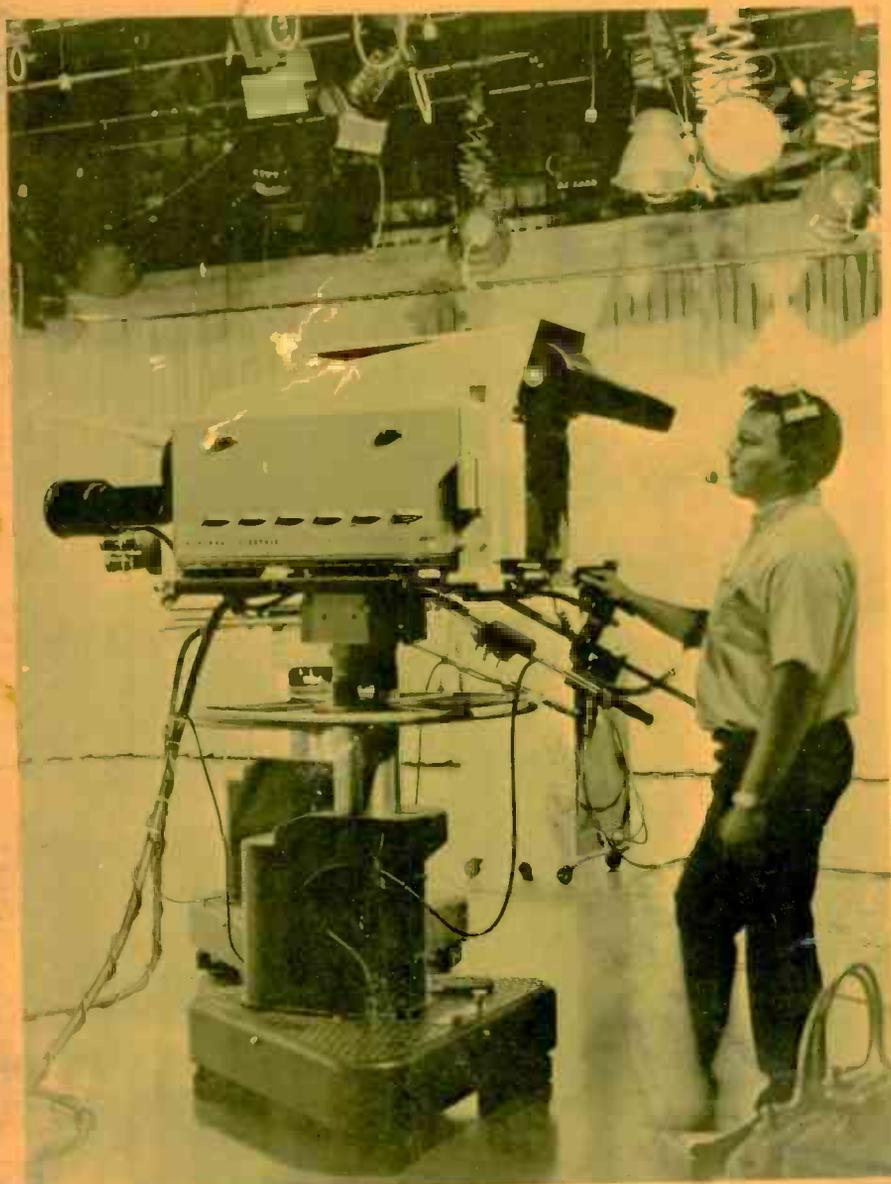


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# TELEVISION

## and RELIGION

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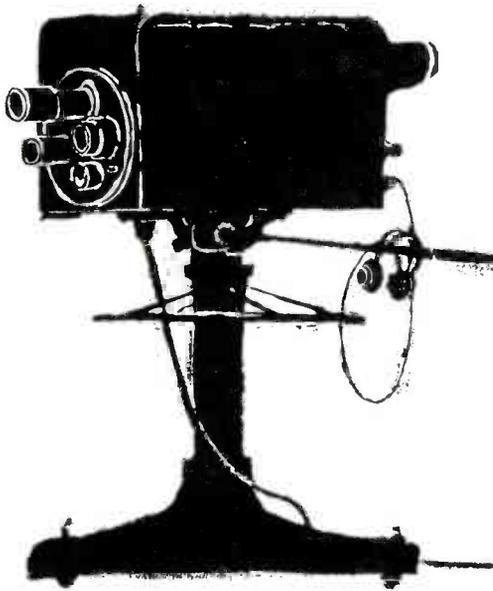


Prepared by the Radio-Television Commission of the Southern Baptist Convention

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# TELEVISION and RELIGION

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## Introduction

Whether either of you recognize the fact, you and your local station manager are partners in the presentation of your religious television program. And you may be quite sure he will be a good partner. It is up to you to determine how good a partner you will be.

The station manager has his other clients to think about. So he will give you the same attention he gives them.

Your problem is simply stated, but it may not be so readily resolved. You must make every effort to produce a program that will have as many listeners at the end as it had in the beginning. In all probability your program will be preceded by a commercial adjacency and followed by another. The client whose spot follows your program should not be penalized by poor religious programming. He has the right to expect his message to be heard by at least as many listeners as the message aired before your program begins.

