in order that we may profit by the mistakes of the past in the field of gospel broadcasting.

When we look at some of these errors, let us not be too severe in our judgment. We must acknowledge that gospel broadcasting, like commercial radio, has had a fine company of pioneers, who have courageously gone ahead, in spite of the dearth of precedent, and material, and equipment, and often in the face of great discouragement.

We owe much to these trail-blazers, and we gladly, and humbly, admit the debt. Someone has wisely said, "He who makes no mistakes, makes nothing."

Something should be said, as we consider the subject before us, concerning the relations of gospel broadcasting to the government of the United States:

1. From the standpoint of the Federal Radio Commission, as it was called originally, or the Federal Communications Commission, as it is now designated, the value of a radio station or program depends upon its operation in the "public interest, convenience, and necessity." That requirement, as expressed in that magic and mysterious phrase, admits of a wide range of interpretation, by the broadcasting stations, the courts, and the public. But we believe that it may be reduced to this: "A radio station is operating

in the 'public interest, convenience, and necessity' when it is giving the public, or any considerable portion of the public, what the public wants."

2. The Federal Communications Commission always has recognized the importance and desirability of "religious" and educational programs, and has encouraged the inclusion of some hours, devoted to these features, in the schedules of commercial radio stations. So much so, in fact, that certain representatives of commercial stations who have been summoned to Washington to appear before the Federal Communications Commission to declare the indispensability of the service they are rendering, have laid emphasis upon the number of hours devoted to programs of a religious and educational nature.

3. In the calculations of the F.C.C., evidently they distinguish between a "religious" or gospel program devoted to features of general, public interest and constructiveness, and one which is merely the voice of a certain group, appearing to have for its principal object the promotion of the interests of a relatively small company. Some of the latter class have lost their broadcasting privileges.

4. As we consider some of the mistakes of gospel broadcasters, we would emphasize the fact that the Federal Communications Commission is evidently very interested, not in excluding the gospel from the air, but in seeing to it that all broadcasters—both gospel and commercial, observe the Commission's rules and regulations. That is indeed as it should be.

5. Some gospel broadcasters, sad to say, have shown a most unfortunate disregard for the rules and regulations of the F.C.C. If a reason for keeping the rules were needed, in addition to the possibility of a broadcaster losing privilege

✓ Good Texts -

through failure to keep them, it may be found in I Peter 2:13: "Submit yourselves to every ordinance of man for the Lord's sake. . . ." And Romans 13:1: "Let every soul be subject unto the higher powers. For there is no power but of God: the powers that be are ordained of God."

6. Some gospel broadcasters have been so unwise in their methods of making financial appeals over the radio that they have incurred the displeasure of the Communications Commission, as well as a large portion of the listening public. This is a serious mistake. Years ago some gospel broadcasters made such frequent and such frantic pleas for money, that whenever their names were mentioned, they were met with severe censure and ridicule. The public is quick to attach the distasteful epithet, "racket," to any gospel appeal made in bad taste, or in an offensive manner. We shall have more upon this subject in the chapter, *Public Relations*.

7. Some gospel broadcasters have been so unreasonably controversial, and have conducted their programs in such a bitter spirit, that the most liberal interpretation of the phrase, "public interest, convenience, and necessity" could not possibly justify their continuance.

8. Then, too, some gospel broadcasters have made the grave error of straying from the main path of their ministry and service, and have gone into politics, social service, and other fields, secondary to the main objective. This is usually disastrous for many reasons, not the least of which is that the gospel minister who takes that course often sacrifices the confidence of Christians, and people of the world as well.

9. Other gospel radio programs have shown very scant, if any, preparation and forethought. The result has been loss of listener interest, even on the part of those whom

one might expect to be very sympathetic and tolerant. In addition to that serious effect, the Communications Commission, which is becoming increasingly critical and supervisory in the matter of program material and presentation, records black marks against the particular program involved, and against so-called "religious" programs in general.

10. Again, some gospel radio programs have employed most unsuitable talent, musical, as well as speech. In some cases, no doubt, this is due to lack of knowledge, on the part of the director of the program, as to the peculiar requirements of radio. In other instances, it may be due to carelessness, indifference, the pressure of other duties, or the thought that "this is the Lord's work, and He will overrule the imperfections and mistakes." One finds, in radio broadcasting, as in everything else, that the Lord ordinarily does not do *for* us, that which *we* can and should do.

Exclusive
 11. Some gospel broadcasters have been so exclusive in their radio program privilege that, in failing to co-operate with other gospel agencies, they have materially limited the scope of their influence, and reduced the list of co-operating talent. We are not now referring to co-operation with unorthodox movements or unscriptural sects or individuals. God never has blessed compromise, and certainly He will not bless it in these days. But the declaration in *Proverbs 11:24* might apply here, "There is that scattereth, and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty." If the broadcaster is sincerely interested in sending forth the gospel to the glory of God, rather than the mere promotion of selfish interests, he will recognize the true value of co-operation.

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12. Some gospel broadcasters have been so careless and unbusinesslike in the handling and acknowledging of money

gifts and correspondence from listeners, that reproach has been brought upon gospel broadcasting generally. The importance of considering these matters in the light of a sacred trust cannot be overemphasized.

13. Some gospel broadcasters, through thoughtlessness, unreasonableness, and disregard for the rights of others, have not borne a good testimony among the personnel of some commercial radio stations and studios. Surely those who are engaged in the very highest of callings should be the most scrupulous in observing the highest standards of ethics and courtesy in their social and business contacts.

Chapter Four

APPROACHING THE COMMERCIAL STATION FOR THE BROADCASTING PRIVILEGE

THERE are very few standard broadcasting stations which are owned and operated by churches or organizations which are devoted entirely to gospel ministry.

Therefore the average individual, church, or Christian organization, which desires the privilege of broadcasting its message, must seek that privilege through the commercial broadcasting station.

Before we consider the matter of approach to the commercial station for "time" for gospel broadcasting purposes, let us note the classifications of the various standard broadcasting stations.

I. CLASSIFICATION BY SERVICE AREA.

1. *Local*

These are low power stations, usually of 100 to 500 watts power. Occasionally a 1000 watt station is included in this class. As the name implies, the service range of this class is very limited. Many stations are on the same frequency in the United States.

2. *Regional*

Stations in this class are of 1000 to 5000 watts power. There are usually two or three stations of the same frequency in the United States at night. Occasionally stations of the regional class use "directional antenna" pat-

terns to decrease geographical separation between stations on the same frequency.

3. *Clear Channel—Dominant*

These stations have a minimum of 50,000 watts power. There is no other station on that same frequency during night hours. Very occasionally stations on the east and west coasts may use directional patterns and be duplicated at night.

4. *Clear Channel—Secondary*

A daytime or limited-time station, licensed to use a clear channel, but which is not permitted to use the channel at night unless the *dominant* station, or stations, are off the air.

WMBI Station WMBI, owned and operated by the Moody Bible Institute of Chicago, is in this classification.

II. CLASSIFICATION BY TIME

1. *Unlimited Time Stations*

Stations in this classification may broadcast 24 hours a day continuously if desired.

2. *Limited Time*

These stations may be on the air from the time of local sunrise until the time of local sunset, returning to the air, if desired, after the dominant clear channel station signs off. (WMBI is a limited-time station.)

3. *Daytime*

These stations may broadcast from sunrise to sunset.

4. *Time-sharing*

Two or more stations, in the same area, on the same frequency, may share the time of their broadcasting day.

We now consider the approach to the commercial station for time.

1. In the first place let the gospel broadcaster realize that it costs money to operate a radio station. The commercial station depends upon the sale of time for its maintenance. In the early days of radio most stations were more generous in giving time for religious purposes than is the case today.

2. The major networks have adopted a general policy which, in brief, amounts to a refusal to sell time for religious programs, but they give a small amount of time each week to the three major groups, Protestant, Catholic, and Jewish. Occasional special religious programs of a "feature" variety are heard, in addition to the weekly religious broadcasts.

3. Some of the individual stations affiliated with the networks are granting time, without charge, to local churches, individuals, and religious organizations, rotating the program privilege so that all who desire will have an opportunity to be heard occasionally.

4. There are still a great number of stations, many of them not affiliated with the major coast-to-coast networks, which will sell time for gospel broadcasts.

5. Our personal conviction is that the world, as such, owes us nothing, as Christians. Do we not bring reproach upon the name of Christ, and weaken our own testimony if and when we ask *favours* from the world, whether it be money to carry on Christian work, or materials to build a church building, or time from a commercial radio station for broadcasting purposes. If a radio station desires to give time to the church or individual for the purpose of broadcasting the gospel *as a public service*, certainly such an opportunity should be seized and utilized. But for the church or individual to *ask* a station for time, *without cost*, in order to

promote the particular work of that church or individual, without giving something of genuine public interest, of distinct value to the station itself, is surely unreasonable and unethical.

6. Some, who desire broadcasting privileges, say: "Well, the radio stations have time for everything else—ball games, shows, politics, beer, cigarettes—I think I have a right to demand some time for the gospel." In our opinion, that is the wrong viewpoint and approach. Let us never forget that the truly scriptural testimony, and the clear, unadulterated proclamation of the gospel of the grace of God, in all its power and beauty, will not be favorably regarded by the world at large. It must not be expected that radio stations and radio listeners in general will enthusiastically co-operate in sending the message forth, or in receiving it over the air. That is one important reason that the gospel broadcaster must prepare and present his program with extreme care and good taste.

7. While we remember that the gospel ambassador is "a stranger, giving a strange message in a strange land," and that his message will not be universally received, we must not forget that God has never been without His witnesses, and certainly He has brought forth the radio that the coverage with the good news in these days may be general and rapid. His purposes can never fail. He will open doors of opportunity to those who are willing to be used on the air wholly to His glory.

8. When the approach is made to the commercial station, the prospective gospel broadcaster should see to it that he makes the right "contact" in the station. He should not "go over the head" of any staff members, but should go directly

to the program director, in most cases. This is more important than it seems to many people.

9. He should make a prayerful approach. Someone once said: "There are many things we can do *after* we pray; there is nothing we can do *before* we pray." Commit the whole matter, together with its outcome, to the Lord, and seek only His glory in the entire project.

10. He should make a dignified approach. The gospel ministry is a dignified calling and even the world expects that the representative of the gospel shall have a certain amount of dignity in all his contacts. However, dignity must not be confused with unbendingness, superior airs, or begging.

11. He should make a businesslike approach. A business concern likes to deal with people—even gospel ministers—on a business basis. Businesslike methods, on the part of the one applying for time, will be quickly recognized and greatly appreciated by the management of the station.

12. The prospective gospel broadcaster should have a definite "program idea," or "outline before" he approaches the station. Better still, if he has a program all prepared, with the talent already rehearsed, so that he is ready to have an audition with the station, his chances are better than otherwise.

13. He should be able to have such a program that he may impress upon the station management that he is offering the listening audience of the station something of vital importance and interest. That is what stations are looking for. Most stations will produce a program if it has real merit and interest.

14. He should not say, "I am representing fundamentalism," or any other "ism." The gospel broadcaster, who is

faithful to his calling, is representing his Lord, and is true to His Word, the Bible.

15. Ordinarily, there are better opportunities to the prospective broadcaster whose program and talent are interdenominational, rather than exclusively sectarian. Usually it is better to include representatives from several orthodox church groups, in both music and speech.

16. *Perseverance*

17. *Free Mail Response*

18. *Est. Interest.*

Chapter Five

PROGRAM PRINCIPLES AND BUILDING

THE gospel broadcaster, because of the very nature of his ministry and message, necessarily is limited, in some respects, in the presentation of his program over the air. He cannot, with good taste, employ some of the varied devices, types of music, and methods so freely available to the ordinary commercial or secular broadcaster.

However, this limitation must never be an excuse for slovenliness and indifference in the preparation and presentation of the glorious message committed to him. The world prepares thoroughly and tirelessly for its radio production. Surely the Lord's work merits the very best effort on the part of those engaged in it, in humble dependence upon Him, of course.

We now consider some of the important principles involved in planning a gospel radio program. The list is by no means exhaustive, but contains those considerations of the most practical value.

1. In planning a radio program, whether music or speech, it must be kept in mind that the broadcaster's task is to capture and hold interest. Undoubtedly the majority of the listening public is not particularly interested in the gospel message, but wants entertainment. Remember that it is very easy to twist the dial and find a program which interests the hearer. Many listeners, however, who are not especially interested in the subject, will listen to an interesting presentation. An example of this fact comes to mind. Not long ago one of the radio networks broadcasted a series of dramatized adventures in science. Although the field of science is rather

remote from our primary interests, the superior technique and excellent script held interest, and one was held to attention on that account. The gospel broadcaster must constantly strive for the highest level of *interesting presentation*.

2. When a gospel broadcast is anticipated, one of the most important questions to be answered is, "What is the most desirable time of day for the program?" Many surveys have been made through the years to determine the composition of the listening audience at various hours. A survey was made recently in ten average homes in a large metropolitan area, with the following discovery:

In the *early morning*—6 to 9 A.M.—listeners in the ten homes consisted of 8 men, 10 women, and 5 boys and girls.

In the *mid-morning* hours—9 to 12—3 men, 10 women, and 3 boys and girls.

Afternoon—12 to 4 P.M.—2 men, 10 women, 2 boys and girls.

Late afternoon—4 to 6—5 men, 9 women, 4 boys and girls.

Early evening—6 to 7:30—6 men, 9 women, 6 boys and girls.

Mid-evening—7:30 to 9:30—9 men, 12 women, 3 boys and girls.

Late evening—9:30 to 12:00—8 men, 8 women, 1 child.

Another survey furnishes the following table:

First preference	7 to 9 P.M.
Second " "	9 to 10 P.M.
Third " "	6 to 7 P.M.
Fourth " "	10 to 11 P.M.
Fifth " "	12 noon to 1 P.M.
Sixth " "	5 to 6 P.M.
Seventh " "	11 P.M. to midnight

Eighth	“	10 A.M. to noon
✓ Ninth	“	8 to 10 A.M.
Tenth	“	3 to 5 P.M.

3. Another question which should be considered is, “What day of the week is the best day for listening?” According to a most reliable survey source, the daily listening of radio families in the United States is as follows:

83.5 per cent listen on the average weekday,
Monday through Friday.

80.6 per cent listen on Saturdays.

80.1 per cent listen on Sundays.

82.9 per cent is the average over 7 days.

4. The result of various surveys to determine listeners' preference for type of program should be observed by the gospel broadcaster. This table reveals listener preference, as discovered in one investigation:

- First—Popular Music
- Second—Classical Music
- Third—Comedy
- Fourth—Dramatic Programs
- Fifth—Sports Broadcasts
- Sixth—Talks (General)
- ✓ Seventh—Religious Programs
- Eighth—News and Market Reports
- Ninth—Educational Programs
- Tenth—Boys' and Girls' Programs
- Eleventh—Special Features
- Twelfth—Women's Programs

5. An important question is, “What audience do we desire to reach at any given time?” That is, is the program to be

Make This Rel. more Popular

so designed as to reach a *general* audience, or *men, women, boys, and girls*? The answer to this question will have a vital part in program design and content. Much loss of effectiveness in some gospel programs may be traced to indifference at this point.

6. In deciding upon the day and hour for the broadcast of the program, ask this question, "What are people doing at various hours?"

Are they busy about the house?

Are they apt to be resting?

Are they away on a shopping trip?

Are they likely to be entertaining callers?

Are they eating a meal?

Are they apt to be working about the yard or in the garden?

7. Another question, "In what mood or frame of mind is the program likely to find the listener?" Will he be sleepy, having just arisen in the morning? Will he be wide awake? Will he be weary after a day of toil and problems at the office or about the home? Will he be occupied with other things?

8. "What definite need on the part of the general listener is the program designed to meet?"

Will the appeal be in the realm of the *emotional* or the *intellectual*, or the distinctly *spiritual*? The answer to this question will considerably affect the *material content* of the program, both as to music and speech.

9. "What kind of program material do listeners desire to hear when they are ~~eating~~—or ~~resting~~—or ~~working about the house~~—or giving special attention to the radio?"

10. "Shall the program consist of music, or speech, or a)

combination of both? If a combination, how much of each?"

11. "What shall be the length of the program—5 minutes—10 minutes—15 minutes—30 minutes—60 minutes?"

The trend in these days seems to be away from programs 60 minutes in length. It is difficult for a listener, except in rare cases, to give proper attention to a broadcast for an entire hour. Of course programs of music, with little announcement or continuity are acceptable for that length of time at certain hours upon certain days. Symphony and philharmonic concerts over the networks usually choose Sunday afternoons for these protracted broadcasts.

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15 / There appears to be a distinct movement in the direction of the 15 minute period. However, the coast-to-coast networks quite generally employ the 30 minute period for their evening variety, comedy, and musical "shows." These programs, if carefully analyzed, will be seen to consist of several programs within one program. Thus the element of variety is an important factor in retaining listener interest, as are also the rapid "pace," and transitions between separate program elements. *get*

15 / There is considerable use being made now of 5-minute periods, even in network broadcasting. The brevity, combined with expert programming and production, as well as the cumulative impact of daily broadcast, have rendered this type a most effectual one. A great deal may be accomplished in 4 minutes and 40 seconds on the air, if the program is thoroughly planned and competently presented.

It should be observed that a "30-minute program," say, is not actually 30 minutes in length on the air. Certain time must be allowed for "station announcements," and the giving of "call letters" by the station announcer. Usually 30 to 40 seconds are required for these purposes, and a 30-minute

broadcast becomes 29 minutes and 20 to 30 seconds on the air. These details are determined according to the requirements and production policies of the individual station.

12. "If the program is to be musical, what shall be the nature of it?"

Vocal	"Pages from an Old Song Book"
Hymn Sing	Instrumental
Request program	Classical
Choir	Background music (Not much, if any announcing, for meal-time listening, etc.)
Solo feature programs	Organ feature program
Trio and male quartettes	Small instrumental ensembles
Theme programs (built upon such themes as peace—rest—trust, etc.)	Piano and organ duets

13. "If the program is to be speech, what shall be the nature of it?"

Address	Dialogue
Dramatic sketch	Interview
Question and answer	Round table discussion
Quiz program	Bible reading
Story reading	Bible teaching
Story telling (ad lib)	Bible instruction with outline of the lesson in the listener's hands
Church broadcast	General news
Poem programs with music background	Religious news
Audience participation programs	Prophecy in the news
Prayer circle	Sunday school lesson exposition
Prayer requests	Missionary echoes
The mail bag	Radio dramatic serial
Best letter contests	Good reading suggestions
Sermon	

14. "How about combinations of music and speech?"

Shut-in programs	Boys' and girls' programs
Young people's programs	Devotional briefs with music
Birthday and anniversary requests	Women's programs
Morning "Time and Temperature" programs	Variety programs of various sorts

15. In planning a program, the vital factor is the "format," which is a word used to describe the orderly arrangement of the various program parts. In determining the format several things must be seriously considered:

(a.) There must be variety within the program. We are all familiar with the ancient aphorism, "variety is the spice of life." It is just as truly the spice of radio programs. The gospel broadcaster must permit of absolutely no variety in his God-given *message*. But he must utilize every available and legitimate *method* in presenting that message. Strive for variety.

(b.) There must be a logical sequence within the format. The component parts of the program must not be merely thrown together, hit or miss, just to "get them all in," but there must be a logical arrangement and orderly sequence. Often this is determined better by the good taste of the one in charge of the program, than by mere theoretical definition or formula.

(c.) There should be a gradual, yet definite, "build-up" toward a program climax. Sometimes this climax will be reached before the exact conclusion of the program, but it will come at a point which shall mark the primary objective, or purpose, of the program design. Care must be exercised to avoid building up a "false climax" early in the program, which might rob the true climax of its desired force and utility.

(d.) There must be smooth transition from one number to the next. This may be accomplished in one of several ways:

By the careful and tasteful use of instrumental music—piano, or organ will do—in "tying together" the program

number just finished, and the one just to begin;

By a skilfully prepared announcer's script;

By the "sneak" device, where the music, softly and unobtrusively "sneaks in" to the preceding number just before it is concluded, and "takes it away," joining it to the following part;

By certain unusual sound effects—as a deep-toned chime, between numbers.

Many more methods may be developed by the gospel broadcaster who has ingenuity and imagination, combined with common sense and good taste.

(e.) *There must be every effort made to retain listener interest.* The important question is, not so much "how many are listening when the program goes on the air?" but rather, "how many are listening one minute after the program begins, and five minutes, and twenty minutes?" Aside from the content and arrangement of the program, much will depend, in this regard, upon the quality of the speakers' voices, the musical talent, and the general impression given of sincerity, enthusiasm, and interest on the part of those taking part.

(f.) *The program must have "entertainment values."* The gospel broadcaster should not have prejudice against the word "entertainment." It has most important and desirable implications when applied to gospel broadcasting. It means simply "such program, presentation, and production, as will secure and hold listener interest." Radio stations demand, and rightly so, that programs which they broadcast shall have high entertainment level.

"Entertainment," when used in this connection, holds a different meaning from the word "amusement." A radio audience may be *amused* for a half hour without the ac-

accomplishment of anything constructive. But the gospel broadcaster, who properly employs *entertainment* factors, has held the interest of his listening audience, and has rendered a constructive service.

An example of this is seen in the series, "Miracles and Melodies," 91 fifteen minute programs on transcription, which were broadcast over between 300 and 400 commercial radio stations in the United States and other countries, as well as aboard ships of the navy, and in army camps, during the late war. These were produced by the Moody Bible Institute of Chicago, in its own radio studios, using its own radio staff and musicians. Each program consisted of an opening and closing musical theme; two gospel songs by a chorus of twenty voices; a featured instrumental number; a closing sentence "thought"; and the "climax" was a four-minute dramatization of a true "modern miracle" in the life of an individual who had found Christ as Saviour in the midst of unusual circumstances. There were also a few instances of special and miraculous guidance, or remarkable deliverance from danger and death through providential intervention. The gospel message was given, in this series, just as clearly and uncompromisingly as from any pulpit in the most orthodox church. There was not the slightest objection to the gospel on the part of the commercial stations. There was universal and enthusiastic approval by the stations. Why? Because the programs had high entertainment value, even though they presented the clear, simple gospel message.

Remember that the average radio station is not so much concerned with *what* the gospel broadcaster says, as it is with *how* it is said. Some gospel broadcasters have been denied radio privilege, and have immediately concluded

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that the opposition has been to the gospel message. That may have been true in certain few cases, but, in most instances, it is due to the failure of the broadcaster to employ good radio technique, and to have sufficient regard for the demand for *entertainment* factors.

16. A suggested class exercise follows. The component parts of a 30-minute variety program are listed. The project consists of arranging a desirable format, with reasons given for the arrangement:

- 4 musical numbers
- 1 gospel testimony (2 minutes)
- 1 opening theme (musical)
- 1 reading of listener letters
- 1 closing theme
- 1 dramatic dialogue (3 minutes)
- 1 poem
- 1 thought-for-the-week (1 sentence)

The announcements and continuity are intentionally omitted, for they are at present beyond our immediate purpose.

While there may be more than one effective arrangement of these parts, we suggest the following, with reasons for our conclusions, in the light of that which has been said in section 15 above:

- | | |
|--------------------------------|--|
| 1. Opening theme | 7. Dialogue |
| 2. Musical number | 8. Musical number |
| 3. Poem | 9. Gospel testimony |
| 4. Musical number | 10. Closing theme (fade down
for —) |
| 5. Reading of listener letters | 11. Thought-for-the-week |
| 6. Musical number | |

The opening musical theme should be chosen for its brightness, melodic beauty, and ability to appeal to the

largest number of listeners. Remember this is the device for capturing interest.

Having captured interest, the next thing is to hold it. Because of the universal appeal of music, it is well to make secure the interest by placing a musical number at position 2 in the format. This number should be selected with great care, having regard to the opening theme, and the poem which is to follow.

The poem comes next, for an important reason. Next to music, poetic form of expression is doubtless the most universally appealing. So placing a well-chosen, well-read poem at position 3 does not "let-down" interest, but continues the universal appeal.

Then a musical number at position 4 will "carry along" the listener interest. Variety should be sought in the selection of the music at position 4, so that there will not be sameness in positions 2, 3, and 4.

People generally are interested in what other people are saying about important matters. This reading of well-chosen letters can be an important factor in listener interest if the reader has the proper imagination and voice.

Another musical number appears at position 6 for obvious reasons of variety.

The dramatic dialogue is placed at position 7, and well may be the "high spot" from the listener's point of view. The broadcaster is seeking to lead the listener on to position 9, for that is his main objective. But the wise gospel broadcaster realizes that if he "gives away" his main objective early in the program, he is certain to lose many of his audience who should be reached. And so he builds interest, and confidence throughout the program, and by the time he reaches the gospel testimony, his listeners are

ready for it. The nature of the dramatic dialogue is important. It might well be based upon some episode of human interest, home problems, relationships to children, or obligations to needy people, etc.

The music at position 8 is for variety and preparation.

The gospel testimony at position 9 is obviously to tell the good news of the grace of God. This may be given as a declaration of the gospel, or it may be the relating of a personal spiritual experience by a guest.

The "thought-for-the-week" at position 11, following the closing theme at position 12 may need to be explained a little. That "sentence sermon" is intended to be something that will "stick," and should be "spotlighted," to attract special attention. One device for accomplishing this is found in beginning the music of the closing theme, and then "fading-down" the theme into the background for an instant, and giving the "thought" impressively, then "fading up" the music to conclude the program.

Chapter Six

USING THE SPEAKING VOICE

THE average member of a radio listening audience judges the value of the speaker's message by the voice he hears. A favorable regard for the message can hardly be expected when the messenger has an unpleasant voice, uninteresting delivery, lifeless expression, careless enumeration, mispronunciation of words, or disorderly presentation of his subject.

In this chapter are presented some practical helps, which are the result of the experience of gospel broadcasters over twenty years of daily microphone use:

1. The gospel broadcaster must realize, at the outset, that the principles of radio speech, and the use of his voice on the air, are decidedly different from that field which has been known as "public speaking." We do not desire to cast any aspersions at public speaking methods, for they have their place, and can be most useful, if they keep abreast of today's demands and trends. Let instructors in public speaking remember that public address systems are in quite general use today in auditoriums and churches, and therefore, in many instances, the techniques of "public speaking" are strikingly similar to those of radio broadcasting. It must be considered that at least some of the theories and practices of the "old school" methods in public speaking are decidedly antique today.

2. The fundamental principle of proper and effective radio speech may be expressed in two words—write them large:

CONVERSATIONAL TONE.

As soon as some read this, immediately there will arise

in their minds a few *exceptions* to this rule. But the unique methods of Walter Winchell, the late Floyd Gibbons, and a few others only serve to emphasize the rule. Listen to the leading News and Current Events commentators—John W. Vandercook, Richard Harkness, Robert St. John, Morgan Beatty, Gabriel Heatter, Max Hill, and others, and the outstanding characteristic of their delivery is the *conversational tone*.

Listen to the leading commercial announcers—Milton Cross, Dan Seymour, Milton Block, Bill Bivens, Paul Douglas, Ben Grauer, Ken Carpenter, Harlow Wilcox, David Ross, Everett Mitchell, Charles Lyon, Ken Roberts, and many others, and the *conversational* tone is characteristic of their delivery.

3. There are most practical reasons for the conversational tone in radio speech.

The radio voice is not addressing a large assembly of people, gathered together in one place, but he is speaking chiefly to individuals in homes, and, generally speaking where there are listening *groups*, they are *small* groups. Some radio speakers, particularly gospel preachers and evangelists, often make the mistake, in a *studio* broadcast, of using an “oratorical” or “preaching” voice, and when this is done, the psychological effect upon the *individual* listener is that it removes him from the class of the *individual*, and transplants him into the *crowd*. It is readily seen that the tendency of this is to materially reduce the *personal impact* upon the individual. When the tone of the speaker is conversational, the individual listener feels that he, personally, is being addressed.

Of course, when a church service, or any public speaking service is being broadcast, that is a different matter, and

the listener understands that he is a part of a public audience, having a share in a public service. We shall have more to say about this in the chapter, *Broadcasting the Church Service*.

4. The element of sincerity is possible to convey by means of the conversational tone, when it cannot be accomplished by most other techniques. Studying the commercial announcements of the highest grade network announcers is often most instructive along this line. It will be observed that those who create the most distinct atmosphere of sincerity are those who employ most consistently the conversational tone.

5. People generally associate a "preachy" or oratorical tone and delivery with professionalism. This is accentuated when the speaker is broadcasting, and may prove to be a great handicap in capturing and holding the attention and interest of the average listener. The gospel broadcaster must never for one moment forget that his voice is reaching a cross-section of humanity, which he should employ every possible, legitimate means to reach. If he is not interested in gaining the ear of the *general* audience, rather than a small group of already interested people, he should not be allowed the broadcasting privilege.

One of the best examples of the use of the conversational tone by the public speaker, desiring to reach the ears of all people everywhere, was the remarkable tone and diction of the late Franklin Delano Roosevelt. President Truman is at present giving a fine demonstration of the use of the relaxed, conversational tone.

6. In the use of the voice on the air, there are certain factors which prove most helpful in a practical way:

(a) Imagination. One cannot get far in radio without

this. The audience must be visualized by the radio speaker and performer. One commercial announcer said that when he sold a product over the air, he imagined himself "sitting on the kitchen sink, talking to the lady of the house." The speaker's approach may be intimate, but never familiar.

(b) The speaker must know his subject and copy. The listener is quick to detect lack of familiarity with material used by the radio speaker.

(c) Think! The speaker must use his brain, and think what he is doing.

(d) Concentrate on the task at hand.

(e) Read thoughts and ideas in the copy used on the air, not mere words and sentences. This takes work and much practice, but the effort devoted along this line will pay large dividends.

(f) Develop the habit of reading aloud, whenever possible, in preparation for work on the air.

(g) Seek for variety in change of pace and change of pitch.

9. ("Pace" is the word used to describe the general speed at which a speech or program proceeds.

"Pitch" is the tone, or inflection of the voice.

Long speeches need change of pace and pitch to avoid monotony.

An importance of inflection is seen in the following illustration: If we were to say "I never said he stole money," what would we mean? It all depends upon the way we say it. There are six words in the sentence. We may get six different meanings, as we emphasize each word individually, thus:

I never said he stole money.
 I *never* said he stole money.
 I never *said* he stole money.
 I never said *he* stole money.
 I never said he *stole* money.
 I never said he stole *money*.

Messages of different kinds require different *pace* and *pitch*—messages of *comfort*, of *challenge*, of *encouragement*, of *humor*, to *boys and girls*, etc.—Care must be exercised, however, to avoid the extremes of dullness and “deadness” of voice on the one hand, and over-inflection, on the other, in the attempt to accommodate pitch to the requirements of different program purposes.

(h) The radio speaker must fill the role of a guest, not an intruder. As he visualizes an individual, or a small family group in a living room or a car, he should realize that people thus situated resent an oratorical or strident tone of voice in a *guest*, whether that guest be visible or unseen. People want the voice on the air to talk to them, not shout at them.

Peale Norman Vincent Peale, well-known pastor and radio preacher, writing in the *Religious Digest* upon the subject “What I Have Learned from Radio Preaching” said: “One learns first of all a new technique in the art of preaching. . . . The preacher over the radio cannot bend down in stately dignity from the sacred desk using a tone quality and speech form associated only with the protected pulpit in the church. Here he is out in the world among all sorts of people and conditions and he must speak simply as a man among men. Nor does he come into the home via the air with bombastic eloquence but speaks quietly, albeit

sincerely, like an old and trusted friend who has something of great importance to impart. He must be gracious, kindly, non-controversial, and do nothing that will frighten away those who are held to him by so tenuous a connection as the tuning dial which is easily twirled to a competing program. I do not mean to infer that he should in any sense compromise his message, for that would be unspeakable. I mean that he must gain the confidence of men not used to listening to preachers, allowing them to learn his spirit until they know for a certainty that he has something of value for them. Then they will allow him the opportunity of saying it. In essence, *the preacher must learn to preach without seeming to preach. . .*"

(i) *The speaker must not suddenly raise his voice, except by prearrangement with the controls engineer. Remember that the microphone is very sensitive.*

7. Suggested Project for Class Work.

Have individual members of class read a poem, Bible portions, or prose paragraph, using microphone and amplifier.

Have the class grade each reader on the basis of (a) tone (conversational, or otherwise); (b) sincerity; (c) inflection; (d) pace.

Chapter Seven
WORDS TO THE RADIO SPEAKER
AND ANNOUNCER

WHILE the demands upon the average announcer in the *commercial* radio station are much greater than upon the announcer in gospel broadcasting, there are many fundamental principles which are common to all radio announcing.

In the contents of our present chapter, the purpose is to make practical suggestions to all who use radio speech for purposes of gospel ministry, whether it be "straight announcing," narration, reading manuscript, preaching, or "ad libbing." Some of the material found in chapter six will be re-emphasized and reapplied.

1. The impression of *life* and *vitality* in radio announcing and speaking is one of the most important requirements. There must be variation of tone and inflection. The radio speaker should study to avoid uniformity and monotony. One way to accomplish this is to give the key-words in each sentence definite emphasis, just as is done in ordinary conversation. The effective radio speaker, when reading his message from manuscript, must make the talk sound like the presentation of ideas concerning which he has real convictions—not like mere reading.

2. There is a great difference between *volume* and *force* in radio speech. The use of great *volume* is seldom desirable or necessary in gospel radio speech; *force* always is. High *volume* may be a very poor substitute for intelligent and prepared effort; *force* is a combination of sincerity, inflec-

tion, and proper pacing. The intelligent use of the "dramatic pause" is a most effective factor in *force*.

3. The radio speaker should talk directly to his listeners, exactly as he would if they were sitting eight or ten feet away in the studio. He should not "read a lecture" nor be stiff and too formal, but his thoughts should be presented as they would be in ordinary conversation.

4. There should be dignity, but not an air of superiority. Do not "talk down" to the audience. There must be friendliness without familiarity.

5. Not every radio speaker has had the advantage of higher education, nor of true academic culture, but he does have access to a modern dictionary. Surely there is absolutely no excuse for the mispronunciation of common words which one hears in the radio messages of some radio broadcasters. Nothing will so quickly and completely isolate a goodly portion of one's radio audience—and a portion which is most worthy and profitable to retain—as careless and erroneous pronunciation. Before one attempts to speak on the air, this important detail should be checked and double checked.

6. Hackneyed expressions should be avoided. Such forms of address as "my friends of the radio audience," or "my unseen audience," or "my dear listeners," went out of vogue with "cat's whisker" crystal sets, carbon microphones, and heavily draped broadcasting studios. When a talk or program is concluded do not end with "I thank you." After all, the obligation, so far as thanks are concerned, is not so much upon the radio speaker, as upon the radio *listener*, for if the speaker has something of value to say, he puts the listener in his debt.

7. The quality of voice should be full, resonant, and

pleasing to the ear. Some speakers are *naturally* endowed with more acceptable voices than others, but an agreeable quality may be cultivated by reading material *aloud* for criticism, and details which are found to be objectionable, such as harshness, thinness, and too high pitch may be at least modified and improved.

8. The radio speaker must be relaxed. A tense, nervous attitude or posture will be reflected in every phase of his work on the air. His tone will be high pitch; his pace will be hurried; reading "fluffs," or mistakes, will be frequent; and the element of sincerity will be greatly diminished, if not wholly eliminated. The speaker must think to relax; he must study to do so. He must relax his body muscles—legs, abdomen, diaphragm, shoulders, neck, arms, jaws and facial muscles. Relaxation does not mean slovenliness of posture or effort. It does not mean laziness. It is the preparation of one's entire bodily structure for easy, rhythmical, intelligent thought and speech.

9. Thinking can easily solve most of the problems of reading aloud. Someone has said that "the system of college teaching by lectures is a process whereby the notes of the professor become the notes of the students without having passed through the mind of either." That generalization may seem a bit extreme to some, but there is an element of truth in it. Certainly it is apt to be the case with most beginners in oral reading. The written words and phrases are apt to become speech sounds in a merely mechanical manner, which in no way involves the understanding of the reader. Hence the definite need, on the part of the reader, to be thoroughly familiar with the content and meaning of his manuscript.

10. The rising inflection in radio speech is far more effec-

tive than the falling inflection. There is a psychological reason for this, in that the rising inflection tells the listener that the speaker is not stopping, but is *going on*. Thus he has another instrument for holding listener interest.

11. If the use of mild gestures, which come naturally to the radio speaker, helps him in easy, relaxed delivery, he should use them, of course. Often body motions decidedly and beneficially aid the quality of speech production. Have you ever thought that a smile may be "heard" over the air? It is true. A smile changes the contour of the face of the speaker, and therefore changes the quality of the voice. In somewhat the same manner listeners may "hear" a speaker raise his eyebrows. And of course a scowl is easily "heard." All of these details, which may seem strange and unimportant to the inexperienced broadcaster, assume tremendous significance to the speaker who has devoted himself to a diligent and intelligent application of every possible device for effective voice use.

12. The rate of speaking on the air is a very necessary consideration. The speech rate must be fast enough to hold listener interest, but it must not be so fast that the listener will miss the details of the message. While it is impossible to exactly establish a norm for all speakers, very probably the most practically satisfactory speaking rate is from 130 to 140 words a minute. There should be variation in the rate from phrase to phrase, and sentence to sentence for purposes of interest. It is obvious that an even rate of speech over fifteen minutes or longer would be extremely monotonous.

Just a word of caution here. While the radio speaker should strive for conversational tone and relaxed delivery, he must, at the same time, guard against lazy and mono-

tonic tone and effort. We repeat: relaxation in delivery is not laziness. It must not be permitted to become such.

13. Careless enunciation is a very common fault among radio speakers, as well as singers. Often consonants are slurred, especially those at the end of words or syllables. Sometimes syllables are dropped completely. There is an inclination to run words together. There are many reasons for extreme care in this matter of enunciation, not the least important of which is the fact that it is very easy for the listener to misunderstand a word or a statement as it comes over the air. While we cannot remove this possibility entirely, we can, by exercising care, reduce it to a minimum. If this is an important consideration in ordinary, *commercial* broadcasting, how much more important it is in *gospel* radio, where *eternal* issues are at stake.

A rather humorous example of the ease with which a listener may be mistaken came to our attention not long ago. A man and wife were sitting in their living room late one evening, enjoying a certain radio program. The husband suggested that they have a cup of coffee before retiring, and the wife went to the kitchen to prepare it. While there she heard a voice say, "never mind it now." Supposing it to be the voice of her husband who had changed his mind concerning the late lunch, she turned off the blaze under the coffee pot and returned to the living room. After a few moments her husband remarked, "Isn't the coffee nearly ready?" Imagine the surprise of both when it was discovered that the voice which the wife had heard while she was in the kitchen was not that of her husband at all, but one of the speakers in a radio drama. This incident, in various forms and degrees, is typical of that which happens continually. The listener will hear only part of a sentence,

or may hear a word carelessly uttered, or someone may turn the dial to another station in the midst of a broadcast without telling the listener of the change, and he may think he is hearing the original program. This happens frequently.

14. The radio speaker should watch for certain words and phrases which are easily mispronounced or wrongly articulated: such phrases as "don't you," and "can't you," so frequently spoken as "donchu," and "canchu"; such words as "gov'ment" for "government," "akshul" for "actual," "ketch" for "catch," "a-tall" for "at all," "ushuly" for "usually," "practickly" for "practically," "noo" for "new," and a host of others.

Chas. E. Funk, noted etymologist, has said that the ten most frequently mispronounced words on the air are the following:

- Tuesday—not *tooz'di*, but *tiuz'di*
New York—not *noo yawk*, but *niu york*
February—not *feb-u-a-ry*, but *feb-ru-a-ry*
Program—not *pro'grum*, but *pro'gram*
Debut—not *day'bew*, but (in America) *de-bew'*
Aeroplane—not *a're-o-plane*, but *a'er-o-plane*
Secretary—not *sec're-tri*, but (4 syllables) *sec'-re-tar-ry*
Aviation—not *av'i-a-shun*, but *a'vi-a-shun*
Quintuplets—not *kwin-tup'lets*, but *kwin'tiu-plets*
Hundred—not *hun'ert*, but *hun'dred*

Every gospel broadcaster should carefully check even the most common words for correct and accurate pronunciation. Then he should *practice* the pronunciation of them aloud.

In the following list are given a few additional of the great number of words commonly mispronounced. The

speaker should refer to a modern dictionary for an accurate check on these words:

accurate	distinctly	luxury
address	duty	mischievous
adult	epicurean	municipal
affect	era	often
again	exquisite	orgy
armistice	escape	perspiration
athletic	fete	pianist
aunt	film	picture
auxiliary	forehead	poem
avenue	from	positively
bade	gala	posthumous
because	genuine	precedence
believe	government	presentation
biography	gratis	program
bona fide	grievous	really
bouquet	harass	recuperate
clique	height	reservoir
column	heinous	ribald
contrary	humble	route
co-operative	identity	sacrifice
coupon	inquiry	similar
data	interest	kindergarten
defense	Italian	library
detail	<u>italics</u>	longevity
dictionary	<u>jewelry</u>	status
direct	khaki	superfluous

15. The gospel broadcaster should avoid falling into bad speech habits, such as employing "pet" words and phrases excessively, so that they characterize his talk. Such words

as "listen," "wonderful," "see," "okay," and others too numerous to mention, may become wearisome and even offensive to the listener. Dropping the endings of words concluding with "ing" is a bad habit, but a very common one. Failure to give proper value to words beginning with "wh" and "th" also is a disagreeable fault.