Not only are you obligated to the station executive and his time-buyers to present an attractive production, you have an obligation to yourself, your church and your God. So unless you can afford to devote the time required to produce a program that will measure up to all of these dimensions, you will do well to table your project until you can.



*PAUL MORRIS STEVENS  
DIRECTOR*

A native of Ohio; graduate, Baylor University (B.A., D.D.), Southwestern Seminary (Th.M.). Wide denominational experience on boards and committees; chaplain, U.S. Air Force; pastorates in Texas, Oklahoma, Kentucky and Georgia; served as member of Southern Baptists' Radio and Television Commission; became director in 1953. Author: "The Ultimate Weapon - Christianity," frequent articles in magazines, religious journals, lesson quarterlies. Popular radio and television preacher. Wife: Norma. Children: Paul Jr., John, Mary Margaret and Mark.

# Foreword

Obedience to the Great Commission is the primary purpose in broadcasting religion. But there are other considerations which must be taken into account if any religious program is to be effective.

We who broadcast the Gospel are ambassadors of the airways for Christ. We are bearing the message by radio and television, "Be ye reconciled to God."

Dr. Peter Eldersveld of the Back to God Hour, a broadcaster of wide experience before his untimely death late in 1965, summed it up this way:

"The thing we want to get across is, I trust, the same thing Christianity has always wanted to get across, namely that the only way of reconciliation with God is reconciliation through Jesus Christ; and that that is simultaneously the only way of reconciliation between man and his fellowmen. If men don't have peace with God, they will never get peace with each other."

Emphasizing the urgency of thorough preparation before taking to the air with the Gospel, Dr. Eldersveld cited the diligence and thoroughness of commercial broadcasters. He related an incident that occurred during his visit to a television station. In a studio adjoining his, a group was filming a one-minute commercial for pancake mix. They worked all day on that sixty-second spot before it was approved. Dr. Eldersveld recalled that he usually spent about four hours rehearsing (on the set) a fifteen-minute broadcast in advance of the actual filming of it for television.

"And I was talking about the greatest thing you can talk about – the Gospel of Jesus Christ."

So are we.

And we cannot afford to ignore the elements of preparation, propriety and good taste – even when we are denouncing sin!

Not only is ours to be a preaching and teaching mission; but we must also remember the ministry of inspiration. The factors of circumstance and environment are tremendously important in broadcasting religion. The financially secure may be as bleak of heart as the poverty-ridden. Somehow we must convince them and the destitute, the ill, the hurt, the embittered, the sorrowing, the homeless, the friendless, that

God is love and that He is "able to do exceeding abundantly above all that we ask or think," and that He will supply all their need "according to His riches in glory by Christ Jesus."

That may take as much doing as bringing a sinner to repentance. But it must be done if ours is to be a complete ministry. It can be accomplished through variety programming. There is a place for each type of religious format when the program is well-prepared and well-presented.

A shut-in may gather courage to face the empty, desolate hours of enforced idleness from a program of uninterrupted music. One grief-laden may find the burden a little lighter after listening to a brief devotional message. And a hardened heart may hear the voice of God speaking through a children's program.

Why should we be so concerned about using radio and television for religious broadcasting?

Warren E. Baker, Washington attorney and former general counsel for the Federal Communications Commission, stated in a speech to a group of religious broadcasters:

"A single program, such as a Billy Graham broadcast, has a larger single audience than the Apostle Paul talked to on all his missionary journeys in his entire life."

On the basis of that statement, it seems reasonable to assume that virtually any religious broadcast will reach a larger audience than the Apostle Peter addressed on the Day of Pentecost.

If it is profitable then, spiritually speaking, to conduct local church services for 100, 200, 500, 1,000, or 3,000, it would seem a tragedy not to take advantage of the unique audience opportunity offered by the media of mass communications.

Radio and television should not, must not, cannot take the place of the church. But they can supplement the work of the church by waging a missionary offensive, by calling sinners to repentance, by calling the backslidden to restoration, by showing the lonely, the defeated, the heart-weary, that "this is the victory that overcometh the world, even our faith."

*James M. Stewart*

## CHAPTER 1



### Your Appearance on Television

When you appear on television you will, in more cases than not, be seen before you are heard, which means that you will make a favorable or unfavorable impression before you have time to say a word. That is the most important reason for you to make sure your personal appearance is impeccable. And you can accomplish that by observing a few basic rules.

#### THE WOMAN

Wear simple tailored dresses or skirts and blouses. Fancy frills will call attention to your apparel rather than to you. Hats are permissible so long as they do not shade your face. Do not wear black or white. Blues, grays and pastels assure a much more attractive picture.

Regular street make-up is desirable because it appears natural under studio lighting. Medium color lipstick is preferable. Use medium brown make-up sparingly if your eyebrows and lashes are light.

Avoid wearing jewelry that sparkles under light. Be especially wary of rhinestones and polished silver.

Sit relaxed. Stand without stiffness.

Never slouch.

#### THE MAN

You too should avoid wearing black or white. Medium color suits and pastel shirts are preferable. And the jewelry prohibition applies

also. Tie clasps and rings are particular offenders. So are greasy eyeglasses. Wash the glasses with warm water and soap and dry thoroughly. The studio crew can arrange lighting to overcome the glare of dirty eyeglasses, but there is no reason for the problem to exist when a single washing will eliminate it.

Remove keys and loose coins from your pockets. The stress and pressures of a television appearance may cause you to rattle them inadvertently.

Some make-up may be needed if you have not shaved in several hours. Ask the director. He is there to help you look and sound your very best. So is the floor manager, so pay careful attention to what each has to say.

### MAN AND WOMAN

If your stomach is besieged by butterflies before you go on camera – and whose is not? – relax by forcing a yawn and stretching. Just make sure the camera does not catch you in the act!

When on camera use hand and body gestures sparingly. Gestures should emphasize what you are saying rather than distract from it.

Keep hands close to the body without appearing grotesque. Here again the director can help.

Move more slowly than you normally would. Quick, jerky motions are difficult for the camera to follow.

Be conversational, intimate.

If you are being interviewed, look at the person asking the questions. Resist the temptation to look at yourself on the monitor. You may shift your eyes occasionally to an inanimate object, or you may look up slightly if a question requires a moment of thought before answering. Be sure to make that moment a brief one so the continuity of thought will not be broken.

If your program calls for the use of visual aids – pictures, slides, drawings, charts, maps – discuss it with the director well in advance of the program.

All of the foregoing presupposes thorough preparation for whatever you have to say on the occasion of your television appearance. That being the case, there is nothing more to say except:

Be courteous, be considerate – be prompt.

## CHAPTER 2



### The Church Service on Television

When your church goes on television with any of its regularly scheduled worship services a number of questions will need to be answered.

The television station personnel are trained technicians and know their jobs, but not all of them are churchmen. Therefore, they will expect the person at the church who is in charge of the telecast to have clearcut suggestions about what should be done in the visualization of the worship service. To be sure, out of their experience these specialists may make suggestions and observations concerning your planned telecast, but by and large the burden of final decisions and planning rests with the church just as it would rest with the television station if you came, at their invitation, to their studio for a program.

These questions will almost certainly arise:

- (1) Where are the cameras to be placed?
- (2) How much natural and artificial lighting is available?
- (3) How shall prayers be visualized?
- (4) How shall the offertory be visualized?
- (5) How will your present order of service be adapted to make it more suitable for a telecast?

The following suggestions are offered, not as hardbound rules which must be followed, but to give general guidance as you plan to telecast your worship service.

#### 1. Setting the stage

In planning any telecast, certain attention must be given to technical details in order to obtain acceptable sound and picture.

1. Check the existing lighting and supplement with additional lighting as needed to produce an acceptable picture. A television lighting engineer should be consulted on this. Follow his instructions carefully, for nothing reflects on a telecast as much as a murky, poorly-lighted picture.
2. Ask the television station engineer for suggestions as to camera placement. Generally, cameras should be placed just above the heads of the congregation on the ground floor, so that they will tilt slightly up toward the minister in the pulpit. Whenever possible avoid balcony locations that look down on the minister.
3. Use at least two cameras in the telecast. This will give the program director flexibility in the shots he will use. If available ask for a Zoom lens to be used on one of the cameras to permit interesting movement up to and back from the subject. Here again you will want to ask the advice of the television station personnel. They are as much concerned with presenting an attractive program as the church is.

## II. The Order of Service

Members and visitors who come to church constitute a captive audience and can reasonably be expected to remain through the service to the benediction. But the television audience can turn off the set or change channels at will without embarrassment. To keep this audience tuned in requires skillful attention to the order of service.

1. Begin the telecast with the choir and congregation singing a stirring hymn. It may be the processional hymn during which the choir marches into the choir loft. If so, well and good, since this purposeful movement will make for an interesting visual opening. This does not mean that the organ prelude will be omitted, but that it will be scheduled BEFORE the telecast begins.
2. Take up the slack in your order of service.
  - a. Avoid all but the most necessary announcements. Involve the television audience in the announcements if possible.
  - b. Have the organist play only an introduction phrase to hymns instead of an entire stanza and chorus before the singing begins.

- c. Use the offertory period in an interesting way. The pastor may address a word of welcome directly to the television audience at this time. Speaking quietly and in confidential tones, his actions will scarcely be noticed and not heard at all by the worshippers in the church. But this will acknowledge the television audience and give them the feeling of participation in the service. If the pastor does not follow this practice, a musical number by a soloist or the choir would be suitable.
  - d. Avoid pauses for seating latecomers.
  - e. Keep the pace of the program up without appearing to be pushed for time.
3. Suggest suitable visual materials to be used during prayers unless you can expect the camera to take a closeup of the person who leads the prayer. For example, stained glass windows, wood carvings on the pulpit, symbols, closeup shot of praying hands all make appropriate visual materials.
4. Give special attention and planning to the invitation. Have a floor microphone for the minister to use when he leaves the pulpit. Some ministers issue an invitation to the unsaved in the television audience at the same time they make their appeal to the congregation and with gratifying results.
5. Install adequate microphone facilities so that the organ, the choir and the minister can all be picked up with good balance, maximum presence and the least distortion or reverberation. This will require some testing. A floor microphone for use during the invitation should be provided. Do not use the existing public address equipment for the minister's mike pick-up without thoroughly checking the quality as it will usually be harsh and raspy.
6. In many churches the choir will become the back-drop against which the minister's actions are photographed. Robes should be in the middle range of color – never black or white. It should not be necessary, but remind the choir that activity and inattention in the background of a picture can be very distracting.