16. The gospel broadcaster should avoid the use of modern slang. Someone has called slang, "profanity in Sunday clothes." While that definition would not apply to all words and phrases, it certainly does to some, and the gospel messenger simply must be above reproach in this respect. Aside from the fact that a general use of slang marks the speaker as lacking in vocabulary and the intelligent use of words, it is distinctly bad taste on the part of the one who has such a dignified, vital message to convey. Such expressions as "gee," "gosh," "darn," and other like slang exclamations have no place in gospel ministry of any sort, and certainly not on the air.

17. The radio speaker should not allow punctuation marks—commas, colons, etc.—to control him, but, on the contrary, he must command them. The intelligent reader of script will be so familiar with its message that he shall be able to group his words and phrases to suit, not the mechanical punctuation marks on the paper before him merely, but the ideas and thoughts which should be emphasized. This requires mental application and practice.

18. Proper breath control is essential to an even controlled radio speech. The same principles of diaphragm breathing which are demanded for proper flow of the *singing* voice apply to speech also. It would be a most desirable thing if all radio speakers could have a thorough course in voice building such as is given to those who aspire to the public

use of the singing voice. If the training along this line is given by those who really know how to *build* voices, the speaker will profit in two respects—proper voice placement for resonance and pleasing quality, and effective breath control.

19. Let the beginner in radio broadcast speech, who is inclined to be discouraged because of tension which produces mistakes in rhetoric and pronunciation, take courage in the realization that the most experienced announcers and speakers have been guilty of unintentional yet most humorous spoonerisms. One announcer introducing some world famous figures, presented "The Duck and Doochess of Windsor." Another, giving war news, made the startling announcement that "The RAF dropped two-and four-ton blondes on Berlin." A third, evidently upset by the prospect, gave an unusual weather forecast: "Tomorrow, rowdy, followed by clain."

20. Let the gospel broadcaster avoid a "sanctimonious" manner, or tone of voice. It is quickly assumed to be insincere and not genuine. Be "supernaturally natural."

21. Strive for dignity without dolefulness; fluency without flippancy. The gospel messenger is not an undertaker, but an "uppertaker." He is not to be a sort of ecclesiastical "Pollyanna," but he should possess a contagious cheerfulness, which shall be reflected through his voice and speech delivery.

22. *Suggested projects for class work.*

(a) Select brief human interest story from daily newspaper and have class members read it before class for criticism in directness; interesting inflection; proper phrasing and grouping of ideas.

(b) The teacher might prepare a brief story, *with all punctuation marks omitted*, to be read before class by individual students. The class may criticize as to proper emphasis and presentation of main ideas.

(c) Select magazine article to be read by individual students. Have class check the reader for *words mispronounced; careless or wrong articulation*.

Chapter Eight

PRESENTING THE MUSICAL MESSAGE

AS MUSIC plays such a large and important part in gospel broadcasting, it is fitting that rather full consideration be given to it at this point in our study.

Music production is a distinct field. The failure to regard it as such, resulting in indifferent planning and preparation, explains some of the mediocre and poor efforts along this line in connection with certain gospel broadcasts. Several practical considerations and suggestions follow. They have been proved workable by actual experience through many years.

1. *The gospel broadcaster should choose the musical talent for his program with great care.* It must be remembered that some musicians who are very acceptable for *public* performance before a visible audience, are not desirable for radio. The reverse is likewise true, for some excellent radio singing voices are not at all effective in public. Some voices need the amplification which radio and public address systems offer. Then, too, the personality, attractive physique and appearance of the *public* performer very often compensate for the lack of finesse and musical quality. Such is not the case in radio, however, where the listener depends solely upon his ear for his judgment and appreciation.

2. *Musical talent should be selected by means of auditions.* These auditions should be conducted in the radio studio, using a microphone. *The ones responsible for the decision must hear the voices and instruments as they come through the amplifier.* They must not depend upon judgment formed after hearing the musician by means of sound waves only.

Too much musical talent in gospel radio has been chosen by inadequate and superficial methods, and the cause has suffered thereby. Musicians should not be chosen merely because they "are so willing," or "she is so reliable," or because of family relationship, or mere expedient. The gospel broadcaster, particularly the pastor of a church, has many problems along the lines of policy, temperament, ambitious parents in the congregation, etc., but he must develop a tactful approach to these where radio broadcasting is involved, for many an otherwise good program, having real possibilities of successful and fruitful operation, has been completely ruined by poor music.

3. *Resonant voices, especially those of the lower register, are usually the most desirable.* Listeners generally seem to prefer male voices. Some sopranos are very good for radio, but these are the exceptions rather than the rule, and the greater demand is for lower-pitched voices. When women's voices are used, except for those who have recognized and pleasing "radio voices," they should be used in combinations, such as duets, trios, quartettes, and ensemble groups. Some high-register women's voices have a combination of qualities which render them excellent for radio:

- (a) Exceptional quality of tone
- (b) Perfect tone control
- (c) Smooth breath control
- (d) Smooth delivery of tone
- (e) Minimum of vibrato
- (f) Control of high notes without "punching" or extra effort, which produces distortion.

When such high voices are found, they are very popular and useful.

4. *It is not necessary to have a large vocal group for the*

average program broadcast from the radio studio. The demands of an auditorium broadcast are somewhat different of course. For most *studio* production, a male quartette, or a small ensemble of eight *mixed* voices are very acceptable. In our judgment, the ideal studio vocal group consists of fourteen *trained* voices—eight men and six women. This is large enough for all requirements of *volume*, and yet sufficiently small to be highly flexible and maneuverable. Furthermore a group of this size holds splendid possibilities for special song arrangements, so useful in radio production.

5. Advantages and disadvantages of large vocal ensembles.

Disadvantages:

(a) A large vocal group presents great difficulties in the arrangement of rehearsal times agreeable to all.

*3 Lines
Balance*

(b) There is the problem of securing proper blending and balance of the four parts.

(c) The larger the group of untrained singers, the more difficult it is to obtain proper enunciation. Thus the message in the words is greatly reduced or lost entirely.

Advantages:

(a) When there are more individuals on each singing part, it is possible to "cover up," at least partially, inferior voices.

(b) In a large group, there is the greater opportunity to widen contacts among other churches and organizations, to elicit interest in co-operation in the radio project.

(c) In the large group, the program is not so seriously affected when one or two are ill, or fail to attend.

6. Spend all possible time in rehearsing the musical program. This is the weakness of most gospel radio programs. Certainly one must realize that many such programs are

conducted by ministers and laymen who have all they can do in their regular fields, and to whom radio is extra and incidental. While such are deserving of loving sympathy, nevertheless the program suffers immeasurably by scant rehearsal, and those who are too busy with other things to give proper attention to so important a project should seriously consider, either appointing someone to give full attention to the musical portion, or giving up a sufficient number of other activities to permit him to give time to it, if he is qualified for that type of service.

7. Even the most familiar hymns and gospel songs should be thoroughly rehearsed, for several important reasons:

(a) To secure proper "attack"—that is, all voices beginning words and phrases together. Ragged attack is very apparent on the air.

(b) To secure proper "phrasing"—as one would phrase in reading. Commas, for example, mean something in music, as they do in reading. The absence of them at the end of a musical phrase also must be observed by the singer.

(c) To give the musicians a thorough understanding of the message of the music.

(d) To secure the best possible blending of the voices. Discrepancies in the natural voices may be somewhat overcome with respect to blending by regular and persistent rehearsal together.

(e) To secure the most efficient ensemble and "give and take" between the voices and accompanying instruments.

8. When a director of music is selected, we suggest that he possess the following qualities:

(a) That he is a true believer in Christ, and thus has

a personal interest in the presentation of the gospel message.

(b) That he knows music. This does not necessarily mean that he must have a musical degree from a conservatory, although, in most instances, that is decidedly desirable, for it guarantees trained musicianship. Many gospel broadcasts have suffered because the musical director simply did not "know music."

(c) That he has a knowledge of church music. If he has had experience and training in this field, so much the better.

(d) That he possess musical "taste." This quality is not easily defined. It is "easier felt than told." One evidence of its presence, however, is apparent in the director's selection of music to use in conjunction with, preceding, or following speech portions of the program. Good taste in that connection is seen, not only in the selection of songs whose words fit the occasion, but whose tempo, musical structure, and general spirit, tastefully blend with the spoken message.

(e) That he has an appreciation of the values of several forms of gospel music:

Hymns
Gospel Songs
Sacred Classics
Gospel Choruses
Anthems

Some musical directors "ride hobbies" in this respect. They will enthusiastically endorse and use certain forms of sacred music, and will regard some others as beneath their notice, rejecting them completely. For example, some will emphasize *anthems* to the exclusion of gospel

songs; others will use the standard church hymns, but will have nothing to do with the gospel chorus. The broadcaster must realize that radio makes demands beyond those of a regular church service. In radio he is operating in a field where he is attempting to reach all kinds of people, with every conceivable musical taste. Therefore, to gain the ears of all, he must, within the realm of legitimate choice—have something to appeal to the tastes of all. Often he shall have to sacrifice his own personal desires and whims in order that he may attract others to his message. All forms of gospel music have their place in broadcasting.

(f) That he is not a fadist, or extremist, or ultra musical modernist. Sad to say, some Christian musicians have been carried away with modern harmony trends, and must employ them in the presentation of the most familiar gospel music. A little of this may be legitimate, but “a little goes a long way.” This is another phase of gospel music which requires the exercise of *good taste* on the part of the director.

9. *The Gospel musical program should* avoid “jazz.” However, the difference between jazz and *rhythm* must be recognized. Rhythm is legitimate when properly used. Some of our favorite and most widely used hymns and gospel songs have it:

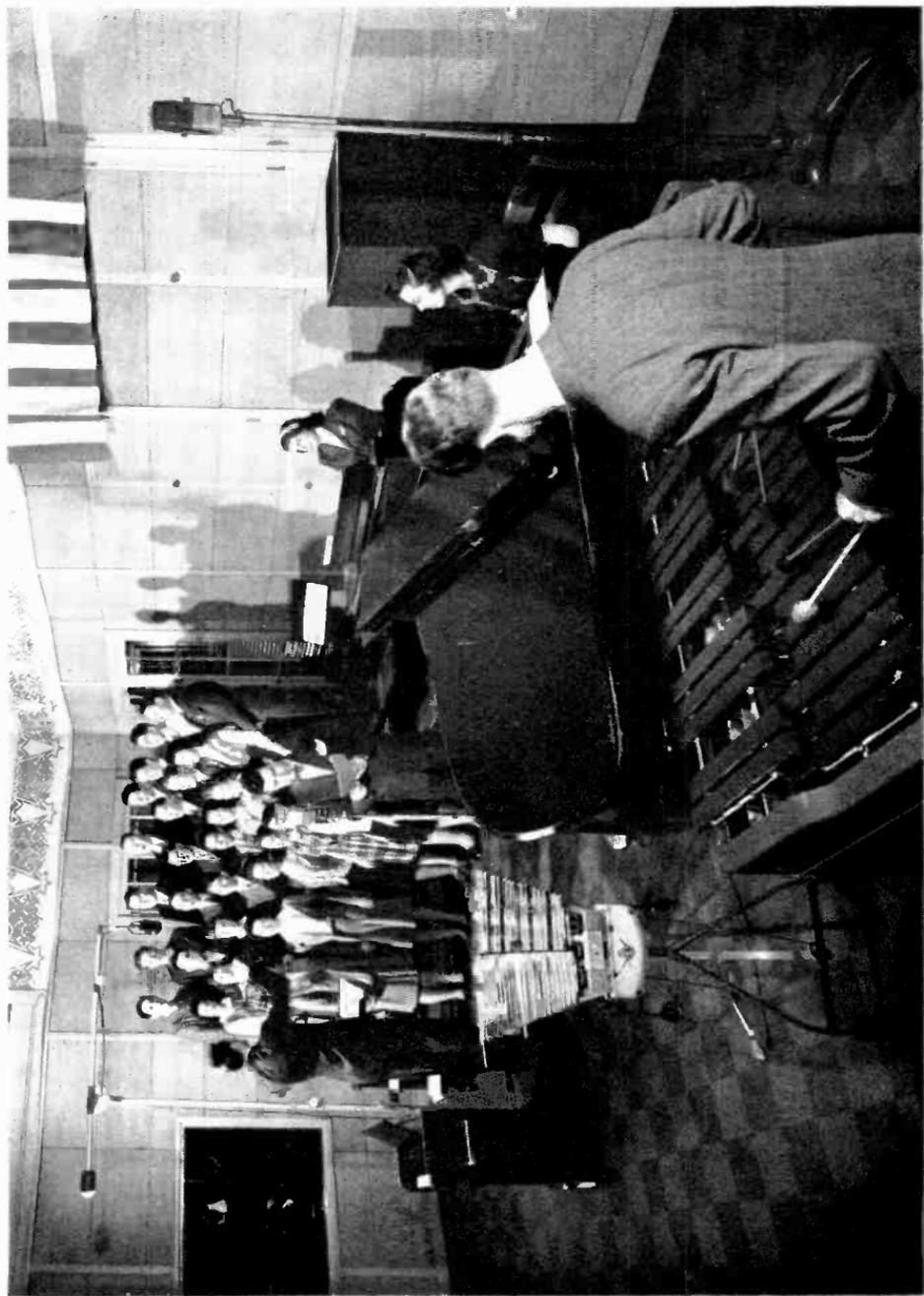
Onward Christian Soldiers ✓
Stand Up, Stand Up, for Jesus ✓
Wonderful Words of Life ✓
Wonderful Grace of Jesus ✓
Faith is the Victory
Bringing in the Sheaves ✓
Praise Him! Praise Him! ✓



"No. 9 Elm Street" sketch group in action



WMBI-WDLM Radio ensemble



Vocal ensemble on the air



Brass trio

An extreme, such as an overdose of syncopation, is never good taste in gospel music. Too much use of so-called "hill-billy" type of music is undesirable. Most gospel broadcasts will be judged largely by their music, and extreme care should be taken to use the best taste possible at the same time being sure that there is sparkle, and brightness in the musical presentation. Do not mistake the funereal type of music for spirituality, nor the dull, drab execution of a hymn for high-level piety.

10. Neither drag nor severely rush the gospel hymns and songs. There is a happy medium. The broadcast tempo should be governed mainly by two factors:

(a) The tempo designated in song's signature—4/4; 3/4; 6/8; etc.

(b) The type of message the song is intended to convey. Some songs in 4/4 designated tempo, for example, should be sung more rapidly than others of the same designated tempo, but which have a much different message in the words.

11. The music should not become an end in itself Music is so fascinating to some Christian people, that it presents a positive temptation in the direction of pride, ostentation, and self-exaltation. Musical talents, when yielded to the Lord, may be tremendously used of Him. But music, even in Christian service, when used for personally selfish ends, may be a dangerous snare and stumbling-block.

12. Instrumental music on gospel radio programs is useful for the following purposes:

- (a) The accompaniment of voices
- (b) Raising the "entertainment" level of program
- (c) Variety

(d) Background or "curtain" music. Sometimes it is helpful to have a subdued instrumental—not vocal—background behind a poem or recitation. When this is done, care must be taken that the music is unobtrusive, and does not "cover" the speech. Neither should it interfere with the speech to the extent that the listener must make an extra effort to understand it. There are differences of opinion as to the use of background music with Bible reading and prayer. In our opinion, it should not be used with either, although some, because of custom, may find it helpful.

(e) Transition and "bridge" music in radio drama. Music thus used, "shifts the scenes," and takes the listener from one locale to another. More will be said concerning this in a forthcoming chapter, *The Use of Drama.*

(f) "Fills" between parts of a program, to tie them together. Also to "pad" a program in which the planned material has run shorter than anticipated.

(g) For certain types of programs—organ, piano, orchestra—to reach listeners during meal time, or similar occasions when they cannot give undivided attention to other program types.

13. Choose instrument combinations for broadcasting with great care. Some combinations are far better for broadcasting than others. Some instruments, like some voices, are better for radio than others. The violin, cello, organ, piano, harp (if properly used), marimba (with accompaniment, or played alone with three or four mallets) are especially acceptable for solo work. Brass, reeds, and woodwinds are better for combination than for solo production, although there are exceptions where they are played by acknowledged experts.

14. *When planning instrumental combinations for broadcasting, it is well to seek the advice and counsel of one thoroughly familiar with the requirements and limitations of orchestral work. The following are a few suggestions for small instrumental ensembles:*

TRIOS

- (a) Trumpet or cornet trio.
- (b) Flute, violin, and clarinet.
- (c) Violin, harp, piano, or organ.
- (d) Flute and two violins.
- (e) Two trumpets, one trombone or euphonium.

QUARTETTES (Brass)

- (a) Two trumpets or cornets, and two trombones.
- (b) Two cornets, one French horn (or alto horn) one baritone or euphonium.
- (c) Two cornets, one French horn (or alto horn), one trombone.

QUARTETTES (String)

- (a) Three violins, one viola.
- (b) Three violins, one cello.
- (c) Two violins, one viola, one cello.

QUINTETTES (Brass)

- (a) One cornet, two French horns, one trombone, one baritone.
- (b) Two cornets, one French horn, one trombone, one euphonium.
- (c) Two cornets, two French horns, one euphonium.

QUINTETTES (String)

- (a) Two violins, one viola, one cello, and a flute, clarinet, or French horn.

SMALL STRING ENSEMBLE

(a) Three violins, viola, cello, string bass, flute, piano or harp.

Clarinet or French horn make attractive additions.

(b) For large group add violins, another clarinet and French horn, a cornet or two, trombone, and euphonium.

SMALL BRASS ENSEMBLE

(a) Two or three cornets, one to three French horns, two trombones, one euphonium, one bass horn.

(b) For larger group add woodwinds: flute, two or three clarinets, tenor or alto saxophone.

Note: A solovox may take the place of a violin, cello, clarinet (low register), oboe, flute, or saxophone in these brass combinations.

15. Be sure to seek the assistance of the control engineer, or production supervisor as to the most effective placing of instruments and voices before the microphones in the studio or auditorium. Only in this way may the best "balance," or blend, and "mike pick-up" be obtained. Remember that one *in the studio* cannot hear the effect, as the microphone picks it up, and as the amplifier and transmitter send it over the air. That must be determined by those who hear it in the control room and production booth. There must be the closest possible co-operation between the studio and these points.

16. It is not "good radio" to use too much of any one song or musical number during one program. While a group of people assembled in one place, with common interests along the line of spiritual fellowship, should sing the entire hymn, or gospel song, even though there be

four or five lengthy verses, the broadcaster must not expect his radio audience to be agreeable to that sort of thing. Often he will find it desirable to use only one or two verses. This requires that he select the portions of the song which will best tell the message he desires to convey. He must choose with great care and true discernment.

17. In some cases, where it seems desirable to use extra portions of songs or instrumental music, beyond that which would ordinarily appear to be good radio technique, variety may be obtained by changing to another key for the extra verse, or varying the style of production. An example follows:

The gospel song, 'Tis So Sweet to Trust in Jesus, is being used. A chorus of mixed voices is singing it. The program director, for certain reasons, wishes to use three verses. He suggests that the vocal ensemble sing the first verse, and chorus "straight," that is, just as written. Then at the conclusion of the first chorus, the instrumental accompanist makes a one chord modulation for the original key, which is A flat, to the seventh chord of D flat, and immediately a low solo voice, either baritone or alto, begins the second verse, singing it through. After the second verse, when the chorus is reached, the instrument may play it as a solo, without voices, or if more than one accompanying instrument is being used, they could play the chorus as an ensemble. Then the instrument could modulate to the original key of A flat, and the third verse and chorus could be used as was the first verse. This time a further variation might be employed by using a higher solo voice to sing the verse, against a background of humming voices on the parts. Then the final chorus might be *sung* by all voices. There are any number of such devices for avoiding monotony

and dullness in radio production, and for materially increasing the "entertainment factors" in gospel broadcasting.

18. The gospel broadcaster should not use hymns and songs in the words of which there are obvious and glaring doctrinal errors. It must be recognized that some sacred songs leave much to be desired in the way of a truly scriptural and adequate statement of spiritual truth, without being exactly erroneous or unscriptural. One must be charitable in his evaluation of such songs, many of which are widely accepted, and instruments of blessing to many hearts. Let us be discerning in our choice of music, and sufficiently critical to eliminate that which is downright erroneous, at the same time being careful to use "sanctified common sense," so that we may avoid the extreme of the hypercritical spirit, which sees such general inadequacy and imperfection that he cannot appreciate and enjoy anything.

19. In presenting gospel songs and music on the air, further variety must be sought along two lines: (a) the selection of songs of varied style, key, and tempo, and (b) so placing the songs in the program format that variety shall be preserved throughout the broadcast.

(a) Suppose that we were to choose six gospel songs for a brief all-musical broadcast. We should find it decidedly "poor radio" to select the following list:

How Firm a Foundation
 Look Ye Saints, the Sight is Glorious
 Since I Have Been Redeemed
 No, Not One
 Nothing But the Blood
 Sweet Bye and Bye

All the above are in the Key of G, and all in 4/4 time.

Let

They all have the same general style, even though the themes are not exactly similar. The following list would better meet the requirement of variety along the lines of key, style, theme, and tempo:

- How Firm a Foundation—Key of G—4/4 tempo
- Trust and Obey—Key of F—3/4 tempo
- My Redeemer—Key of A Flat—9/8 tempo
- Holy, Holy, Holy—Key of E—4/4 tempo
- Hallelujah, 'Tis Done—Key of G—3/4 tempo
- My Anchor Holds—Key of C—4/4 tempo
- We'll Never Say Goodbye—Key of B Flat—6/8 tempo

(b) The above list might be more effectively arranged, so that better format variety would be assured, as follows:

- Hallelujah, 'Tis Done
- My Anchor Holds
- We'll Never Say Goodbye
- How Firm a Foundation
- My Redeemer
- Holy, Holy, Holy

20. Just a word concerning choice of studios—where such choice is possible—for the broadcasting of larger vocal and instrumental groups. Acoustical engineers tell us, and experience has proved its accuracy, that each musical unit should have at least 1,000 cubic feet of studio space. For example, a vocal chorus of 25 voices, with organ and piano accompaniment, should be placed in a studio containing at least 27,000 cubic feet of space. A common mistake of gospel broadcasters has been disregard for this rule. The result is a “choking” of tone, and lack of acoustical brilliance and resonance. If a large auditorium is used, it may be neces-

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Let

sary to hang supplementary curtains or drapes to eliminate echo.

21. *Suggested Class Projects:*

(a) Select 8 hymns and gospel songs and arrange them in accordance with factors suggested in Paragraph 19.

(b) Furnish class with a list of 25 familiar sacred songs, from which to select 8 as above.

(c) Select 8 sacred musical numbers (hymns, songs, or sacred classics) to be used in *instrumental* program, without voices, arranging them in accordance with principles suggested in Paragraph 19.

$$\begin{array}{r}
 42 \\
 22 \\
 \hline
 84 \\
 84 \\
 \hline
 924 \\
 13 \\
 \hline
 2772 \\
 924 \\
 \hline
 12012
 \end{array}$$

Chapter Nine

HAVE RESPECT FOR "MIKE"

OUR purpose in this chapter shall be an attempt to present certain information concerning the various types and characteristics of microphones. We shall not soar into lofty realms of technological phraseology, but shall dwell upon such phases of this vital subject as shall be the most practical, and shall give us the most profound respect for this piece of broadcasting equipment, without which we should not be able to put a program upon the air.

It must be understood that there are differences of opinion—and properly so—among radio engineers, singers, and speakers, as to the relative merits and limitations of the various types of microphones in universal use today. Therefore, in this chapter, we shall endeavor to be impartial to our description and estimate of each type. We shall also attempt to suggest the most practical uses for each type, as we have discovered them in practical experience with all types herein described. It must be kept in mind that certain microphones are especially satisfactory for one form of broadcasting, and others more adapted to other kinds of production.

1. *The Purpose of the Microphone:*

The purpose for which the microphone is used is to convert sound waves into electrical impulses, which may be amplified and carried from the point of sound origin by wire line to the transmitter and other remote points.

The equipment in a radio broadcasting transmitter is for the purpose of transforming sound waves, which travel at the slow rate of 1,087 feet per second, into radio waves,

which travel at the speed of light, 186,000 miles per second. A distance, in a single second of time, equivalent to six times around the equator! As the voice, or music, goes into the microphone, and is conveyed over the wire lines to the transmitter, it is sent out through the ether at the speed of light. It is picked up on multitudes of radio receiving sets in homes, in cars, aboard ship, and elsewhere. The function of the receiving set is to capture the radio waves and reconvert them into sound waves, so that they may be heard by the human ear, which is not sufficiently sensitive to detect radio waves.

2. *A brief comment upon "radio sound waves" and "frequency":*

When a stone is thrown into a water pond, the otherwise calm surface is seen to produce a series of radial, symmetrical ripples or waves, proceeding outward from the center, or point at which the stone came into contact with the water. The size and number of these waves, or ripples, are governed by the volume, or size, of the object thrown into the pond.

This furnishes an illustration of that which occurs when a radio broadcasting transmitter sends forth a series of radio waves. The following diagram shows a single radio wave: The wave, consisting of positive and negative of electrical impulse, is said to be as long as the distance from point A to point B. That is the way "wave length" is determined. The distance from A to B constitutes one "cycle of sound." A radio transmitter which has a "wave length" of 276 meters, is a transmitter which sends forth a series of radio waves, each being 276 meters in length. The number of these waves which pass a given point in one second determines the "frequency" of the radio transmitter. Thus it

readily may be seen that the longer the wave length, the lower the frequency, and the shorter the wave length, the higher the frequency. While it was formerly customary to refer to a radio station in terms of its "wave length," it is now common practice to mention its "frequency." While a "kilocycle" consists of 1000 cycles, a "megacycle" is 1,000,000 cycles. The latter term is used in ultra high frequency circles, such as frequency modulation, television, etc.

Therefore, the "frequency" of a radio station, or radio transmitter, is determined by the number of single radio waves from the point of transmission which pass a given point in one second. For example, a radio station, having a "frequency" of 1,110 kilocycles (a kilocycle is 1,000 cycles), puts upon the air a radio wave of such a *length* that one million, one hundred ten thousand (1,110,000) of them pass a given point in one second! And this is regarded as low frequency! High frequency is much more rapid.

3. *Types of Microphones:*

- (a) Carbon
- (b) Condenser
- (c) Dynamic
- (d) Velocity, or "Ribbon"
- (e) Cardioid
- (f) Crystal

4. *Characteristics of Various Types:*

(a) Carbon microphone. This was the first type of microphone in practical use (See Figure 1). It was first used, in simpler form, in the mouthpiece of the telephone, where it is still employed. However, it is now generally regarded as obsolete in radio broadcasting. It possessed high sensitivity, was very critical to vibration, shock, tempera-

ture, humidity, and wind. It could not be used with any degree of reliability for outdoor broadcasting, and even in studio work it was too "temperamental" to be trustworthy. The carbon granules in the "button" had a tendency to cohere, or coagulate, thus producing extraneous noise and distortion. This type microphone possesses a limited frequency response—that is, it does not "pick up" a wide range of tone—highs and lows. Loud tones are apt to cause "blasting," and often would seriously injure the "mike" while a broadcast was in progress.

(b) *Condenser microphone*. This type is a decided improvement over the carbon microphone (See Figure 2). It reproduces a much wider frequency range of sound. There is not the extraneous "hiss" which was a great disadvantage in the use of the carbon microphone. But it has several distinct limitations in practical use. While it possesses low sensitivity, it is adversely affected by temperature and humidity changes. Like the carbon microphone, the condenser type is generally regarded as obsolete for practical radio use.

(c) *Dynamic microphone*. This type of microphone consists of a diaphragm with a coil of fine wire mounted upon it. This, vibrating in a strong magnet field, produces electric currents in proportion to the pressure of the sound wave upon the diaphragm. It is of a decidedly rugged construction (See Figure 3), and is dependable in service. This type has medium sensitivity, and is not critical to atmospheric conditions and changes, or to wind. It is ideal for outdoor work. It has an average, to good, frequency response.

The "*salt-shaker*" microphone, so-called because of its resemblance to the table article suggested, is one form of

the dynamic type. It is non-directional, or omni-directional (see Figure 4).

The "*eight-ball microphone*" (see Figures 5 & 6), deriving its name from its likeness in appearance to a billiard ball, is still another variety of the dynamic type. It picks up sound from any direction, and is ideal for certain types of public events broadcasting on this account. It is excellent for use in broadcasting "Round-table discussions" where several voices, originating at various angles, are employed.

(d) *Velocity microphone*. This is quite generally referred to as the "*ribbon mike*" (see Figure 7), because it operates through the vibrations of a narrow metallic ribbon suspended between the poles of a powerful magnet. For many years it has been regarded as an excellent "all-round" microphone for general studio work, both music and speech. It has medium sensitivity, is not critical to temperature or humidity, but is sensitive to vibration and wind, and therefore should not be used outdoors. This type has an excellent frequency response, and has the desirable feature of permitting both sides of the microphone to be used for speech and music. Theoretically there is a "right" and "wrong" side of the ribbon mike, but, for all practical purposes, both sides ordinarily may be used.

(e) *Cardioid microphone* (see Figure 7). This is a special, new-type microphone combining both *dynamic* and *velocity* elements in such a manner that sound waves in one direction *add* in the two elements, but *subtract* in the opposite direction, thus cancelling all pick-ups from one side of the microphone. The cardioid is so designed that by means of set-screw in the back of the microphone case, different "patterns" of directional pick-up of sound may

be obtained, as desired to meet various studio program requirements (See chart of patterns).

(f) *Crystal microphone*. This type is used in less expensive public address systems, and is characterized by low sensitivity, poor response in the lower frequencies, and most forms of this type are not critical to temperature, humidity, wind, or vibration.

5. Some practical suggestions for the one before the microphone:

(a) Do not think of "Mike" as a barrier or a handicap in your speech, or song, or instrumental selection. Think of him as a most helpful instrument, which not only carries your words or music into innumerable listening ears, but greatly enhances the quality and character of the sound, to make it more attractive to those on the listening end.

(b) Do not speak, sing, or play *to* the mike as if *it* were the listener, but develop a state of mind and a performance attitude which will enable you to speak, sing, or play *through* the mike *to* the individual listener before his receiving set. The reason for cases of "mike fright" on the part of many radio performers is simply because they have failed in elementary psychological preparation along these lines. The mike is not a *hurdle* over which one must leap in order to do his work satisfactorily, but is the very *means* of satisfactory performance. It is not an *enemy* to be overcome, but a *friend* who desires to co-operate with the one performing before it. Too much emphasis cannot be given to these things.

(c) Do not touch the mike—ever! When the microphone needs to be moved, or its height adjusted, these should be done by either the control engineer, or the production supervisor, depending upon the policy of the in-

dividual station. Mike is sensitive and resents being handled by those unauthorized to contact, particularly if a microphone is moved while it is "alive"—when electrical current is flowing through it, and it is ready for service.

(d) Do not lean upon, or hold microphone during a performance. One frequently sees pictures of radio performers, appearing before a visible audience, holding onto a microphone stand with both hands. It must be remembered that such microphones are generally low-sensitivity, public address system microphones, which are not critical to vibration. They are much inferior in quality to broadcasting microphones, which cannot endure such treatment.

(e) Be sure, during a broadcast, that you are at proper distance from the microphone. For the average speaker and singer, the best distance is from two feet to arm's length. The performer must be guided by the control engineer and producer. Different microphones, and studio acoustics make different demands. Different qualities and characteristics of voice and instrument also are involved in placement before the mike.

(f) Be sure to work "on-mike," which means that the speaker and singer should be directly in front of the microphone. There may be occasions, as in the various effects desired in radio drama, when an "off-mike" illusion of distance is required, but that is not suitable for ordinary production. Microphones such as the "ribbon," or velocity type, have a theoretical "dead side." This means that on both mike "faces" it has a pick-up field of approximately 45 degrees at either side of the mike axis. Consequently at either side of the microphone there are 90 degrees of "dead" space, where the voice is heard with the effect of distance. An experiment along these lines will soon convince the

radio speaker or singer of the vital importance of proper placement relative to the microphone.

(g) If you are reading from manuscript, or singing with the music in your hand, do not permit any paper or book to come between your lips and the microphone. Mike is jealous, and wants nothing to come between you. Keep the line to the microphone absolutely clear.

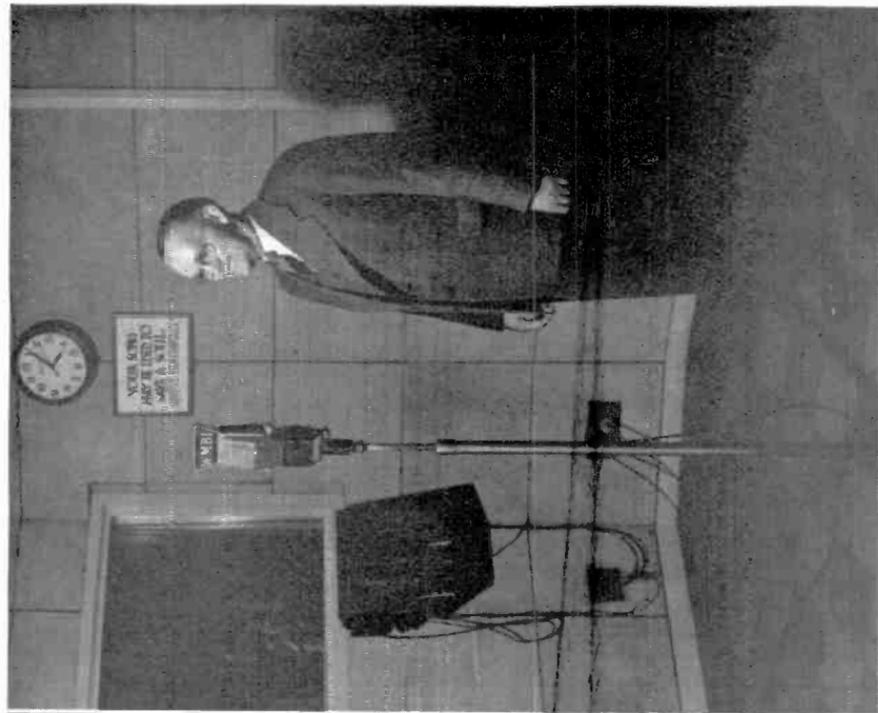
(h) Be careful of noise produced by the rattling of your script, turning pages of manuscript or music, before the microphone. These extraneous sounds are greatly amplified over the air, and are quite generally objectionable. Careful selection of the quality of paper upon which to write or type the manuscript is important.

(i) Avoid unpleasant sounds such as are produced by clearing the throat, coughing or sneezing into the microphone. Pre-broadcast care should be given to these and similar details. It pays. In case of an emergency while on the air—if a persistent throat “frog” becomes annoying—often a signal to the control engineer will enable him to “cut” or disconnect the microphone for an instant to permit of proper disposal of the troublesome invader. Another example of the need for complete co-operation between studio and control room.

(j) Be certain to “cue” the mike to be used. This is radio language for indicating, by a definite, clear, signal—usually a finger pointed at the microphone—that the speaker or singer is about to speak, or sing, into a certain mike. When the program is sufficiently large, and the studio “set-up” correspondingly complex, a producer will be in the control room alongside the engineer, and he will indicate to the engineer at the controls which mikes are to be “made alive” at given points in the program. But many individual

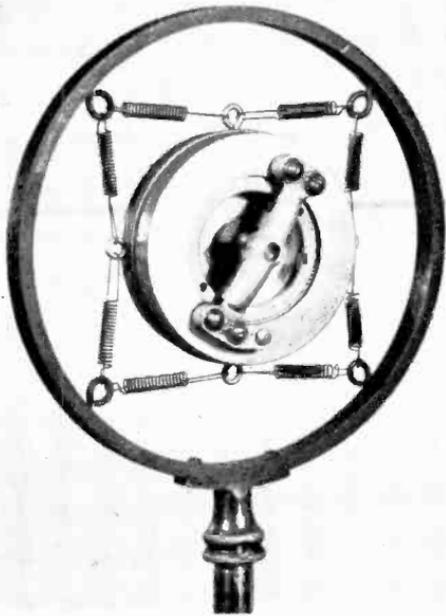


Never stand this way



But this

TYPES OF MICROPHONES



Carbon



Condenser



Dynamic



"Salt-shaker"

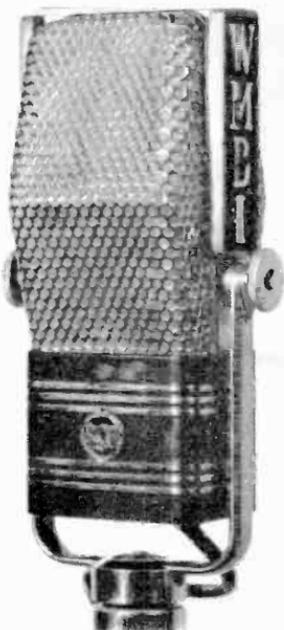
TYPES OF MICROPHONES



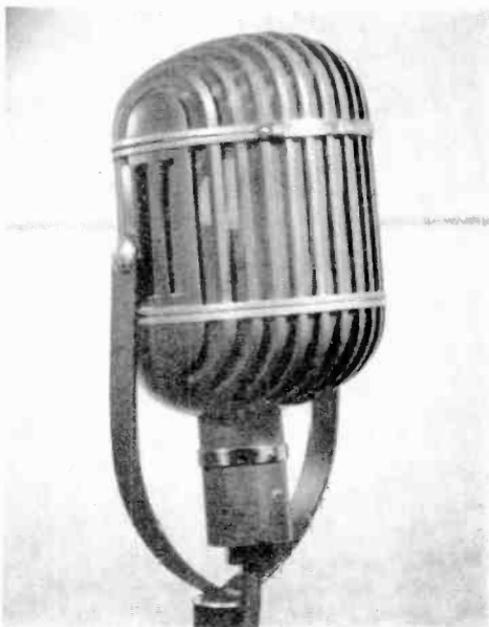
"Eight-ball"



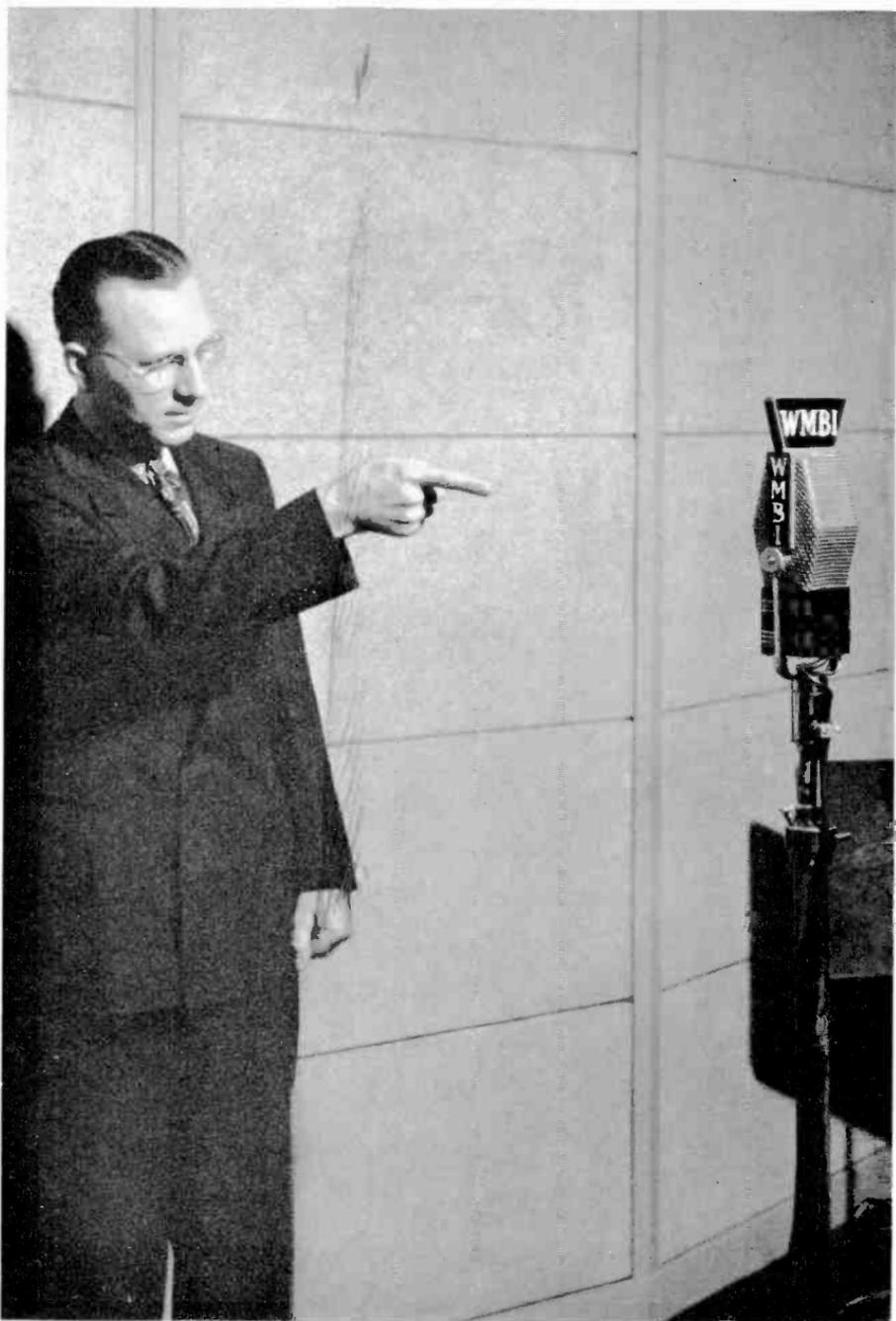
"Eight-ball" with baffle



Velocity or "Ribbon"



Cardioid



“Cue-ing” the mike

performers function as their own producers, and should be most conscientious and co-operative in assisting the control engineer. The practical result of failure along this line is that the performer is apt to discover too late that he has been using a "dead" microphone for the first few seconds of his performance.