### III. Audience Differences

In planning the telecast remember the differences between the visible congregation and the invisible audience ...

#### **The visible congregation –**

Sees all that goes on,  
Is generally sympathetic,  
Is familiar with procedure,  
Usually remains through entire service,  
Understands vocabulary of the church.

#### **The invisible audience –**

Sees only what the camera permits,  
May be entirely unsympathetic,  
May be totally unfamiliar with procedure,  
May not comprehend religious phrases used  
May turn to another channel.

The minister will need to keep these basic differences in mind as he prepares his message and as he delivers it. The job of saying something meaningful and worthwhile to these two vastly different segments of an audience is a challenging task.

### IV. Station Requests

The television station expects you to:

1. Provide them with enough detailed copies of your program (order of service) for the director, the cameramen and other persons who will be working your program (at least 5 copies).
2. Supply a list of all music to be used, including titles, composers and publishers for copyright clearance.
3. A complete opening and closing announcement giving correct credits, sermon topic, church address and any other information which the station announcer may be expected to handle.

Through the television ministry many pastors find that their congregation is multiplied manyfold. The whole membership of a church through telecast may share the thrill of preaching the gospel throughout their community. And most churches that engage in such a missionary project find that their own development and growth is tremendously accelerated through this kind of community service.

## CHAPTER 3

### The Devotional Program

The briefest dictionary definition of the word *devotional* used as a noun is "a short worship service." Under that definition the television devotional may consist in sign-on or early morning thought for the day, a late night sign-off or an indeterminate segment at any other time, day or night.

Can the devotional be something *more* than a short worship service? Indeed it can be and usually is. Worship is reverential homage and adoration. The devotional program may also provide instruction, inspiration and thought stimulus.

Is there someone in the viewing audience who is out of fellowship with God? He needs the healing waters of forgiveness. "If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness."

Someone troubled?

"Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time: casting all your care upon him; for he careth for you."

Someone sick?

"For we have not an high priest which cannot be touched with the feeling of our infirmities; but was in all points tempted like as we are, yet without sin. Let us therefore come boldly into the throne of grace, that we may obtain mercy, and find grace to help in time of need."

Someone searching for the truth?

"Jesus answered them and said, My doctrine is not mine, but his that sent me. If any man will do his will, he shall know of the doctrine, whether it be of God, or whether I speak of myself."

*Dr. Theodore F. Adams,  
Pastor First Baptist  
Church, Richmond,  
Virginia, on the set  
to record minute de-  
votional messages for  
television.*



“Beware lest any man spoil you through philosophy and vain deceit, after the traditions of men, after the rudiments of the world, and not after Christ. For in him dwelleth all the fulness of the Godhead bodily.”

There are, of course, other needs to be met, and a thoughtful, well-prepared devotional message can meet them all – if the message is delivered with the same care as that devoted to its preparation. It is a truism that the Bible has the answers; but the sentence is all too often tossed off without any attempt whatever to document it.

What you have to say is of no consequence. What the Bible has to say is *all important*. Let it do most of the talking.

Pray before each program.

Speak conversationally.

Convey concern.

Communicate compassion – but . . .

Avoid the expression of commiseration frequently seen on the television screen.

Cultivate a radiance that befits the promise:

“My God shall supply all your need according to his riches in glory by Christ Jesus.”

## CHAPTER 4

### The Music Program

The music program is perhaps the most flexible of all formats. I am talking generally about a choir program – but the same general instructions would apply from the soloist to the full chorus.

In the instrumental field the choice ranges from a single instrument – the organ or the piano – to a full symphony orchestra.

Choice of music to be presented may be governed somewhat by:

1. The time of day.
2. The audience you're trying to reach.

Musicians consulted by a broadcast training agency suggested that vocal religious music was somewhat more acceptable during the morning hours through mid-afternoon; instrumental for evening.

Don't regard that as a hard and fast rule. If you can get prime evening time for your choir – take it! Putting it another way: if you can get any time for your choir, soloist, duet, trio, quartet, male chorus, or whatever, take it.

However, soloists should be used on television only if they are of professional stature.

If a small group is used – such as a quartet – screen it carefully for balance, blend and pitch. The microphone and television speaker are utterly without mercy in revealing flaws. You've noted that in professional groups if you watch television.

Plan your program with all the imagination at your command. Try to visualize your audience. Not everybody "out there in television land" is a musician.

Not everybody out there – musician or not – appreciates the best music.



Presenting a music program on television involves responsibilities. Just before you go on the air a client or sponsor—or two sponsors and in some cases three sponsors will have commercials. It's up to you to see that there are just as many viewers at the end of your program as you started out with — because one, two or three commercials will follow your program.

Plan your program so there will be something for everybody.

Certainly, include the better music. But don't look down your nose at the Christian Herald Hymn popularity survey!

And the under-educated will be inclined to say: "I didn't care none for that piece whur the women went up so high, but boy, I shore liked 'at last 'un 'ey sung."

Knowing you can't please everybody every selection, err on the side of simplicity. You don't have a captive audience such as your Sunday morning congregation.

### SEQUENCE OF SELECTIONS

The sequence of selections depends entirely upon what you hope to accomplish.

First of all, your program ought to be a work of art. And it cannot be a work of art unless there is some organization about it. So set yourself a purpose. Decide what you want to accomplish.

Tell the station technician what you are trying to do. Then depend on his good judgment for proper microphone placement, choir spacing and proper arrangement of voice for the very best pickup possible in that studio – or in the church, if that is where the program will originate. Don't tell him what to do. Tell him what you want. Whatever else you do or don't do, make a friend of that engineer or technician. If he's conscientious and capable, he'll have your best interests – as well as those of the station – at heart.

He is the one man who can take what you have done and make it sound the way you want it to sound.

There is one thing more:

Lead your performers in prayer somewhere, sometime before the telecast.

You are not just a director or conductor. You are a minister of music.

Plan your program so that it will minister to the greatest number – and plan it so it will minister well.

You can build to a climax with a series of selections. And the greatest climax the world has ever known is the Climax of Calvary.

You can tell a story with a series of selections.

And whether it knows it or not, this weary, worried, harried, harrassed, battered, bludgeoned, bleeding, dying old world of ours is literally sobbing out the plea . . .

“Tell me the story of Jesus. Oh, tell me the story of Jesus!”





## Pastoral Counseling

The Pastor's Study, originated in the South several years ago, has become the most popular – and perhaps the most effective – form of pastoral counseling on the air. The program lends itself to more than one format, but the one which seems to be most acceptable calls for the counselor to answer questions by telephone from a studio propped to give the appearance of a pastor's study.

If this format is being contemplated, there are pitfalls and problems which should be taken into account. First, there is the fanatic with a denominational goose to grease. He will pose doctrinal questions calculated to embarrass the counselor and to promote his own doctrinal viewpoint.

Then there are those who will make every attempt to discredit the counselor – and religion in general – by asking the threadbare questions the skeptics have been asking for hundreds of years.

These problems can be avoided quite simply if a policy statement is read at the beginning of the series. The policy statement should announce that the program is designed to meet a specific need and will not be turned aside for any other purpose. Obviously the purpose of such a program should be to counsel with those who are troubled, con-

fused, lost. It will not be necessary to reiterate the statement on each program, but it will prove a constant safeguard against questions which would take the counselor afield.

Planning the program requires rigid adherence to a few basic rules. A sincere interest in the problems of others is not sufficient to guarantee the program's success.

1. The counselor conducting the program must be a strong personality.

2. He must be in complete command of the program from opening to close.

3. He must be able to communicate compassion. Television viewers can readily evaluate the sincerity of the speaker. Hence, he must be able to win the confidence of the audience from the very outset.

4. He must have had a considerable measure of success in the field of personal counseling. A life – or what is more important, a soul – may hang on the answer to any given question.

5. He must have a thorough knowledge of the Bible. The ability to quote passages which bear on the question at hand is imperative. In the course of fifteen to thirty minutes there is not sufficient time to check the concordance and run the references.

6. Let the Word speak. "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."

The letters may be read on the air. Do not identify the writer by name.

The time available for any question is far too short for extended probing, but the counselor must make every effort to determine exactly what the questioner is asking. Troubled hearts and confused minds are often inarticulate. In a few seconds an experienced counselor can help the caller to frame his own question.

Someone other than the counselor may take the calls as they come in and screen the callers. This, however, is a rather delicate procedure. If another person accepts the calls at the switchboard, extreme care must be exercised to see that no one is turned away who really needs help. Split-second analysis of each caller's attitude is required. Such an assignment should not be left to the regular switchboard operators unless they have been interviewed and approved by the counselor himself. The

counselor's wife or one of his associates may serve successfully in this capacity.

The advantages of personal contact through a telephone conversation are numerous, but as indicated at the beginning of the chapter there are other formats which may be used successfully. The counselor may invite his listeners to seek his help by mail. This format allows time to study the questions at greater length. Answers will be more carefully phrased, and perhaps in many cases more helpful.

Then there is the personal interview with the subject facing the microphone. The problem here is the possibility of the interviewee losing composure. Some have, on occasion, become almost hysterical. This can be a very real hazard for the religious counselor. The problem must be anticipated if a live program with personal interviews is planned.

Whatever the format, keep the program moving. There is little likelihood of a lull in telephone calls, but continuity must be respected under all circumstances. Have something to talk about, and be prepared to discuss the subject at length if necessary. Do not preach. Speak conversationally, sharing your thoughts with the listeners.