(k) If the one before the microphone has certain voice or articulation peculiarities, the effect may often be improved by proper placement before the mike. These details, as all others, may be satisfactorily worked out through close co-operation with the engineering staff.

6. *Suggested Class Projects:*

(a) Have the class prepare a paper upon the subject, "Advantages and Disadvantages of Microphone Types."

(b) Select several individuals from the class to read selected scripts on the microphone. Class will criticize as to (1) position before mike; (2) distance from mike; (3) voice peculiarities which should be adjusted; (4) objectionable sibilants or "blasting" sounds.

MICROPHONES

1. Cardioid/Uni-directional
2. Omni-directional
3. Ribbon
4. Carbon, Condenser, Dynamic, etc.
5. Combination, Dynamic/Ribbon
6. Modified Combination

Chapter Ten

WRITING FOR RADIO

THIS is a tremendously broad subject, for it involves so many forms of radio writing. We shall endeavor, in this chapter, to suggest general principles which are requisite to all types of writing for radio, and then, in subsequent chapters, outline practical suggestions for the application of these principles to specific forms.

The very first consideration in writing for radio, is that radio is different. This must be uppermost in our thinking, in all our planning, in every phase of broadcasting. Radio makes different demands in practically every line—use of voice, audience approach, limitations upon freedom of speech, programming, and many other factors.

In the field of writing for the air, this difference is quite apparent. It requires a new technique and a distinctly different approach. Let us consider some general principles.

1. In writing for radio, we must forget many of the basic rules of English composition, held to be so sacred by the "orthodox" writer who has a reading audience as his objective. Often we shall have to forget that there are such things as *balanced* and *complex* sentence structures. We may have to forget the very first rule of writing we ever learned—that every sentence must have a subject and a verb. Some of the very best and most effective radio material is given in descriptive phrases, and not in sentence form at all. Ted Malone, who was on the National Broadcasting Company network for so long with his attractive program, "Between the Book-ends," is an excellent example of the effective dis-

regard of some of the rules which govern composition for the *reader* rather than for the *listener*.

2. The radio writer is composing material to be heard, not to be read. Words should be selected for the ear, not for eye. In many instances, experienced writers, who have spent many years as successful authors of material for the printed page, have found it exceedingly difficult to adapt their talents to this style.

3. Words should be selected with great care with relation to several factors. For example, words containing an abundance of "S's" or "F's," which are easily confused with "S's," should be avoided as much as possible. Obviously, the sibilants, such as s, sh, z, are apt to produce unpleasant hissing sounds over the air, particularly when spoken by some voices, whose articulation exaggerates these sibilations.

4. The radio writer should cultivate broad sympathies and interests, within legitimate boundaries, of course. He should develop imagination which, properly directed and controlled, is a most valuable asset in this form of composition. The ability to see the other person's problems, interests, limitations, and tastes, is a tremendous force in effective writing for the air. The writer without imagination and community interest, never gets anywhere in radio.

5. Strive for simplicity and plainness. The ideas we are endeavoring to express simply must be clear if they are to be generally effective. The average listener is not highly intellectual, nor can he devote undivided attention to the program. Material designed to impress the radio audience with the advanced knowledge of theology and contemporary affairs of the writer or speaker, will fall miserably flat with the great majority of people. This is true also of material employing words and phrases in "full dress suits"

rather than "working clothes." Aim at simplicity—clarity—plainness.

6. The writer for radio should seek to use a variety of words and expressions to convey the same thought. This requires the building of a vocabulary, and the employment of synonyms. It takes work and real application, but it pays attractive dividends. We recommend two helpful books along this line. (a) "English Synonyms, Antonyms, and Prepositions," by James C. Fernald; published by Funk and Wagnalls Company, New York; and (b) "Twelve Ways to Build a Vocabulary," by Archibald Hart of Princeton University; published by E. P. Dutton and Company, New York.

7. If the writer is composing a talk or other form of speech which he, himself, is planning to deliver on the air, he should write as he would speak. If he fails to observe this rule, his delivery will be unnatural, for it will be forced to run in paths to which it is unaccustomed, and will give the impression of stilted speech. The writer who is composing material for another to deliver on the air, should study carefully the diction, speech habits, and other similar characteristics of the speaker, and adapt his writing style accordingly. Many national figures, who are heard over the radio and whose spoken material is excellent, from the standpoint of content and delivery, have "ghost writers," who prepare practically every line of their addresses for them. This kind of writing is an art, which requires natural talent, as well as great application to the task.

8. So far as possible, avoid words and expressions not in the everyday vocabulary of the average listener. Remember that the cross-sectional, intelligence level of the radio audience is said to be that of the fourteen-year-old individual.

We may resent such a statistical announcement, but it is factual, nevertheless. One of the common mistakes of the gospel broadcaster is to assume that his radio listeners know more about the Bible and theology than they actually do. Therefore the broadcaster is apt to use theological, or technical expressions which are not generally understood. If such a term is employed, be careful to explain its meaning in everyday language, or by means of illustration. Such words as "millennium," "dispensational," "church," "pre-millennial," "salvation"; and such expressions as "Body of Christ," "Church of God," "first resurrection," "Great Tribulation," "fall of man," and a host of others, must be carefully and thoroughly explained. This is of great importance, and should not be neglected.

9. Use short sentences. Many radio writers are tempted to use much longer sentences than would be used in conversational speech. The message over the air should be modeled as closely as possible upon a spoken style. For an example, in the form of an adaptation, we choose a sentence or two at random from a most excellent book, "The Gospel of Our Salvation," by H. Forbes Witherby:

"Once and forever is the divine record of the sacrifice of the Cross; once offered—never repeated. Faith allows no darkening thought of twice or thrice doing the same thing; no presumptuous daring that there can possibly be of any sort whatever the shadow of a repetition of this sacrifice. And the result of His work, so far as our need as sinners is concerned, is this, never repairing to Calvary for a second putting away of our sins, but constant and daily praising of God for the one offering of His Son, the efficacy of whose blood lasts for ever and ever; a continual remembrance, not of sins, but of His

offering, which more than *nineteen hundred years ago met our need as sinners."

The above was written for *reading*, and is excellent for that purpose. But what about radio? Well, that is different. There would need to be some revision before it would be effective broadcasting copy. The following is a suggestion:

"The sacrifice of Christ on the Cross is a once-for-all sacrifice. It never shall be repeated. By faith we accept the work of Christ as a finished work. Calvary's sacrifice for our sins' penalty can never be made again. The value of the shed blood of Christ lasts for ever and ever. Now the believer constantly remembers the Lord Jesus and the value of His offering. He daily praises God for this. He does not remember his sins, which have been put away eternally." (Read Hebrews 9:24-28; 10:17.)

10. Use comparisons with, and illustrations from common, everyday things and experiences. Effective radio writing brings ideas into close touch with the experiences of the listeners. Many examples of this come to mind. One day, not long ago, while walking on one of Chicago's streets, we observed a trio of young people approaching us—two young men, with an attractive young woman walking between them. The young lady was holding possessively to the arm of the young man on her right, practically ignoring the one on her left. We were immediately impressed with the fact that there was absolutely no question as to the one in whom she was truly interested. Her general attitude and every action gave eloquent testimony that the gentleman on her right was the object of her affections. Shortly after that meeting, we related the observation on a radio program, making the spiritual application to the effect that the Christian whose heart and life are yielded

to Christ, and are occupied with Him, will manifest this clearly to all who see him, by his general attitude and actions. Just as that young lady did not have to stop everyone she met, to convince them of her heart interest in the young man on her right, so the yielded believer will not have to make frequent protestations of his love for Christ. It will be readily observed by all who know him. A helpful illustration of the true meaning of "believe" as it is used in the New Testament is found in a passenger stepping upon a railroad train, or a worker in a tall office building stepping upon an elevator which carries him up forty or fifty floors. After explaining that "believe" in scriptural usage, involves not merely intellectual or mental *assent* to a fact, but *receiving* Christ as a personal Saviour, and *committing* oneself to His eternal keeping, it might be further explained that one might stand upon a railroad station platform, watch the train come in, give mental assent to the fact that that train was bound for the desired destination, then watch the train pull out and disappear in the distance, without any personal benefit to himself *unless he stepped onto the train*. "Saving faith"—as we say—is the "step onto Christ," *receiving* Him as the only Saviour, *believing upon* Him, *committing* ourselves to His eternal keeping, *trusting* Him to do for us, and *with* us, and *to* us all that He has promised in His Word, unto those who believe upon Him. One may believe *about* Christ, and His power and ability, and still "miss the train." That is not "believing," in the Bible sense of the Word.

11. The radio writer should not fear to employ *different* ways of presenting ideas. That which dares to be different from the common run captures attention. The gospel broadcaster must not compromise, or deviate doctrinally, but he

has plenty of latitude for variety of vehicles for presenting his message.

12. Use repetition of the prominent thoughts for emphasis. This is done in conversation and from the public platform, and should be done in radio writing. Commercial radio advertisers have suggested a "tip" which gospel broadcasters would do well to follow. They tell us that a thing must be said three times before it "registers" effectively upon the average radio audience. Test this in conversation. If one says to another, "Call me up tomorrow; my phone number is Wheaton 2155," (statement made once), the reply probably will be, "Just a minute, let me write that down." As he is taking pencil and paper from his pocket, he again asks, "Now what was that number?" It is repeated, "Wheaton 2155" (statement made twice). He begins to write, and repeats, "Wheaton 2 - - -, what was the number?" "Wheaton 2155" (statement made three times). The radio writer who keeps this need in mind, will see real results.

13. Use *active* verbs. Avoid too many adjectives. State facts positively—not negatively. When a *reader* has a *printed* page before him, he may turn back and reread that which puzzles him on first reading. Not so with the radio listener. The word or phrase is heard once and is gone forever.

14. Sentences beginning with "B's" and "P's" are "explosive" and "blast" into the microphone. These should be avoided whenever possible.

15. *Suggested Class Projects:*

(a) Select an article from current newspaper or magazine. Have class rewrite with regard only to *sentence length*.

(b) Select an article from an encyclopedia. Have class

rewrite with regard to substitution of *words* and *phrases* more understandable by the average listener.

(c) Have class write original compositions of 500 words upon some subject of spiritual significance, giving attention to (1) words and phrases for radio listening; (2) sentence length; (3) attractive illustration.

(d) Select a portion of a book, and have the class substitute other words for those containing an abundance of sibilants and "explosives."

(e) Select a magazine or newspaper article and have the class list at least one appropriate synonym for each noun and verb.

(f) Have class write a 500 word original composition for radio, relating a personal experience. Grade papers upon "different" manner of telling the story (See paragraph 11).

Chapter Eleven

FORMS OF RADIO WRITING

The Talk, or Monologue

THE talk, or monologue, is not placed first in our consideration, because it is the most simple, or easiest form of composition. By no means! It sounds easy. But let not the radio writer deceive himself. It is not easy. It is not enough to have been a successful writer of material for the *eye*. The radio talk is for the *ear*, and the ear *alone*. The writer of radio monologue must keep that fact ever before him.

What are the factors in good radio monologue?

1. In the first place, remember that radio monologue differs from all other methods of spoken address in that it affords an atmosphere of intimacy, not found in other systems of message communication. In recent years we have seen an excellent example of this in the "Fireside Chat" series of national broadcasts, in which the late President Roosevelt talked intimately and convincingly to the nation. It should be observed carefully that the President never raised his voice to the level of a public orator, attempting to sway a mass of individuals gathered together in a large stadium or auditorium. He *talked*, across the table, or seated in the living room. His talks were prepared to meet the requirements of the intimate conversation. Another example comes to mind. Ted Malone, to whom reference has been made in another chapter, conducted a series, over the National Broadcasting Company facilities, called "Pilgrimage in Poetry." His monologue style was excellent, and met all

the requirements of good radio writing. Study the following bit of script, from this series:

Hello there,

This is Ted Malone speaking to you from
a simple white shingled frame farm-
house more than a hundred years old.

Today it stands strangely silent in the
center of a great city.

In the distance the front door closes
shutting out the city--

EFFECT DOOR.

And we are here in the room with the old
clock still ticking...

The room in which America's most baffling
poet lived his final mournful years
of melancholy.

I am speaking to you from the home of
Edgar Allan Poe--Poe Cottage--at the
intersection of Kingsbridge Road,
Grand Boulevard and 194th Street in
New York City.

For more than a year I have been earnestly
searching the many biographies of
Poe--seeking the weird secret of his
strange success.

I believe that I have found it...And I
think that you will find it
On our Pilgrimage in Poetry here at
Poe Cottage today.

2. Be sure that there is a definite purpose in mind before the writing of the talk begins. Have a specific objective. Not a number of objectives, but *an* objective. Too many radio talks, or announcements, fail because there is an attempt to do too many things within the scope of too few minutes. Have a main idea, and stay with it.

3. Don't plan lengthy talks over the air. There are not many occasions when a radio speaker needs more than 15 minutes to tell his story. In specialized fields, where there is material of extremely great interest, a speaker may hold his audience for a 30-minute period. The trend, in these days, so far as the straight talk or monologue is concerned, is toward 15 minutes or less. A great deal may be said in a very few minutes, if the plan is carefully devised, and words and phrases chosen to the best advantage.

4. Win listener attention right from the start. A radio monologist gains or loses his audience in the first few seconds of the talk. Several devices may be employed to secure attention. One may relate a brief and interesting occurrence or personal experience. A bit of rhyme, or a limerick, or a brief bit of well-chosen humor, in good taste, is often useful. Remember the question is not so much, "how many people are listening when the program goes on the air?" but rather, "how many are listening 30 seconds later? 2 minutes? 5 minutes? 15 minutes?"

5. Watch your choice of words. What about your vocabulary? If you are a lover of many-syllable words, it will be well for you to cultivate an acquaintance with words of one or two syllables. If you like to say "habitation" when you mean "home," "equitable" for "honest," "academic institution" for "school," "perspicacious" for "clever," "ecclesiasti-

cal institution" for "church," by all means abandon that practice in writing for radio. You may argue, "People ought to have an understanding of the meaning of these words. We ought to help raise the level of their vocabularies." That is all right if the purpose of your radio talk is to educate the listener along lines of English grammar and the use of words. But if you have a *message* to "get over" to a listening audience, and if you want the largest possible number to hear and understand it, you must choose the simpler terms and phrases. The average radio speaker is not a crusader along the lines of diction, but he has a message to deliver.

6. Remember that the radio talk is for the *ear*, not for the *eye*. This being the case, the one who delivers it should have material in the script which, in the delivery, will permit him to be perfectly natural. Contractions are not only permissible, but most desirable in the interest of naturalness. "I can't," for "I cannot," or "I wouldn't," for "I would not," are "good radio" for the monologue.

7. It is well, in writing the radio talk, to prepare a little more than would be ordinarily required for the specified time on the air. This will care for the possibility of the speaker increasing his speech rate on the air. This is apt to be true of inexperienced radio speakers, and those who have difficulty in overcoming nervous tension, and are inclined to "speed up" under stress. When more script is prepared than would seem to be required, it is well to mark certain phrases or sentences for deletion, in case the expected pace is maintained throughout the broadcast.

8. The radio talk must not "talk down" to listeners. The language, or attitude, of the cloister with its atmosphere of spiritual superiority, should have no place in this field.

9. When it is absolutely necessary to use statistics or technical terms, they should be used most sparingly, and explained as clearly and simply as possible. Comparisons with familiar things often help in presenting technical language.

10. Use plenty of illustrations. These should be carefully chosen so that they shall appropriately prove, or illustrate the point. Human interest stories, or personal experiences, are most effective, if tastefully employed.

11. When copyrighted material from outside sources is used—poems, etc., which bear a copyright line—it is well to secure permission where possible to do so. Most copyright owners are very generous and co-operative in the matter of permissions for radio use. When lengthy quotations are made from other author's works, the source should be indicated and proper credit given on the air. If a radio talk uses copyrighted material in the body of it, it should never be published for distribution without securing permission, *in writing*, from the copyright owner. The gospel broadcaster particularly should be above reproach in this matter.

12. The radio talk should be typed, double space, or triple space, on rattle-proof paper, size 8½" by 11". The pages should be numbered.

Peter Kirk, a writer with wide experience in commercial radio, who is now devoting most of his time and talent to gospel radio programs, has this to say:

"Prolixity, verbosity, repetition, looseness of style are not compatible with radio writing. Words must fit the story and be neither too wide nor too tight. A radio audience is unlike any other. It gains its impressions, understanding, and entertainment through the ear. Radio's audience is one of individuals, sitting in comfort at home. It is not bound by the conventions of the auditorium. The listener does not

see the story demonstrated to him, so he must be led into imagining it. Devices used by the radio writer to accomplish this have been discussed. Here, rather briefly, we are dealing with wordage and taboos.

“From the viewpoint of the English teacher, radio writing is not literature. True, it is not the literature of the classics or the theatre, but it is literature in its own right. Generally, the teachers have failed to recognize a comparatively new medium which demands a style of its own. We do not imply that all radio scripts are radio literature. In fact, some would not be literature by any standard. But this we know by experience . . . that if the ‘big four’ . . . prolixity, verbosity, repetition, and looseness of style are eliminated in the writing of the script, we have dissipated the foes of good literary production. Be concise, simple, and direct. And use the kind of words that will hold the listeners’ attention.

“The power of simplicity should be cultivated by the radio writer. If you would give this power to your lines, eliminate as many adjectives and adverbs as possible. ‘It is a cold day,’ has more punch to it than, ‘It is a very cold day.’ The line is stronger.

“Avoid the use of superlatives as much as possible. If you do use one, do not upholster it with another. You will be more likely to be believed. Too many superlatives produce a skeptical listener-mind.

“Don’t overwork the personal pronoun ‘I.’ ‘We’ is a word that wears well, as does ‘You.’

“Picturesque language is permissible and effective, but do not load a script with it. ‘I never realized what a really beautiful place Riverdale is . . . the way it’s situated with a river tumbling down out of the hills . . . the roofs and church spires showing above the trees.’ (Excerpt from speech

of Alice Graham in 'No. 9 Elm Street.') Once is probably enough to use picturesque language in any one radio script. To go further would be to strut words.

"Words that are easy to understand, easy to remember, and effective in expression are words of less than four syllables. Use as many of them as you can.

"Every generation brings forth phrases which become common, and when they become common, they become wearisome. Don't use them. Here are a few . . . clear as crystal . . . too funny for words . . . as hard as a rock . . . any thinking man . . . etc.

"And here are a few overworked words for sample: got . . . mad . . . awful . . . swell . . . okay . . . terrific . . . definitely . . . sure . . . cute . . . nice . . . marvelous . . . great . . . etc.

"Slang is a part of the American vocabulary, and because of its wide use has found its way into our dictionaries. Frequently, it better expresses a meaning. But the slang which has found its way into our reference books is that which has survived on merit. Don't use too much slang in radio scripts . . . it becomes tiresome, just like the weary phrases and overworked words. Take care in selecting the slang you feel you must use to identify your characters and keep them in part.

"Identifying characters and keeping them in part, also reminds us to advise the use of regional phrases in dialogue. Establish your New Englander or Mid-westerner from his locality.

"Above all, remember the words of the Psalmist: *'Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, Oh Lord, my strength, and my redeemer.'* Psalm 19:14"

Chapter Twelve

FORMS OF RADIO WRITING—continued

The Dialogue

The dictionary defines "dialogue," as "a . . . composition in which two or more persons are represented as conversing or reasoning on some topic . . . a conversation between two or more persons . . . particularly formal conversation in the drama or in scholastic exercises."

In a later chapter we shall devote some time to dramatic dialogue, but it is our purpose in the present chapter to consider some general principles underlying all dialogue writing for radio, and, further, to view some examples of dialogue script—particularly round table, and two-voice interview.

1. Dialogue is a most useful device in radio. It has decided advantage over monologue in several respects. Since radio depends upon *voice*, exclusive of other personality factors evident when the speaker is visible, dialogue lends distinct variety to the presenting of a message. Variety in voices, which is apparent in dialogue, is an attractive departure from the one voice of monologue in, say, a 15 or 30-minute talk. Then, too, people will listen to a conversation more readily than to monologue. Observe some of the modern commercial announcements on the network programs. Many of these are employing dialogue—even dramatic skits in some instances—to sell toothpaste, soap flakes, and what-not. We are referring, in the above, to the *announcements* themselves, which frequently take the form of dialogue. Even the transcribed "spot" announcements heard inces-

santly on daytime schedules, often use two, three or more voices to tell a sales story of less than a hundred words! The advertisers have discovered that dialogue is a most powerful medium in capturing and holding listener interest.

2. In writing dialogue, after the *purpose* has been determined, the next step is to decide upon the number of characters. Sometimes the very nature of the dialogue—as in the case of interviewing some well-known figure—will determine this consideration, for obviously, in such an interview, there would be only two voices—the guest and the interviewer. But when the writer is free to choose the number of characters to be used, he should use as few as shall be consistent with the purpose of the dialogue. This is most important, for the inexperienced writer is apt to multiply characters to the point where the listener is confused in a maze of voices. Remember that the listener must be able, at all times, to identify characters, and follow the action of the various participants in the dialogue.

3. “Sides” of dialogue should be brief, except in the case of soliloquies, and special instances where the action demands longer, sustained speech. (A “side” of dialogue is one speech by one person.) This is essential to the sustaining of listener interest. An example will help to illustrate this point. In the following, long “sides” of dialogue appear:

JOHN: I had a most unusual experience today. As I was on my way downtown, I sat next to a man in the bus who said his name was Bill French, and he seemed to know all about your plan to take a trip to California next month. As we

talked further, he said that your mother led him to the Lord in the Sunday school class she taught years ago in Chicago. He has kept in touch with her ever since, and just received a letter from her last week, telling of your trip. He is on his way east on business, and said "hello" to you.

JANE: Well, isn't that interesting? I remember Bill so well. He was a fine boy, and Mother always took such an interest in him.

Good dialogue writing for radio would demand that the foregoing be greatly revised. The following is one suggestion:

JOHN: Jane...

JANE: Yes, dear?

JOHN: I met a friend of yours today.

JANE: You did? Who?

JOHN: Bill French.

JANE: Bill French? Where on earth did you see him?

JOHN: On the bus.

JANE: Well...I didn't know you knew him.

JOHN: I didn't before today...I happened to sit next to him, and we started to talk, and...

- JANE: He used to be in Mother's Sunday school class.
- JOHN: Yes, so he said.
- JANE: Wasn't he led to the Lord through Mother's teaching?
- JOHN: That's right.
- JANE: Where was he going?
- JOHN: Was on his way east.
- JANE: On business?
- JOHN: Uh-huh. He said he hoped you have a good trip to California.
- JANE: He did? How did he know about it?
- JOHN: Had a letter from your mother.
- JANE: Why of course...Mother writes him regularly, I know.

In the first example, 130 words were used, while in the second, we employed 121. Not only were 9 words saved, but the story was told in a much more interesting manner from the listener's viewpoint. That is "good radio." Good dialogue for radio demands that the story be told briefly, and that the action be properly divided among the characters.

4. In radio dialogue, it is not enough to speak "to" a character, or "about" a character. The character must speak, at least occasionally to "keep him alive."

5. In writing radio dialogue, keep the style conversational. The characters should not be made to speak as if they were reading books to one another. The speech should be natural. Long, complex sentences should be scrupu-

lously avoided. Common, everyday, conversational words and phrases should be used.

6. For the average dialogue, the speech rate is about 150 words per minute. This means for a 14 minute, 30 second dialogue program, approximately 2000 words are required.

7. The "interrupted speech" is an effective device in radio dialogue, if carefully used. However, in using this, the writer should be very careful to avoid the impression of discourtesy and rudeness. In other words, the radio speaker must not be made to do something which the rules of common courtesy would forbid him to do in actual conversation. The following is an example of discourteous interruption:

- A: I wonder if I might have a word with you about...
- B: Well, I'm very busy, but come in.
- A: Thank you, I...
- B: Now, what was it?
- A: There is a home problem concerning...
- B: Home problem? Husband, I suppose.
- A: No, our children are...
- B: Oh, children. How many?
- A: Two, one 16 and the other...
- B: Boys, or girls?
- A: The oldest is a boy, and the...
- B: I see. Now what is the trouble?

It is perfectly obvious that "B" is not made to observe the first rules of social etiquette. The "interrupted speech"

can be very effectively used to "overlap" dialogue "sides" where an impression of uncertainty is desired, such as in the following:

- A: Have you considered taking your
 problem to the Lord?
- B: Well...I...I...
- A: I can assure you that He will never
 fail or disappoint you.
- B: But I...I...have never...
- A: He is waiting to receive you.
- B: I...I...hardly know...
- A: Let's talk to Him about it.

The "interrupted speech" may be used to introduce important characters or action, such as in the following:

- Mrs. B: Will, I have the strangest feeling that Bob will be home soon.
- Mr. B: Why, Mother, that couldn't be.
- Mrs. B: And why not?
- Mr. B: The last we heard, he was in Hawaii.
- Mrs. B: Yes, but a lot can happen in three weeks.
- Mr. B: Well, I know how eager you...

(DOOR OPENS OFF MIKE)

Mrs. B: Will...what's that?

Mr. B: Sounds like the front door, but
it...

Bob: (OFF MIKE IN DISTANCE) Mother!

Mrs. B: O, Bob, I was...

Bob: (COMING ON MIKE) Hi, Mom,...Hi, Dad!

It will be seen that there were three interruptions to dramatically introduce the returning Bob. The door opened in the distance, which interrupted Mr. B's remarks; then when Bob called from the distance, he interrupted Mr. B. again; and finally Bob's entrance into the room interrupted his mother's greeting.

8. The writer of radio dialogue must keep the objective, or the point of the dialogue in view throughout the script. It is easy to get off onto by-paths and detours in writing dialogue. Be sure that the whole script has a meaning in view of the primary purpose for which the dialogue is prepared.

9. The climax—particularly the closing "side," or speech of the dialogue, or dramatic script is called the "tag-line" or "pay-off" line. This should be very strong, for it is the last impression which the listener receives of the story told in the dialogue proper. Very often the whole story is summed up in the very few words of the "tag-line."

10. Dialogues which take the form of:

Interviews

Forums

Round Tables

are sometimes referred to as "Conversation Programs."

Following are two examples of dialogue programs. The first is one of a series of "Unusual Interviews," and the second, one of the "WMBI Round Table" scripts.

UNUSUAL INTERVIEWS——No. 4

Time: 7 minutes

ANNOUNCER: We present another in the series of...UNUSUAL INTERVIEWS. Today we meet JOY and ask him some questions.

(MUSIC: A FEW MEASURES...DOWN UNDER... AND FADE OUT...)

ANN: (aside) Here he comes now...(into mike) Well, I hardly expected to see you again.

JOY: You have little faith.

ANN: But I've gone through the shadows.

JOY: Others have too.

ANN: Mine were deep shadows.

JOY: Yes, no doubt.

ANN: You don't understand.

JOY: I should. I've been in them, too.

ANN: You? Joy in the shadows?

JOY: Yes, very often.

ANN: I thought only Sorrow dwelt there.

JOY: No, I stay with my friends in the shadows.

ANN: Who are your friends?

JOY: Christians.

ANN: And they have Joy in the shadows?

- JOY: That's right.
- ANN: They must be queer.
- JOY: They're human beings just as you.
- ANN: But they're different.
- JOY: Yes, I must confess they are.
- ANN: Why are they?
- JOY: Because they have the Lord Jesus.
- ANN: And that makes them different?
- JOY: Decidedly so.
- ANN: You cause them to rejoice even in the time of suffering?
- JOY: Yes.
- ANN: And in sorrow?
- JOY: In sorrow.
- ANN: In death, too?
- JOY: Yes, even in death.
- ANN: But I've seen Christians cry.
- JOY: Not as those without hope.
- ANN: No, I guess that's true. They have something that supports them in time of trial.
- JOY: Somebody, you should say. Their hope and strength is a person.
- ANN: Somebody...Incidentally, where do you live?
- JOY: Most anywhere. Sometimes in little old shacks, and sometimes even in prison cells.
- ANN: It hardly seems possible.

- JOY: I brought songs to Paul and Silas in prison.
- ANN: According to the Bible you did.
- JOY: And I brought Madam Guyon poetry in her prison cell.
- ANN: And very beautiful poetry it is.
- JOY: And I've been with Christian martyrs in their death.
- ANN: I've read of that.
- JOY: I traveled with Livingston in Africa. I was with the Judsons, and Hudson Taylor, and Mary Slessor...In fact, I've been with missionaries all over the world.
- ANN: Many of them have said you were.
- JOY: It's most remarkable, don't you think?...that I could go with them through all their trials?
- ANN: Yes, I can't understand it.
- JOY: And for good reason! I pass all understanding.
- ANN: You do that all right. I can't figure you out.
- JOY: No, the world doesn't know me.
- ANN: You speak in riddles.
- JOY: Perhaps. Maybe you'll understand some day.
- ANN: I'd like to know more about you. What is your occupation?

- JOY: To help people get the most out of life.
- ANN: You mean by giving them money and fame and pleasure?
- JOY: No, I show them the real values of life.
- ANN: How do you do that?
- JOY: Well, everyone is searching for me, you know. I tell them where they may find me.
- ANN: Some people find you in fame, don't they?
- JOY: No, I'm afraid not. You're thinking of Happiness. He's a cousin of mine.
- ANN: And you're not the same person?
- JOY: Oh no. You see, I'm eternal. Happiness isn't lasting.
- ANN: You mean that you outlive Happiness?
- JOY: Oh, yes. He's rather a frail person.
- ANN: People do find Happiness in fame, though, don't they?
- JOY: Some have found him there. But he dies as soon as fame disappears.
- ANN: I guess that's true. But Happiness is found in riches.
- JOY: To some extent, but there again he fades with the passing of riches. You see, Happiness is found in temporal

things and lasts only as long as they do.

ANN: And that makes a difference, I guess.

JOY: A decided difference. Here's what the Bible says about earthly wealth: "Riches certainly make themselves wings; they fly away as an eagle toward heaven." So, if your happiness is wrapped up in riches, where will it be when your riches fly away?

ANN: Flying away, too, I guess.

JOY: And if you find your happiness in the pleasure of sin, how long will it last then?

ANN: Not very long apparently.

JOY: The pleasures of sin last but a season. You see, Happiness depends upon happenings. If circumstances are favorable, you'll find Happiness right there; but if circumstances are not agreeable, you'll not see him for dust.

ANN: So that's the sort of fellow he is.

A fair-weather friend.

JOY: I hate to say that about my cousin, but it's true. His only interest is in temporal things.

ANN: And you're mainly concerned with eternal things?

JOY: Yes. The Psalmist often speaks about me. In the 43rd Psalm he says: "Then

will I go unto the altar of God, unto God my exceeding joy." You see, I'm found in God. He's eternal...so, I'm eternal, too.

ANN: Jeremiah mentioned you, too.

JOY: Yes, he said: "Thy word was unto me the joy and rejoicing of mine heart." And God's Word is eternal. Therefore, I'm eternally found in the Word of God.

ANN: Sounds very reasonable.

JOY: Did you know that I'm the fruit of the Holy Spirit?

ANN: No, I hadn't heard that.

JOY: I am, and the Holy Spirit is eternal and unchanging, so I must always be the fruit of the Spirit.

ANN: You know, you're different from what I expected you to be.

JOY: I hope you're not disappointed.

ANN: I'm not. But I am surprised. I expected to see you wreathed in smiles all the time.

JOY: I smile.

ANN: But not as often as I expected.

JOY: No?

ANN: It would seem that a fellow'd be perpetually smiling if he really possessed Joy.

- JOY: That's where people make their mistake. They think there can be no joy without smiling.
- ANN: Can there be?
- JOY: Indeed there can. Happiness can provoke a smile as readily as can I. Why, I've seen people smile when they had no joy in their hearts.
- ANN: I guess that's often the case.
- JOY: I dwell not only on the lips, but in the heart as well, you know.
- ANN: Yes?
- JOY: I'd like to move in with you.
- ANN: Well, this is kind of sudden, but I'd like to have you, though. When will you be moving in?
- JOY: Just as soon as you accept the Lord Jesus as your Saviour.
- ANN: Is that all that's necessary?
- JOY: That's all for a start. There can be no real Joy at all without Him.
- ANN: You've convinced me of that.
- JOY: And you can't help but have Joy with Him.
- ANN: I believe that, too.
- JOY: And you get a lot more than me when you receive Christ.
- ANN: I do?
- JOY: Yes, you get eternal life, and

ANN: peace, and all the riches of Christ.
I'm mighty glad you happened along
today, and that you're going to
live with me from now on.

(MUSIC: FEW MEASURES TO CLOSE...FADE
DOWN FOR...)

ANOTHER VOICE: We have presented another in
the series of UNUSUAL INTERVIEWS,
written for us by George Santa.

(MUSIC: UP AND OUT...)

THE WMBI ROUND TABLE

ANNOUNCER: The WMBI Round Table...

here problems are dealt with, diffi-
culties removed, helpful suggestions
made, thinking stimulated, and Bible
study encouraged.

The participants in today's discussion
are three members of the radio staff...
Wendell P. Loveless, Ralph E. Stewart,
and your announcer, Robert Parsons.
Will you join us?

STEWART: You know, it's absolutely re-
markable that the Bible even EXISTS
today.

LOVELESS: I was thinking that just the
other day, myself. There's no HUMAN
explanation for it. Its preservation
can only be accounted for on a SUPER-
NATURAL basis.

PARSONS: It is strange, when you stop to

think of it. The Bible was committed to Israel for safekeeping, but the natural thing for the Jews to have done would have been to destroy it.

STEWART: Why do you say that, Bob?

PARSONS: Well, you know yourself that a great part of the Bible very severely condemns the Jews.

LOVELESS: Yes, and foretells their destruction. I can see where the Jews would want to rid themselves of the Bible...want to get as far away from it as they could.

PARSONS: But that's exactly what they didn't do. They did just the opposite. They guarded it with the utmost care.

STEWART: Well, that certainly can't be explained on a human basis.

LOVELESS: No, God Himself has been very active in the preservation of His Word.

PARSONS: Uh-huh. And what makes it even more remarkable is that the ENEMIES of the Jews have always been enemies of the Bible, too.

LOVELESS: That's true. The enemies of the Jews have wanted to destroy the Book that tells of God's plan for the Jews.

STEWART: And infidels have done their best to destroy God's Word.

- PARSONS: Rome did everything possible to BURN the Bible out of existence.
- LOVELESS: Yes, and its readers, too, for that matter.
- PARSONS: But despite it all, the Bible rises above its foes with a mingled air of pity and disdain. It is as much unharmed by their puny attacks as were Shadrach, Meshach, and Abednego by Nebuchadnezzar's furnace.
- STEWART: That reminds me of the Irishman who built his wall four feet thick and four feet high.
- LOVELESS: Just as thick as it was high?
- STEWART: Yes, so that if a storm blew it over, it would be just as high afterward as before.
- PARSONS: That's exactly the way it's been with the Bible, isn't it?
- STEWART: Exactly. The storms of criticism and infidelity have beaten against it for ages, and today it holds a higher place than ever.
- LOVELESS: In the year 1910 nearly seven million copies of the Bible were issued in over four hundred languages by one Bible society alone.
- PARSONS: And today it's printed in over a thousand different languages and dialects.

- STEWART: I read somewhere that the record output by the British and Foreign Bible Society for one day was eighty one cases of Bibles---nine tons of Bibles in twenty-eight languages!
- LOVELESS: Whew! Nine tons of Bibles sent out in one day!
- STEWART: Why, an average day's output by that one Bible society alone would make a column higher than the cross on St. Paul's Cathedral in London.
- PARSONS: And to think that in 1778 Voltaire declared that one hundred years after his death Christianity would be swept out of existence.
- LOVELESS: But look what happened. Just twenty-five years after his death, the Bible society we just mentioned was founded.
- PARSONS: And more than that...the very printing press with which he published his infidel literature has since been used for the printing of the Bible.
- LOVELESS: That strikes me as the height of irony. And this, too...I'm told that the very house in which Voltaire once lived has since been stacked with Bibles by the Geneva Bible Society.
- STEWART: It's just as somebody once said ...We might as well put our shoulder

to the burning wheel of the sun and try to stop it on its flaming course, as to attempt to stop the circulation of the Bible.

LOVELESS: But even so, there's still a great need in the world. Even though the Bible's gone out to millions of people. There are millions still who don't have a single verse of Scripture in their own language.

STEWART: Yes, there's still a great need.

PARSONS: You know, I find it interesting to study the symbols and figures by which the Bible's described.

LOVELESS: That sounds interesting. You mean it's referred to as a lamp sometimes, and sometimes as food, and so on. Is that it?

PARSONS: That's it. It's spoken of as a sword, and gold, and even as a critic.

STEWART: A critic?

LOVELESS: Where's that?

PARSONS: In Hebrews 4:12.

STEWART: There's no mention of critic in that verse.

PARSONS: Not in the English there isn't ...but in the Greek there is.

LOVELESS: The word "discerner"...is that really "critic" in the original?

- PARSONS: That's the word. The latter part of the verse...
- LOVELESS: Suppose we read the verse before we go any farther. You read it, Ralph.
- STEWART: What is it? Hebrews 4:12? Here it is: "For the word of God is quick, and powerful and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart."
- LOVELESS: Oh, I see. The Bible is a critic of the thoughts and intents of the heart. And to think that men presume to criticize the Bible when it's really designed to criticize them.
- STEWART: But there's a legitimate criticism of the Bible, don't you think?
- PARSONS: Yes, of course. But we meant this blasphemous criticism that's so prevalent today...the kind that denies the authority of the Bible. But there is a LAWFUL criticism of it, taking the word "criticism" in its strictest sense.
- LOVELESS: True criticism is necessary, and I mean by that the careful examining and comparing of ancient manu-

scripts in order to determine as nearly as possible the exact words used.

STEWART: What other symbols of the Bible have you found, Bob?

PARSONS: In one place it's spoken of as a lamp.

STEWART: That's an interesting symbol.

PARSONS: When you consider how definitely the Bible sets forth the darkness of the natural mind and heart, it is.

LOVELESS: Colossians 1:13 implies that when it says--speaking of God--He has "delivered us from the power of darkness."

STEWART: And that darkness was so intense that no light of earth could pierce it.

PARSONS: But God provided His Word as an unfailling light to dispel that very darkness. And that light will lead to Christ.

LOVELESS: Not only that. It's a light to the believer, too. The Psalmist rejoiced in that when he said: "Thy word is a lamp unto my feet, and a light unto my path."

STEWART: Yes, the Word, like the fiery pillar of old, lights up the whole pathway of the child of God on his pilgrim journey.

PARSONS: And sooner or later every earthly

light upon which men rely shall fail, while THIS lamp will shine more and more unto the perfect day.

- LOVELESS: If men would only realize this and turn to their Bible, they'd hear a voice saying, "Let there be light."
- PARSONS: And in looking to God who is the Source of all light they could say from their hearts: "The entrance of thy words giveth light."
- STEWART: The Bible's often spoken of as food isn't it?
- LOVELESS: In several different ways. The minute an awakened soul cries, "I perish with hunger," he can find in the Bible the food he needs for his hungry soul.
- PARSONS: Paul refers to it as milk in First Corinthians.
- STEWART: And Peter, too. He exhorts us to "desire the sincere milk of the word."
- LOVELESS: That shows that the Bible is so simple that, like milk, it's suitable for children.
- PARSONS: Yes, simple enough for those who are young in years, as well as those who're young in Christian experience.
- STEWART: The Bible's often spoken of as bread for the hungry..."Man shall not live by bread alone, but by every word

that proceedeth out of the mouth of God."

LOVELESS: And as strong meat for men.

STEWART: There's a verse in Hebrews that refers to it in that way. Hebrews 5:12 ...the last part of the verse..."and are become such as have need of milk, and not strong meat."

LOVELESS: We don't want to forget, though, that the Bible is no milk-and-water book. Even though there are parts simple enough for a child to understand, there are also depths that challenge the mightiest intellects of all ages.

PARSONS: I found another significant symbol, too.

LOVELESS: Comparing the Bible with food?

PARSONS: Mm-hmm. With honey.

STEWART: Honey...that's a curious comparison.

PARSONS: It is. But it shows us that God furnishes a rich table in His Word.

LOVELESS: That's it. He gives us not only the necessary food--food we must have in order to keep alive--but He gives us sweets as well...luxuries, you might say.

STEWART: It's no wonder that the Psalmist cries out: "How sweet are thy words

unto my taste, yea, sweeter than honey to my mouth."

LOVELESS: Have you noticed in the 19th Psalm how the statutes of the Lord are declared more to be desired than fine gold?

PARSONS: That should be a comfort to those of God's children who don't have much of what the world values highly.

LOVELESS: It should help us realize that we as children of God have real and lasting wealth in God's Word. In comparison with that, the riches of the world are as nothing.

STEWART: So far, we've been considering what the Bible is, and ought to be, for our own personal benefit and use, but there are many symbols that show what it can be to others through us.

PARSONS: A hammer, for instance.