Human problems are much the same the world over. After the first few programs you can anticipate most of the questions you will be asked. Prepare for them by jotting them down and answering them in advance. Questions to expect are those on marriage, the home, children, divorce, alcoholism, the church, forgiveness, sin, selfishness, pride, honesty, envy, jealousy, and the economic problems which plague many to the brink of defeatism and despair. Young people will ask discerning questions about the right and wrong of social practices. Parents will ask for guidance in dealing with their children. The aged will ask questions peculiar to the problems of advancing years. All of these will want answers — answers which you can give them from the source book of Solace and Wisdom — the Bible.

## CHAPTER 6

### The Panel Discussion

In the main, the purpose of a religious panel show should be to introduce new truth and to enlarge upon truths already known. Many truths known to Christians are utterly foreign to non-Christians, but there is a basic reservoir of religious facts common to most people in the United States. This reservoir provides a sound basis for a religious panel show.

There is a much greater interest in religious subjects than the irreligious would like to admit. For example, most people will readily confess a belief in a Supreme Being, however vague they may be in their definition of him.

Most people believe in some kind of retribution for wrong. This perhaps is the reason for the hackneyed aphorism, "We make our own heaven or hell here on earth."

An intelligent panel discussion can offer proof that the Bible is "profitable for doctrine, for reproof, for correction, for instruction in righteousness."

So the question arises: how to start?

First, select a moderator. It cannot be over-emphasized that the choice of a panel moderator is critical. He alone will be charged with the responsibility of carrying the program.

He must control the panel members.

He must start the discussion and then keep it from getting out of hand.

His personality must contribute to the continuity of the program, but must never get in its way.

He must be able to appraise the panel members accurately.

He should be witty enough to enliven the program occasionally.

He must help preserve an atmosphere of spontaneity.

He must never pretend to be a know-it-all. Posturing is readily

detected, but genuine enthusiasm is contagious and easily projected. If a panel member comes up with a new idea, recognize it and explore it.



### CHOOSING THE PANEL

If the choice of a moderator is critical, choosing panel members is also of utmost importance. There are several qualifications which must be taken into account. Panel members must be able to communicate. They must know what they are talking about, but they must never be patronizing.

The voices of panel members should offer enough contrast to make identification easy for the listener. Names should be mentioned frequently during the broadcast, but do not overdo it.

### SUBJECTS FOR DISCUSSION

Subject matter for panel discussions wants careful attention for the simple reason that such discussions can easily degenerate into a monotonous parroting of theological clichés. Here are some questions which could reasonably be expected to hold listener interest:

Does ignorance of God's laws excuse those who break them?

Is it ever a safe rule to let your conscience be your guide?

Does it make any difference what a man believes so long as he is sincere?

What has religion to do with a person's social or business life?

The sources of questions for a religious panel program are many, and apparently inexhaustible. So long as the world stands, the mind of man will be perplexed by questions about things spiritual. Every area of life provides questions. The Bible provides the answers.

## CHAPTER 7

### Religious News

There is usually a need for a religious news program in virtually every community large enough to support a television station. But such a program presents problems not encountered in the production of any other type of broadcast.

The first consideration is, *what is news?*

The late Dr. Willard G. Bleyer summed it up this way, “News is anything timely that interests a number of readers” – in this case, listeners or viewers – “and the best news is that which has the greatest interest for the greatest number.”

What is *religious* news?

Specifically, it is a significant activity or pronouncement in the field of religion.

Because of his prominence as an international evangelist, Billy Graham is regarded as an authority in the field of religion. When he makes a statement the report is carried by the news services here and overseas.



Any church-related activity designed to improve social or spiritual conditions in a given community is news. Here, however, make the distinction between the regular program of the church and some special undertaking. In some communities the organization of a mission by one of the established churches may be news. Building programs, revival services, training courses, and anniversaries may also rate attention, if the stories are kept in the proper perspective. Annual meetings of associations, synods, councils, conferences, or other bodies comprising more than one church make news.

One of the difficulties in gathering and editing religious news is the problem of determining where news ends and promotion begins. In a measure all religious news is promotional. When a denominational leader makes a statement for the press the by-product is publicity for his denomination. Such promotion is taken for granted. But there are instances when local individuals or groups may attempt to take advantage of the news editor and promote a person or a cause to the detriment of a comprehensive newscast. Careful screening of the news will reduce the likelihood of this mistake.

Local religious news sources are ministerial associations, and officials of the individual churches. Go directly to the source. By the time an item appears on the church page of the local newspaper, it is of little broadcast interest.

For those who wish to include national and international religious news, the following sources are available:

- ▶ Religious News Service  
43 West 57th Street  
New York, New York
  
- ▶ Church Broadcasting Associates  
P.O. Box 186  
San Anselmo, California
  
- ▶ Local Radio Wire Services
- ▶ Denominational and Interdenominational Agencies

## CHAPTER 8



### Guest Appearance

Most television stations have interview programs which command the attention of the community. Ordinarily these programs have no religious orientation, but frequently the interviewer will consent to having a religious leader on the show.

In other instances guest appearances may be arranged for a half-hour local news program.

Watch for these opportunities and be prepared to take full advantage of them when they present themselves.

Prominent denominational leaders will usually be accepted as interviewees. But don't overlook visiting missionaries. Trouble spots around the world have been pinpointed so often by newscasts that the public is generally familiar with them. A missionary returning from a country that has been in the news will likely be regarded not only as an expert in the field of religion but as something of an expert on the political machinations in the country.