STEWART: Where do you find that?

PARSONS: In Jeremiah 23:29.

LOVELESS: What does it say there?

PARSONS: Listen..."Is not my word like as a fire? saith the Lord; and like a hammer that breaketh the rock in pieces?"

STEWART: That's an interesting comparison.

PARSONS: Very interesting. Some hearts are very hard, and the Word must beat

against them time and again before they are broken and became fallow ground for the planting of the Word.

LOVELESS: I heard of a Christian who proved the truth of that in dealing with an infidel. As he reasoned with the infidel, the man protested that it was no use to quote Scripture to him because he didn't believe the Bible, anyway.

STEWART: What did the Christian do then?

LOVELESS: He just kept wielding the hammer of the Word until the infidel's heart was broken.

PARSONS: But there are some hearts that seem to avoid every blow of the Christian workman's hammer...

LOVELESS: Yes, but then the Bible becomes a SWORD in the hand of a skillful soldier.

STEWART: Hebrews 4:12 again?

LOVELESS: Yes, "the Word of God is quick and powerful and sharper than any two-edged sword." It's able to pierce the conscience and lead to an awakening.

PARSONS: Sometimes, though, it cuts the heart and leads to increased bitterness. And someday it will smite with an eternal stroke all who continue to rebel against its authority.

- STEWART: Have you ever noticed how appropriate the comparison is between the Bible--the written Word--and Christ--the incarnate Word?
- LOVELESS: Yes...there are several points of analogy. Both of them have an eternal existence...that's one point.
- STEWART: And they both partake of the divine as well as the human. Each is an expression of the mind of God, too.
- PARSONS: We mentioned a while ago that the written Word is compared with light. Christ, the incarnate Word, is, too. The Lord Jesus Himself said, "I am the light of the world."
- LOVELESS: Both are rejected and despised of men.
- PARSONS: And both came as God's message to bless a lost world. And those who reject them now will be judged by both of them at the last.
- STEWART: Well, I guess we could go on like this almost indefinitely, but we shall have to leave the rest for some later time.
- ANNOUNCER: And so, friends of the Round Table, it's nice to have had you with us. This program is presented each week at this same time. Send your suggestions for Round Table discussion

topics to us in care of this station.
Don't forget to tune in next week. We
shall be expecting you.

11. *Suggestion for Class Projects:*

(a) Select a brief story narrative. Have class transform it into dialogue between 2 or 3 persons.

(b) Have class write an *original* interview between 2 people. Not over 2,000 words. Teacher assign subject.

(c) Select a portion of Scripture containing familiar narrative. Have class transform it into dialogue, using as few characters as possible.

(d) Teacher read to the class for criticism, dialogue script containing several errors, along lines suggested by this chapter.

Chapter Thirteen

FORMS OF RADIO WRITING (continued)

The Dramatic Sketch

In the very excellent book, "Handbook of Radio Writing," by Erik Barnouw of Columbia University, the author specifies the "three tools" in a radio script as (1) sound effects, (2) music, (3) speech. Any one of these may carry on alone, or they may be used in many different combinations.

For example, the following is a sequence in which *sound effects*, used alone, without speech or music, tell the story perfectly:

(MANTLE CLOCK STRIKES TWO)
(CLOSING OF BOOK)
(PUSH CHAIR BACK)
(A FEW STEPS . . . STOP)
(CLICK OF LIGHT SWITCH)
(DOOR OPEN AND CLOSE)
(STEPS ON CREAKING STAIRS)
(BEDROOM DOOR OPEN AND CLOSE)

The sound effects have told the story as eloquently, and probably more impressively than a narrator could have related it.

This same sequence could have been accomplished by means of the combination of *speech*, *music*, and *sound effects*, thus:

NARRATOR: Let us look in upon Jim Bradley
 a moment...

(MANTLE CLOCK STRIKES TWO)

two o'clock...that's late for
Jim...

(CLOSING OF BOOK)

(PUSHING CHAIR BACK)

...He evidently thinks so,
too...

(A FEW STEPS)

so he starts for the door, reaches
the east wall...

(STEPS STOP...CLICK OF LIGHT
SWITCH)

turns off the light...goes into
the front hall...

(DOOR OPEN AND CLOSE)

...slowly feels his way up-
stairs...

(STEPS ON CREAKING STAIRS)

and to bed.

(BEDROOM DOOR OPEN AND CLOSE)

(MUSIC:

SNEAK IN SUSPENSE MOOD)

1. For the gospel broadcaster, the dramatic sketch offers a tremendously effective vehicle for telling his story. It will

be perfectly obvious that the exceedingly flexible factors of locale, rapid transition of scene, wide range of sound effects, and the highly impressive use of music for background, comment, bridging, and climax, combine to render this device a most desirable one.

2. It is a device, however, which the gospel broadcaster should use with exceedingly good taste. He must never descend to the level of cheap, or tawdry methods. It is not a field which offers anything of value to the careless, indifferent, or superficial workman. Let the one who enters this sphere be sure that there shall be hard work, and plenty of it.

3. On the other hand, let not that which has been said frighten away those who should be interested in this form of production. The successful use of it depends upon a combination of the following ingredients—a fair amount of natural talent; a large portion of “sanctified common sense”; a sense of the fitness of things; the will to work; imagination; and the ability to *spea*k, rather than *read*, lines.

4. There are many subjects, and variations of subjects, which are open for dramatization to the gospel broadcaster. Innumerable “situations” associated with various phases of the gospel message, and Christian living and testimony are productive of ideal dramatic material for radio. There is a division of opinion concerning dramatization of Bible narrative. Some feel that, so long as the *facts* of the narrative are not altered, it is permissible to use extraneous and decorative material in addition to the factual text. Others are firm in their conviction that the use of extra-biblical narrative is not justified, and that it places the pure text of Scripture in jeopardy in the mind of the listener. The individual broadcaster must decide this matter

for himself. Both positions have some arguments in their favor. The average teller of "Bible stories" adds materially to the bare text in order to capture and hold the interest of his audience of boys and girls. The preacher and evangelist, in relating various narratives from the accounts in the gospels—Matthew, Mark, Luke, and John—surely add material not found in the Scripture text.

5. In writing dramatic script, practically all that has been said concerning dialogue in chapter twelve applies. At this point we urge our readers to read pages 68 to 98 in "Handbook of Radio Writing," by Erik Barnouw, to which reference has been made at the beginning of this chapter. In that portion of Barnouw's book, which he calls "Routine Technique," he gives the various factors in the technique of dramatic script writing. It is the best analysis we have seen.

6. The following is a recommended form to be used in writing script. It will be noted that all three instruments—speech, sound effects, and music—are clearly identified and readily seen by the reader. You will note that the speeches are started about twelve spaces to the right of the name margin. *Music* is in parenthesis, and underscored. *Sound effects* are in parenthesis, but *not* underscored. Speeches are doublespaced. When a "side" of dialogue runs over onto another page, use the word (MORE) at the bottom of the page. List the CAST in the upper left-hand corner, and SOUND EFFECTS in right hand corner.

SPECIMEN SCRIPT

<u>CAST</u>	<u>SOUND EFFECTS</u>
ALICE (18-year-old)	TYPEWRITER
CLERK (Woman)	PAPER RATTLING
VOICE (Filter Mike)	

(MUSIC: "ONWARD CHRISTIAN SOLDIERS"--
FADE BEHIND...)

VOICE: (FILTER) These are days which try men's souls. Many are the calls that come to the gospel warrior for sacrifice, as well as service. The program today is designed to encourage those in hard places.

(MUSIC: SWELL SIGNATURE BRIEFLY AND
FADE DOWN BEHIND...)

STUDIO ANNOUNCER: Every year there are more and more calls to Christian service. And, too, there are more and more instruments and facilities with which to get the work done. The Moody Bible Institute brings you a behind-the-scenes picture of some of its workers in action.

(MUSIC: SWELL SWIFTLY TO FINISH)

(FADE IN TYPEWRITERS
CLICKING)

ANNOUNCER: In an office!
 CLERK: Hey, Alice. Look at this
 letter from Africa!

(TYPING STOPS)

ALICE: Let me see it...Why, it's
 from....

(SOUND OF LETTER RATTLING)

We are reproducing three excellent dramatic scripts: The Man Who Talked with the Flowers (30 minute); Invitation to the Ark (30 minute); Miracles and Melodies (15 minute). The last named is one of a series of 91 similar scripts which were used as sustaining programs on between 300 and 400 commercial radio stations. It is an excellent example of the combination of musical and dramatic devices.

THE MAN WHO TALKED WITH THE FLOWERS

by

Peter Kirk

CAST

<u>PRINCIPAL CHARACTERS</u>	<u>SOUND</u> (Live)
Doctor Carver	Door opened
First Narrator	Door closed
Second Narrator	Pounding on table
Third Narrator	
Fourth Narrator	
Woman Secretary	<u>SOUND</u> (Transcribed) Fanfare opening

OTHER VOICES

	Fanfare closing
Redcap	Fanfare flourishes
Senator	Neutral bridges
Chairman	Train running
Several minor parts	Train arriving at station
	Station noises

MUSIC (Live)

Organ for background

MUSIC (Transcribed)

Deep River

(Marian Anderson)

Moonlight Sonata

(Piano Solo)

(MUSIC: FANFARE OPENING...Trans. #1033-M)

ANNOUNCER: The Institute Radio Workshop presents...The Man Who Talked With The Flowers.

(MUSIC: SNEAK-IN--"DEEP RIVER"--UP, AND DOWN UNDER...)

FIRST NARR: A stooped old Negro, carrying an armful of wild flowers, shuffled along through the dust of an Alabama road, toward one of the buildings of Tuskegee Institute. His thin body bent by the years, his hair white beneath a ragged cap, he seemed pathetically lost on the campus of an educational institution.

At the door of one of the buildings, a trim little secretary hurried (BEGIN FADE OUT OF MUSIC...) up to him...

(MUSIC: OUT)

- WOMAN SEC: That delegation from Washington is waiting for you, Doctor Carver.
- FIRST NARR: Fantastic as it seemed, this shabbily-clad old man was none other than the distinguished negro scientist, Doctor George Washington Carver, renowned for his chemical wizardry. Born a slave child, he began life without even a name. He never knew his mother or father. He never knew when he was born. But he was probably well over seventy at the time of his death. All his life he was joyously at work with everyday things, making something out of nothing, or next to nothing. Out of his labors at Tuskegee came scientific marvels...
- SECOND NARR: From the peanut he made nearly three hundred useful products, including cheese, candies, instant coffee, pickles, oils, shaving lotions, dyes, lard, linoleum, flour, breakfast foods, soap, face powder, shampoo, printer's ink, and even axle grease!

(MUSIC: SHORT FANFARE FLOURISH)

THIRD NARR: From wood shavings he made synthetic marble. From the muck of swamps and the leaves of the forest floor, valuable fertilizers.

(MUSIC: SHORT FANFARE FLOURISH)

FOURTH NARR: From the lowly sweet potato, he made more than a hundred products, among them starch, library paste, vinegar, shoe blacking, ink, dyes, molasses. Experts say that he did more than any other man during his lifetime to rehabilitate agriculture in the South.

(MUSIC: SHORT FANFARE FLOURISH)

FIRST NARR. And more still, Doctor Carver was an artist, especially skilled in painting flowers. His paintings were exhibited at world fairs, and one went to the Luxembourg Gallery in Paris. He made all his own paints, using Alabama clays. He painted on paper made from peanut shells, and the frames for his pictures he made out of corn husks. He wove gorgeous rugs with fibers made from corn stalks. He was a skilled musician, too...

(MUSIC: SNEAK IN--"MOONLIGHT SONATA"--
TO BACKGROUND)

...Once he toured the Middle West as a concert pianist.

(MUSIC: UP...HOLD FEW SECONDS...THEN DOWN
UNDER FOR BACKGROUND)

...and you taught yourself how to play the piano, Doctor Carver.

DR. CARVER: Yes. There is literally nothing that I ever wanted to do, that I asked the blessed Creator to help me to do, that I have not been able to accomplish.

FOURTH NARR: It seems unbelievable.

DR. CARVER: Not at all. It's all very simple, if one knows how to talk with the Creator. It is simply seeking the Lord and finding Him. You remember what He said in Proverbs 8:17, "And those that seek me early shall find me." So I just follow His advice and find Him.

SECOND NARR: Do you literally seek Him early?

DR. CARVER: Yes, all my life I have arisen regularly at four o'clock, and have gone into the woods and talked with God. There He gives me my orders for the day. Alone there with things I love most, I gather specimens and

study the great lessons Nature is so eager to teach us all. When people are still asleep, I hear God best and learn my plan.

FOURTH NARR: Then what do you do, Doctor Carver?

DR. CARVER: I go into my laboratory and begin to carry out God's wishes for the day. You see, I never grope for methods. God reveals the method the moment I am inspired to create something new...Would you like to see where I work?

FIRST NARR: Yes, indeed.

THIRD NARR: By all means, Doctor Carver.

(MUSIC: MOONLIGHT SONATA UP...THEN FADE OUT)

(DOOR BEING OPENED)

DR. CARVER: Go right in, gentlemen. I call this God's little workshop.

(DOOR BEING CLOSED)

DR. CARVER: No books are ever brought here. What is the need of books? Here I talk to the little peanut and it reveals its secrets to me. I lean upon the 29th verse of the first chapter of Genesis, "And God said, Behold, I have given you every herb yielding seed, which is upon the face of all the

earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for meat."

What other materials do we need than that promise? Here I talk to the peanut and the sweet potato and the clays of the hills, and they talk back to me.

FIRST NARR: (aside) At this point Doctor Carver pointed to an array of bottles containing specimens of the three hundred uses for the peanut. And then he called attention to his clays. Next he brought out a marvelous painting of roses.

(EXCLAMATIONS OF ASTONISHMENT BY ALL)

THIRD NARR: How did you do that?

DR. CARVER: With my fingers.

THIRD NARR: Did you copy these roses?

DR. CARVER: I never copy. I paint only what I see inside. The canvas these flowers are painted on, I created from cornstalks.

FOURTH NARR: And where did you get such paint?

DR. CARVER: Some workmen were excavating to put a new pipe under my steps, and I used some of the clay they dug to create these colors. When you came into God's little workshop a few moments

ago, you were literally "walking on roses."

SECOND NARR: (aside) Then Doctor Carver showed us an exhibit of wood stains in many shades and fine coloring. Also an array of toilet powders of every conceivable shade, from the darkest brunette to the lightest blonde. (into mike) I presume these were made from different clays, Doctor Carver.

DR. CARVER: Yes. But again there is no need for books. Merely another promise in the Bible. Psalm 121, first verse--"I will lift up mine eyes unto the hills from whence cometh my help." So one day I took a walk out in the Alabama hills and discovered these beautiful permanent dyes and colors.

THIRD NARR: It seems impossible they should remain permanent.

DR. CARVER: Why should you think that? The clays have been lying in the hills for centuries with color unchanged. There is no reason why they should change now. But let me show you a purple, the lost purple of Egypt.

FIRST NARR: (aside) The pigment which Doctor Carver then showed us, has aroused widespread interest among scientists, artists, and Egyptologists.

It has excited the wonder of scientists because of the extraordinary process by which it has been developed. Artists delight in it because of its reach. And Egyptologists have manifested special interest in it because they believe it represents the rediscovery of a lost process of making permanent colors, employed by the ancient Egyptians and marveled at by Egyptologists ever since. Such a color was found in the tomb of King Tut-Ankh-Amen when it was opened a few years ago, and it was still as bright and fresh as if it had been newly applied. (into mike) How did you find this particular clay, Doctor Carver?

DR. CARVER: I talked with God one morning, and He led me to it.

FOURTH NARR: (aside) Doctor Carver was tenderly feeling the clay as if it were a living organism.

DR. CARVER: And when I had brought my friends and we had dug it up, they wanted to dig farther, but I said--"No need to dig farther. This is all there is - God told me." And sure enough there was no more.

SECOND NARR: (aside) Socrates consulted his daemon...Seneca, his genius... Orestes, his oracle...but George Washington Carver held his intimate conversations with his "dear Creator."

(MUSIC: NEUTRAL BRIDGE)

(DOOR BEING OPENED)

WOMAN SEC: Doctor Carver, they want you over at the Agricultural Building as soon as possible.

DR. CARVER: Excuse me, gentlemen. My secretary will be glad to show you around until my return.

(DOOR BEING CLOSED)

THIRD NARR: I was about to ask Doctor Carver about his work with the sweet potato.

WOMAN SEC: Oh, yes. Well, Doctor Carver has made over one hundred products from it. But once someone asked him to make something for diabetic patients. He went into his laboratory and prayed and almost immediately there came to him a method of producing a flour that was sweet and palatable and yet entirely devoid of all sugar content, a real delicacy for diabetic patients. On another day he noticed the great

amount of small cull potatoes that were going to waste. Like all root crops the sweet potato is highly perishable. So he converted these unmarketable potatoes into Cassava starch - which until he did - we Americans had to import from the West Indies and South America. Our textile industries use a great deal of it, and it is used also to make stamps stick on letters. But Doctor Carver's chief work has been the peanut. The story of his appearance before the Ways and Means Committee of the United States Senate is most interesting. You see, the Southern farmers had pleaded in vain for a duty on the peanut, but were getting nowhere fast, when they asked Doctor Carver to entrain (GOING AWAY)... for Washington.

(SNEAK IN RUNNING TRAIN...ARRIVING
STATION...STOP...STATION NOISES
...AND OUT)

DR. CARVER: Oh, Redcap. Will you kindly tell me how to get to the Senate Building?

REDCAP: Sorry, Pop. I ain't got time to tell you now. I'm lookin' for a **great**

scientist on this train comin' from Alabama.

DR. CARVER: Well, I guess I can find it myself.

(MUSIC: TRANSITION)

WOMAN SEC: When Doctor Carver arrived at the Senate chamber he took a seat at the back of the room. He listened as a dozen or more speakers presented their points in favor of and against the tariff. By the time they were through, the Senators were thoroughly tired of the peanut. Finally...

VOICE: (calling) Doctor Carver...Doctor George Washington Carver.

WOMAN SEC: Sedate Senators giggled as Doctor Carver came forward lugging his home-made box of exhibits. One rudely called...

SENATOR: What do you know about the tariff, old fellow?

DR. CARVER: I don't know much, but I know it's the thing that shuts the other fellow out.

WOMAN SEC: Then he took his place behind the table, and drew from the box scores of products he had made from the peanut. Simply, smiling his humble smile, he told them how he had asked...

DR. CARVER: God, what is a peanut, and why did You make it?

WOMAN SEC: He told how he had sought the answer, how he had discovered all the peanut products before him. As he talked, he pointed to each product that he had made in his Alabama laboratory.

Exactly at the end of ten minutes, Doctor Carver thanked the Committee, bowed, and started back to his lone place in the corner. But the Senators would not let him go; they demanded that he continue his story. He spoke one hour and forty-five minutes. Whereupon the peanut was written into the tariff.

(MUSIC: FANFARE FLOURISH)

FIRST NARR: Money meant nothing to Doctor Carver. Many tried to tempt him to leave Tuskegee, offering him thousands of dollars and new modern laboratories. Thomas Edison offered him a stupendous sum, so did Henry Ford. Once a group of wealthy peanut growers sent him a check for curing a disease that was killing their crops. He sent it back with a note saying - "God didn't charge anything for growing the peanut, and I cannot accept anything for curing it."

His meager salary was quickly consumed anonymously paying the bills of worthy boys, both white and black, who were trying to get an education. All his life he wore an old alpaca coat and black trousers which he had often mended, and neckties which he knitted out of fibers he made himself.

SECOND NARR: Said Harvey Hill to Doctor Carver, after going through the new memorial building built in his honor - "The exhibit of products produced from weeds interested me the most. Because it seems to me the most characteristic - your capacity to look at the waste in agriculture and make useful products of them, and to look at common people, and see the possibilities in them".

(MUSIC: NEUTRAL BRIDGE)

FOURTH NARR: We were beginning to wonder if Doctor Carver would return to God's little workshop that day, when in he came. Seeing the flower in his button-hole, I was reminded of the story that he actually talked with the flowers and that they talked with him. A mutual friend had said...

VOICE: I never saw anyone love flowers as

Doctor Carver does. Once we planned a long walk intending to cover several miles. But we did not get much farther than one hundred yards. At every flower he met he had to kneel down. He examined it, caressed it, studied it, talked with it.

FOURTH NARR: (aside) No wonder then - I asked Doctor Carver - (into mike) You have the habit of talking to a little flower and making it give up its secrets to you. How do you do it?

DR. CARVER: My boy, you have to love it enough. Anything will give up its secrets if you love it enough. Not only have I found that when I talk to the little flower or to the little peanut they will give up their secrets, but I have found that when I silently commune with people they give up their secrets also - if you love them enough. In a crowded auditorium of people I can pick out the spiritual souls almost at a glance.

WOMAN SEC: But the sad thing is that Doctor Carver can also pick out the ones who are not so spiritual.

DR. CARVER: Oh, yes. Only last week a man brought his crippled son to me and

asked me if I could do something for him. I told him - "I can do nothing for you." He began to curse me immediately from head to foot, and asked -

MAN:

What business has an old negro like you talking to me that way? Why can't you help my son?

DR. CARVER:

Because all my prayers would never be able to penetrate the profanity in your heart. The profanity is enough to block any healing power from reaching anyone.

THIRD NARR:

Did he relent and change?

DR. CARVER:

No. He just got worse and worse.

THIRD NARR:

Did you relent and change?

DR. CARVER:

How could I? There was no use. He is just like the little flower himself, I thought, he can't give up his secrets either, unless he is loved enough.

FIRST NARR:

But how did you know he was going to swear before he even opened his mouth?

DR. CARVER:

One knows those things the moment a person enters the room. But to go back to your question of talking to the little flower. It is so hard to explain. Through it I talk to the Infinite.

FOURTH NARR: Doctor Carver, why do you look within the little flower, the little peanut, the little piece of clay?

DR. CARVER: There is something I cannot explain that causes me to do so, but it is then that I see into the soul of things. I cannot describe the soul, but I do know that without it we would become worse than the beasts in the field. The little flower, like other things God has placed on earth, is incarnate with the life of the soul. You can reach out and look into it, and suddenly find that you are taking hold of the things that lift you up and carry you along and make people love you and give you the joy of life and the joy of living and the joy of coming into the place God has for you, and the exuberance of filling that place in life.

How does it do this? Do you know?

Neither do I.

But I do know that there are people who are like flowers, just as simply in touch with God as the flowers are in touch with Him; and I do know that there is no greater thrill that one can

get than by reaching out and touching these great souls.

FIRST NARR: (aside) It was then we noticed the flower in Doctor Carver's hand.

DR. CARVER: How wonderful are the ways of God! This little flower that I hold in my hand was sent to me from South Carolina. It is suffering from a peculiar disease which is threatening all the flowers of this variety in the state...They want to know...

(MUSIC: SNEAK IN ORGAN FOR BACKGROUND)

...if I can do something to heal it.

(recites over background)

"Flower in the crannied wall,
I hold you here, root and all, in my hand,

Little flower - but if I could understand

What you are, root and all, and all in all,

I should know what God and man is."

(MUSIC: FADE OUT)

DR. CARVER: Now, gentlemen. It has been a very long day. I am tired and must ask you to leave. But before you leave God's little workshop, let us go to prayer together.

THIRD NARR: (aside) He asked us to join hands with him as we prayed, and after our individual prayers were made he concluded our quiet time with one of his characteristic prayers...

DR. CARVER: May God ever bless, help, guide and continue to prosper you on your uplifting work for humanity, be it great or small, is my daily prayer. And may those He has redeemed learn to walk and talk with Him not only daily or hourly, but moment by moment through the things He has created. Amen.

(MUSIC: INTERLUDE)

FIRST NARR: One of the greatest public addresses given by Doctor Carver was before a huge auditorium crowd in Minneapolis during a "Crusade for Christ." He had been advised by his physician not to fulfill this engagement because of precarious health. But Doctor Carver, at the last moment - feeling God wanted him to appear - made the arduous trip from Alabama. Said the Chairman in introducing him..

CHAIRMAN: One day someone asked the Oracle of Delphi who was the world's wisest man. It replied, Socrates, because he knows that he knows nothing. Today the

man who meets this definition best in all the world is Doctor George Washington Carver. He knows that he knows nothing. He doesn't know who his parents were. He doesn't know what his name was. He doesn't even know the date he was born. And above all he does not know where the knowledge he has given the world comes from - all he knows is that it comes from a Power greater than himself. But there is one thing I can say definitely about Doctor George Washington Carver, and that is that no one ever sees him without a flower in his buttonhole and the love of God in his heart.

FIRST NARR: (aside) Doctor Carver rose and walked slowly toward the front of the platform...

DR. CARVER: I am disappointed in the introduction the Chairman made of me. I don't think he did a very good job. I always look forward to introductions about me as good opportunities to learn a lot about myself that I never knew before.

FIRST NARR: (aside) Instantly the audience burst into happy laughter, and from that moment the crowd was completely in his hands.

DR. CARVER: Years ago I went into my laboratory and said,
"Dear Mr. Creator, please tell me what the universe was made for?"
The great Creator answered, "You want to know too much for that little mind of yours. Ask for something more your size."
Then I asked, "Dear Mr. Creator, tell me what man was made for." Again the great Creator replied, "Little man, you are still asking too much. Cut down the extent of your request and improve the intent."
So then I asked, "Please, Mr. Creator, you tell me why the peanut was made?"
"That's better, but even then it's infinite. What do you want to know about the peanut?"
"Mr. Creator, can I make milk out of the peanut?"
"What kind of milk do you want, good Jersey milk or just plain boarding-house milk?"
"Good Jersey milk."
And then the great Creator taught me how to take the peanut apart and put it together again. And out of this process have come forth all these products.

FIRST NARR: (aside) For over an hour Doctor Carver drew forth from his home-made box of samples a continuing procession of face powder, printer's ink, butter, shampoo, creosote, vinegar, instant coffee, dyes, rubberoid compound, soaps, salads, wood stains. After his address, the crowd surged forward. Many reached him, some touched his hand and went quietly away. Many more officious, tried to talk to him...

A VOICE: Have you written any books?

ANOTHER VOICE: How old are you?

FIRST NARR: (aside) To these questions he paid no heed. But occasionally he reached out and touched a hand that was touching his, and it seemed that these persons were invariably those most in tune with him. He nodded and took the flower from his buttonhole and handed it to a little lady. Later, on the way home I said to him - (into mike) I noticed that you responded to some of the people and not at all to others. Could you detect the spiritual ones from the others?

DR. CARVER: Oh, that was very, very easy. It is the easiest thing in the world. Before I even began to speak I could

have pointed out to you the twelve most spiritual ones in the audience. One of the clear ones was that little lady that wanted my flower. Wasn't that sweet of her to ask for it?...And wasn't it kind of that audience to rise for an old man like me - and to think, they did it twice...once when I began and once when I ended!

THIRD NARR: Doctor Carver, tonight as we rode to the auditorium you were holding a flower in your hand...

DR. CARVER: Yes, yes. I was talking to it, and it was talking to me. It told me some wonderful things. And the flowers have never failed to tell me the truth. It told me that there is going to be a great spiritual awakening in the world, and it is going to come from plain, simple people who know - actually know that God answers prayer. It is going to be a great revival of Christianity, not a revival of religion. We can have religion and still have wars. But this is to be a revival of true Christianity. It is going to rise from men who are going about their work and putting God into what they do, from men who believe in prayer,

and who want to make God real to all mankind.

It is really not we little men that do work, but our blessed Creator working through us.

FOURTH NARR: Why is it that so few people can have this power, Doctor Carver?

DR. CARVER: (rising voice) Many more can. They can, if they only believe.

SECOND NARR: (aside) Doctor Carver placed his hand on the Bible beside him.

DR. CARVER: The secret lies all in this Book. Right in the promises of God. Those promises are real, but so few people believe they are real.

(POUNING ON TABLE)

They are as real, as solid, yes infinitely more solid and substantial than this table which the materialist so thoroughly believes in. If you would only believe, O ye of little faith.

(MUSIC: FANFARE CLOSING)

ANNOUNCER: CLOSING ANNOUNCEMENT.

INVITATION TO THE ARK

by

PETER KIRK

CAST

Storyteller

Noah

Two voices (in chorus)

Several voices, high and low pitch

MUSIC

Opening

Several variations of musical comment

Noah's motif

Light music for background

Dark mood

Harp

Bright background

Closing

SOUND

Babble of insects, birds, animals

A tapping on window pane

Movement of animals embarking

ANNOUNCER:

The Institute Radio Workshop presents INVITATION TO THE ARK. Be advised, good friends, that it is based upon a story by Countee Cullen, and adapted for radio by Peter Kirk. We are quite sure that all of you will enjoy the next thirty minutes. Whether or not you think there is a resemblance

between animals and humans is for you alone to decide.

(MUSIC: OPENING)

STORYTELLER: When Noah was bidden, "Build an Ark
Tall as a mountain and broad as a park,
Against the time the rains descend
For forty days without an end,
And summon the animals two by two
Of every size and shape and hue!"
He wondered mightily what to do.
How should he ever get them word,
How tell each fish, each beast, each
bird,
A message send to hive and den,
To every animal living then?
How should he ever get them in,
Each hoof and wing, each claw and fin?
Though he was known as a nimble-wit,
This was a task, you will admit,
Demanding a thought of great degree.
Though you who hear may be quite clever,
I have grave doubts if ever, ever,
You could have done as well as he!

(MUSIC: MUSICAL COMMENT)

STORYTELLER: Unhappy Noah, with mind askew,
He scratched his head as thinkers do,
When, quick as a thought, fast as a
wish,
Came this advice, "Don't ask the fish!

Leave it to them to sink or swim!"
 Which was, I think, most clever of him.
 O happy Noah, happy, happy he!
 Despite his asthma and his age,
 For such a venerable sage
 He capered most amazingly!
 Since not a fish he need invite, he
 Need not pack the rest so tightly
 Into his wonderful, marvelous bark
 Tall as a mountain and broad as a park!
 And so with a pint or two of ink,
 With paper by the quire and ream,
 He soberly sat down to think,
 To bite his pen, and dream and dream.
 In later years he often said,
 Shaking a gray and thoughtful head,
 "The more I thought, the farther flew
 The thoughts I'd set my thinking to.
 Till just as I'd decided I'd
 Find someone who for love or pelf,
 Would ride this horse I couldn't ride,
 That letter up and wrote itself."

(MUSIC: NOAH'S MOTIF)

NOAH: (SLOWLY AT FIRST, THEN TO NORMAL PACE)

To each dear beast,
 Largest and least,
 Beasts of the forest,
 Beasts of the fen,

Beasts of the marshes,
Of wood, and of glen,
Animals small,
Animals tall,
Animals webbed and furry;
Hear ye!
Appear ye!
Hurry!
Scurry!
By that decision
That fits your tribe,
With thought and with vision
By election,
Selection,
By trial and error,
By gift or by bribe,
In some sort of way,
Choose for the day
That draws nearer and nearer,
Two of your troop
To ride on the sloop
I'm building to save
A few of you from a watery grave!
For a month from today,
And not a day more,
The skies will give 'way,
And how it will pour!
Oh, not the small shower
That lasts for an hour,
Nor the heavier fall

That comes with a squall,
And is suddenly over!
To weather a week of
Rain's nothing to speak of;
But rain that will cover
A forty day span,
Why who can recall
A like waterfall
In the memory of man?
Prepare for this wetting
The world will be getting,
And let us save those that we can!

(MUSIC: SNEAK IN A LITTLE LIGHT MUSIC
FOR BACKGROUND)

The trip will not bore you,
Of that I assure you;
Every measure
To heighten your pleasure
Will surely be tried.
Our decks are capacious,
And certainly spacious
Enough for an L. E. Phant's stride.
We'll breakfast at seven,
With broth at eleven,
Drink tea at a quarter past four;
At eight such a dinner!
We'll wish we were thinner,
For then we might all ask for more!
I've hammocks and swings,

And all sorts of things
To make it the pleasantest cruise.
And (you'll never guess!)
I've even a press
Each day to supply you with news!
So please don't be losing
A moment in choosing
Your delegates two.
Their cards of admission
I herewith enclose;
Unless they have those,
No other condition
Will usher them through.
So anxiously waiting,
And anticipating
A capital trip
On my capital ship,
On my beautiful, bonny, brave bark,
Yours: Noah, who just built the Ark.

(MUSIC: BRING BACKGROUND UP AND FADE OUT)

STORYTELLER: Then, what a hustling
There was! What a bustling
And getting together!

(BABBLE OF INSECTS, BIRDS,
ANIMALS...WHISPERED IN AND OUT...
SELDOM EVER OVER A BACKGROUND...
HOLD IN UNTIL DIRECTED OUT)

Such a chit-chatter
Over the matter;

Every beast talked of the weather!
In council and meeting,
Assembly and forum,
They were busy completing
A requisite quorum.
And, little time losing
They set about choosing

(All by majority vote)

Two of each kind,
The best they could find,
For passage on Noah's big boat.
But no beast had a chance to live
Who was not quite superlative.
They chose the largest L. E. Phants;
They chose the most industrious Ants;
With dispositions mild and sunny,
Those bees that made the purest honey;
The lions with the largest roar;
Those eagles which could highest soar;
The fleas that could the farthest jump;
The camels with the biggest hump;
The tigers with the strongest teeth,
And sharpest claws, soft pads beneath;
The two giraffes with longest strides;
Rhinoceri with toughest hides;
The donkeys which were balkiest;
The parrots which were talkiest;
The monkeys with the curliest tails;
The sweetest-singing nightingales;

The slyest foxes; slowest snails;
The fleetest deer with saddest eyes;
Of every clan they chose the prize.
Each tribe, each group, north, south,
east, west,
Was subject to the strictest test,
And none was chosen but the best.

(SOUND...OUT)

(SOUND...A TAPPING AND RAPPING
ON WINDOW PANE)

TWO VOICES: (in chorus) Mailman! Mailman!
STORYTELLER: Next morning early, oh, so early,
While still the grass was wet and
pearly,
The kangaroo and pelican
(One from his pouch, one from his bill)
More answers than might swell a van
Threw in at Noah's window-sill.
"Now here", said Noah, as he scanned
The many missives in his hand,
"Now here's complaining
By tens and scores;
It isn't raining,
And yet it pours!"
(He looked around
As he uttered that,
But Mrs. frowned,
And his joke fell flat,
As jokes of husbands often do

When wives are those they tell
them to.)

First came L. E. Phant's letter.

(MUSIC: NOAH'S MOTIF)

NOAH: (reads) Dear Noah: Please save me
a spot
Exposed to the sun, where the Mice
are not;
But if I must share my chamber, the ant
Is the one that I should welcome.
Yours, L. E. Phant.

STORYTELLER: Then came Atom's answer:

NOAH: (reads) Dear Noah: To lend a flavor
Of fun to the trip,
As a special favor
Arrange to slip
Me in the L. E. Phant's cage.
My, won't he rage!
He'll prance and he'll leap,
And he'll shake your big house,
When he finds he's to sleep
Near Atom, the mouse.

STORYTELLER: And this letter from Bruin Bear.

NOAH: (reads) As I must have honey
If I am to thrive,
Please lodge me, dear sir,
Close to a hive.
I'll be ever so careful,
And try not to ruin
The tiniest bee.
Yours faithfully, Bruin.

STORYTELLER: Next, an answer from the bees:

NOAH: (reads) Dear Noah: A rumor
Says we are to share
Our hive (and our honey!)
With Bruin the Bear!
We here go on record,
(We'd go on our knees
If bees had knees)
As being opposed
To plans such as these.

STORYTELLER: And here are Leo Lion's words:

NOAH: (reads) Please bear in mind my royal
descent;
As King of them all, I believe I was
meant
To have private quarters completely
my own,
Attendants a few, a crown, a throne.
Noblesse oblige, which means I rely on
You to oblige me; Leo the Lion.

STORYTELLER: And....

. Last of the lot, though far from the
least,
And signed by many a thoughtless beast,
Bulky and broad with discontent
Like a legal draft or document,
At the bottom lay, on harmful mission,
This sinister and base petition:
Dear Noah: (It began)
Dear Noah: (So it ran)

(MUSIC: DARK MOOD IN TO BACKGROUND)

Dear Noah: We've heard
From reliable source,
(It sounds quite absurd
To us, but of course
There's never no telling
What people will do
With only their comfort
And quiet in view.)
That our shipmate-to-be
On your marvelous junk,
Is none other than Sammie,
Yes, Sammie, the Skunk!
We all think it best
Emphatically
At once to protest,
Vociferously,
Against such company!
Herewith attested,
Duly protested,
And signed:
Hazel Hind
Atom Ant
L. E. Phant
Michael Monkey
Donald Donkey
Billie Goat
Stephen Shoat
Alfred Auk
Herbert Hawk

Benjamin Bull
Gracie Gull
Ronald Ram
Leonard Lamb
Freddie Frog
Harry Hog
Dannie Dog
Rufus Rat
Gnewton Flea
Beulah Bee
Oscar Ox
Francis Fox
Mabel Moose
George G. Goose
Henry Hare
Bruin Bear
Quincy Quail
Sarah Snail
Buster Baboon
Richard Raccoon
Douglas Duck
Willie Woodchuck
Adolphus Armadillo
Gregory Gorilla
Karl Kangaroo
Ken Karibou
Robert Rhinoceros
Harold Hippopotamus,
And many others, oh shame of shames,
Who never learned to write their names!

(Of course there were some whose
dignity
Would never permit their names to be
Part of a petition
Under any condition).

(MUSIC: DARK MOOD BACKGROUND OUT)

But straight behind this letter came
Another, bearing Sammie's name.

(MUSIC: NOAH'S MOTIF)

NOAH: (reads) Dear Noah: The slander
And rank propaganda
Going the rounds about me
Have enlarged my dander
To an appalling degree!
Though some I've detested,
Their customs protested,
I've never molested
One animal wantonly.
I'm perfectly able
To sit down at table
With elegant company;
I've a joke and a fable,
And tell them most cleverly;
My patience is a virtue,
And I'd never hurt you
Or anyone wilfully;
Of my equipment defensive,
Be not apprehensive!
As long as no harm's done to me,

May my sorrows be doubled,
And my tribe all be sunk
If you're worried or troubled
By: Sammie the Skunk.

P. S.

That here's a chance, I hope you'll see,
Forevermore for you to be
The Father of Democracy.
Come, show the world that you've got
spunk,
By being just to: Sammie Skunk!

(MUSIC: MUSICAL COMMENT)

STORYTELLER: Old Noah smiled as he paced
his decks,
Old Noah smiled as he wiped his specs.
"A right nice letter that," said Noah;
"The hand's as round and full as a
dollar;
It's tone and composition show a
Spirit fine, and the mind of a scholar.
What if your fellows shrink from you,
O wise and witty Sammie Skunk?
Be fellowship between us two;
Come on, and share your Captain's bunk!

(MUSIC: MUSICAL COMMENT)

STORYTELLER: How brightly luminous
The fatal day arose!
No darkly ominous
Cloud the clear sky shows;

But blue, blue, blue, so blue
 The fields of heaven lay,
 Almost the eye looked through
 At angels gay at play;
 Almost the flowers there
 You saw, and heaven's trees,

(MUSIC: HARP....UNDER THE FOLLOWING....)

Heard music, heaven's air,
 Drift through the gentle breeze.
 On such a day, so rich with hope,
 Without a hint of pain,
 How could the smiling heavens ope
 On forty days of rain?
 But, nothing daunted, Noah strode
 The decks of his mighty Ark;
 Clear for all his signal showed:
 "Embark, you! All, embark!"

(SOUND...MOVEMENT OF ANIMALS EM-
 BARKING UNDER THE FOLLOWING...)

Then down they sped to the water's edge,
 Through tree and grass, over hill and
 hedge;
 Of every kind came two.
 And up they went, up, up the plank,
 Beast after beast; rank after rank
 Went up, and on, and through.
 Without punching or slapping,
 Without pinching or scrapping,
 Without shoving or pushing,

Without jostling or rushing,
No snatching of banners,
Each minding his manners,
Without hissing or snarling,
Without fighting or quarreling,
Without any endeavor
To be rude or to be clever,
No breaking the line,
The delegates all were fine!
Some wept to leave their mothers,
Their fathers, sisters, brothers,
Their joyous, lively friends;
(But eyes grow weary weeping,
And find release in sleeping,
Till even weeping ends.)
The banks on either side were lined
With millions doomed to stay behind,
and find a billowy grave;
But each beast standing straight and
strong
To speed the chosen ones along,
Tried hard to show him brave.
One minor incident there was
Which caused the delegates to buzz
With righteous indignation:
(For beasts, like men, can always show
A few who ever fall below
In any situation.)
The kangaroos were gently wending
Their way along, the plank ascending,

When, seeing how they lurched,
 When grown suspicious of a gait
 Not quite in keeping with their weight,
 The skipper had them searched!
 He had their pouches opened wide,
 And what so tightly packed inside
 Did such a search reveal,
 But six small cousins whom the chosen,
 Had wanted to conceal!

SEVERAL HIGH

AND LOW

VOICES:

(in chorus) Shame! Shame! Shame!
 For we have kinsmen too;
 We've fathers and mothers,
 And sisters and brothers
 And cousins
 By dozens,
 But such a bad thing,
 But such a mad thing,
 We never would do!

STORYTELLER: The little kangaroos were yanked
 Forthwith from those pouches,
 And, having been quite roundly spanked,
 Dismissed with "oh's" and "ouches."
 Their cousins twain, with shame to fleck
 Their faces, hopped below;
 Nor were they seen on the upper deck
 For nearly a week or so!

(EMBARKING OF ANIMALS...OUT)

Now though a line from here to yonder
 May stretch, until at length we wonder
 If ever it will end,
 We know that it will end.
 So if the early bird was fast,
 And first of all to sail,
 You may be sure the very last
 Were Mr. and Mrs. Snail!
 But in they were, with Noah to thank,
 Free from the coming tide.
 Now up, high up, up with the plank,
 And off for a forty day ride,
 With animals twain from every clan
 Known to the nimble mind of man,
 All safe and sound inside!
 Ah, but wait...THREE were left behind...

(MUSIC: BRIEF MUSICAL COMMENT)

One was called the wakeupworld,
 The pretty beast with long tail curled,
 And this was the song he sang:

(MUSIC: BRIGHT...FOR BACKGROUND)

Wake up, O world; O world awake!
 The light is bright on hill and lake;
 O world awake; wake up, O world!
 The flags of the wind are all unfurled;
 Wake up, O world; O world, awake!
 Of earth's delightfulness partake.
 Wake up, O world, whatever hour;

Sweet are the fields, sweet is the
flower!
Wake up, O world; O world, awake;
Perhaps to see the daylight break,
Perhaps to see the sun descend,
The night begin, the daylight end.
But something surely to behold,
Not bought with silver or with gold,
Not shown in any land of dreams,
For open eyes the whole world teems
With lovely things to do or make,
Wake up, O world; O world, awake!

(MUSIC: BRIGHT BACKGROUND OUT)

Such was the song of the wakeupworld,
The beautiful beast with long tail
curled,
The wakeupworld so swift and fleet,
With twelve bright eyes and six strong
feet.
Such was the song he sang all day,
Lest man or beast should sleep away
The gift of time, and never know
The beauties of this life below.
Excitement robbed him of his breath,
Excitement led him to his death.
Flood morning when he could have been
(Being awake) the first one in,
Excitement made him play the dunce
And open all his eyes at once!

He rushed right on through dawn and dark
Pointing late comers to the ark.
Too great the strain was for his heart;
Slowly he sank; his great knees shook,
While those his song had helped to start
Passed on without a backward look.
The waters fell upon him there,
His twelve bright eyes shining like one;
They covered him, and none knew where
To find him when the storm was done.

(MUSIC: MUSICAL COMMENT)

And then there was the squilililigees.
He was the gentlest creature made;
Alone he lived, and alone he played,
Ever so quietly.
He would have made the nicest pet,
But now there's no place one may get
A squilililigees.
Never an animal half so shy,
With such a sad and lonesome eye,
The world will ever see;
With spotted fur all brown and yellow,
He was a most attractive fellow,
The squilililigees.
He would have eaten from your hand,
Fetched stones and sticks at your
command,
Quite agreeably;
He would have run close by your side,

Happy at heart, though lonesome-eyed,
The squilililigee.
He had a little tufted tail,
And held it high just like a sail
When things went merrily;
Waved it in such a gladsome manner
It seemed a brown and yellow banner--
Did squilililigee.
But if perchance his pride was hurt,
That merry flag drooped in the dirt
Quite distressfully;
And tears as large and wet as those
You ever shed, rolled down the nose
Of squilililigee!
If only when the moment came
For naming him, some other name
His had been, happily
He never would have missed the ark,
And we might have in every park
A squilililigee!
But he was fated from the start
To have a most unhappy heart,
Broken easily;
He never had an answer pert
For others when his pride was hurt--
Shy squilililigee!
Now just suppose that you, or you,
Instead of the name you answer to
So importantly,
Shuddered to hear your name at all,

Because it boomed like a waterfall,
Like: SQUILILILIGEE!
Now, tiger is a pleasant name,
And bear, and L. E. Phant the same;
On that we will agree;
Armadillo, likewise giraffe;
But everyone of us must laugh
At SQUILILILIGEE!
Whenever mischief had been done
Under the moon or under the sun,
The forest instantly
(Because they loved to say his name)
Would shout in laughing tones: Oh, shame
On Squilililigee!
Was something missing? Where did it go?
Who was the thief? Did anyone know?
How gleefully
Came answer from a thousand throats
In gurgles, chuckles, and merry notes:
"'Twas SQUILILILIGEE!"
Not that they thought he did such things,
But just for the pleasure teasing brings;
(No, not spitefully,)
But just to see him blush with shame
They thundered forth that funny name:
SQUILILILIGEE!
Such was the state of keen distress
In which he lived in loneliness
A little bitterly,
When into his possession came

A letter signed with Noah's name,
To: SQUILILILIGEE!
He gazed at Noah's invitation;
"Relief," said he, "from my sad station
In this note I see;
Let others of the rain despair;
It is an answer to the prayer
Of squilililigee."
Therefore he climbed his favorite tree
The day the flood was set to be,
And waited patiently;
He gulped a sob in his little throat
As others rushed to Noah's boat.
Poor squilililigee.
Let us not look at the waters rise
To cover his feet and mouth and eyes
So steadily;
And let our laughter be refined
Whenever his image comes to mind--
Poor little squilililigee.

(MUSIC: MUSICAL COMMENT)

This sign was always on the door
Behind which slept the Sleepamitemore:
"Just one more wink, one little nap,
Another dip in the slumber stream;
I'm such a sleepy, sleepy chap;
I'm having such a pleasant dream.
Please do not shake me,
Please, please don't wake me
With whistle, bell, or silver chime,

And please return some other time."
Within, a round and fuzzy ball,
No matter what the hour might be,
The laziest animal of all
Continued sleeping endlessly.
He had no friends, which was no wonder;
For louder than a clap of thunder
There issued forth his mighty snore
That shook the earth from shore to
shore;
And not a beast was there so brave
Who dared come near that dreadful cave.
Strange tales were told of his aspect,
But these were not at all correct,
Since not a soul, for real or true,
Was speaking from a point of view.
Some said, "The lion's tame to him!"
Said some, "He's like a dragon grim;
He's rivers wide and mountains high,
And flames shoot out from mouth
and eye."

(But all he was was laziness,
And nothing more, and nothing less.)
Each week for minutes just a score,
The latch was lifted from his door,
As out on fat and shuffling feet,
The lazy beast came forth to eat.
Thus once in passing, Noah spied
Him munching on a tender herb;
"Our dragon's toothless," Noah cried,

"There's not a mouse he could disturb.
This gentle creature must not perish;
Into my ark I must ensnare him;
My duty is this beast to cherish,
And from the flood's destruction
spare him."

Brave Noah, with no hesitation,
Knocked loudly on the bolted door-
Unanswered, shoved his invitation
Beneath a cranny in the floor.
The drowsy one was furious,
But till his visitor departed
Lay quietly, then curious
Arose, and at the letter darted.
At what he read he was delighted.
His eyes grew wider more and more,
For he had never been invited
To take an ocean trip before.
He read that letter many times,
Until its meaning rang like chimes
Within his fastly nodding head;
And as he nodded, still he read.
The nods grew fewer, weaker, stopped;
His head upon his bosom dropped,
And soon he was asleep once more,
And as he slept a great ship bore
Him (dreaming still) far into space
To many a strange and foreign place.
It was a lovely dream he had,
An ideal dream; it was too bad

He thought he must continue dreaming!
 He never heard the water streaming
 In torrents on the forest floor,
 Nor heard the Ark shove off from shore.
 Perhaps he still is there, asleep,
 In spite of currents cool and deep;
 Perhaps that warning, as before,
 Still dangles from his cavern door;
 "Just one more wink, one little nap,
 I'm such a sleepy, sleepy chap;
 I'm having such a pleasant dream."

(MUSIC: MUSICAL COMMENT)

So, the Wakeupworld, the Squilililigeo,
 and the Sleepamitemore,
 Never got to the great boat's door.
 Could we not from them a lesson take
 By heeding God's call before it's
 too late?

(MUSIC: CLOSING)

ANNOUNCER: CLOSING ANNOUNCEMENT

MIRACLES AND MELODIES

(MUSIC: OPENING...HARP EFFECT FLOURISHES)

ANNOUNCER: Miracles...and Melodies!

(MUSIC: SING SIGNATURE--"FAIREST LORD
 JESUS"--FADE DOWN TO HUMMING BACK-
 GROUND FOR...)

ANNOUNCER: From its radio studios in Chi-
 cago, The Moody Bible Institute greets

its friends of all denominations from coast to coast with another in its transcribed series, Miracles and Melodies.

Sacred songs from the hymnals of all churches, will be sung by the Institute Singers, accompanied by the novachord. As a special feature, there will be re-enacted another authentic modern miracle.

(MUSIC: UP TO FULL SINGING...THEN OUT...
AT END OF VERSE)

(MUSIC: NOVACHORD PLAY INTRODUCTION FOR--
"ALL HAIL THE POWER"--DOWN AS
BACKGROUND BEHIND...)

ANNOUNCER: Those who know and love hymns praise our first sacred number as being the most inspiring and triumphant hymn in the English language. It is: "All Hail the Power of Jesus' Name."

(MUSIC: SING IT)

ANNOUNCER: The late W. Stillman Martin and his wife collaborated in composing and writing more than one thousand gospel melodies. From the novachord we hear one of these: "God Will Take Care of You."

(MUSIC: NOVACHORD PLAYS IT)

NARRATOR: Saved...at the bottom of the sea!

(MUSIC: PLAYS DRAMA THEME...FADE TO
BACKGROUND...)

NARRATOR: The life of a deep sea diver who defies the dangers lurking at the bottom of the ocean, requires great courage. A few years ago a professional diver prepared to go to the floor of the ocean, off a reef in the Gulf of Mexico. He tested his precious equipment; donned the heavy diving suit; and then, as his mates prepared to clamp on his metal helmet, he was addressed by the captain of the salvage vessel...

CAPTAIN: How ya feel, Mike...all okay for the job?

DIVER: Rarin' to go, Skipper. Fit as a fiddle.

CAPTAIN: Glad to hear that, 'cause this is a dangerous job.

DIVER: They're ALL dangerous, if ya get into trouble.

CAPTAIN: You're tellin' me. Now here's the set-up, Mike. I want you to go down and see if you can locate anything left from a steamer that sunk after it hit this reef years ago. The tide may have shifted the hulk, but

maybe you'll find parts of it down here.

DIVER: I getcha. Ya want me to survey the floor of the ocean all along this reef, eh?

CAPTAIN: Right. And lemme warn ya, Mike. They's plenty of sharks and man-eatin-barracudas around these reefs. Maybe an octopus or two.

DIVER: I'm not afraid of THEM, Skipper. But how about giant sea clams? Them things is as big as a tube. If a man steps inside the shell, it closes like a steel trap on his leg and...curtains!

CAPTAIN: Guess they's plenty of them things out around the South Seas, but never heard of any around here.

DIVER: Okay, but let's get to work. Maybe I'll bring ya back treasure, boys... who knows?

CAPTAIN: Treasure sure'd look good to us. All right, men. Clamp on his helmet. (LOUDER) Stand by the air pump, boys!

(CLANK OF IRON PLATES AS HELMET IS CLAMPED ON)

CAPTAIN: Okay, boys, that's good. Start the pumps! Good luck, Mike. (ASIDE)

Ease him over the side now...stand clear of those lines...

(RATTLE OF CHAINS...RHYTHMIC
SOUNDS OF AIR PUMPS)
(SPLASH OF WATER)

- CAPTAIN: This sure is a nasty place for Mike to tackle, so watch everything close, men. If anything goes wrong, sing out. We'll hoist him aboard again quick. How deep is he now, Pete?
- PETE: (OFF MIKE) 'Bout six fathom, Captain.
- CAPTAIN: Good, he's landed on the edge of the reef. Now he'll start lookin' over the sitcheshun down there. Wouldn't be hard to take if Mike DID run smack dab into some treasure, would it?
- PETE: (OFF MIKE) You said it.
- JIM: Hey, Captain, it must be tough goin' down there...Mike keeps movin' ahead in jumps, kinda.
- CAPTAIN: I hope he don't cut his airline on them sharp edges of coral. Mind now ...if anythin' goes wrong, we hoist him up quick.
- PETE: (OFF MIKE) Captain! His lines seem to be fouled! And he doesn't answer my signal!
- CAPTAIN: Look out...let me signal him. Git back, Jim...I'll see if anythin's

wrong. Watch out, men! He's fouled. He doesn't answer my signal!

PETE: Now his airline's gone slack.

CAPTAIN: MIKE'S IN TROUBLE! Quick. Heave him in. Snap into it! Haul on that line. That's right...keep him comin' up. Thank God his lines are free... he's comin' up fine...steady now...

(BIG HEAVE OF WATER)

CAPTAIN: All right...grab him, boys, and swing him over the side...

(CLANK OF CHAINS AND IRONS)

That's the stuff. Now unscrew his helmet. Keep the pump goin' till we get his helmet off...

(CLANK OF HELMET, ETC.)

Look out, I'll take it off...there. ...Mike...you hurt? What happened? Somethin' get after ya?

DIVER: (NEUTRALLY) I'm all right, Skipper.

CAPTAIN: Good grief, fella, you scared us stiff. What happened?

DIVER: Men, I found treasure.

ALL: (AD LIB AMAZEMENT)

CAPTAIN: You mean GOLD, Mike?

DIVER: More precious than gold. Here, look at this.

- CAPTAIN: A big oyster, eh? Hey, you didn't find a black pearl?
- DIVER: I found God.
- CAPTAIN: (AWED) Whaaat?
- DIVER: Look at this....I found it lodged between the two shells of that oyster down on the reef.
- CAPTAIN: Why, it's something printed... like a pamphlet.
- DIVER: It IS a pamphlet...a religious tract.
- CAPTAIN: The oyster was holding it?
- DIVER: That's what it was doing. That pamphlet must have been dropped from a vessel recently as the water hasn't blurred it completely yet.
- CAPTAIN: What do you make of it, Mike?
- DIVER: I make this, boys. All my life I have resisted God's will. He had to use an oyster to reach me with His message. After I read that pamphlet through my goggles, I knelt and thanked the Saviour for saving me...at the bottom of the ocean.
- (MUSIC: DRAMA THEME...UP FULL...DOWN TO BACKGROUND FOR...)
- NARRATOR: Today, according to Christian Victory Magazine of Denver, Colorado, Mike, the diver, has that oyster shell

and the pamphlet decorating the wall of his cottage...actual evidence that truly...this was a modern miracle.

MUSIC: UP FULL...AND OUT)

ANNOUNCER: The chorus of the week!

(MUSIC: NOVACHORD PLAY INTRODUCTION FOR--
"LET'S GO ON"--DOWN AS BACKGROUND
BEHIND...)

ANNOUNCER: The chorus selected by the Institute Singers this week is dedicated to the young people of the nation...It is: "Let's Go On."

(MUSIC: SING IT)

ANNOUNCER: So many of Charles Wesley's hymns are loved that it is hard to choose ONE and say, "This is the best known." The popular hymn "Jesus, Lover of My Soul" alone would have immortalized the name of Wesley. The singers bring it to you, using an old Welsh melody.

(MUSIC: SING IT)

(MUSIC: SING SIGNATURE--"FAIREST LORD
JESUS"--FADE TO HUMMING BACKGROUND
FOR....)

ANNOUNCER: And now we leave you until a later date with this quotation from the works of Dwight L. Moody:

"It is God's Word--not our comment upon it that saves souls."

(PAUSE)

ANNOUNCER: You have been listening to Miracles and Melodies, presented from its radio studios in Chicago, by students and staff members of The Moody Bible Institute. Another in this series will be heard in a subsequent broadcast over this station.

(MUSIC: THEME UP TO FINISH)

Chapter Fourteen

FORMS OF RADIO WRITING (continued)

Continuity

THERE have been many attempts to define "Continuity," in its radio significance. Max Wylie of Columbia Broadcasting System says: "'Continuity' has been defined in fifty ways. I shall not attempt a definition of my own because I don't know a definition that holds, and I never heard a reason good enough to make one requisite. Continuity has been called, 'everything on the broadcast but the music,' and it has been called, simply, 'what the announcer says.'"

Surely there is an element of appropriateness in both the short definitive phrases in the preceding paragraph, but neither one, nor both, thoroughly define the word. Continuity is more readily recognized than defined. We shall look at some examples in a moment.

1. Effective continuity writing is subject to the fundamental rules and principles of all radio writing, as suggested in previous chapters. The continuity writer should read his product aloud before he submits it for use on the air. Radio material is designed to be *spoken*.

2. For our purposes, we may think of "continuity" in broadcasting as referring to the announcements prepared as introduction for speakers, musicians, and musical selections. One authority has given three classifications of simple, or "straight" continuity:

(a) Introductions of instrumental selections, vocalists, or of speakers

(b) Atmospheric continuity—that which “sets a scene” for a speaker or for music

(c) Informative introductions to certain types of music which require explanation (This would be used to describe certain classical music, composers, or music of ancient or foreign origin.)

3. In the following scripts, we see examples of various applications of continuity for several purposes.

In SOLO TIME, with Anita Lethin, Miss Lethin impersonates all characters, with the exception of the ANNOUNCER. This is a blending of music—for Miss Lethin sings all the vocal solos—with variations of continuity to increase the “entertainment” factor.

In GRACE NOTES and THOUGHTS AND TUNES we see lavish use of “Atmospheric Continuity.”

In HYMNS YOU LOVE TO SING we have an example of simple continuity, confined chiefly to the beginning of the program, so that the body of the musical portion is not interrupted by announcement.

SOLO TIME

(MUSIC: SING FIRST PHRASE OF CHORUS OF
"WONDERFUL JESUS"--HUM SECOND
PHRASE BEHIND ANNOUNCER....)

ANNOUNCER: (CUT IN IMMEDIATELY AFTER
FIRST PHRASE OF SONG) And that's the
cheery voice of Anita Lethin inviting
you to listen as she opens her Sunday
morning scrapbook of songs and sketches.

At the piano and novachord this morning is Marybelle Beebe.

(MUSIC: THEME UP AND CONCLUDED)

(KNOCK ON DOOR...DOOR OPENS)

BOY: Hello...come on in.

(CLOSE DOOR)

BOY: Mother, and my brother Bill, and my Auntie from out of town, are in the ether room.

LETHIN: Junior, aren't you getting rather a late start for Sunday school?

BOY: Yes, and I'll have to hurry, too. But Mother wanted me to sing for my Auntie first, she's leaving town this morning. Mother, here are those ladies from the radio.

MOTHER: (FADING IN) Oh, good morning. Won't you sit down? This is my sister Ellen from California. She's been visiting us for a few days.

BOY: Mother, may I finish my song now, so I can go to Sunday school? I was just on the last phrase.

LETHIN: Oh, Junior, why don't you sing the whole song?

BOY: I won't have time. I'll be late. I know...I'll sing the last part, and you take it up from there. Then I can go.

LETHIN: Well, all right.

(MUSIC: "ANYWHERE WITH JESUS")

AUNT: How true those words are...anywhere with Jesus I can safely go.

BILL: I agree, Auntie; even on the battlefield you can be safe with Him.

AUNT: Yes, Bill, and you'll never know how happy it made me that you'd accepted Him, and had come to know Him well enough to take Him onto the battlefield with you.

(MUSIC: SNEAK IN NOVACHORD FOR BACKGROUND THROUGH FOLLOWING)

BILL: I've learned a lot since the war broke out in 1941, Auntie.

AUNT: Yes, so have I, Bill. I learned most of it in the first World War, though.

BILL: What do you mean, Auntie?

AUNT: Well, you see, Bill, my husband was a first lieutenant in the infantry. He went to France, and never came back.

BILL: Oh....I'm so sorry, Auntie. I didn't know that.

AUNT: But it was through his death that I found Christ. When I first received the news that my husband was...gone, I thought I'd lose my mind. Life seemed so empty. And I kept thinking...He

died so that I might live a free life here in America. Then suddenly I thought of Someone else who had died that we might be free. Someone who suffered much for a world of lost sinners. He was thinking of you and of me. He died that we might live.

(MUSIC: HIS THOUGHT...START WITH CHORUS
...THEN FIRST VERSE AND CHORUS)

(MUSIC: NOVACHORD BACKGROUND FOR FOLLOW-
ING....)

AUNT: He thought of me as He was hanging there in agony. He thought of me at a time like that, and yet I never had taken a minute to think of Him. I took down my old dusty Bible...opened it... and began to read..."Come unto me all ye that labour and are heavy laden, and I will give you rest"...I knew I needed Him, I knew I needed the rest and peace that only He can give. So I asked Him to come into my heart. Since that day, I've known the joy of His great love, and His constant presence. I know I'll always be safe, for I'm harbored in Jesus.

(MUSIC: SING "HARBORED IN JESUS"--
CHORUS--THEN FIRST VERSE AND CHORUS)

(MUSIC: NOVACHORD BACKGROUND)

BILL: I found Him, too, Auntie. I found Him out there on the battlefield. And now I know that whatever happens, no matter how fierce the storms, I'll always be safe in His hands.

(MUSIC: SING SECOND VERSE OF "HARBORED IN JESUS")

(MUSIC: PIANO BACKGROUND)

LETHIN: Well, it's time to end our visit for today. Until you tune in again, keep your life in tune with Him.

(MUSIC: SING FIRST PHRASE TO "JESUS"-- HUM SECOND PHRASE UNDER ANNOUNCER TO THE WORD "SONG"...THEN OUT)

ANNOUNCER: (CUT IN IMMEDIATELY AFTER FIRST PHRASE) And so Anita Lethin closes her scrapbook for today. Until next time, may the Lord keep in your heart...

(MUSIC: SING--"A SONG OF DELIVERANCE," ETC., TO END)

GRACE NOTES

(MUSIC: SING FIRST SCORE OF FIRST STANZA "GRACE, 'TIS A CHARMING SOUND"...THEN ORGAN DOWN AS BACKGROUND)

ANNOUNCER: Grace Notes...the grace of God in melody and song. Saving, trans-

forming, sustaining grace...for the lost, for the weak, for the lowly.

(MUSIC: THEME CONTINUED...SING SECOND STANZA...THEN ORGAN DOWN AS BACKGROUND)

ANNOUNCER: For by grace are ye saved through faith, and that not of yourselves; it is the gift of God. Not of works lest any man should boast.

(MUSIC: THEME COMPLETED...SING CHORUS)

ANNOUNCER: There is a note of courage for the future in this morning's Grace Note ...the promise of God's guidance along the road of life. Listen to it ...in the thirty-second Psalm, the eighth verse, the Lord says to His children..."I will instruct thee and teach thee in the way which thou shalt go: I will guide thee with mine eye." The Christian need not fear the future. Someone has said: "We may not know WHAT the future holds, but we know WHO holds the future! And He who holds the future will also hold the hand of any trusting child of His whose way has grown rough and steep."

(MUSIC: SING--"PRECIOUS LORD, TAKE MY HAND".)

ANNOUNCER: In shady green pastures, so rich

and so sweet,
God leads His dear children along;
Where the water's cool flow bathes the
weary one's feet,
God leads His dear children along.
Some through the water, some through
the flood,
Some through the fire, but all
through the blood.
Some through great sorrow, but God
gives a song
In the night season, and all the
day long.

(MUSIC: ORGAN--"GOD LEADS HIS DEAR
CHILDREN ALONG")

ANNOUNCER: Yes, and He leads in so many different ways. Sometimes the way is hard. But the rough places make us appreciate the long, smooth stretches which come after the stiff, uphill climbs. As the poet writes:
"If all our lives were sunshine,
Our faces would be fain
To feel once more upon them
The cooling splash of rain."
Of course, we need the rain as well as the sunshine...the rough paths as well as the smooth. And Christ, the never-failing friend, gives to His

own just the right proportion of life's joys and its sorrows.

(MUSIC: SING..."THE NEVER FAILING FRIEND")

ANNOUNCER: There's comfort in this morning's Grace Note...the watchful care of a loving, eternal Father. Our organist reminds us of this with..."MY FATHER WATCHES OVER ME."

(MUSIC: ORGAN..."MY FATHER WATCHES OVER ME")

(MUSIC: THEME--"GRACE, 'TIS A CHARMING SOUND"...SING FIRST VERSE...PLAY CHORUS...FADE DOWN BEHIND...)

ANNOUNCER: Grace Notes, in melody and song, presented by Marion Gooden Canady, soprano, and Marybelle Beebe, organist, will be presented again next Sunday morning at 8:30. Until then, and always, may He keep the grace notes ringing in your heart!

(MUSIC: THEME UP TO CLOSE)

THOUGHTS AND TUNES

ANNOUNCER: Thoughts and Tunes for your afternoons!

(MUSIC: VIBRAHARP GIVE ARPEGGIO PITCH)

(MUSIC: ENSEMBLE SING THEME--"JUST A SONG")

ANNOUNCER: Good afternoon! We welcome you to our Monday, November 19th program of Thoughts and Tunes. Blanchard Leightner directing the Radio Ensemble ...with the Gloria Trio, the Male Quartet, and Gene Jordan, marimba soloist. Our accompanists...Ruth Ferguson and Lucille Becker.

(MUSIC: ORGAN BEGINS INTRODUCTION AND DOWN BEHIND...)

ANNOUNCER: Give unto the Lord the glory due unto His name; worship the Lord in the beauty of holiness...the Lord sitteth King forever...Sing unto the Lord, O ye saints of His, and give thanks at the remembrance of His holiness. The Ensemble sings...O WORSHIP THE KING...original music by Haydn... arranged by Emil Soderstrom.

(MUSIC: O WORSHIP THE KING)

ANNOUNCER: Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your hearts to the Lord...Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ. An artesian well just keeps flowing and bubbling...never stopping. That's an overflowing well...the

source of supply is never-ending. So it is with the Christian who has an overflowing testimony...he must be connected with the never-ending source of supply. And here is the source..."For God, who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God in the face of Jesus Christ." The source is in God ...made available to us through our Lord Jesus Christ, who keeps us singing.

(MUSIC: PIANO INTRODUCTION....)

(MUSIC: MARIMBA PLAYS--"HE KEEPS ME SINGING")

(MUSIC: ORGAN BACKGROUND)

ANNOUNCER: Thou, O my Jesus, Thou didst me
Upon the cross embrace;
For me didst bear the nails and spear,
And manifold disgrace.
Then why, O blessed Jesus Christ,
Should I not love Thee well?
Not for the hope of winning heaven,
Nor of escaping hell;
Not with the hope of gaining aught,
Not seeking a reward;
But as Thyself hast loved me,
O ever loving Lord!

E'en so I love Thee, and will love,
 And in Thy praise will sing;
 Solely because Thou art my God,
 And my eternal King!

(MUSIC: GLORIA TRIO SING--"THAT'S WHY
 I LOVE HIM")

ANNOUNCER: "God be merciful unto us, and
 bless us....That thy way may be known
 upon earth, thy saving health among
 all nations. Let all the people praise
 thee, O God; let all the people praise
 thee."

(MUSIC: PIANO INTRODUCTION)

(MUSIC: ENSEMBLE SING--"PRAISE TO THE
 LORD")

ANNOUNCER: Hail, sovereign love, which first began
 the schemes to rescue fallen man!
 Hail, matchless, free, eternal grace,
 which gave my soul a Hiding Place!
 Against the God who built the sky
 I fought with hands uplifted high...
 Despised the mention of His grace...
 too proud to seek a Hiding Place!
 Enrapt in thick Egyptian night,
 and fond of darkness more than light,
 Madly I ran the sinful race, secure,
 I thought, without a Hiding Place!
 But thus the eternal counsel ran:
 Almighty love, arrest that man!

I felt the arrows of distress,
and found I had no Hiding Place!
Indignant Justice stood in view;
to Sinai's fiery mount I flew!
But Justice cried with frowning face,
This mountain is no Hiding Place!
Ere long a heavenly voice I heard,
and Mercy's angel soon appeared;
He led me, with a beaming face,
to Jesus as a Hiding Place!

(MUSIC: PLAY INTRODUCTION)

(MUSIC: MALE QUARTET SING "WHEN THE
WORLD'S ON FIRE")

(MUSIC: CELESTE PLAY BACKGROUND FOR...)

ANNOUNCER: Since Christian joy comes from within, and does not rest upon outward circumstances, the Christian may look to God and sing praises at all times. Paul and Silas prayed and sang praises unto God in prison. Surely they could find no joy in their surroundings, but they looked up and saw Him in whom they rejoiced with joy unspeakable and full of glory. David saw this when he said..."In the night His song shall be with me."
The Ensemble sings a special arrangement of "SONGS IN THE NIGHT."

(MUSIC: ENSEMBLE SINGS--"SONGS IN THE NIGHT")

ANNOUNCER: Sinking times are praying times with the Lord's servants. Peter neglected prayer when starting upon his venturesome journey. But when he began to sink, his danger made him a suppliant...and his cry, though late, was not too late. In our hours of bodily pain and mental anguish, we find ourselves as naturally driven to prayer as the wreck is driven upon the shore by the waves.

The bird flies to the wood for shelter; and even so the tried believer hastens to the mercy seat for safety. Heaven's great harbor of refuge is prayer... thousands of weather-beaten vessels have found a haven there. This reminds us that we cannot fight the battles of life alone...the Lord Jesus is our harbor in time of storm...prayer is our life-line...by it we can reach Him for His all-sufficient help.

(MUSIC: ORGAN INTRODUCTION...)

(MUSIC: GLORIA TRIO SING--"ALL ALONE")

(MUSIC: VIBRAHARP BACKGROUND FOR FOLLOWING...)

ANNOUNCER: There is transforming power in

the joy of the saved one. This joy is not a fancy, nor is it bred of conceit ...It is rational and arises from the sense of God's love and favor. Joy is so real a thing, that it makes a sudden change in a person; it turns mourning into melody. As in springtime, when the sun comes to our horizon, it makes a sudden alteration in the face of the universe...the birds sing, the flowers appear, everything seems to rejoice and put off its mourning, as being revived with the sweet influence of the sun...so, when the Sun of Righteousness arises in the soul, He makes a sudden alteration as with the golden beams of God's love.

(MUSIC: ENSEMBLE SING--"LET THE JOY
OVERFLOW")

ANNOUNCER: I would like to tell you what I think
of Jesus,
Since I've found in Him a Friend so
strong and true;
I would tell you how He changed my
life completely,
He did something that no other friend
could do.
All my life was full of sin when Jesus
found me,

All my heart was full of misery
and woe;
Jesus placed His strong and loving
arms around me,
And He led me in the way I ought to go.
No one ever cared for me like Jesus,
There's no other friend so kind as He;
No one else could take the sin and
darkness from me,
O how much He cares for me!

(MUSIC: PIANO INTRODUCTION...)

(MUSIC: MARIMBA PLAY--"NO ONE EVER
CARED FOR ME LIKE JESUS")

(MUSIC: ORGAN MODULATE...BACKGROUND
FOR...)

ANNOUNCER: Huber, the great naturalist,
tells us that if a single wasp dis-
covers a deposit of honey or other
food, he will return to the nest and
impart the good news to his companions
...Then they will come forth in great
numbers to share the treat. Shall we
who have found honey in the Rock,
Christ Jesus, be less considerate of
our fellowmen than wasps are of their
fellow insects? Ought we not rather,
like the Samaritan woman, hasten to
tell the good news? ...that we might
be winning men to Jesus?

(MUSIC: MALE QUARTET--"WINNING MEN TO JESUS")

ANNOUNCER: Winning men for the Lord was John Hyde's life. Four, six, eight, or even ten hours a day Hyde prayed for the souls of men with such earnestness that at the age of forty-seven he died as a direct result of this terrible burden of prayer...

(MUSIC: ORGAN...SNEAK IN BACKGROUND...)

...But, because of his prayer, revivals came that swept a hundred thousand souls into the kingdom of God. The missionaries called him Praying Hyde. He first prayed for one soul a day for salvation as the result of his witness. Then for two souls...then for four. And God was faithful...and souls were saved.

"O to be empty,
Lowly, unnoticed, unknown,
But to Him a vessel holy,
Filled with Christ,
And Christ alone."

(MUSIC: ENSEMBLE SING--"READY AM I")

(MUSIC: VIBRAHARP INTRODUCTION TO THEME...)

(MUSIC: ENSEMBLE HUM A MEASURE OF "JUST A SONG" AND UNDER...)

ANNOUNCER: That brings us to the end of our Monday, November 19th edition of Thoughts and Tunes. You have heard the Radio Ensemble directed by Blanchard Leightner, the Gloria Trio, the Male Quartet, and Gene Jordan, Marimba Soloist. Our accompanists--Ruth Ferguson and Lucille Becker. You are invited to listen again tomorrow at the same time for Thoughts and Tunes for your afternoons.

(MUSIC: THEME UP TO CLOSE)

HYMNS YOU LOVE TO SING

(MUSIC: THEME--"THERE'S A SONG IN MY HEART"--AFTER SIX MEASURES FADE DOWN UNDER...)

ANNOUNCER: Presenting Lucille and Robert Parsons, with Marybelle Beebe, in Hymns You Love to Sing.

(MUSIC: ORGAN CONCLUDES THEME)

ANNOUNCER: Here they are...with more of the songs you love.

(MUSIC: SING--"SAFE AM I")

(MUSIC: ORGAN...SOFT BACKGROUND....)

ROBERT: Greetings, everyone, and welcome to another program of Hymns You Love to Sing. It's a real pleasure to have musical fellowship with you, and we

trust that this will be a quarter-hour of blessing and enjoyment. And here's Lucille to tell you about today's program.

LUCILLE: Hello, everyone. I'd like to add a personal word of greeting. As we open the old songbook it's with the prayer on our hearts that the Lord will abundantly bless.

Now, to the program. Comes next a duet that we've been singing a good deal lately, and which has found a place among our favorites--

"A Little Nearer Home."

ROBERT: That's a song of anticipation, by the way. Every day brings us one step nearer our heavenly home.

LUCILLE: That's right. Then we shall sing an old, old timer with the same theme ... "When We All Get to Heaven." And finally, with the assistance of Cornelius Keur, a chorus of consecration, "Spirit of the Living God."

(MUSIC: SING--"A LITTLE NEARER HOME")

(MUSIC: ORGAN MODULATE...DOWN UNDER...)

ROBERT: When we all get to heaven,
What a day of rejoicing that will be;

LUCILLE: When we all see Jesus,
We'll sing and shout the victory.

(MUSIC: SING--"WHEN WE ALL GET TO
HEAVEN")

(MUSIC: MODULATE...)

(MUSIC: SING--"SPIRIT OF THE LIVING
GOD")

ANNOUNCER: The clock indicates that we'll have to bid you goodbye very soon, and invite you to be with us again next week. But before we do, here are Mr. and Mrs. Parsons with their parting message.

ROBERT: Thank you, John Mostert. Our parting message today is in harmony with our last song. It's a poem, written many, many years ago. We pass it on to you with the prayer that God will burn it deeply into every heart.

(MUSIC: ORGAN BACKGROUND...)

LUCILLE: O the bitter pain and sorrow
That a time could ever be,
When I proudly said to Jesus,
All of self, and none of Thee.

ROBERT: Yet He found me, I beheld Him,
Bleeding on th' accursed tree;
And my wistful heart said faintly,
Some of self, and some of Thee.

LUCILLE: Day by day His tender mercies,
Healing, helping, full, and free,
Brought me lower, while I whispered,
Less of self, and more of Thee.

ROBERT: Higher than the highest heavens,
Deeper than the deepest sea,
Lord, Thy love at last hath conquered,
None of self, and all of Thee.

(MUSIC: UP...MODULATE TO THEME...)

(MUSIC: THEME...SAME AS BEGINNING...
DOWN UNDER FOR...)

ANNOUNCER: We close the old songbook, and
bring to a close another program of
Hymns You Love to Sing. Be with us one
week from today at this same time,
when Lucille and Robert Parsons, with
Marybelle Beebe at the organ, will be
back with more of the songs you love.

(MUSIC: THEME UP TO CLOSE)

4. *Suggested Class Project:* (a) Supply to class several hundred words of continuity intentionally prepared with too many words, and ambiguous phrases. Have the class "brief" it—shorten phrases, eliminate unnecessary words—reducing the material to smallest amount possible, without sacrificing the message.

(b) Supply class with four selected musical numbers. The assignment is to write "atmospheric" continuity before each number.

(c) After assignment (b) has been completed, have the class prepare opening announcement for the program. The opening announcement should include the following:

1. Greeting

2. Title of program
3. When the program regularly is heard (the day)
4. Brief résumé of program contents
5. Personnel
6. Sponsorship of program
7. Time of program (time of day)

(d) Have the class prepare a closing announcement for program (b). The closing announcement should include the following:

1. Title of program
2. When the program will be heard again
3. Résumé of program contents
4. Personnel
5. Invitation to listen again
6. Closing greeting

(e) Have the class select a title for a 15-minute gospel music program; select the music; select opening and closing themes; write opening and closing announcements; write all continuity, atmospheric, descriptive, or introductory.

Chapter Fifteen

READING THE DIALOGUE AND DRAMATIC SCRIPT

WHILE all the factors which combine to make a dialogue script, or dramatic script, a good one for radio presentation, are very important, perhaps the one thing vital to successful production of this type of material, is the proper reading of the script itself. And this is the point at which so many sadly fail. Too much emphasis cannot be placed upon the importance of this.

At the risk of seeming to be repetitious, we again state some of the elements of good radio reading and speech which have been mentioned in former chapters, with focal emphasis upon our present subject.

1. *Use your imagination.* This is vital in reading script of all types, but particularly in presentations where more than one voice is used. Imagine the *situation*. Imagine the *mood* and *reactions* of other participants in the dialogue. Imagine the *setting* and *surroundings* of the dialogue story. Ability to *imagine* marks the difference between good and inferior radio dialogue. It is fundamental. Some have it naturally; others must cultivate it.

2. *Speak the lines of the script; do not "read."* Familiarize yourself with the contents, so that every element of it is well-known. Then "talk it," as you would in actual conversations. Remember that dialogue *is* conversation in its various forms, and with certain variations.

3. *Keep the thoughts and ideas of the script before your mind, rather than the mere words.* Read *thoughts*, not

"lines." To some, this comes quite easily. Others have to spend much time and effort to acquire it. But it pays!

4. *Carefully watch "pace" and "pitch."* These have been described in a former chapter. Long "sides" of dialogue, such as "soliloquy" type of speech, needs variation of pace and change of inflection to avoid monotony.

5. *Do not "bite cues."* In other words, do not begin your speech until your dialogue partner finished the last word of his. On the other hand, do not allow any pause between the last word of his "side" and the opening word of yours, unless the situation calls for a "dramatic pause" between speeches. Of course, there are some effective uses of the "interrupted speech," which has been heretofore described.

6. At this point we shall attempt to simply explain and demonstrate the difference between good and bad dialogue reading. Let us look at a few "sides" of dialogue taken from a "Jimmie and Julie" script.

JULIE: Can we do something for you?

TOM: Name's Honeywell. Tom Honeywell.
Live over Trenton way. Nobody home but
you two?

JIMMIE: Well, Father's away, and...

JULIE: But Mother'll be back...a little
later.

TOM: Lots of fathers are away right now.
You're not saying where your father
is, by any chance?

Jimmie and Julie are youngsters about twelve years of age. Tom is a wounded soldier from the Army of George Washington.

Julie very probably, in her excitement over seeing a wounded soldier, would not "speak her piece" as she might if she were giving a recitation before her grade at school. She would not be too careful in pronunciation, either. So her opening question would sound something like this:

JULIE: C'n we do somep'n for yuh?

If any of our readers fear that we are encouraging laxity in rhetorical lines, let them attempt to put exactness of diction into the speech of this young lady, in actual broadcasting. They will soon discover what is meant by "naturalness in speaking the ideas" of a script.

Now, Tom, somewhat dazed by his recent experience, and weakened by his wounds, would not reply as he might if he were seated in an office in conference with his business associates. Neither would his words be spoken in even, methodical rhythm. They would be so "paced" as to accentuate the "situation." After Julie's question, he would not begin his speech instantly, *but he, nevertheless, would "pick up" his side of dialogue immediately.* Here is a most important principle. When it is desirable to hesitate, before beginning or completing a "side" of dialogue, use some method of "picking it up" immediately, so that listener interest does not lag. And then, having "picked up" the side, and having held the listener's attention, there may be a pause *within the side of dialogue.* This is so important,

that we shall illustrate it further here, before proceeding with the speech of Tom.

Suppose that we had two sides of dialogue, as follows:

JOHN: May I expect you tomorrow?

JEAN: I am not at all sure.

The action of the script calls for a marked hesitation on the part of Jean. This hesitation must be emphasized in the way Jean "paces" her line. So she does *not* do it this way:

JEAN: (PAUSE) I am not at all sure.

But it is done in this manner:

JEAN: I...I...uhhhh...I'm not at all sure.

She "picks up" her dialogue "side" instantly upon the finish of John's question, so that the listener knows that she is still there, and then hesitates after she has started. This is one of the first principles of good dialogue reading. Listeners are lost very easily by pauses *between* dialogue "sides."

Now to return to Tom. He would reply to Julie's question thus:

TOM: (PICKING UP QUICKLY)...uhhh--name's Honeywell...uhh-Tom Honeywell...I...I ...live over Trenton way. (PAUSE, AS IF LOOKING AROUND) Nobody home but you two?

Then Jimmie would reply rather quickly, but with uncertainty and curiosity:

JIMMIE: Well...Father's away and...

Julie would "take the words away" from Jimmie, that is, she would *interrupt* his speech:

JULIE: (EAGERLY) But Mother'll be back... (she would not actually break her speech here, so that there would be absolute silence, but would carry over the word "back" to the "a"). It would sound something like this--
Mother'll be back, uh-h-h-a little later.