Milestones in local church life may also serve as topics for interview or local news programs. Marking a church's anniversary and noting the contributions the church has made to the spiritual life of the community through the years can be condensed and related attractively — when those contributions have real significance.

The final word is one of caution. Do not permit your enthusiasm to obscure your good judgment. Frequent requests for time will become burdensome to those conducting the shows. Ask for time only when you have something of community-wide interest.

## Dialogue

The dialogue format on television is to be distinguished from the interview. In the interview questions are asked. In the dialogue subjects are discussed. Dictionary definitions characterize dialogue as "a conversation between two or more persons; an exchange of ideas and opinions."

In contemplating a dialogue format the aspiring producer should consider carefully the problem of subject matter. While it is possible for commonplace subjects to hold the interest, only skillful articulate participants can keep such subjects moving. On the other hand, it may not be wise to choose subjects that are too weighty for the average viewing audience to digest.

Worry, fear, divorce, capital punishment, emotional problems, mental aberrations, honesty (lying, cheating), planned parenthood are subjects which will catch and hold the attention of most adults and many young people. Such subjects should be dealt with tactfully, tastefully.

There are two simple ways to get into a dialogue show. One is by having the announcer name the participants and designate one as the first speaker. A more interesting opening has the announcer naming the participants who are already talking. During the course of the discussion participants should refer to each other by name in order to establish each personality.

Animation is vital to dialogue if interest is to be sustained. Each participant must be proficient in the subject chosen for discussion. Sketchy, fragmentary knowledge of a topic will inevitably result in embarrassment to all participants – and to the audience.

For dialogue to be effective on television the participants must appear relaxed. The tendency to cross and recross the legs, to drum with the finger tips, to permit a bored expression to creep onto the face

while another is talking should be reckoned with before and during the program. Gestures should be slow, meaningful and natural.

The program may close with a summation by one or more of those taking part. Or better still, by going out while the dialogue is still in progress. If the latter close is used the subject must not be kept dangling. Some point of resolution should be reached before the credit lines are superimposed over the participants.

As in all religious programming, dialogue wants a Scriptural point of reference. Scriptural application should never be heavy-handed. Neither should it be apologetic. Adroit, skillful, positive introduction of Bible teaching on a subject may be just the answer some viewer is seeking.



Ben Grauer, NBC moderator, ponders a point made by Dr. Porter Routh, Executive Secretary for the Southern Baptist Convention.

# Conducting the Interview

Conducting an intelligent, intelligible, interesting, informative, or entertaining interview requires both skill and good judgment. Good interviews do not just happen. They must either be planned or they must result from adequate experience on the part of the interviewer. The purpose of this guide is to point up some of the imperatives involved in obtaining a successful interview.

### CHOOSING THE INTERVIEWEE

The first imperative is that the subject must have something to say. This is not meant to imply that only the great and near great in their chosen fields make interesting interview subjects. An articulate farmer may discuss soil conservation, the overall agriculture problem or government control over the acreage of a specific crop in a manner that will entertain and inform. The distinction lies precisely at this point: the public may listen to a familiar story from a celebrity simply because of his prominence; but the unknown must have a new story to tell.

A vivid example of the celebrity is Colonel John Glenn. His presence on radio or television following his three orbital flights continued to awe and inspire listeners because his was the presence of greatness. He had achieved what no other American had ever achieved. And he was heard over and over again with avid interest, lest some hitherto unrevealed detail of his flight be missed. When he repeated the story already known by virtually every person in the country the aura of greatness was sufficient to hold attention.



In the main, the day-to-day interviewer must find someone with a story that has not been told *as he will tell it*. The possibilities are unlimited. Apparently the American public is interested in practically everything. Today the scientist is in the forefront of the news. Space scientists are particularly desirable as interview subjects. But there are other fields where a considerable concentration of interest may be found. Medical research always has a story to tell. And there are vast unexplored areas in the fields of political science, economics, and literature.

People with unusual hobbies; people who have had significant experiences; religionists; people with strong opinions and personalities to match -- all have something to say. The interviewer's problem is getting them to say it in an appealing manner.

### CHOOSING THE TIME

Far and away the best policy in seeking an interview is to suit your timetable to the convenience of the subject. That ideal, however, is not always easy to maintain. Often the subject will be operating on a tight schedule and the interview will have to be sandwiched in between other activities. A New York interviewer recites the difficulties he encounters in obtaining interviews in the nation's greatest metropolis. Among the problems he lists are crowded schedules, broken appointments and expense. A union electrician's fee must be paid backstage -- even when he uses his battery-operated transistor recorder!

Choosing the time, then, may well be a major obstacle to be faced in securing a good interview. While it may be temporarily rewarding to bulldoze your way into someone's room or office for an interview, greater rewards will accrue from simple courtesy and a genuine respect for people's rights. Be aggressive but never exceed the bounds of good taste.