Tom would reply, in his next speech, in a meditative, reflective mood:

TOM: Yeah... (SLIGHT PAUSE) Lot's of fathers are away right now.
(PAUSE--THEN NEXT SPEECH IN A DIFFERENT TONE, AND INCREASED PACE) You're not saying where your father is, by any chance?

7. In presenting a dialogue or dramatic sketch, it is important to carefully observe certain instructions to the participants, which are found in capital letters and in parentheses, thus: (QUICKLY), or (TRIES TO GET TO HIS FEET BUT CAN'T MAKE IT). These instructions assist in conveying the writer's intention concerning the desired effect of the action. Some common instructions are (LAUGHS); (SIGH); (TENSELY). In the manner in which these instructions are carried out, the speaker quickly reveals himself as an experienced reader, or an amateur. For example, one finds a line in the script as follows:

JOHN: (SIGHS) I cannot understand it, at all.

The amateur reads it thus:

JOHN: (SIGH) I cannot understand it at all.

The experienced reader treats it this way:

JOHN: (Starts his speech with his lungs filled with air, and speaks while expelling his breath) I can't understand it, at all.

It is readily seen then, that the (SIGH) and John's speech are not two *separate* things, but are to be done simultaneously.

Another example. A line of script demands this:

JOHN: (LAUGHS) Oh, you are so funny!

The reader who is inexperienced would probably read it just as it is written:

JOHN: (LAUGHS) Oh, you are so funny!

But the one who has come to see the wider purpose of the writer's instruction, would do it another way:

JOHN: (He would use the laughter as a vehicle to carry his speech, so that it would sound like this--)
LA---U---U---G---H
Oh, you're so funny!

The latter is natural. The former is wholly artificial.

8. Some things should be said about the use of various devices for "bridge" or "transition." In radio dramatic routine, it is comparatively simple to change a scene, or indicate the passing of time. There is no scenery to be shifted—no lights to be operated. But the desired effect is just as distinctly established. While there are several variations of chief devices, change of scene, or passing of time, in radio sketches, they are generally accomplished in the following ways:

(a) *The Music "Bridge."* Various types of instrumental music, selected to suit the "mood" of the action, are used. There is almost no limit to the requirements and possibilities along these lines—suspense; excitement; conflict; hurry; romance; weariness; joyfulness; and a host of other moods. The musical transition is one of the most generally used for purposes of "scene shifting."

(b) *The "Board Fade."* This is accomplished by the control engineer gradually fading out all microphones in the studio to the point of absolute silence on the air. That marks the close of one scene. Then after a pause of a few seconds, when there is "dead air" so far as the listener is concerned, the control engineer gradually "fades in" the studio microphones, where another scene is beginning.

(c) *The Studio, or Voice Fade.* This is done by the speaker gradually moving away from the microphone, so that at the end of his speech his voice is not heard. Then after a few seconds pause, the first speaker in the new scene begins his speech at a distance from the microphone, and gradually moves "on mike." If this is ex-

pertly done, the effect is much the same as that accomplished in the Board Fade.

(d). *Narration.* This is the simplest form of scene-shifting, or transition. The narrator simply explains the action, and takes the listening audience from place to place.

Chapter Sixteen

RADIO PRODUCTION

THE importance of the work of the "radio producer" can scarcely be overestimated. He is the "commanding general" of the program as it goes out over the air. All questions are referred to him, and he makes the decisions. He is the personal representative, in the radio studio, of the program director.

While the duties of a production director in a commercial radio station are almost too numerous to mention, we shall consider those which are most apt to affect the gospel broadcaster who is using the facilities of the commercial station to present his program.

1. Some commercial stations will insist upon the use of their own production staffs in preparing and producing the gospel program. On the other hand, some commercial stations will permit the gospel broadcaster to arrange for his own production director. There is no set rule for this, but the gospel broadcaster who has gained the confidence of the staff of the commercial station through honest dealing, high ethical practice, and programs well prepared, obviously will have more liberty in these matters.

2. The producer maintains discipline among the production signals, (Page 235.)

3. He sees that studio rules and regulations are enforced.

4. He may forbid the use, on the air, of a script, or any part thereof, which he feels has not been properly edited.

5. He accurately "times" every program, to determine whether or not it fits accurately into its assigned space on the air.

6. In some commercial stations, the rule is that only the control engineers shall handle and place microphones in various positions about the studio. In others, the production director may place and move microphones. Whatever the station rule, it is the function of the production director to *indicate* the placing of the microphones, and the number to be used, for any given program.

7. The producer controls the proper placement of each speaker, singer, or other performer, before the microphone.

8. He is responsible for the proper placement of various voices and a vocal ensemble, and the instruments in an instrumental ensemble or orchestra, so that the effect "on the air" will be the same as it sounds in the studio.

9. During the rehearsal, and actual production of a program, the producer sits in the control room, or production room, so that he may give instructions both to the studio, by signal, and to the control engineer, by spoken word. Remember that the only way proper "balance" of voices and instruments may be obtained, is to hear them as they come over the microphones. Balance must be checked, therefore, in the control room, and not in the studio.

10. During the progress of the program, the producer "cues" the various program participants. He does this by pointing, and by other established signals. (See chart of production signals, Page 235.)

11. During the progress of a program on the air, it is the producer's responsibility carefully to check the timing at various points, so that it will be correct to the second. If the program is running faster than it did in rehearsal, he slows it down. If it is running behind its rehearsed schedule, he speeds it up.



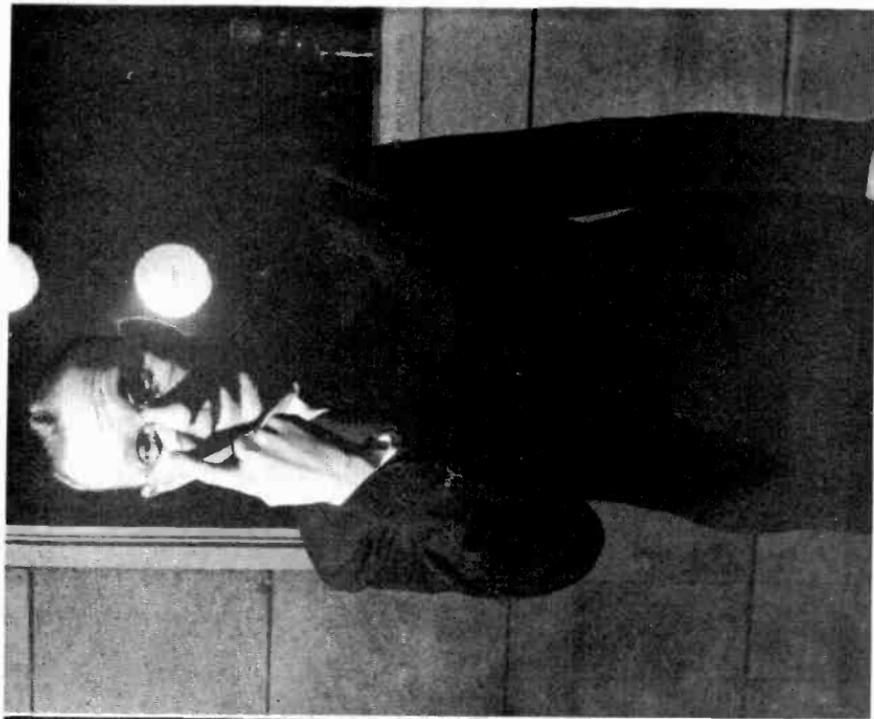
Studio set-up for small musical groups



Small vocal and instrumental ensemble set-up, using two microphones



Producer's booth



Watch me for cue



Move back from mike



Move closer to mike



Bring up the volume



Decrease the volume



Hands moved away from one another indicates,
“Slow up; stretch it out.”



Finger describing a circular motion means,
“Speed up.”



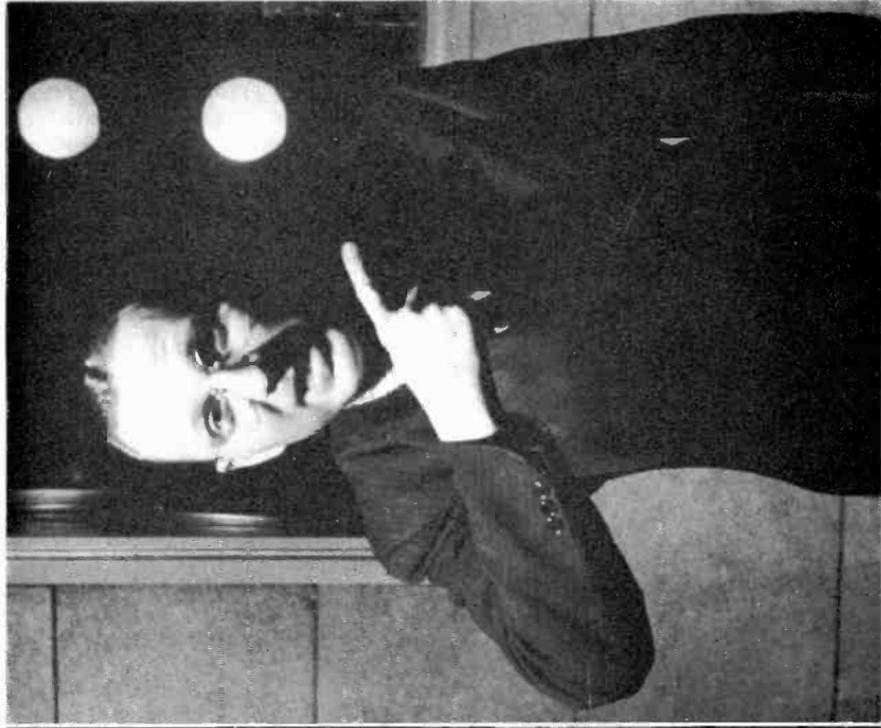
Okay, everything is fine



Program running right on time



Conclude with the end of present musical passage



Cut! Stop music or speech immediately

Must be in script + format first

12. The producer is responsible for "pacing" the program so that it retains listener interest, and reaches a proper climax, so that the objective of the program is realized. This ability to "pace" is difficult to define, but it is an inherent sense of the fitness of things, combined with good taste, and the knowledge, instinctively, that the program is doing that which he desires it to do.

13. Every gospel broadcaster should make provision for the *production* of his programs. He may have to train someone for the role of producer, but it will surely pay.

14. There should be the very closest co-operation between the producer and the control room staff. The producer should not expect the control engineer to follow instructions accurately which are inaccurately or vaguely given. The producer should be explicit at all times during the progress of the broadcast.

15. Most sound-effects now used in radio production are recorded on electrical transcriptions and phonograph records. They may be secured at:

Gennett Records, Richmond, Ind.

Masque Sound Recording Corp., New York, N. Y.

Standard Radio Company, Inc., Chicago, Ill.

Speedy-Q-Sound Effects, Los Angeles, Calif., and several others.

Chapter Seventeen

STUDIO AND PRODUCTION DEFINITIONS AND SIGNALS

IT shall be our purpose in this chapter to furnish a selected list of definitions of words, terms, and phrases commonly used in producing radio programs. We shall list only those which shall be of practical use to the gospel broadcaster.

There is found also a chart of signs and signals which constitute "sign language" in radio production. These are regularly used in practically every radio station.

<i>Across the board</i>	A program scheduled five days a week at the same time.
<i>Across-mike</i>	Speaking or singing almost parallel with the face of the microphone, instead of directly into it.
<i>Ad-lib</i>	To speak lines not written in the script. Also, in music, to play parts not in the published score.
<i>ASCAP</i>	American Society of Composers, Authors and Publishers. It controls and licenses public performance of the compositions of its members.
<i>Audition</i>	A test of speakers, musical talent, or an entire program, in the studio, under actual broadcasting

- conditions, prior to putting it on the air.
- Background* Music, or sound effect, used behind monologue or dialogue.
- Balance* Blending different kinds of sounds to obtain equal volume for desired effect. The placing of voices and instruments in the studio to achieve proper blending.
- Bending the needle* Sending a sudden and unexpected volume of sound into the microphone so that the needle on the volume indicator in the control room suddenly "hits the top."
- Bit* A small part in a dialogue or dramatic program.
- Blasting* Putting more volume into the microphone than it can handle, resulting in distortion.
- Board* The control engineer's control panel, connected with the studio.
- Board fade* The fading out of a program by the control engineer, on his control panel.
- Bridge* Music or sound effects in a dramatic program, to indicate transition of scene or time.
- Bring it up* Increase the volume.

- Clean it up* To improve or change, portions of a program, insuring better production on the air.
- Clearing Music* Determining whether the station has a license to perform a number.
- Cold* The word used to describe the opening of a radio program, or an announcer's speech, which begins without theme, or musical background.
- Commercial* A program paid for by an advertiser. Also the sales talk on a program.
- Continuity* Prepared copy for programs (See chapter 14).
- Control Room* The place containing the equipment for monitoring the program. Also the place where producer directs the program while on the air.
- Cross-fade* To fade in sound from one source while sound from another source is faded out.
- Cue* A signal, either by word or by sign. Also the closing words of a "side" of dialogue, as a signal to the next speaker to begin.
- Cushion* When a program is found to be shorter on the air than in rehearsal, a lengthening of the clos-

- ing musical theme, or the closing announcement acts as a "cushion."
- Cut* To stop a program, or any portion of it, abruptly. Also the elimination of portions of continuity, script, or music to meet time requirements.
- Dead air* Period of silence when a program is supposed to be on the air, but isn't.
- Dead mike* A microphone which is not connected.
- Dress* The final rehearsal before program goes on the air.
- Drooling* Padding a program with talk to fill the scheduled time.
- Dubbing* Playing one electrical transcription, or record, onto another record, or transcription.
- Echo Chamber* A hollow room, or mechanical device, designed to produce echo effects in connection with the voice.
- Fade* A lessening of volume.
- Fade out* The lessening of volume to zero.
- Feed* To send a program over telephone lines to point of transmission.

<i>Fluff</i>	Mispronouncing a word, or failing to "pick up" a cue.
<i>Gain</i>	Control of volume in the amplifier.
<i>Haywire</i>	Mechanical equipment in temporary or poor condition. Things going wrong generally.
<i>Kill the mike</i>	To turn off electrical current in a microphone.
<i>Level</i>	The amount of volume which the ear hears, or which is recorded on volume indicator.
<i>Live mike</i>	A microphone through which electrical current is flowing.
<i>Live program</i>	A program which is neither transcribed or recorded.
<i>Live studio</i>	A studio which has acoustic resonance.
<i>Log</i>	A written or typed record of every minute of broadcasting.
<i>MC</i>	A master of ceremonies.
<i>Mixing</i>	The balancing, or blending by the control engineer, of the input of two or more microphones, which are being used simultaneously.

<i>Mushy</i>	Ensemble production which is not clear.
<i>Nemo</i>	A program originating outside the broadcasting studio, requiring portable amplifying equipment.
<i>Neutral music</i>	Music used for transitions, bridges, or background, which is not familiar and recognizable by title.
<i>Off-mike</i>	The performer in a position away from the microphone.
<i>On-mike</i>	The performer's position within the effective range of the microphone pick-up.
<i>On the head</i>	Starting a program exactly on the schedule time.
<i>On the nose</i>	Concluding a program exactly on scheduled time.
<i>P.A.</i>	Public Address System.
<i>Pancake turner</i>	One who plays, for broadcasting, double-faced transcriptions or phonograph records.
<i>Pick up a cue</i>	Speaking lines in a dialogue promptly after the preceding speaker has concluded.
<i>Piping a program</i>	Transmitting a program, by means of wires, to other points.

- Riding the gain* Controlling the amount of increase of volume of sound. This is done by the control engineer.
- Séqué* The transition from one musical number to another, or from music to speech, and vice-versa without a break. It often gives the effect of overlapping.
- Studio set-up* Arrangement of microphones, instruments, and performers, to obtain the best broadcast effect.
- Signature* The musical theme, or other device, which most readily identifies any given program.
- Sneak-in* Bringing music in softly and unobtrusively behind speech in progress.
- Stand-by* A warning to those in the studio that the program is about to go on the air.
- Stretch* Slow up the pace of the program to make it fit the allotted time.
- Tight program* One in which there is just a bit more material than would ordinarily fit into an allotted time. It must be cut, or paced rapidly.

Transition

Change from one scene to another in dialogue. Also indicates passing of time.

Chapter Eighteen

ETHICS AND THE GOSPEL BROADCASTER

WHILE the gospel broadcaster must scrupulously observe all the proprieties of ordinary social decorum in his radio contacts, he must never forget that he has an even higher responsibility than this. He is an ambassador for Christ. That which he does, or fails to do, reflects credit, or discredit, not upon himself alone, but upon Him whose he is, and whom he serves.

The gospel broadcaster, in using the facilities of a commercial broadcasting station, often will find himself in the midst of an atmosphere of indifference, disinterest, and, oftentimes, active enmity toward the gospel of the grace of God. He must be constantly on his guard to "adorn the doctrine of God our Saviour in all things" (*Titus 2:10*).

We suggest some practical things herein, the observance of which, will, we believe, be productive of good will, good testimony, and happy relationships between the gospel broadcaster, the commercial station staff, and the listeners.

1. The gospel broadcaster should realize that, whether he is using the facilities of the station as a customer, buying his time at commercial rates, or as a guest on a sustaining program basis, he is an "outsider," and does not own the station. He will get much farther in the direction of hearty cooperation if he will *request*, rather than demand; and if he will *ask* questions, rather than *tell* the engineering or studio staff how to do things. True humility and submission here will pay big dividends.

2. The gospel broadcaster should remember that the broadcasting station has set policies and rules, and that these are

to be conscientiously observed by those who come in to use their facilities. Many a gospel broadcaster has lost not only Christian testimony, but his broadcasting privileges by failure to do this.

3. While the gospel broadcaster should be alert to witness for Christ at all times, by lip and life, he will be careful to avoid making himself offensive through persistence in the energy of the flesh. Let him trust the Holy Spirit to open opportunities, and to use his life as a living testimony to the transforming power of Christ. This kind of witness will be the most effective in witnessing to the men and women employed in the commercial radio station.

4. The gospel broadcaster will be friendly and courteous always, but he will avoid undue familiarity toward the members of the station staff. He will be dignified, but not stiff; he will be reserved, but not "superior."

5. He will not display bad temper, or impatience, when things do not proceed in a manner entirely to his liking. At such a time there is an excellent opportunity to truly represent his Lord.

6. The gospel broadcaster will be careful to give proper credit *on the air* to sources upon which he draws for poems, sermon outlines, and other material used on his program.

7. He should check carefully with the commercial station concerning its policy with reference to music clearance. Some stations hold several licenses from societies of music, publishers, and composers. Others hold licenses from only one. When a composer or publisher copyrights a gospel song, for example, he may hold that copyright, and control the use of the song, for 28 years. Within a period of 90 days *before* the expiration of the 28 year copyright period, he may

renew the copyright for another 28 years. At the end of 56 years, the song becomes "public domain," which means that anyone is free to use the song, and publish it, without fear of penalty.

8. Some commercial stations demand that gospel broadcasters use prepared script for the program, and that the script be submitted to the station for check and approval. The station is responsible to the Federal Communications Commission for that which is said and done through its facilities, and must be careful. In some cases, where the gospel broadcaster has been sufficiently wise in his methods, and careful in his utterances, to justify station confidence, he enjoys liberty to proceed without script and pre-program check by the station. This privilege, in most instances, depends upon the tact, wisdom, and ethical practices of the individual broadcaster.

9. The gospel broadcaster should observe station rules concerning appeals for money over the air. He should not "slip in" some subtle appeal which he knows to be contrary to station policy, hoping that he may "get away with it." Usually, by tactful and friendly discussion between the commercial station and the broadcaster, an agreement may be reached which shall enable the broadcaster to mention his needs over the radio. Some gospel broadcasters have been most unwise in making frantic appeals to their listeners, which have reflected upon the character of the station, the cause of Christ, and the broadcaster himself. Our opinion is that the gospel program which is dependent upon that kind of appeal for its existence, deserves to be discontinued. When listeners are *spiritually* blessed, and when the pro-

gram is really doing its intended job, it will be financially supported.

10. The gospel broadcaster must never compromise in his allegiance to the Bible, Christ, and the gospel of the grace of God. He must warn against error and sin. But he must use skill and good sense in handling controversial issues, and in mentioning heresy and theological error. He should not make attacks upon religious sects and "isms" by name. He does not need to, if he is careful to clearly define the truth, and tactfully point out the error. He should remember that he is opposing "isms," not "ists." While he hates the error, he loves the *people* deceived by the error, and desires to help them. He will recall the injunction of Paul in *Ephesians 4:15* ". . . speaking the truth in love. . . ." Let not the broadcaster who fails to heed this be surprised if he finds himself suddenly deprived of his radio privilege.

11. The gospel broadcaster must be absolutely truthful. In his promises to the members of the commercial station staff, to his listeners, and in his publicity literature he must tell the truth—one hundred per cent.

12. He must treat station and studio equipment as carefully as if it were his own. He must not allow his program associates to damage furniture and musical instruments or to deface walls about the studios. He should be thoughtful in all respects, going "the second mile" to co-operate in small, as well as large matters.

13. The gospel broadcaster must be punctual in keeping his appointments. When rehearsal is scheduled for a certain time, he should be there a minute or two ahead of time, rather than a second late.

14. The gospel broadcaster must be above reproach in the

administration of his financial affairs. This concerns his dealings with the commercial station, as well as handling the funds sent in to him by listeners for program maintenance. The latter should be audited periodically, and accounting made for their use and disbursement.

15. It should not need to be said that the gospel broadcaster must be morally clean in his personal life and habits, his family life, and church associations. All that he *says* must be consistent with what he *is*.

16. The gospel broadcaster should be clean and neat in his personal appearance. Clothes and cleanliness may not make the man, but they certainly help in gaining entree and a hearing when one is seeking them at a commercial radio station.

Chapter Nineteen

PROGRAMS FOR BOYS AND GIRLS

AS WE begin a consideration of this important phase of gospel broadcasting, let us settle one or two matters at the outset.

First, let's not refer to boys and girls as "children." They resent it. And we don't blame them. They don't like to be reminded of their juvenile status. They like to think that they are growing up. Ask a ten-year-old boy how old he is, and probably he will say, "I'm ten, *going on* eleven." Therefore, when we address them in the studio, let us address them as "boys and girls," rather than "children."

Second—and this is vital—when we think of going on the radio with "a program for boys and girls," let us thoroughly realize that there are two distinct courses we may follow:

(a) We may put on a program consisting of songs, recitations, and other numbers *by* boys and girls to reach *adult* listeners, or (b) we may produce a program largely by *adult* talent, designed to reach boys and girls in the listening audience.

Consider for a moment the psychology involved in (a). When the average gospel broadcaster, with a zeal to reach boys and girls for Christ, plans to present a radio program for that purpose, he generally tries to get a group of small boys and girls to sing songs and choruses, a few child prodigies to perform vocally, instrumentally, or by recitation of Scripture verses. He is apt to think that, just because the performers are boys and girls, boy and girl listeners will

be attracted and interested. That is where the inexperienced in radio programming makes his mistake. Of course, there will be some boys and girls among the listeners. Some earnest parents, eager to put their children into contact with this kind of testimony will say, in effect, when it is time for said program to come on the air, "Come, come, Johnny, come Jean—it's time for the 'Children's Radio Hour.' You will enjoy it. Come and listen." So they come, obediently, and sit through a portion of it, at least. Mother has said, "You will enjoy it." But the attitude of the children toward the program in progress, often proves that Mother was wrong.

Aside from the fact that so many programs of this sort are poorly planned, and not conducted along the lines of good radio, think for a minute of the natural reaction of boys and girls to a program like this. They hear talented boys and girls singing, playing instruments, and "speaking pieces," and what do they think? The average youngster without inhibition and restraint, is apt to say, "Oh, she thinks she's smart!" Consequently, any spiritual effect upon the average young listener is lost. Boys and girls simply are not interested, generally speaking, in the public performance of other boys and girls.

On the other hand, *adults* are tremendously interested in, and entertained by such performances of youngsters. If one is trying to reach adults, that is a very effective way of doing it.

But if one is attempting to reach boys and girls by means of radio, let him not deceive himself into thinking that he can do it that way. We repeat—he may reach a relatively few in *Christian homes*. But that is where the message is

least needed. If he wants to avail himself of a real *evangelistic and missionary opportunity*, he must employ other technique.

If the reader is still doubtful concerning the veracity of the above conclusion, he only needs to check those programs of this type which have started out with great pomp and glowing prospects, only to fade out, so far as the original purpose is concerned.

The way to reach the large number of boys and girls by radio as in (b), is to design a program which will capture and hold their interest. This is not done by the "glorified Sunday school entertainment," where fifteen or twenty youngsters sing and recite. It is accomplished by careful, prayerful, skillful, experienced planning, taking into account the right kind of "child psychology." We suggest a few principles and factors which should be considered:

1. While the program may include some few boys and girls among the performers, the weight of the program responsibility should rest with adult performers.
2. The wise gospel broadcaster will study the listening habits of boys and girls, to determine their tastes and interest trends. The unsaved boys and girls are the ones we should seek to reach with the gospel. In recent years, Larry Roller, Educational Director of one of the large radio stations in Cleveland, Ohio, in co-operation with the Cleveland Board of Education, conducted a survey in the elementary schools of Cleveland. The survey was very simple, in fact only four questions were asked: (a) What is your favorite radio program? (b) What is your favorite serial program? (c) What are your hours of listening? (d) Have you, or have you

not, a radio in your home? Ages were from eight to thirteen years.

Mr. Roller says, "Quite naturally some amazing facts were uncovered in the survey. For example, the greatest number of this group is listening from seven to eight o'clock in the *evening*. 64.6% are listening at this hour. 56.7% are listening between eight and nine P.M. The surprising fact is that from five to six P.M. when the major programs intended for boy and girl listeners, are on the air, only 53.6% of these boys and girls are actually at their receiving sets. While of course, this represents more than half the total number, it also shows that the majority (64.6%) are listening to adult programs.

"Of the six schools selected, 528 of these boys and girls selected 'Gang Busters' as their favorite program. Note the choice of this program by age level:

AGE	8	9	10	11	12	13
Number listening . . .	15	75	123	175	98	41
Percent9	4.6	7.5	10.7	6	2.5

"Also notice that as the age level increases, so does the interest in 'Gang Busters' increase up to eleven years, then it drops for the ages of 12 and 13.

"We discovered, in the totals, that the second and third choices were varied in the individual schools, some have Lone Ranger, Jack Benny and Big Town as second; while third choice included Charlie McCarthy, Kate Smith, Lux Radio Theatre.

"In the total for favorite radio *serial* programs, Dick Tracy placed first with Lone Ranger second. But at the individual

schools, these two programs alternated in first and second positions."

The reader must draw his own conclusions from this portion of Larry Roller's survey, but certainly one fact stands out in bold relief: *If the gospel broadcaster is to gain the ear of the cross section of boys and girls, many of them, perhaps a majority, unsaved, he must have programs of high entertainment level.*

3. We must not "talk down" to boy and girl listeners. They resent this. They like to be treated as if they were more grown up than they actually are. The broadcaster who indulges in baby talk—"Tum on, tum on," or "Itsy bitsy dirl," will soon find that he is talking to himself.

4. Boys and girls resent "goody goody" type of stories and suggestions. They like challenge to vigorous service and Christian living. They do not want some "Ecclesiastical Pollyanna" pumping pious platitudes into the parlor.

5. Great care and discrimination should be observed in selecting and presenting programs to boys and girls. We quote from *The Code of the National Association of Broadcasters*: "Programs designed specifically for children reach impressionable minds and influence social attitudes, aptitudes and approaches and, therefore, they require the closest supervision of broadcasters in the selection and control of material, characterization and plot.

"This does not mean that the vigor and vitality common to a child's imagination and love of adventure should be removed. It does mean that programs should be based upon sound social concepts and presented with a superior degree of craftsmanship; that these programs should reflect respect for parents, adult authority, law and order, clean living, high

morals, fair play and honorable behavior. Such programs must not contain sequences involving horror or torture or use of the supernatural or superstitious or any other material which might reasonably be regarded as likely to overstimulate the child listener, or be prejudicial to sound character development. No advertising appeal which would encourage activities of a dangerous social nature will be permitted.

“To establish acceptable and improving standards for children’s programs, the National Association of Broadcasters will continuously engage in studies and consultations with parents and child study groups. The results of these studies will be made available for application to all children’s programs.”

6. The suggestion we are about to make will be new to some of our readers. Some will immediately reject it as being far afield from the primary purpose of the gospel broadcaster. However, we trust that all those who are sincerely interested in reaching the largest possible number of boys and girls with the gospel message, will give it careful and sympathetic consideration. The suggestion follows: *It is our firm conviction, after twenty years of experience and observation in the field of gospel radio, that the only practical way to reach boys and girls generally by radio, is to present programs of general interest, high moral tone, and distinct value, using such programs as “bait” to gain attention, and to secure names of boy and girl listeners. Having done this, the gospel broadcaster may tell his story to the boys and girls by picture, book, etc., through the mail, and by personal contact through local church, Sunday school, and juvenile workers of various communities.*

We must realize that radio is quite different from a church service, or Sunday school party, where boys and girls who are already interested have come to listen, or to take part. Radio reaches all kinds, classes, religious faiths, atheistic homes—multitudes who will turn off the radio if they hear anything that sounds like preaching, or “religious stuff.” But, once the broadcaster has gained the ear of the youngster in the home, and he is interested, there are several ways in which the follow-up may be conducted.

7. We reproduce here two examples of excellent technique in boys and girls programming. The first, “Jimmie and Julie” is designed to consume about twelve minutes of a longer variety program. The second, “Adventure,” is a complete, thirty-minute program, one of a series, containing a number of varied features of interest to young listeners. It has been designed for a network program, but might be used over a local station.

JIMMIE AND JULIE

<u>CAST</u>	<u>SOUND EFFECTS</u>
UNCLE JOE	SOFT FOOTSTEPS
(Elderly)	BREAKING OF STICK
JIMMIE	RUSTLING OF LEAVES
JULIE	RUNNING FOOTSTEPS
JOHN	CRASH OF GLASS
GOVERNOR	SQUEAKING DOOR
COLONEL	FLUTTER OF WINGS
SOLDIER	CLIMBING ON LADDER
	MARCHING FEET
	HORSES' HOOFS GALLOPING
	TWO SHOTS

(MUSIC: THEME IN...UP...THEN DOWN
 UNDER...)

ANNOUNCER: Say, boys and girls! You hear that music? You want to learn to recognize that! For that means something awfully exciting! Jimmie and Julie... Excitement? Boy! Just wait!
(CONFIDENTIALLY) Now, Jimmie and Julie are two swell new kids who have just moved into the neighborhood. You're going to like them. Like 'em a lot. I know you are. And you're going to like good old Uncle Joe, too!...Now, there come Jimmie and Julie right now... around the corner of the house there...

(MUSIC: THEME...UP AND UNDER AND OUT)

JIMMIE: Say, Julie, there's Uncle Joe under the tree. Let's sneak up and surprise him!

JULIE: Oh, good, Jimmie! Let's!
(SOFT FOOTSTEPS)

JIMMIE AND

JULIE: Boo! Boo, Uncle Joe! (THEN LAUGH AS...)

JOE: (STARTLED) What in tarnation.....
Oho, so it's Jimmie and Julie. What you tryin' to do...scare me out of a year's growth?

- JIMMIE: Uncle Joe, what are you doing?
- JULIE: What's that you have there?
- JOE: This? Why, in my day any boy or girl big enough to walk could have told you this is a lantern.
- JULIE: Lantern?
- JIMMIE: That's not like any lanterns we've ever seen.
- JOE: Nope, so it isn't. This is the kind of lantern they used....oh, a long time ago... 'way back. Thought I'd get it out and kinda polish it up. Could tell you a mighty interestin' story about a lantern...or about two lanterns, rather. But of course you two didn't come here to hear stories.
- JULIE: We did, though!
- JIMMIE: You always tell us stories.
- JOE: Well, now, that's so, isn't it. This story takes place about 180 years ago ...1775, to be exact. There was a boy ...about as big as you, Jimmie, and a girl about the size of Julie, here.
- JULIE: Your stories always have a boy and girl in 'em.
- JOE: So they do, don't they. Well, this boy and girl...oh, yes, their names were Jimmie and Julie, too...they lived in a town called Boston, quite a

piece east o' here. It was just after dark one night, and Jimmie and Julie were hurryin' home from their aunt's house...

(MUSIC: MOODED, TO SET DATE...SNEAK IN UNDER...UP AND OUT)

- JULIE: Mother told us if we didn't get home before dark, Jimmie, we couldn't visit Aunt Sarah again.
- JIMMIE: (DEFENSIVELY) Well, we told Aunt Sarah we had to get home, but...
- JULIE: Wait, Jimmie...
- JIMMIE: What's the matter?
- JULIE: Up ahead, there. British soldiers. Redcoats.
- JIMMIE: Lobster backs.
- JULIE: Jimmie, I don't want to pass them ...they might stop us.
- JIMMIE: I'm not afraid of them. Wonder where they're going.
- JULIE: Jimmie, all I want to do is get home.
- JIMMIE: Come on, let's get closer. Stay over here in the shadows and follow me.
- JULIE: They're not moving...they just seem to be standing there.
- JIMMIE: They're waiting for their officers. That's their headquarters. Maybe

we can sneak around to the side of the building. Come on!

JULIE: (WHISPERS) I don't like this, Jimmie. Suppose they catch us?

JIMMIE: They won't catch us, Julie...not if we're quiet. Here...right under this window...now. Listen...

GOVERNOR: (OFF MIKE) There can be no failure, Colonel. These rebels must be smashed...and smashed quick. You are to find those stores of arms at Concord and destroy them. The two traitors, Hancock and Adams, are at Lexington. I expect them both to be under arrest tomorrow.

(SOUND OF STICK BREAKING)

JIMMIE: Shhh...quiet, Julie. They'll hear us.

COLONEL: (OFF MIKE) The Colonists suspect nothing, Governor. We'll take them completely by surprise.

GOVERNOR: They are as clever as they are insolent, these Colonists.

COLONEL: You may be sure that no one knows of our plans but you and me. Not even our own men outside.

GOVERNOR: Good. Perhaps it will teach these rebels a little respect for the King's laws.

JIMMIE: (CLOSE...WHISPERS) Did you hear that, Julie?

JULIE: But Jimmie...

JIMMIE: Shhh! Listen.

GOVERNOR: The Somerset is in the harbor waiting. You'll sail at midnight. I hope by this time tomorrow to have a report of complete success of your mission.

COLONEL: You shall, your excellency...
(FADING)...you shall.

JIMMIE: Come on, Julie, run! Follow me.

(SOFT RUSTLING AS THEY CREEP AWAY)

JIMMIE: Now, run...run, Julie!

(RUNNING FOOTSTEPS)

(MUSIC: BRIDGE...UP IMMEDIATELY TO COVER
FOOTSTEPS...THEN DOWN...AND OUT)

JIMMIE: (PANTING) There, we can stop now.

JULIE: (PANTING) We've got to tell someone, Jimmie.

JIMMIE: I know we do, but who?

JULIE: Let's get home...Father'll know.

JIMMIE: Wait. Get back here. Someone's coming.

JULIE: Can you see who it is?

JIMMIE: No, it's too dark. He's in a hurry, though. He's almost running.

(FALL IN BACKGROUND...CRASH
OF GLASS)

- JOHN: (OFF MIKE) Broken! Broken, drat it!
I have to fall over a root and break
it!
- JULIE: Jimmie! That's John Redfern...I
know his voice.
- JIMMIE: So do I. (CALLS) John! Oh, John!
- JOHN: (CAUTIOUSLY) Who's there?
- JIMMIE: It's Jimmie...and Julie.
- JOHN: Jimmie...and Julie? (COMING ON
MIKE) And what are you two doing out
at this time? Why aren't you home
abed?
- JIMMIE: John, we've got news...big news!
We've got to get word to someone.
- JOHN: And so do I...if I can, with one of
my lanterns broken.
- JIMMIE: We heard you fall.
- JULIE: Is that what broke...your lantern?
- JOHN: Aye. And I have but little time to
find and fetch another.
- JIMMIE: But what do you need two lanterns
for? You don't have either one of 'em
lit...if you did, you mightn't have
fallen.
- JOHN: Never mind the whys, lad. It may be
I won't need but one...and again I

might need two. Run along home, now, I must be on.

JULIE: John, wait.

JIMMIE: We said we have news...we need help. The British are moving on Concord and Lexington.

JOHN: What's that you're saying? How do you know?

JIMMIE: We saw soldiers at the governor's house.

JULIE: We heard the governor talking to the officer in charge.

JIMMIE: We have to warn Mr. Adams and Mr. Hancock. They're goin' to arrest them.

JOHN: It's a good thing you met me. Hast heard of the Sons of Liberty?

JULIE: Everyone has heard of the Sons of Liberty.

JOHN: All right, then I'm telling you that I'm one of them. We knew the British were up to something...knew it almost as quick as they did.

JIMMIE: The governor said only he and the officer knew.

JOHN: We knew of it, all right. But how are they going...that's what we don't know. Did you hear anything else?

JULIE: They said something about sailing at midnight.

- JOHN: Then it's by sea they're going...
by sea...and me with only one lantern.
- JIMMIE: What's that got to do with it?
- JOHN: You'll see. Tell me, do you have a lantern at your house?
- JULIE: Father has one...but it's a good one and he doesn't want it broken.
- JOHN: Then run for it...tell him the Sons of Liberty need it. Bring it to me at the old North Church.
- JIMMIE: The old North Church? But how about the British?
- JOHN: Get along with ye! And don't let anyone see you! Or catch you! Put wings to your feet! Be gone, now!
- (MUSIC: BRIDGE)
- JIMMIE: We got the lantern and we got this far. Now, if we can just find John.
- JULIE: Yes, but it's so dark. Oh, Jimmie, do you think we ought to go in the church?
- JIMMIE: This is where he told us to meet him.
- JULIE: I'm...I'm scared, Jimmie.
- JIMMIE: Come on, Julie. Let's open this old side door.

(SQUEAKY DOOR...SUDDEN FLUTTER
OF WINGS)

- JULIE: 000ooooo!
- JIMMIE: That's bats. They can't hurt you.
 And not so loud, Julie. The British
 might hear you.
- JOHN: Hst!
- JIMMIE: It's John...John?
- JOHN: 'Tis I, lad. Here I am. Did you get
 the lantern?
- JIMMIE: We got it all right, John. Here
 it is.
- JOHN: Good!
- JULIE: But a British sentry almost caught
 us.
- JOHN: Never mind that. Come along. We're
 going to climb to the bell tower.
- JULIE: To the bell tower?
- JOHN: Do you think you can make it?
- JIMMIE: Sure we can...but why...?
- JOHN: I'll tell you when we get up there.
 Here's the ladder. Careful of that
 lantern, now. Follow me.

(CLIMBING LADDER...VOICES ON
ECHO)

- JIMMIE: (AFTER A MOMENT) We'll be up in
 a minute. Keep climbing...and don't
 try to look down, Julie.
- JULIE: Couldn't see anything if I did...
 it's so dark.

(WE HEAR ONLY SOUND OF CLIMBING
FOR A MOMENT)

- JOHN: Well, here we are...Now, the lantern.
- JIMMIE: Here, John. Can you tell us now what this is all about?
- JOHN: I'll tell you, lad. The Sons of Liberty knew the British were up to something...but we didn't know how or when. Thanks to you, we know that, too, now, and we can act.
- JIMMIE: But how are you goin' to do anything up here in the bell tower of the church?
- JOHN: Can you see the river out there?
- JULIE: Yes, we can see it.
- JOHN: There's a man on the other side of that river, watching this tower. Paul Revere's his name, and when he gets our signal, he'll ride to warn the whole country. If he sees one light he knows the British are going by land; but if he sees two...that means they are going by sea.
- JIMMIE: And that's why you needed the second lantern.
- JOHN: Right, lad.
- JULIE: I think I hear something...
- JIMMIE: Where?
- JULIE: Down that way.

JOHN: I hear it, too, lass.

(BRING UP MARCHING FEET...
MILITARY COMMANDS)

JIMMIE: The British!

JOHN: Now for the signal. Hold your coat over this lantern while I light it... There! Julie, you do the same for this one...Now, keep them covered till we hang them up, then down the ladder as fast as you can go. If the British see this signal...which they will... they'll be over to see what's up... Are you ready?

JIMMIE: I'm ready.

JULIE: Me, too.

JOHN: Go! Now, down the ladder, fast as you can make it!

(CLIMBING DOWN LADDER)

(MUSIC: BRIDGE...UP...DOWN...AND OUT)

JOHN: (BREATHLESS) We can stop running now. They won't see us out here in the woods. But here come the British.

SOLDIER: (BACKGROUND) Who's up there in that tower?

JIMMIE: They're here already.

JOHN: Shh! Listen...

SOLDIER: Shoot out those lights...

(TWO SHOTS)

- JULIE: Oh, Jimmie...that was Father's best lantern!
- JOHN: He'll not miss it, lass. You can tell him it lighted the first step to liberty.
- JIMMIE: But how do you know? How do you know Paul Revere saw them?
- JOHN: I know Paul...and men like him. Some men go all through life doing just what they have to...and no more. "I've done my part," they say, "now let someone else do something." Then, there are other men who know that it isn't enough to just do your part. They know that you have to do more than that if you are going to earn anything as big as...liberty.
- JIMMIE: Men like Paul Revere.
- JOHN: Men like Paul Revere. Paul could've stayed home in bed tonight...Could have said, "I was out last night. Let someone else go tonight." But he didn't. When men like Paul Revere set out to do something, there isn't anything in the world that can stop them. That's why, when the British get to Lexington and Concord tomorrow, there's going to be someone there waiting for them...Hst! Listen!

(GALLOPING HORSES APPROACHING
AND PASSING...)

JOHN: (AFTER A BRIEF LISTEN) Hear that
horse? There goes Paul Revere now!
JULIE: Oh, he did see the two lanterns!
Now we're sure of it! And there he
goes! On the other side of the river!

(MUSIC: AGITATED BRIDGE)

JULIE: Oh, Uncle Joe! What a swell story!
JIMMIE: Boy, I'll say!
JOE: Yep, and I guess you know that there
was someone down there the next day.
Someone behind every rock and tree and
stone wall. All because of a lantern
...just like this one. Mighty handy
little tool...lantern...
JULIE: Uncle Joe, tell us another story!
JIMMIE: Will you, Uncle Joe? Will you?
JOE: Why...'course I will.

(MUSIC: THEME...UP AND OUT)

ANNOUNCER: And, boys and girls, that's a
promise. Uncle Joe has another story
even more exciting than the one about
John Redfern and Paul Revere. A story
he's going to tell us at this very
same time next week. And say, boys and
girls, tell all your friends about
Jimmie and Julie...Will you do that?

THE ADVENTURES OF JEAN AND JERRY

by

PETER KIRK

CHARACTERS

JEAN (10)

JERRY (12)

CAPTAIN HENRY (48)

SHOPKEEPER (65) a.

MESSENGER (25)

PRINCESS USAPHAIS b.

MENES c.

a. With far-eastern accent

b. Belongs to the ages

c. Belongs to the ages.

HAMMOND ORGAN

Fanfare theme

Greeting signature

Selected music

Suspense theme

Neutral bridge

Dream sequence

Weird music

Fast to Egypt transition

Soft background music

Confused music

Musical curtain

Children's prayer

Chorale finale

TRANSCRIBED MUSIC

A tingling crash, trailing
off into streamers of
soft, tinkly notes

BOYS AND GIRLS CHORUS

Music to be selected

SCRIPTURE READING

To be selected

READER OF SCRIPTURE

To be selected

ANNOUNCEROTHER VOICES

For News and Views

1st.....male.....(38)

2nd.....male.....(17)

3rd....female.....(35)

4th....female.....(22)

Many voices for subter-
ranean cavern

LIVE SOUND

Door opens and closes

Bell jingle as when door is
pushed open

Key unlocking box

Window opening

A thud, stone on wood

Several pairs of footsteps on wood

One pair footsteps, measured,
heavy, limping, as if one foot
had a stump of stone

Clock, chiming nine
 Clock, chiming ten
 Clock, striking three
 Cymbal

TRANSCRIBED SOUND

Rocket Wing, 1 cut starting, taking
 off, in flight, and going away.
 1 cut in flight coming in,
 landing and stopping
 Teletype, 10 inch cut
 One pair footsteps on stones,
 running up and stopping
 Several pairs footsteps on stones,
 going away
 Wind, blowing lightly
 Rush of wind
 Dogs, howling in the distance
 Creaky door

(MUSIC: STIRRING FANFARE THEME...UP, AND
 QUICKLY DOWN UNDER...)

ANNOUNCER: (DRAMATICALLY) The Adventures
 ...of Jean and Jerry!

JEAN AND JERRY: (With PEP) Hi! Kids!

ANNOUNCER: (DRAMATICALLY) With Captain
 Henry, whose Rocket Wing...

(ROCKET WING COMING ON MIKE...
 ON MIKE...OFF MIKE...AND OUT)

...takes Jean and Jerry all over

the world! And here's Captain Henry!

CAPTAIN HENRY: (CHUMMILY) Hello, young folks.

(MUSIC: FANFARE UP...QUICKLY DOWN...
FADE OUT)

ANNOUNCER: (DRAMATICALLY) The Boys and Girls Chorus...

(MUSIC: CHORUS SINGS GREETING SIGNATURE)

ANNOUNCER: (QUIETLY) From its radio studios in Chicago, the Moody Bible Institute greets the boys and girls of all churches from coast to coast, in its weekly half-hour of inspiration, information, and...ADVENTURE...for young people. And now it's INSPIRATION TIME.

(MUSIC: SING CHORUS...REPEAT AND FADE AS
BACKGROUND FOR...)

READER: Selected Bible reading, or short prayer.

(MUSIC: BACKGROUND UP...COMPLETE...AND
OUT)

ANNOUNCER: (DRAMATICALLY) News and Views for Boys and Girls!

(TELETYPE BACKGROUND...UP AND
DOWN UNDER...)

1st VOICE: Front Page Headlines...Young People in the War...

A group of boys and girls in a foreign city formed a goodwill gang to help families whose menfolk had gone to war.

The older people could not understand who caught their runaway goats and returned them to their stalls.

They could not understand who piled the kindling and firewood so neatly beside the door.

Some unseen hand marked the doors of homes through which men had gone to fight the invader. From then on, many unknown hands helped that family.

These helpful hands were those of boys and girls of all ages who had banded together as a goodwill gang. They never told who they were until the invader was driven from their community.

(TELETYPE...UP AND DOWN UNDER
FOR...)

2ND VOICE:

Page Two...Boys and Girls for
Christ...

There's a big movement sweeping the country, boys and girls, called Youth for Christ. We wouldn't be

surprised but what some of your brothers and sisters are in it. And just because older young people, and even real elderly people, are attending the meetings, does not mean that you are not welcome. Ask the older people in your family to take you to the Youth for Christ meetings so that you, too, can hear more about the Lord.

(TELETYPE...UP AND DOWN UNDER
FOR...)

3RD VOICE:

Page Three...Save our Forests...
You boys and girls can do a lot to prevent forest fires when you're passing through the woods. Make sure that your campfires are under control and thoroughly put out when you leave your camp grounds. Put out campfires that other people have left, too.

Did you know that three million acres of timber land are burned over each year? Aside from the enormous losses in timber, water-power, and manpower, there is the ever-present need for wood in this war.

Did you know that a flat-top-plane

carrier and a battleship take 300,000 feet of flooring for each deck? The mosquito bombers are made mostly of wood. Paper parachutes drop supplies to our troops, and these are made from pulpwood.

The little torpedo patrol boats such as Bulkeley used to evacuate General MacArthur from Bataan are seventy-five feet long, built entirely of wood. It takes 23-million board feet a year to build the pontoons used by our soldiers at the front. And an average tree provides enough cellulose to make 75-hundred rifle cartridges. So save our forests, boys and girls.

(TELETYPE...UP AND DOWN UNDER
FOR...)

1ST VOICE:

Page Four...In the World of
Sport...

Southpaw Lou Gehrig was a famous left-handed baseball player, who died several years ago. When a story of his life was made, it was discovered that the person chosen to take the part of Gehrig was right-handed.

A trick in photography had to be

employed to make him appear left-handed like Gehrig. By reversing the club initials on his uniform, and photographing him at third base instead of first and then by reversing the photograph negatives, they accomplished the illusion.

(TELETYPE...UP AND DOWN UNDER
FOR...)

4TH VOICE:

Page Five...Science and Invention...

Scientists have discovered an unusual tropical fish in Central American waters. It is the only fish known to be equipped with bi-focal lenses. A bi-focal lens, as you know, has two focuses. Since this fish swims constantly with his eyes out of water so it can scan the surface for floating food, it must keep watch for enemies below. The upper parts of its eyes are arranged for seeing in the air, and the lower parts for seeing under the water.

(TELETYPE...UP AND DOWN UNDER
FOR...)

3RD VOICE:

Page Six...Games, Hobbies, and Contests...

Here's a way to make friends, boys and girls. It's fun too...this game or hobby of making friends and finding new playmates. Now, this is what to do.

Sometime this week, stop by the house of some new boy or girl in your neighborhood and introduce yourself. Or visit some boy or girl who has lived in your block a long time, with whom you have never become acquainted. Then invite that boy or girl to your home.

If your new acquaintance is one of whom Dad and Mother approve, take a friend with you to visit and play the next time you go.

Then sit down and write us all about your visit. Tell us how you introduced yourself, how you were treated by your new playmate, what you talked about, and what you played. To every boy and girl who does this, and who writes us about it, Jean and Jerry will send a beautiful copy of Warner Sallman's Head of Christ. It's just what you've been wanting for your room.

(TELETYPE...UP AND DOWN UNDER
FOR...)

Jerry, in care of the Moody Bible Institute, Chicago 10.

(TELETYPE...UP AND FADE OUT)

ANNOUNCER: (DRAMATICALLY) And now...The Adventures...of Jean...and...Jerry ...with Captain Henry...in...The Mummy's Foot.

(MUSIC: ORGAN SUSPENSE THEME UP...AND FADING OUT INTO...)

(ROCKET WING...COMING IN OVERHEAD AT HIGH SPEED...AND DOWN A LITTLE...)

JEAN: (EXCITEDLY) Here comes Captain Henry, Jerry! Wonder where he's been and where he's going.

JERRY: Look, Jean! He's landing the Rocket Wing. Say, maybe he's found time to take us to Egypt. Remember...he said he would the first chance he got.

(ROCKET WING UP...LANDING... THEN OUT)

CAPTAIN HENRY: (COMING ON MIKE) Ahoy there, pardners! Why aren't you in school today?

JEAN: School is closed today, Captain Henry.

- CAPTAIN: And so you're here at the Rocket Drome 'cause you want to go someplace, eh?
- JERRY: We-1-1-1, yes.
- CAPTAIN: Any place in particular?
- JEAN: Jerry just said that maybe you've come to take us to Egypt.
- CAPTAIN: No time like today. I've nothin' to do...the Rocket Wing is fast...and you have no school. Another good reason is...I know a shopkeeper in Luxor, Egypt, who's got a mummy's foot for sale.
- JEAN AND JERRY: (IN CHORUS) A mummy's foot?
- JERRY: You mean a foot off a body that was buried maybe a thousand years ago?
- CAPTAIN: Yep, mebbe many thousands of years.
- JEAN: Oh, boy! If we could get one of those for the school museum... wouldn't that be something, Jerry?
- JERRY: You said it! But where would we get the money to buy it?
- CAPTAIN: Tell you what I'll do, pardners. Here's five shillings...you can pay me back with a little cleaning job on the Rocket Wing sometime.
- JEAN: Oh, that would be fun...but why do you say shillings, Captain Henry?
- CAPTAIN: Because that's what the shopkeeper

will want. He's used to being paid in English money. A shilling is about twenty-four cents in American money...but in Egypt it's worth a lot more. Get up there into the Rocket Wing...

(FADE IN ROCKET WING)

...We'll be in Luxor in no time a'tall...

(ROCKET WING UP A LITTLE...)

...(CRIES OUT) Here we go...we're on our way!

JERRY: (CALLS ABOVE ROCKET WING) Boy, oh, boy...A MUMMY'S FOOT!

(ROCKET WING FULL UP...AND
FADE OUT)

(MUSIC: TRANSITION...FAST INTO EGYPTIAN
MUSIC..THEN DOWN UNDER FOR...)

CAPTAIN: Here's the place, Jerry. This is the place I told you about. You and Jean go inside and I'll wait here. I don't want that fellow to see me or he'll ask twice as much for the foot. If anything goes wrong...just yell...and I'll come a'running.

JEAN: We're not afraid, Captain Henry. Say, Jerry, all these antique junk

shops look alike, except this one's dirtier than the rest. Look at those cobwebs in the window...phew!

JERRY: But behind them...see? There's the mummy case and two bronze idols... just like Captain Henry said.

JEAN: (LITTLE FEARFULLY) I wonder if we're doing the right thing. Maybe it's silly...just to come here to buy a piece of a mummy...and what are mummies, anyway? Nothing but people who died thousands of years ago and were pickled by their friends.

JERRY: Here's the entrance...watch your head.

(DOOR OPENS...BELL JINGLES...
SEVERAL STEPS ON WOOD)

JERRY: Hello...hello...anyone here?

SHOPKEEPER: (OFF MIKE ECHOING) Welcome, young Sahib...welcome to my humble shop ...and your companion, too.

JEAN: (SURPRISED) Oh...I didn't see you ...it's dark in here.

JERRY: We hear you have relics for sale.

SHOPKEEPER: (COMING ON MIKE) Very interesting and rare specimens...carved mahogany idols from the jungle...or perhaps you would like these bits of

Chinese porcelain...Javanese grotesques...these eastern lamps.

JERRY: No...that's not what I was thinking of.

SHOPKEEPER: Perhaps this sacrificial dagger with a blade which undulates like flame?

JEAN: Have you any ancient Egyptian relics? Like mummies...taken from the tombs?

SHOPKEEPER: (PAUSE, THEN SLOWLY) Yes...I have, if the young companions are sure that is what they wish.

JERRY: Yes...that's what I'd like.

JEAN: O-oh, I'm not sure.

SHOPKEEPER: Then come this way...

(FOOTSTEPS)

...into my strongroom. Relics from the tombs must be kept apart, or the gods would be angry...yes... yes...there...Sahib, behold! These are from the tombs of the pharaohs ...very sacred.

JEAN: Where did this gold bracelet come from?

SHOPKEEPER: From the mummy of a mighty pharaoh Rameses the Third.

JERRY: This is nice...and this ring, too, and...what's in this box?

- SHOPKEEPER: Oh...very sacred token...powerful charm.
- JERRY: Is that why you keep it locked up? Let me see it.
- (KEY...UNLOCKING BOX)
- SHOPKEEPER: Very old relic...from a tomb near Wades Maghara. It belongs to the Princess Usaphais.
- JERRY: That's a funny name. But the relic ...I like it.
- SHOPKEEPER: Young Sahib, gaze upon it.
- JERRY: (GASP OF SURPRISE) Why, it's a foot ...broken off at the ankle.
- SHOPKEEPER: Touch it.
- JERRY: It...it feels like a stone, but it looks just like a human foot...a girl's foot.
- SHOPKEEPER: You like it? Good. It is very rare ...it belongs to the mummy of Princess Usaphais, daughter of the Pharaoh Menes.
- JEAN: Where's the rest of the mummy?
- SHOPKEEPER: Who knows? Vandals broke into her tomb. Some of the relics they sold to me, including the mummy of the princess. It was a most unusual mummy...her jet-black hair seemed almost alive, when I unwrapped the shrouds which enfolded her. It was

too bad the vandals in their haste had broken off her foot. But they sold me that, too. I put the mummy in the front of my shop, and locked the foot in my back room in this box. Then something happened. The next morning when I returned the room was turned upside down. Everything was torn apart. The mummy was missing, but nothing else. This foot, locked in this chest, was not disturbed.

JERRY: Did you ever find the mummy again?

SHOPKEEPER: It was never found, but before the week was out the bodies of the thieves were found...dead. That night the dogs had howled in the desert, and the wind blew. The superstitious people of the desert say they were killed by the gods.

JERRY: That sounds like a story to me. I'll give you five shillings for the foot.

SHOPKEEPER: Sahib does not believe in gods and devils...and curses?

JERRY: I'm not afraid. Anyway...there's only one God.

SHOPKEEPER: Treat the foot with reverence, young Sahib.

JERRY: Here's your money...and thank you.

Let's go, Jean. (FADING OFF-MIKE)
...Goodbye.

JEAN: (FADING OFF-MIKE)...Goodbye.

SHOPKEEPER: Young Sahib, tell me...why do you
want this ancient relic? What are
you going to do with it?

JERRY: (OFF-MIKE) I don't know...maybe use
it for a paperweight at school...
So long.

(DOOR CLOSSES)

SHOPKEEPER: A paperweight...the left foot of
the Princess Usaphais...(CHUCKLES)
...An original idea...the old
Pharaoh will be surprised that the
foot of his beloved daughter is to
become a paperweight...(CHUCKLES)
...he will not be pleased. The gods
will not be pleased...(CHUCKLES)...
AND FADES OUT)

(CLOCK...CHIMES TEN)

CAPTAIN: P-s-s-s--t...Jean...Jerry...I'm
over here. Didja get the mummy's
foot?

JERRY: Yes, Captain Henry...It's right
here in this box.

JEAN: (REGRETFULLY) I sorta wish we didn't
have it. That old man scared me.

His place was awful creepy, too,
Captain Henry.

JERRY: Aw...I wasn't scared.

CAPTAIN: It's gettin' late, pardners. We'd
better be starting soon. Let's get
back to the Rocket Wing.

(FOOTSTEPS ON STONES...RUNNING UP
AND STOP)

MESSENGER: (OUT OF BREATH) Oh, Captain...been
looking all over for you...wanted
to catch you before you left for
America...weather's bad, sir...
storms all the way, sir...

CAPTAIN: Well...is there someplace we can
put up for the night?

MESSENGER: No place now, sir...But you could
probably rest in the lounge at the
Rocket Drome. Perhaps even sleep,
sir...there's two divans and some
chairs...

CAPTAIN: Come on, gang.

(SEVERAL FOOTSTEPS ON STONES...
GOING AWAY)

(MUSIC: NEUTRAL BRIDGE)

CAPTAIN: This place ain't so bad...Jerry,
you take that divan...Jean, you
rest on this one...I'll take this
chair...I'm an old-timer at sleepin'

in chairs...Open the window,
Jerry...It's kinda stuffy.

(WINDOW OPENING)

(WIND...BLOWING)

CAPTAIN: Hey, my papers are blowing off the
the table.

JERRY: Put the mummy's foot on them, Cap-
tain Henry.

(THUD...STONE ON WOOD)

(DOGS...HOWLING IN THE DISTANCE)

JEAN: Listen to the dogs...Oh, I'm scared
...Remember what the shopkeeper
said, Jerry?

JERRY: Yeh...he said (IMITATING SHOP-
KEEPER)... "That night the dogs had
howled in the desert, and the wind
blew."

CAPTAIN: Dogs always howl on the Egyptian
deserts, Jean. Nothin' to be afraid
of...(YAWNS)...Say, we better try
to get some sleep...

(MUSIC: DREAM MUSIC IN...AND FADING OUT...)

(CLOCK...STRIKING THREE)

(LIGHT WIND TRANSITION)

(DOGS...HOWLING IN THE DISTANCE)

JERRY: (BREATHES REGULARLY...THEN DIS-

TURBED...THEN AWAKENS) Uh...uum...
uuuuuh... (WHISPERING)...Jean...
Jean...Wake up.

JEAN: (WHISPERING) I am awake; have been
for a long time...it seems like.
Did you hear something, too?

JERRY: I think so...but I'm not sure...
I woke up so funny like.

JEAN: Me, too. I sorta slid out of a
dream. Ummmm, smell that myrrh they
pickled that mummy's foot with.

(MUSIC: SOFT MUSIC BEGINS IN BACKGROUND
...CONTINUE UNTIL DIRECTED OUT)

JERRY: Shhhhhh, listen.

(FOOTSTEPS...MEASURED...HEAVY...IN
SLOW RHYTHM SLOWLY UP WITH DIS-
TINCT LIMP AS IF ONE FOOT WERE
A STUMP OF STONE)

JEAN: Footsteps...coming down the hall.

(FOOTSTEPS SUDDENLY STOP)

JERRY Shhhh. It's just outside the door.

(CREAKY DOOR OPENS SLOWLY)

(WIND...JUST A RUSH OF IT)

(LIMPING FOOTSTEPS...COME UP)

JERRY: (ON FILTER-MIKE, AS IF SPEAKING
THOUGHTS ALOUD) The door...it's

opened...someone's coming in...a girl, with jet-black hair...Egyptian...jewelled bracelets. A golden emblem or something around her neck...her clothes...like shrouds dead people are dressed in...she's limping...she's only got one foot...the left one is gone.

(LIMPING FOOTSTEPS CLOSER UP AND LOUDER)

(LIMPING FOOTSTEPS OUT)

(MUSIC: SOFT BACKGROUND OUT)

JEAN: (WHISPERING) Jerry...she's picking up the mummy's foot...and, look she has no left foot...it's not possible.

JERRY: (ALoud) Who are you? What are you doing here?

(MUSIC: TINGLING CRASH, TRAILING OFF INTO SOFT, TINKLY STREAMERS)

PRINCESS: (OFF-MIKE, SLIGHTLY ECHO) Who am I? The Princess Usaphais, come to claim my foot. Where did you find it?

JERRY: I...I bought it in a shop, today...I mean yesterday.

PRINCESS: For years I have been searching for it, to break the charm which held me.

JERRY: Charm?

PRINCESS: When the vandals who broke into my

tomb carried me away, they broke off my foot, knowing that without it I could not return to the Hall of the Kings, but must remain among the mortals until I was made whole again. You have found it for me, and to you I am eternally grateful. Take this golden emblem as a token of my gratitude. My father gave it to me forty centuries ago. It is the seal of the Pharaoh.

JERRY: (AWED VOICE) Forty centuries!

PRINCESS: Now I can return to my father. You may come with me...but you can remain for a moment only. My father will receive you kindly, for you have broken the spell that held me. Come, take my hand, both of you.

(MUSIC: WEIRD MUSIC SWELLS UP)

PRINCESS: (OVER MUSIC...VOICE STILL ECHOING)
Everything melts away...figures dissolve into the emptiness of time. Only we remain, a blurred mist...vague shapes pass by, mountains, rivers, pyramids, and the sands of eternity. Things take shape again...we are no longer whirling through space...

- (MUSIC: WEIRD MUSIC FADES OUT ABRUPTLY)
...We are standing alone in the night...The Valley of the Tombs. There are steps, cut into the rock, down...down...
- (MUSIC: SAME WEIRD MUSIC SWELLS UP AGAIN, AND DOWN UNDER FOR...)
...Still we are descending...
- JERRY: We must be hundreds of feet below the ground, Jean.
- JEAN: Look at all the corridors...I'll bet it took hundreds of years to dig them.
- PRINCESS: Shhhh. We are here...in the Hall of the Kings, so enormous you cannot see its limits.
- JERRY: Look at the pillars...you can't see the tops of them, Jean...and only torches for light.
- JEAN: Look! Everywhere...mummies. And look, Jerry, some of them are moving!
- PRINCESS: Here I shall dwell with my ancestors, the kings of the subterranean races. Wise old men, wrapped in their shrouds, their eyes immovably fixed like the eyes of sphinxes, and their long white beards blanched by the snow of centuries. Behind them stand their peoples, and behind them the

animals of centuries gone by. All the Pharaohs are here... Cheops, Rameses, and Amenotaph...all the dark rulers of the pyramids. And on higher thrones sit Chronos, and my father, Menes, who ruled before the Deluge. All are here, buried in dreams. Come, here is my father's throne. See where he sits on high.

(CYMBAL...OFF-MIKE...CRASHES
ONCE)

PRINCESS: Father, I have returned. This boy and girl have helped me, and the spell is broken.

(CYMBAL...OFF-MIKE...CRASHES
ONCE)

MANY VOICES: (CHANTING IN ECHOING OFF-MIKE IN HALF MUMBLE) The-Princess-Usaphais-has-returned...

MENES: (ECHOING) You are worthy children. Have you come to remain here with us in the halls of the dead?

PRINCESS: Father, they are from the land of the living and still breathe.

JERRY: Could we stay with you awhile, Princess?

MENES: How old are you?

JERRY: I'm twelve, and Jean is ten years old.

MENES: (WITH LOW RUMBLING LAUGHS) Twelve ...and ten...and you wish to stay with my daughter who is forty centuries old. No, no, it cannot be. If you were only two thousand years old, I should not mind...but twelve, and ten...no...that is less than a moment in history. You must return to the land of the living, alone, lest you perish for all time. You must learn to last well. Behold, I am more than four thousand years old, yet my flesh is as solid as basalt, and so it will remain until the last day of the world. My daughter, too, will endure longer than a bronze statue. If you can last as well, we shall welcome you to the Hall of the Kings.

(CYMBAL...OFF-MIKE...CRASHES
ONCE)

PRINCESS: He is right...it cannot be. The dead and the living must be separate. You must return.

JERRY: We'll miss you.

PRINCESS: I, too, shall miss you, and remember you as I sit on my granite throne,

down through the remaining centuries into eternity. But I shall wait for you and look for you...Try to come back...(FADE)...Try to come back...

(CYMBAL...CONFUSED CRASHES AND...)

(MUSIC: CONFUSED, WITH CYMBAL...FADE INTO...)

(CLOCK...CHIMING NINE)

CAPTAIN: Jean...Jerry...wake up...wake up.
JERRY: (WAKING) Whh...ummmm. Stop shaking me. Oh, it's Captain Henry.
JEAN: (WAKING) Ummmm...urrr. What's the matter?
CAPTAIN: It's morning, pardners...just struck nine. We've got to get back to America...weather seems okay...and the Rocket Wing is ready.
JERRY: Where am I?
CAPTAIN: On the divan in the lounge at the Rocket Drome.
JERRY: In Chicago?
CAPTAIN: No...Luxor, Egypt. Say, you two gave me a start. I've been tryin' to wake you for the last few minutes. Beginnin' to think you were dead.
JERRY: Dead...
JEAN: I had the queerest dream, Jerry.

- JERRY: So did I. Remember that mummy's foot I got yesterday? Well, the Princess came back to get it.
- JEAN: Honest, Jerry, did you dream that?
- JERRY: And that's not all...
- JEAN: (INTERRUPTING) I dreamed the same thing.
- JERRY: What?
- JEAN: She came back...the princess. She was beautiful. She took us down to the Hall of...
- CAPTAIN: Now look here, gang...That's just stuff and nonsense. We were all talking about mummies and the mummy's foot last night...yes, and the dogs were howling, too...and you both fell asleep with your imaginations working overtime. You were dreaming, that's all. Come on... it's gettin' late...
- JERRY: Wait a minute, Captain Henry. I want to see if that stone foot is still on the table.
- CAPTAIN: Why...why...why it's gone. My papers are here...and the lamp...but the mummy's foot is gone...
- JEAN AND JERRY: What?
- CAPTAIN: Wait...here's something else. Where did this come from?

JEAN AND JERRY: Why...it's a queer looking golden emblem hung on a golden chain, with some queer Egyptian writing on it.

(MUSIC: CURTAIN)

ANNOUNCER: Jean and Jerry, with Captain Henry ...will be back in Chicago for the Boys and Girls Prayer in just a little while. They're on their way now...Listen...

(ROCKET WING...TAKING OFF...IN FLIGHT...AND GOING AWAY)

ANNOUNCER: Special announcements.
And here are Jean and Jerry back from Luxor, Egypt...just in time for our prayer.

(MUSIC: THE CHILDREN'S PRAYER...UP...ESTABLISH WELL, THEN DOWN UNDER FOR...)

JEAN AND JERRY: Lord, unto Thee I pray,
Thou hast guarded me all day;
Safe I am while in Thy sight,
Bless my friends, the whole world
bless;
Help me to learn Christlikeness;
Keep me ever in Thy sight;
So to all I say Goodnight.

(MUSIC: CROSS-FADE CHILDREN'S PRAYER WITH...)

(MUSIC: BOYS' AND GIRLS' CHORUS)

ANNOUNCER: Closing announcement.

Chapter Twenty

BROADCASTING THE GOSPEL ON THE FOREIGN FIELD

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QUITO, ECUADOR

THE uniquely 20th Century ministry of broadcasting the gospel by radio now so well-known at home has spread to the foreign mission field. For exactly the same spiritual and psychological reasons that "radio" has been honored and owned of God in reaching millions in the homeland with the gospel of the Lord Jesus Christ, it has also been used of the Lord in salvation and blessing on the foreign mission field. "Faith cometh by hearing and hearing by the word of God" is the essential scriptural basis upon which all gospel broadcasting is built, whether domestic or foreign. Because of the peculiar and unusual conditions existing today in many lands favorable to gospel broadcasting, it may well be that the use of radio by missionaries will become one of the most potent factors in "going unto the uttermost part" ever given the church.

What is involved in being a radio-missionary? How is missionary broadcasting carried on?

To be a successful gospel broadcaster on the foreign mission field it is an accepted prerequisite that a person have some Christian or commercial radio training and experience beforehand in the homeland. It is necessary that there be laid a good foundation of fundamental theoretical and prac-

tical knowledge of broadcasting and the background and practice of radio. Upon this the many variations and special adaptations which enter into mission-field broadcasting can later be built. So, to any one considering the calling of a radio-missionary as his life's work, as the Lord may lead, we always advocate taking up a formal study of radio courses offered today in Christian and secular schools. This provides the opportunity to better understand the potentialities of radio itself as a medium for gospel propagation and how to employ the microphone most effectively for the glory of God. In addition, it is most advisable to obtain practical experience in some Christian or commercial radio station. This provides an actual working understanding of radio which serves to familiarize one with the mechanical "tools" of gospel broadcasting—the microphone, the record turntables, the control room, the transcription recorder, etc. It is in the daily routine of turning out announcements, preparing scripts, arranging music, selecting recorded music, training music ensembles, etc., that many valuable lessons are learned by the radio-worker which will be most valuable later on in the mission field studio. Certain untutored or inexperienced persons who attempt to broadcast the gospel over radio stations in the homeland are able to present a fairly attractive program for a limited time by reason of their own talent or other fortunate circumstances. But to the listening public and to the trained personnel of the radio stations these same gospel broadcasters after a while often give the impression of unpreparedness and shallowness like a pianist "continually playing by ear" rather than by a score. Native talent and ability are good but the worker

well-trained in radio at home will undoubtedly prove the most useful radio-missionary.

American commercial broadcasting is built around a quartet of factors which influence and mold our radio as an institution. These are the *government*, the *broadcaster*, the *listener*, and the *advertiser*. Missionary broadcasting as a non-commercial enterprise involves the first three but excludes the last of these factors. But the special connotations of a missionary broadcasting in a foreign country on the touchy subject of *religion* add many interesting and complicating features to radio making it far different in many respects to homeland gospel broadcasting.

THE FOREIGN GOVERNMENT

Whenever a mission board or an individual contemplates putting up a radio station in a foreign land for the purpose of broadcasting the gospel, the first item to be considered is the securing of a broadcast license or permit. This obviously must come from the officials of the foreign government. Then there arises the question of the selection, assignment and registration of the wave length and call letters for the proposed radio station, and many related technical requirements. These, too, are controlled by the foreign government's radio department. The schedule of hours of station operation, languages, program policies and characteristics as well as questions of personnel (foreign and native), import duties for equipment and special privileges are all matters involving action by the foreign government.

The procedure of securing the permit of license for a missionary station calls for much tactful dealing with government officials and is subject to many disappointing delays and hindrances. But as in our own country, it is absolutely

necessary for the missionary to begin at this point and thus be assured by a formal contract or registered written license from the government that he will be guaranteed the right to go "on the air" with the gospel. The fact that the missionary is a foreigner may impede his securing a permit from the foreign government which may require, for instance, that all radio stations be owned in the name of a citizen of that country. It may still be possible under such conditions to work out a perfectly legal and satisfactory arrangement to open a radio "door" for the gospel in collaboration with some native believer or indigenous church.

Certain legal and technical restrictions to safeguard the interests of the country will no doubt be demanded in the contract by the foreign government. Beyond and above this the missionary, himself, should determine beforehand several operating policies for the station which will satisfy the foreign government officials of his sincere and helpful intentions toward the people and nation where he is to be allowed the use of the air. Some of these would include set rules to help maintain happy relations with the government and listening public:

- (a) Never meddling in local political situations
- (b) Maintaining a positive approach to religious questions
- (c) Keeping away from controversial questions of race, etc.
- (d) Always presenting a fair picture of conditions in the country before listening audiences, especially for those beyond the nation's frontiers

As a "guest" in the foreign country, the missionary must remember that he is not always as free as he would be at home to use radio broadcasting to present an unlimited

variety of subjects in his programs. Courtesy and prudence will dictate a line of suitable action in gospel broadcasting on the foreign field consonant with the best interests of all concerned. The right use of the microphone is a far greater responsibility and privilege than some of us are aware of and these facts are emphasized rather than lessened by the peculiar demands of missionary-radio for keen spiritual balance and perception. Even after a successful beginning of broadcasting has been made and the station is actually "on the air," the missionary will need to strive constantly to maintain the most cordial relations possible with radio officials and others in the foreign government. Strict adherence to radio laws of the country, willing co-operation in educational and other non-political spheres for the benefit of the nation, and a careful insistence upon maintaining a high standard of programs will keep officials satisfied with the special privileges accorded the missionary. It is necessary to build up these "deposits" of good will with the foreign government against the day when opposition from unfriendly nationals will bring all kinds of pressure to bear against the missionary radio station.

The natural and deep grained antipathy which natives of every country feel for any foreigner within their borders is a matter which constantly faces the radio-missionary, and constitutes an ever present danger factor he dare not ignore nor forget. Anything the missionary does personally or organizationally cannot long affront this feeling knowingly or otherwise without bringing dire results to missionary broadcasting. So in broadcasting the gospel on the foreign field we as missionaries must remember that we deal first of all with foreign governments, and forever after be mind-

ful that we are indeed "pilgrims in a strange land" ever subject to the laws and opinions of a people we would serve in the Master's name. But the ambassador for Christ, sent as a radio missionary, will find His "enabling" sufficient to every demand made upon him for the ministry of reaching the regions beyond by radio. In the hands of the King of kings rests the final power of every earthly authority, and where He decrees the establishment of a missionary broadcasting station, He will indicate the manner of best realizing the accomplishment of His will to His workers.

Due to the natural preference of foreign government officials to deal with people they already know, it will often strengthen the case of any group seeking a permit for a gospel station in a foreign land if they avail themselves of established mission societies already working in the country. No doubt, some well-known and respected missionary can be selected to present the petition for a radio station permit to the government, and this "liaison" will also stand the station staff in good stead in many subsequent dealings with the same officials. Few methods of gospel presentation seem to afford so much common ground, to missionary societies as does radio broadcasting to get together for a strong and combined effort to reach lost souls. The good effect of this unified service to the country is not lost upon observant government officials.

Many happy and wholesome benefits for all evangelical forces in a foreign country thus result from missionary broadcasting properly carried on in a co-operative spirit by the various mission societies, and with due respect to the fundamental issues outlined above. Thus in a very real sense missionary radio serves to confirm and strengthen all other

methods of missionary endeavor because of the far reach and wide range of its scope—touching an audience in all walks of life and in many places, beginning with the heads of government.

THE MISSIONARY BROADCASTER

Let's think of the missionary broadcaster himself under three captions: (1) Who he is. (2) What he does. (3) How he does it.

First of all, when we consider "Who he is," we find that the radio-missionary resembles the radio preacher of the homeland in many respects, with some necessary additions. The person most likely to succeed as a broadcaster, whether in the religious or secular sphere, and whether at home or on the foreign field, embodies among others these few essential and fundamental characteristics. At the risk of repeating what has been clearly pointed out in other sections of this book, may we suggest the following about the successful broadcaster:

1. *He has a good radio voice.*

His voice is the broadcaster's "stock in trade," and therefore it must be of a pleasing quality to the radio audience, clean cut in enunciation, clear and commanding, well modulated. Some voices broadcast well; others simply are not acceptable "on the air." Sometimes it is the mechanical quality of the microphone or the acoustics of the studio. Those interested in the *program* end of missionary broadcasting can "audition" their own voices by making a sample transcription in some radio studio. The radio-missionary must naturally possess a good radio voice and know how to use it.

2. *He has a pleasing radio personality.*

Listeners, restricted to judging a person only by his voice, quickly and easily ascertain by it the speaker's radio personality. This indefinable somewhat is sensed by the warmth, conviction, sincerity, correct diction and interesting manner of the way one speaks. It is more than a "nice voice" and accounts for some radio announcers being credited with far more effective "selling" of their product than others. "Believability" is the term used to designate the happy radio personality possessed by some announcers. Since he is to send forth the greatest of all messages on the air, the radio-missionary must strive to make his radio "personality" as acceptable as possible to his listening audience, for the gospel's sake.

3. *He has studio poise and program capacity.*

Talent and preparation are two prime requisites for the broadcaster of radio programs. In gospel broadcasting, it should be evident that those taking part have the necessary native talent and educational preparation to warrant their "being on the air." Speaking or musical ability are essential to give poise before the microphone. The radio-missionary should be selected because of the qualities already mentioned which he has dedicated to the Lord, he adds the necessary spiritual experience and training God has given him. Thus a well-rounded presentation of the Word of Life can be expected and effected. Of necessity, the staff of a foreign missionary radio station must be kept rather small in numbers. Therefore, each member of the program staff should be a specialist in one or more phases of broadcasting.

Secondly, when we think of "What he does," we find the radio missionary called upon to do about everything there is to be done at any commercial radio station. There are three main divisions of a foreign mission radio station: *business* or office; *program*; and *technical*. According to his ability and experience, the radio missionary finds himself working in one or more of these departments. In the radio station office, stenographers, accountants and business executives carry out their important part of missionary broadcasting. In the studio, announcers, musicians, control operators, script writers, program producers and directors, transcription librarians, etc., bear the burden of actual broadcasting. In the transmitter building, the engineers and operators handle the various technical phases of missionary broadcasting.

It becomes apparent at once, then, that "What the radio missionary does" is everything that it takes to get the whole job done, beginning with the earliest ideas of everything about the station and its programs clear through the putting them on the air and following them up afterward. Mechanically and organizationally missionary broadcasting is just like all other broadcasting. The great difference is the objectives striven for by every member of the personnel—whether in the office, studio or transmitter—"Get the gospel out—win souls!"

Therefore, the more capacity and training the radio missionary has before he comes to the mission field radio station, the more phases of the entire broadcast setup he can enter into. He should be a specialist in one or two lines of radio work, and adept at several others to be most useful on the

field. Then "What he does" under the blessing of God is only limited by time and human strength.

Thirdly, "how he does it" is one of those things each radio worker can best decide for himself according to the needs, the facilities at hand, and the type of work to be done. Basically speaking, the radio-missionary on the foreign field is dealing in terms and factors with his listening audience quite similar to those encountered in his home-land gospel radio broadcasting. His station signal must be clear and sharp, well heard with volume on the listener's dial. That is a technical job. From the program angle he must remember two tremendous differences, however: the foreign *language* and foreign *psychology* of his listeners. He soon finds he cannot simply translate good English radio programs into the foreign language of his mission field. It will not work; he must either re-write them completely, or from the beginning prepare the programs in the foreign language. This is decidedly the better procedure because it will also help him more closely to approximate the psychology or thinking of his foreign audience. The radio-missionary is trying to do more than reach the ears of his listeners; he must reach their hearts with the gospel. To do this most effectively he must approach them on familiar ground in a natural manner. No doubt, he will have to turn to the veteran missionaries on the field to help him in this matter. Also, the radio missionary will do well to make as much use as possible of the native Christian believers for announcers and speakers. Without a doubt, the larger portion of time before the microphones of a missionary radio station should be taken by the *native* workers rather than the foreign missionary, unless long experience

with the people and a thorough knowledge of their language has made him as "one of them."

The kind of music and the "balance" of his programs to suit his foreign audience will be somewhat different, too, the radio-missionary will find. He cannot be satisfied that what he himself likes, his audience will like, unless he is thinking from their point of view. "How much can I give them of what they want before I give them what they ought to have?" is one of the many perplexing questions confronting the program producer on a gospel station on a foreign field. "How much and what type of music?" "How much of cultural and educational programs as 'bait' before the gospel programs?" "How can we make these listeners write in to us?" "What missionaries or native believers can we afford to use and not use on our gospel broadcasts?" These and many other questions are continually arising and demanding a satisfactory answer—not just satisfactory to the present demands of a listening radio audience either, but "satisfactory" in the light of the eternal responsibilities as a soul-winner which confront the radio-missionary.

By music; by news; by preaching and teaching; with care and with prayer; using one means and another to attract listeners—but always with patience and prudence keeping his eye on the "goal" and his hand on the "pulse" of his audience, the radio-missionary goes ahead with his fascinating and soul-absorbing task of reaching the regions beyond by radio. If his broadcasting ministry grows and increases, and he begins to use more than one station or language, his cares and problems increase, but he is happy because so do his opportunities and blessings. The radio missionary knows he is giving himself to one of the greatest tasks of the century—conquering the air for Christ.

THE FOREIGN LISTENER

The missionary who is broadcasting the gospel message on a foreign field must ever be conscious of the fact that the "program belongs to the people," and must be given to them in a manner calculated first to please them and then instruct and convert them. The foreigner listening to radio programs wants and looks for just about the same things that any listener in the U. S. or Canada seeks. Entertainment and listening enjoyment first; serious and "solid" listening afterward. This fact should bear directly on the missionary's preparation and presentation of the gospel "on the air." As a medium of communicating our message of light, life, and love in Christ to our listeners, radio demands of us that we employ it intelligently. Thus we are bound to give *music* and *story* a large place in our gospel programs on the field since *music*, not speech alone is the first attraction to radio listeners. Then, too, our messages will be short and clear, interestingly told with plenty of story-like illustrations. They will be practical and seek to touch people where they live. The foreign listener is as bored as anyone with vain abstractions of high-spun theories. He wants attractive radio programs of a kind he can understand. If the gospel station doesn't have them, he will readily "tune in" some other station that does.

As a group the foreign radio listeners may be divided into the following categories:

1. *Sympathetic listeners*

At first, this will be a comparatively small minority of Christian natives or missionaries already "pre-conditioned" by their own faith to want the broadcasts

of the missionary station. They are an important but not the deciding segment of the foreign audience. The radio-missionary should not mistake their loyal "applause" as necessarily being the attitude of the general radio public, nor should he build his programs mainly to suit them. However, he should strive to add as many interested listeners as possible to this group, and "feed" them regularly. In time there should be a large constituency of sympathetic listeners.

2. *Hostile listeners*

Opposing religious and nationalistic groups will early make felt their hostility to the missionary broadcasting station. They and those they can influence in social, commercial, and government circles may be expected consistently to hinder and belittle the gospel on the air. Sometimes they will bring anti-foreigner feeling into play to attempt to balk the efforts of the radio missionary. Ignoring them is the best antidote against them; and their negative reactions to the gospel broadcasts should not be accepted as the attitude of the majority of listeners, either. However, they need to be observed constantly, and nothing should be permitted on the air which they could use against the gospel, or missionary work.

3. *Indifferent or undetermined listeners*

Most of the radio audience to whom the missionary broadcasts on the foreign field is in this class; either indifferent to the gospel or undetermined in their attitude. This is good ground in which to sow the seed of the Word. It is up to the radio-missionary to so carefully and painstakingly present his programs as to turn

the indifferent listener into an interested listener, who returns again and again to his radio dial to "pick up" the missionary station. In competition with several if not scores of other radio programs, the missionary is constantly challenged to be on the alert in offering programs that will equal or surpass others. This calls for all the factors of good broadcasting to be brought to bear upon his listeners.

Indeed, many radio listeners to the programs of the missionary broadcasting will find themselves passing through several successive stages. At first they may be hostile listeners because of certain prohibitions, or propaganda. Then after a time, they may become interested listeners as the sincerity and wholesomeness of the missionary programs penetrate their self-defense. Following his conversion, such a listener would be expected to be entirely sympathetic toward gospel broadcasts, avidly listening himself and seeking to interest his friends to "tune in" on the gospel. Such a happy result usually is the fruit of years of gospel broadcasting on the foreign field. Let no worker consider missionary broadcasting in terms of only a few years of service. It is a lifetime task, but it bears eternal rewards as well as much immediate blessing.

WHO SHOULD DO MISSIONARY BROADCASTING?

In the light of the foregoing rather brief but perhaps informative suggestions, concerning the use of radio broadcasting on the foreign field, it is reasonable to ask, "Who should do missionary broadcasting?" No one has all the answers to the question but the Lord, and His divine indications to the individual should be sought diligently. However,

several self-evident requirements present themselves for consideration in this respect. A Christian worker who would seriously think in terms of life-service as a radio-missionary, should:

(1) *Know the Lord* in a very real way

His spiritual experience should be definite and deep. He should know how to walk by faith and how to wage spiritual warfare through God's promises. He should be a victorious, happy Christian with a ringing testimony and a passion for souls.

(2) *Know God's Word* and how to present it well

The tools of the missionary's job are spiritual and he must be a "workman that needeth not to be ashamed" because he has "studied." The more and better preparation in the study and presentation of the Bible and related subjects which a radio-missionary has had, the greater influence and effectiveness will his radio programs have on the field. "Faith cometh by hearing, and hearing by the Word."

(3) *Know people* and how to live and work with them

Broadcasting is such a "human" business, that a radio missionary must know people well. His should be not only the theoretical knowledge of how and why people act as gained in a classroom. As a worker or pastor, he should have had ample opportunity to learn how to work and live with people, knowing their problems and meeting their difficulties. To be practical in broadcasting the radio-missionary must reveal how Christ meets people in their everyday living and life. To do this best he must have lived gloriously and fruitfully

for Christ himself at home and on the foreign field. Much of the radio-missionary's success depends upon being able to happily meet and live with people on the foreign field.

- (4) *Know radio*, especially some particular phase of it
As a doctor must know medicine, so a broadcaster should know radio. If his is to be the technical work of a missionary station, the worker should prepare himself to the hilt as a radio technician. And then he must keep on studying to keep up to date on all radio scientific progress. If he is to work in the program section, the missionary must know—not guess or experiment only—with his radio programs. In too many instances has gospel broadcasting been an untried combination of program items thrown together at the last minute without spiritual or scientific preparation. If his work is to be in the office or in administration of a missionary radio station, the missionary should equip himself in typing and accounting experience, and understand general business finances and procedure. He should study management and understand the special adaptations of commercial practices to the office routine of radio broadcasting administration. Special attention should be given to effective use of the mails in correspondence and follow-up methods. This knowledge of radio is vitally needed at a missionary radio station.
- (5) *Know some specialty* in which he excels
As has been intimated previously, the radio missionary should be a specialist in one or two fields, and generally adept in several others. As a musician he should be an acceptable soloist on some instrument or as a vocalist.

As a preacher or speaker, he should be better than ordinary. As a linguist he should be fluent in two or three languages for preaching and singing purposes. As a technician he should be "tops," acquiring as many engineering and radio operator's degrees and certificates as possible, and working under actual broadcast conditions in the homeland. He should also be able to construct and maintain receiving equipment and broadcast stations up to 5,000 watts or more. In addition to his specialty, he should pick up training and experience in several other related subjects so as to be helpful in other departments.

While other items might be mentioned and more development given to those suggested, perhaps enough has been stated in a preliminary way to indicate the more important phases of missionary broadcasting. This chapter can not be concluded, however, without at least drawing the reader's attention to the great advantages and assets which *radio* in itself brings to the aid of the gospel on the foreign field. In dealing with radio broadcasting, the missionary will find he is using a medium which has four distinct and important qualities:

- (1) Radio *speeds* the gospel message to the lost.
- (2) Radio *covers* the masses of people with the gospel.
- (3) Radio *penetrates* the barriers put up against the gospel.
- (4) Radio *repeats* the gospel message to permit an understanding and acceptance by the listener.

The possibilities of reaching the millions still without Christ on the great mission fields of the world by gospel broadcasting are almost limitless. Three great problems must be met if the Church of Jesus Christ is going fully to avail

itself of its opportunities in the field of missionary broadcasting:

- (1) There must be more missionary radio *stations* installed on various mission fields.
- (2) There must be more *missionaries* prepared as radio broadcasters to man these radio stations.
- (3) There must be more cheap, small radio *receivers* made available to the poorer classes of people on each field to increase the listening audience.

Chapter Twenty-One

KEEPING PHYSICALLY FIT

AS one reads the Epistles of Paul, the Apostle, he is impressed with the number of times he uses the figure of the athlete forcefully to illustrate some phase of Christian life and experience. What is the outstanding concern of an athlete? Obviously it is that he keep himself in a condition of physical fitness, so that he may have stamina and endurance in the contest.

One fears that altogether too few Christian ministers and workers give any thought to the implications found in the words, "What? Know ye not that your body is the temple of the Holy Spirit which is in you, which ye have of God, and ye are not your own? For ye are bought with a price: therefore glorify God in your body. . . ." (*I Cor. 6:19, 20*), and also *Romans 12:1*. "I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service."

In radio broadcasting it is of the utmost importance that the speaker and singer keep themselves in the finest possible physical condition, because of the obvious fact that his voice is his "stock in trade," and a run down bodily condition will manifest itself in the voice almost immediately.

Surely the gospel broadcaster should always be at his best for the Lord's sake. There is a happy medium between the hypochondriac, and the one who gives no serious attention to his health, neglecting those normal and constructive measures to a healthy condition of body.

Overeating, or a superabundance of rich foods, con-

tribute greatly to inefficiency before the microphone. Successful radio broadcasting demands mental alertness, and the fullest exercise of one's powers of imagination. These are greatly curtailed when the body is overstuffed, and the system intoxicated by too rich victuals. Aside from the effect upon one's own body and service, intemperance in any form is a mighty poor testimony before others on the part of the Christian worker.

The gospel broadcaster should get sufficient and regular sleep. Bodily and mental weariness will reflect very quickly in the voice. If the servant of Christ is too busy to obtain proper rest, he is busier than the Lord wants him to be. There is considerable difference between *wearing* out for the Lord, and *tearing* out for Him. Far from there being merit in neglecting one's bodily health, it is dishonoring to God to do so.

Some foods and beverages are productive of an undesirable throat condition. For example, if one is troubled with chronic catarrh, he may find milk to be aggravating to this condition. Some radio broadcasters should never drink coffee, or tea, for while many can take these with apparently no ill effects, others find that they produce throat roughness and hoarseness.

If one is subject to frequent colds, he should consult a physician, with a view to building up a systemic resistance against them. Many have found a plan of vitamin therapy to be very effective in this respect. The common cold, with his relatives—laryngitis, bronchitis, and such—are avowed enemies of satisfactory radio production. Much of the difficulty in this regard might be relieved if appropriate precautions were taken.

The gospel broadcaster should avoid yelling, or strain-

ing his voice in any way. To sum it all up, he should consider himself an athlete in training, continuously keeping himself in the very peak of condition. He must be willing to deprive himself, if necessary of certain things and activities, in order that he may be the very best for His service.

Chapter Twenty-Two

BROADCASTING THE CHURCH SERVICE

THERE are several important differences between the broadcast of a regular church service, originating in a church auditorium, with an assembled congregation, and the broadcast of a speaker, with music, from a radio studio.

Aside from the differences in mechanical set-up, microphone placement, etc., perhaps the major contrast lies in the fact that while in a *studio* broadcast, the broadcaster is taking his program into the *individual* homes, and talking and singing to *individuals*, when a church service is broadcast, the broadcaster is inviting the listener to come and join the congregation in the service. In other words, to state the matter concisely, in a studio broadcast, the program is *going out to the listeners*; in the broadcast of a church service, the listener is vicariously a part of the assembled congregation. Thus there is a different technique involved. We make some practical suggestions.

1. It is well to have the church auditorium examined and tested by experts in acoustics. In some cases a few minor adjustments, such as hanging a drape or two in certain positions, or a panel of celotex or other acoustical board here and there, will improve the sound of the auditorium in a remarkable way. The radio station over which the broadcast is planned will usually be glad to cooperate in such experiments and tests. Any church with sufficient vision to desire to put its services on the air, should be willing to make an investment in acoustical improvement.

2. It may be well for the church to purchase its own mi-

crophones and amplifying equipment, and train its own control engineer. This may put more microphones at its disposal than the local radio station is able to spare for remote control broadcasting, and thus assure a better "pick-up" of the service. An additional advantage in such an arrangement is that the church will have more opportunities for rehearsal with "live mikes"—under actual broadcasting conditions.

3. When a church plans to broadcast its public services, it should examine the details of the service with great care. Being on the air will necessitate certain changes, additions, and eliminations. Of course, the style of a public church service must be preserved, but the factors involved in good radio technique must be recognized and observed. We suggest a few:

(a) The organist should choose such music for preludes, offertories, and postludes, as shall be interesting to a radio listener. The pianissimo passages must not be so subdued that they will not pick-up on the microphone. When there is sudden transition from very soft to very loud volume in an organ selection, there should be a prearranged signal to the control engineer at the amplifier.

(b) The selection of hymns to be sung by the congregation should be made with intelligence concerning "good radio." Some hymns are so somber and lacking in attractive melody, that they should not be used on the air.

(c) Congregational singing should be bright and up to tempo. This does not mean *rush*, but the music must not be dragged. Many churches which are on the air regularly, have found it helpful to have a song leader for the congregation, even in the morning worship service. It is important that they "keep together."

(d) Careful attention should be given to the most efficient microphone pick-up of the congregational singing, and, when it is used, of the responsive reading from the congregation. This may require an additional microphone, suspended from above, over the center, or toward the front, of the largest number in the congregation. This may be determined by tests.

(e) There should not be "dead spots" in the service. That is, something should be going on every second that the service is on the air. While it is not serious so far as the visible audience is concerned, to have thirty seconds of silence at a few points in the service, it is serious from the standpoint of the radio listener who cannot see, but can only hear. For example, the congregation has just concluded the singing of a hymn. They are being seated, they put their hymn books back in the racks. The pastor is standing behind the pulpit, preparing to make an announcement. He is waiting for quiet to be restored so that he may proceed. That transition takes several seconds, and usually all that the radio audience hears is a lot of confusion, some coughing, and the banging of books in the racks, coat buttons on the seats, and similar sounds. Good radio would require that as soon as the congregational hymn has been finished, the organist, without interruption, will continue playing some neutral music, at sufficient volume to "cover" these other sounds. This music will serve as a "bridge" from the congregational hymn, to the pastor's announcement. This same principle would apply to other parts of the service where there would be otherwise "dead air."

(f) Because of the program difficulties involved, it is felt generally by those who broadcast church services, that

the communion service should not be broadcast. The long periods of silence, broken only by very subdued music, do not make for good radio response.

(g) Announcements and prayer requests, made from the pulpit, should be of as wide and general interest as possible. While it is impossible to avoid some reference to matters and individuals of exclusively local interest, others of wider significance should predominate.

(h) The pastor should remember, at all times, that he is on the air, and should reserve any rebuke, which he feels his congregation deserves, or any "discussion of family affairs," for a time when he is not broadcasting.

(i) The pastor should, so far as possible, avoid shouting, or sudden change from low to high volume, and vice versa. An even, conversational tone is greatly to be desired, even in pulpit discourse. Tense, throaty, rasping delivery tires the listener as well as the speaker.

(j) The speaker should avoid a sanctimonious, pious tone, which gives the listener the impression of professionalism and insincerity.

(k) The speaker should studiously avoid uncomplimentary remarks concerning other churches or religious sects by name.

4. If the church service is thoughtfully planned, and produced in accordance with the principles of good radio broadcasting, listeners will desire to attend the services in person. An attractive, bright, sensible church broadcast has tremendous "pulling power."

Chapter Twenty-Three

PROGRAMMING IDEAS

THERE are innumerable ideas for interesting and varied programs in gospel broadcasting. The gospel broadcaster has only one message, generally speaking, and he must obtain his *variety* in the different ways of presenting that one message. He does not have the variety of the commercial broadcaster, who may choose from a large number of different fields. He must stay pretty largely within the borders of his own, single theme.

However, imagination, common sense, and a bit of ingenuity, will reveal wide possibilities in the way of ideas for programs. We suggest and describe a few:

1. **THE ANGELUS.** A late afternoon program of organ, or organ, violin, and harp music, of the devotional, meditative type. The program could begin with the sounding of a deep-toned bell, and could close in the same manner. 15 minutes.

2. **BIBLE IN THE NEWS.** Items from the daily newspaper and current magazines which have significance in the light of Bible declarations. This type of program should be very carefully and discriminatingly edited, for obvious reasons. The one in charge should have a good, mature knowledge of the Bible, doctrinally and dispensationally. 15 minutes.

3. **BIBLE QUIZ.** A quiz program patterned somewhat after "Information, Please." The members of the "Quiz Board" would be invited from various churches, schools, Christian organizations, and business circles. The ques-

tions would be submitted by radio listeners, who receive awards when their questions are used on the air, and double awards when the Quiz Board fails to answer them correctly. The "Master Quizzer" (the one who asks the questions) does not call upon specific ones to answer the questions, but asks the questions and waits for upraised hands before calling upon certain "quizzers" to answer. Four people on the Quiz Board—two men and two women—seems to be the ideal number. 30 minutes.

4. BIRTHDAY AND ANNIVERSARY REQUEST PROGRAM. A time when song requests are honored from those having birthdays or wedding anniversaries during the week of the program. Requests are to be sent to the program by mail. 30 minutes.

5. BREAD OF LIFE. A good name for a program of Bible exposition. 15 minutes.

6. CHAPEL ECHOES. A program of pipe-organ and excellent solo voice. Presented in a dignified and formal manner. 15 minutes.

7. CHEER-UP TIME. A variety program of songs and sunny thoughts and poems. 15 minutes.

8. CHORUS TIME. Presenting the best of the new gospel choruses. A mixed quartette and accompanist. 15 minutes.

9. EDITORIALY SPEAKING. A digest of the best editorials from religious periodicals. 15 minutes.

10. EVENSONG. A musical program, vocal and instrumental, designed for early evening production. 15 minutes.

11. GEMS OF MELODY. Selected songs and instrumental numbers, which are distinctive for beautiful melodies. Sacred classics might be included. Violin, cello, piano,

and organ is an ideal ensemble for this type of program. 30 minutes.

12. GOLDEN NUGGETS. Studies of words and verses from Scripture. 15 minutes.

13. GOOD NEWS. Explaining simply and clearly the gospel of the grace of God, with straightforward appeal to the listener to receive Christ as Saviour. 15 minutes.

14. GOOD NEWS IN SONG. A musical program of selected songs which have the gospel appeal. 15 minutes.

15. GOOD READING. A program of information, in which the listener is told of the best current books and magazine articles dealing with spiritual matters. 15 minutes.

16. HOME HOUR. A program for women in the home. Helpful hints; recipes; spiritual training of children; how to make the home attractive; family devotions; etc. 30 minutes.

17. HYMN SING. An informal program of familiar hymns. The listeners are invited to join in. A rather large group of mixed voices is desirable for this program. 15 minutes.

18. COMFORT CORNER. Sonnets, poems, and portions of Scripture, designed to comfort those in sorrow, and going through times of anxiety and affliction. 15 minutes.

19. LET'S PRAISE HIM. Songs of praise, presented in a variety of ways, vocally and instrumentally. 30 minutes.

20. MELODY LANE. Program by a vocal soloist. 15 minutes.

21. MEN'S VOICES IN SONG. Male quartette, octette, or glee club, singing gospel music. Instrumental soloist might add variety. 15 minutes, or 30 minutes.

22. **MISSIONARY ECHOES.** Presenting the needs of missionary service; excerpts from missionary letters; missionary stories; prayer requests from missionaries. 15 minutes.
23. **MORNING GLORY.** An early morning program of bright music, helpful suggestions for joyous living, and scriptural thoughts. 30 minutes.
24. **ODZ-N-ENZ.** Poems, pointed paragraphs, with bits of humor, in good taste. "A little of this and that from here and there." 15 minutes.
25. **OLD FAVORITES.** Familiar, favorite hymns, folk songs, and poems. 15 minutes.
26. **ON WINGS OF SONG.** A variety program of vocal and instrumental selections. An ensemble of 14 to 20 voices, with string quartette and piano accompaniment is ideal. 30 minutes.
27. **PRAYER CIRCLE.** A brief period when listeners join with radio leader in prayer for some specific object of general concern and interest.
28. **PROPHECY AND THE NEWS.** Items from the current newspapers and magazines having significance in that they reveal trends in the direction of fulfilled prophecy. Should be very discerningly conducted. 15 minutes.
29. **QUIET HOUR.** A program of devotional music and thoughts, designed to promote stillness of spirit and meditation. A vocal trio, with accompanist, might be used. 30 minutes.
30. **QUESTION BOX.** A period during which a Bible teacher answers questions of Bible doctrine or practical Christian experience, sent in by listeners. 30 minutes.

31. RADIO SCHOOL OF THE BIBLE. A period of Bible instruction, during which enrolled students have outlines before them, supplied by the instructor. A small charge may be made to cover cost of preparing the material. Gospel broadcasters desiring to conduct such a course on the air, will find it helpful to communicate with the Correspondence School, The Moody Bible Institute, Chicago, 10, Illinois, or to similar schools, with a view to adapting correspondence courses for this purpose. 30 minutes.

32. RELIGIOUS NEWS. A digest of religious news from everywhere. The broadcaster should introduce his program with the statement that the news given does not necessarily reflect his own views or the views of the station. It is a factual report of occurrences in the field of *religion*. This type of program is often good "bait" to attract others to the gospel program. 15 minutes.

33. SHUT-IN PROGRAM. Songs, poems, devotional thoughts of special interest to shut-ins. A brief portion of the program might be devoted to shut-in boys and girls. 60 minutes.

34. SINGING STRINGS. A program of well-selected music by small string ensemble. 15 minutes.

35. SLUMBER BOAT. A "good night" program for small boys and girls. Stories and songs. 15 minutes.

36. STORY TIME. Condensations of Christian fiction. 30 minutes.

37. THOUGHTS AND TUNES. Variety program, as the title suggests. 30 minutes.

38. TIME AND TUNES. An early morning program

of recorded music, brief devotional thoughts. Time is given at 3 or 4 minute intervals. 30 or 60 minutes.

39. **VERSE BY VERSE.** Exposition of Bible books verse by verse. This program is best in series form, in which the broadcaster has a daily program, five or six days each week. 15 minutes.

40. **YOUNG PEOPLE'S HOUR.** A program of music and other features especially interesting to young people. Certain challenges should be emphasized—to salvation, Christian living, missionary service, personal witness, separation from sinful associations and practices, etc. 30 minutes.

Chapter Twenty-Four

PUBLIC RELATIONS AND PROMOTION

GENERALLY speaking, the gospel broadcaster, in these days, finds himself quite restricted in the matter of financial appeals over the air. Some commercial stations will not permit him to mention the need for money. Some allow him to make a very meager statement to the effect that his "program is supported by voluntary gifts from listeners" and that is all.

This being the case, the gospel broadcaster should give keen attention to opportunities at his disposal whereby he may cultivate the best possible public relations between his program and his radio audience. He must also avail himself of every legitimate device for promotional purposes. We suggest a few media with these objectives in view.

1. One of the most effective bits of public relation is the regular, and generous announcement over the air of the services and activities of other churches, young people's groups, special meetings, and rallies. The gospel broadcaster immeasurably gains by this practice. The proverb, "The liberal soul shall be made fat: and he that watereth shall be watered also himself" (*Prov. 11:25*), applies not merely to the dispensing of money, but to the liberal sharing of every commodity. Ultra-exclusivism and selfishness in matters of this kind never pay any dividends. The wise gospel broadcaster will endeavor to make his programs widely known as the "clearing house" for information concerning reliable, orthodox, and sane Christian services and gatherings, held in the area serviced by the radio station over which he is heard.

2. There are various "give away's" which are always good for public relations:

(a) Reprints of radio messages which have been found to appeal widely when given over the air.

(b) Calendars, containing daily devotional readings, outlines for progressive Bible study, etc.

(c) Regularly prepared schedules of hours and types of broadcast, with advance notice of special musicians, speakers, and programs.

(d) "Scrapbooks" containing selected poems and readings which have been especially popular.

(e) Reprints of new songs and choruses which have been introduced on the programs. Be careful to avoid copyright infringement.

(f) Photographs of studio personalities, control engineers, and "behind the scenes" workers.

(g) Special novelties, such as scripture bookmarks, wall mottoes, scripture pencils, etc., which may serve as souvenirs of the program.

3. An annual "Letter Week" has been found helpful by many. This was originated by The Moody Bible Institute Radio Station, WMBI, years ago, and since that time has been adopted by gospel broadcasters all over the world. During the period of a week or longer, listeners are urged to write to the program, expressing themselves concerning it, and a souvenir is sent to everyone who writes. This is a very effective means of promotion, and usually brings in a generous amount of financial gifts.

4. Regular advertisements of the program in local newspapers are helpful in reminding listeners to tune in.

5. "Spot announcements"—30-second, prepared statements

concerning the time and nature of the program, broadcast at various times during the week, are most effective.

6. Contests of various sorts, are always good public relations, if conducted in an interesting manner. We suggest a few:

(a) A contest for the best letter from shut-ins as to the benefit derived from a period of affliction.

(b) A contest among young people as to their "greatest thrill" in Christian experience.

(c) A contest for the best letter on the subject, "My most outstanding answer to prayer."

(d) A contest for the best letter, completing, in 50 words or less, the sentence, "I am a Christian because . . ."

The Federal Communications Commission requires that contests over the air be free from any semblance of a lottery, but has no restrictions upon contests similar to those suggested in the above.

The gospel broadcaster should be farsighted in his public relations, and build permanently. He should studiously avoid any statements or methods which would justify any charge that his work is a "racket." Too many programs on the air have been "fly-by-night" in message and method, bringing disrepute upon the whole company of those who would make Christ known by means of radio.

Chapter Twenty-Five

FREQUENCY MODULATION (FM) AND TELEVISION

IN THIS chapter we shall endeavor to give a brief, practical explanation of frequency modulation, with just a word or two about television in its application to the field of gospel broadcasting. It is beyond the purpose of this manual to enter upon the field of engineering, or to discuss technical matters, only in so far as they relate, in a practical way, to studio techniques.

I. FREQUENCY MODULATION (FM)

Within the past very few years, radio engineers have discovered and developed a most remarkable system of broadcasting, called frequency modulation, or "FM." Wide band frequency modulation is the invention of Major E. H. Armstrong, who has done more for radio broadcasting than any other man except Dr. Lee De Forest, who invented the three-element vacuum tube. Major Armstrong constructed his own 50,000 watt F-M station, W2XMN, at Alpine, N. J., in 1938, and from there conducted experiments in a wide field.

We are indebted to a small pamphlet, "The G. E. Frequency Modulation Primer," published by the General Electric Company, for the following few paragraphs:

"When you pluck a string on a musical instrument, you can see the string vibrate. These vibrations set up air waves which travel in all directions, just like the ripples caused by dropping a stone in a pond.

"When these air waves reach your ears, you hear the

sound. Now remember this: Sound is composed of: 1. pitch, 2. loudness, 3. quality. The number of times per second the string vibrates determines the *pitch* of the sound you hear. For example, the string of middle 'C' on the piano always vibrates 256 times per second, no matter how hard it is struck. So when you hear middle 'C' it means that the air waves vibrating 256 times per second are striking the diaphragm of your ear.

"When you hear notes below or above middle 'C,' it simply means that the air waves striking the diaphragm of your ear are vibrating at rates less or more than 256 times per second. The harder you strike middle 'C' the greater the energy of the air waves and the *louder* the sound, but no matter how loud or soft, middle 'C' keeps a *pitch* of 256 vibrations per second.

"Now let us see what is meant by the *quality* of a sound. Middle 'C'—or any other note—is actually composed of a 'fundamental' tone, plus a series of 'overtones,' which sound in harmony with it. It is the 'overtones' that give realism and color to music. If the 'fundamental' note of middle 'C' for example was plucked on a banjo, played on a violin, blown on a whistle, or struck on a piano, and *all the overtones were eliminated*, you could not tell which instrument made the sound.

"We said that when middle 'C' is struck on the piano, air waves strike the diaphragm of your ear at the rate of 256 times per second. Actually, you also hear overtones of middle 'C' which are vibrating at rates of 2, 3, 4, 5 and more times 256 up to 8,100 vibrations per second, the limit of the sound range of the piano.

"But when middle 'C' is played on an oboe, for example, a greater number of overtones are produced because the

sound range of the oboe extends up to 16,800 vibrations per second. The fact that the oboe produces more overtones of any note than a piano enables you to distinguish between the two instruments. These overtones give music its quality.

“The human ear can hear sound ranging from 16 to 16,000 vibrations per second. This is usually referred to as the ‘frequency’ of the sound waves. So, you see that to bring you true realism, the radio would have to bring you *all* of the tones and overtones that you can hear. Because of the limitations in broadcasting as it exists today, even the best conventional radio brings you *less than half* the range of tone you can hear.”

This helpful explanation, from the advertising of the General Electric Company, assists us in seeing, at a glance, one of the tremendous advantages of the frequency modulation system of broadcasting. Let us ask, and endeavor to answer, some practical questions pertinent to our subject.

1. *What is modulation?*

Modulation, as applied to the field of radio broadcasting, is the process of controlling the radio signal caused by the sound desired to be transmitted. Or it may be said to be the process of altering, or changing, the *amplitude*—in the case of standard broadcasting, or the *frequency*—in the case of frequency modulation broadcasting, of a wave, in accordance with speed or a signal.

2. *What is amplitude?*

Amplitude is a word used to denote the extent of a vibratory movement, or, in the case of a broadcasting wave, the maximum or extreme departure, or variation, of that wave from its average or normal value.

When a standard broadcasting station puts a signal out

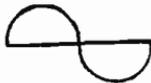
into the ether, that signal, without any music or speech upon it, is called a "carrier wave." When you listen, by means of a radio receiving set, to a broadcasting station just coming onto the air, before any programs begin, you may easily hear a pulsating, humming sound. That is the sound of the "carrier wave." That is the "radio railroad track," or the "highway," upon which the "train," or "car" of sound, is to travel.

When a microphone, in a radio studio, is made "live," and someone sings or speaks, and the message goes out over the air, that *sound wave* is thus carried to the various receiving sets tuned in.

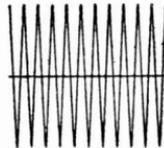
3. *What happens to the carrier wave in standard broadcasting—"amplitude modulation"?*

In conventional radio broadcasting—which is called the "amplitude modulation" system, the carrier wave increases and decreases in height in accordance with the sound wave. An illustration of this may be obtained by picturing a long spiral spring. Attach one end of the spring to a tree. Hold the other end in the hand, and shake the spring up and down. The spring is an illustration of the carrier wave. When it is shaken gently, it represents *light modulation*. When shaken violently—*heavy modulation*.

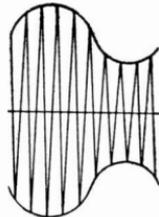
It may be pictured thus:



Sound Wave



Carrier Wave



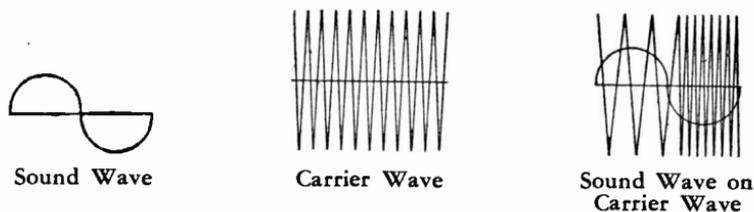
Sound Wave on
Carrier Wave

It will be readily seen that as the waves travel through the ether to the receiving sets, static will become attached to the uneven carrier wave, as the sound wave "modulates," or changes it and this static will be heard in the receiving set.

4. *What happens to the carrier wave in frequency modulation—FM?*

In the frequency modulation system of broadcasting, the *amplitude* of the *transmitter power* is kept *constant*, but the *frequency* is varied with modulation. Take our spring illustration again. With one end attached to a tree, and the other end held in the hand, instead of shaking the spring up and down, in a vertical plane, as we did to illustrate the standard broadcasting, or amplitude modulation, we move the spring out and in, in a lateral plane. You see, we have not changed the *height* of the spring (carrier wave), but we have changed the space between each coil of the spring. In other words, we have changed, or modulated the *frequency*, without modulating, or changing the *amplitude* of the transmitted power.

Here is another diagram:



It will be seen that the sound wave is not affected by static, as only the carrier wave is exposed, and the sound wave is concealed safely inside the carrier.

5. *What are the advantages of frequency modulation?*

We mention six distinct advantages of FM:

(a) No static or "man made" interference. There is claimed an advantage for FM of 20 to 1 up to 50 to 1 in signal strength. If these ratios are correct, using 20 to 1, it will require 400 times the power with the amplitude modulation system of broadcasting, to give as clear a signal as with frequency modulation on the same frequency, and 2500 times as much power, using the 50 to 1 ratio.

(b) High fidelity. Because of wide band, music and speech are received with greater realism and sparkle.

(c) More economical to build and to operate.

(d) Practically no interference between stations on the same channel, therefore more stations possible.

(e) Less difficulty with radio station "fading."

(f) FM can utilize relay stations on broadcasting networks, therefore wire line expense is eliminated.

6. *What are the disadvantages of FM?*

(a) At the time this manual is being prepared, (1945), the long years of war have greatly retarded the production of FM transmitters and receiving sets. Therefore there are relatively few sets in the hands of the public. However, during the next few years, doubtless there will be a very large quantity available.

(b) FM has limited broadcasting range, as compared with standard, amplitude modulation transmitters.

7. *What are the classifications of FM stations?*

There are three: *community; metropolitan; rural.*

(a) *General note:*

At present the United States is divided into two areas. Area I includes Southern New Hampshire; all of Massachusetts, Rhode Island and Connecticut; southeastern New York as far north as Albany, Troy, Schenectady; all of New Jersey, Delaware and the District of Columbia; Maryland as far west as Hagerstown; and Eastern Pennsylvania as far west as Harrisburg.

Area II includes the remainder of the United States not included in Area I. (In some of the territory contiguous to Area I, the demand for frequencies may in the future exceed the supply, and when it does this region will be included in Area I, but applications from this region will be given careful study and consideration to insure an equitable distribution of facilities through the region. This region includes the remainder of Maryland, Pennsylvania, and New York (except the northeastern corner) not included in Area I. The northern half of West Virginia, all of Ohio and Indiana; south Michigan as far north as Saginaw; eastern Illinois as far west as Rockford-Decatur, and southeastern Wisconsin as far north as Sheboygan.

(b) *Community stations:*

Limited to a maximum effective radiated power of 250 watts. Maximum antenna height 250 feet. Minimum separation of 50 miles between

stations on the same channel and 35 miles on adjacent channels.

In Area I channels 81-100 are allocated for community stations. Ten of these channels are also available for assignment and principal cities of metropolitan districts which have fewer than six metropolitan stations. In Area II channels 81-90 are available for community stations.

(c) *Metropolitan stations:*

In Area I, metropolitan stations are limited to a maximum of 20 kw. Maximum antenna height, 500 feet. In Area I, service area, the metropolitan stations will not be protected beyond the 1,000 microvolt per meter contour. In Area II where there is less congestion the Commission will designate service areas and appropriate power and antenna heights to cover the area designated.

(d) *Rural stations:*

Designed primarily to furnish service to rural listeners. The service area of rural stations may include the service areas designated by the Commission for metropolitan stations upon a showing to the FCC that the additional area which the rural station will service is predominantly rural in character. As a guide, the FCC will consider that the additional area, beyond the service area of a metropolitan station which is proposed to be served, is predominantly rural in character if at least 50%

of the population proposed to be added within the fifty microvolt per meter contour live in rural areas or in communities smaller than 10,000 population. Certain exceptions will be made upon proper showing to the FCC.

Rural stations will not be licensed in Area I. The sixty channels available for metropolitan stations are also available for rural stations.

(e) *General note on all FM rules:*

The FM broadcast band runs from 88.1 mc. to 107.9 mc. These channels, .2 mc. wide, are numbered consecutively from 1 to 100. For example, 88.1—Channel 1; 88.3—Channel 2; 88.5—Channel 3; 107.7—Channel 99; 107.9—Channel 100.

II. TELEVISION

For various reasons—some obvious, and others unknown to the general public, television has been quite slow in reaching a practical stage of general use. The development of it, so far as the benefit to the average radio listener is concerned, has been decidedly tardy. Of course the war may be blamed for more recent delays.

However, television is certain to be in general use one of these days, and the gospel broadcaster will have to face the question: "Shall I use television for gospel purposes, and if so, in what ways will it be practical for my use?"

It is difficult, at this stage of its development, for us to give many helpful suggestions along the line of application of television technique to gospel radio. So far as we know, there has been no use of it for this purpose, and therefore

there are no precedents for guidance. We do see some problems, and a few advantages, all of which are quite apparent.

There might be some distinct advantage in televising a church service, evangelistic meeting, youth rally, or Bible conference, for example, for, in a very real way, it would make the invisible audience a part of the assembled crowd. There would be genuine interest to a television audience to be able to see, as well as hear, well-known Christian leaders, missionaries, and preachers.

On the other hand, the possibilities along *general* lines of gospel broadcasting, would be somewhat limited and difficult for the following reasons, *as we see the situation at present*. A very few years of improvement and development in technical matters, might easily remove most or all of these present handicaps.

1. The cost of television equipment—transmitter, cameras, studio, and control room, etc., is very high at present, and will limit its use by smaller radio stations now operating. Most of the gospel radio programs are being broadcast over regional and local stations.

2. In order to reproduce a “sharp” image by television, it has been necessary, thus far, for those before the cameras to use considerable facial “make up.” This necessity may be overcome, however, as equipment improvements are made.

3. Those on television programs must dress with additional care, suitable to time of day, etc., as if they were appearing on a public platform.

4. Any dialogue or sketch, in television, which requires the illusion of special time and place, will require stage setting and scenery. This is apt to put the gospel broadcaster who uses these devices into the “show business.”

5. Many of the various types of programs used now in standard radio, would not be helped, but rather hindered, in our opinion, by the addition of the visual factor. The confining of the instrument to the *voice* is, in programs of comfort, Bible exposition, inspiration, as well as certain types of musical production, a distinct advantage.

6. Television would, we believe, materially aid in many programs for boys and girls. It would be ideal also for the production of a series of lectures on special subjects like Bible Geography (with maps), travelogues in Bible or missionary lands, instruction from charts, and other similar special fields in which the visual element would benefit the listener.

7. In commercial, or secular, television, performers before the cameras are chosen for their photogenic qualities first. In gospel broadcasting it would be difficult to give that consideration primary place, for in that field, spiritual life, teaching ability, musical talents, true knowledge of Christ and God's Word—all these must come before mere attractiveness of appearance.

APPENDIX A

There are several excellent books available upon various phases of commercial radio. We list below selected chapters from some of the writings which we have found to be most helpful in practical ways:

The Psychology of Radio

Hadley Cantrel, Ph.D., of Teachers College, Columbia University.

Gordon W. Allport, Ph.D., Harvard University.

Published by Harper and Brothers, New York.

Chapter One—"Radio, a Psychological Novelty."

Chapter Three—"The American Way"—explains superiority of American way of broadcasting.

Chapter Four—See tables.

Chapter Five—"The Listener's Tastes and Habits."

Chapter Seven—Helpful explanation of sex differences in radio voices.

Chapter Nine—Listening versus Reading.

Practical Radio Advertising by Herman S. Hettinger, Ph.D., University of Pennsylvania.

Walter J. Neff, President, Neff-Rogow Agency, Inc.

Published by Prentice-Hall, New York.

Chapter Eleven—"Keeping the Listener in Mind."

Chapter Twelve—"Programs for Sponsorship—Music."

Chapter Thirteen—"Programs for Sponsorship—Speech."

Production and Direction of Radio Programs

John S. Carlisle, Production Manager, Columbia Broadcasting System.

Published by Prentice-Hall, New York.

Chapter Seven—"Set-ups for Musical Programs."

Chapter Eleven—"The Announcer."

Chapter Fifteen—"The Layman Speaks."

Handbook of Broadcasting

Waldo Abbot, University of Michigan.

Published by McGraw-Hill Book Co., Inc., New York.

Chapter Three—"Electrical Transcriptions."

Chapter Five—"Radio Speaking."

Chapter Twenty-One—"The Listener."

Chapter Twenty-Two—"The Law as It Affects Broadcasting."

Handbook of Radio Writing

Erik Barnouw, Columbia University.

Published by Little-Brown & Co., Boston.

Part Two—"Technique."

How to Write for Radio

James Whipple, Lord & Thomas Adv. Agency.

Published by McGraw-Hill Book Co., Inc., New York.

Chapter Two—"The Radio Drama."

Chapter Three—"Radio Dialogue."

Chapter Thirteen—"Adaptation of Short Stories."

Chapter Fifteen—"Programs for Children."

Radio Speech

Sherman Paxton Lawton, M.A., Bradley Polytechnic Institute.

Published by Expression Company, Boston.

Division Two—"Composition of the Radio Talk."

Radio Writing

Max Wylie, Columbia Broadcasting System.

Published by Farrar & Rinehart, New York—Toronto

Chapter Two—"Pacing."

Chapter Three—"Sound Effects."

Radio Continuity Types

Sherman Paxton Lawton, M.A., Stephens College,
Columbia, Mo.

A helpful treatise upon various forms of radio
continuities.

APPENDIX B

ADDITIONAL SUGGESTED CLASS PROJECTS

1. Assign certain speech programs on the networks, or over local stations, to class members for listening. Ask for papers listing "good radio" factors detected in the speech, as well as those which were undesirable.

2. Secure published sermons which have been "written for reading," and have class rewrite and edit for radio use.

3. Suggest new and original titles for various programs—morning variety; shut-in; boys and girls; young people's; musical request; Bible exposition; evangelistic; inspirational; favorite hymns and songs; etc.

4. Have class conduct "auditions" of several voices for (a) announcer; (b) Bible reader; (c) story teller; (d) conducting comfort type of program; (e) presenting the gospel message.

5. Have class conduct "audition" of a group of mixed voices to assemble a small ensemble of singers, whose voices blend and have proper balance.

6. Have members of the class interview some well-known local personalities, with the view to broadcasting a 15-minute interview over the air. After the first preliminary interview, write the interview for radio.

7. Select chapter from such classics as Ben Hur, Pilgrim's Progress, etc., and rewrite in dialogue form, using narrator, musical bridge and transition, and sound effects, if required.

8. Write a paper, to be given on the air, telling the duties of the production director.

9. Have class, as a group, visit a program on a commercial

station. Discuss observations and criticisms at next class session.

10. Select a small committee from the class to act as various supervisors — music, continuity, program arrangement, chief announcer — in the development of an early morning variety program; an afternoon music and inspirational speech program; a dialogue program for Sunday morning, between 8:00 and 10:00 A.M.

11. Conduct a survey among fellow church members to discover the types of "religious" radio programs preferred by the greatest number. A prepared list of suggested programs, to submit to those who are being questioned, will materially assist in obtaining answers. After the survey is completed, check with programs on local radio stations, to see to what extent these preferences are being met in programs now on the air.

12. Have class members listen to certain musical programs on commercial stations. Write criticisms of each. Answer questions: (a) Is there variety? (b) Is the blend good? (c) How about "balance" of instruments and voices?

13. If possible, arrange for the class to visit control room of local broadcasting station. Ask control engineer to explain function of "mixing," "riding the gain," etc.

14. Suppose class members to be announcers. There is one minute in program in which they must "ad lib." Teacher will suggest an imaginary situation, and subject for "ad lib."

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