### CHOOSING THE QUESTIONS

A cardinal rule to remember in any interview is to begin at the beginning. Never ask the climactic question first -- unless the interview hinges on a single detailed answer. Keep the questions short. Long, involved questions may confuse the subject and send him off in a different direction from the one pre-determined. If at all possible, arrange a talk-through which *will* pre-determine the course of the questioning. During this talk-through outline the questions in order and stay with that order as closely as possible unless some spontaneous spark by the subject indicates a departure.

Never ask questions which would embarrass the guest.

Never ask a question which will admit of a "yes" or "no" answer. The object is to induce the subject to keep talking.

Never presume upon an answer. The interviewer should conduct the interview in such a way that the subject is permitted to do *all* of the answering. Under no circumstances should the interviewer begin a question with the statement, "Now, Dr. Blank, we know you're doing some unusual research in the field of veterinary medicine for beef cattle. Tell us about it." Far better to phrase the question so the veterinarian proffers the information himself.

Interviewer: "Dr. Blank, are you engaged in research of any kind?"

The question gives the veterinarian an opportunity to describe what he is doing and subsequent questions can easily determine whether the work is unique or routine.

Stop when the interview is over. Unless the point is critical, never pad for time. In all too many cases such procedure can do no more than take the edge off what has already been said.

### CONDUCTING THE INTERVIEW

The interviewer should cultivate the art of being deferential. The subject is always the authority, and consequently must be the dominant personality -- if this ideal can be contrived. It is true, of course, that some subjects are rather pale and colorless and may not communicate well. The objective in such cases is to establish the person's importance and authority in his field in the very outset. Brief reminders during the course of the interview may not be amiss. And it is mandatory that the fact be emphasized at the end of the session.

Show a personal interest in what the subject has to say. Indicate that interest by tone of voice, but never by saying, "I see." To say, "I see," leaves the impression that the interviewer is pretending to have at that moment discovered a new fact. And the listener can spot that sort of verbal posturing the moment the words are uttered.

Do not step on the subject's lines. Be sure he has finished answering a given question before cutting in. This can be managed without dead air if you listen carefully and watch the subject's facial expression.

Admittedly there are important people with an interesting story to tell who have a great deal of difficulty relaxing enough to tell it while recording the interview. This is the interviewer's problem. How do you get a person to loosen up and talk freely? There are several devices which may be used successfully. One suggestion is to ascertain the subject's points of personal interest -- family, hobbies, friends, charities, religion, fields of service apart from his profession or vocation -- and ask a question or two about one of these.

Laughter is an incomparable relaxer. If possible, draw some humorous anecdote from the subject. Or share some pertinent humorous experience during the talk through. Be careful to note whether the sub-

ject has a well-developed sense of humor before attempting to evoke laughter, however, else this device may prove embarrassing.

Be informal. If the interviewer is at ease the subject is likely to experience less tension.

Be conversational. An interview is an attempt to extract interesting, informative, even useful facts from an authority for the benefit of those who listen. A conversational style on the part of the interviewer will often prevent a pedantic style on the part of the subject.

Do not overdo the close. Show the subject your gratitude but avoid repetitious expressions of thanks. A simple, "Thank you very much, General Wilson," will do. Under no circumstances allow yourself to use such expressions as, "It's been such a great pleasure and privilege to have you on our show, General Wilson. Many, many thanks for your generosity in consenting to appear with us here today." There are three reasons for avoiding such effervescence. The first is the impression the interview has made on the listener. He is the sole judge of its merit and nothing the interviewer can say will help the matter. The second reason for confining the close to a simple genuine "thank you" is that effusiveness at this point will detract from the climax of the interview. It must be remembered that the interview content is what you are trying to sell. Finally, the prestige of your program is involved. Never let it appear that your guest condescended to be interviewed. The impression to be left with the listener is that your program is of sufficient importance to merit the appearance of any person, no matter how high his station in life may be.

Always explain to the subject the kind of program he will be heard on, and tell him the name of the organization producing it. Some people may object to appearing on a program produced by a religious organization or a specific denomination.

There are, in the main, five interview categories. They are: unusual hobbies; important occupations; novel undertakings, such as that represented by the architect who built a palatial residence entirely underground; celebrities; and personal Christian testimonies.

Choose celebrities carefully to avoid bringing embarrassment --- and even reproach to the program later on. Show business personalities especially should be carefully selected.

# CHAPTER 11

## Drama



Presenting a religious television drama can be an exciting means of depicting the Christian way of life. It is at the same time the most difficult of all religious programs to produce. The decision by a church drama director to produce a play means that he must reckon with professional standards governing any other television production. To justify the time and cost involved the religious play must reflect fundamental dramatic techniques. Its success in wooing and holding an audience is dependent upon those professional touches which stamp it as a worthy competitor in a highly competitive medium. Unless the church drama director has the skill and experience to meet such stringent requirements, the idea of producing drama should never be entertained.

The necessity of a competent director is one of several requisites. A capable cast, sufficient funds to see the project through, and an adequate source of scripts are among the other essentials.

The most important consideration, however, is air time. Can it be obtained? That should be determined before a great deal of time and money have been wasted.

No approach to the station manager is indicated until the director's proposal has been written in detail. Points to be emphasized in the written plan are the nature of the script, or scripts, the competency and dependability of the performers, and assurance of continuity and financial responsibility if a series is to be projected.

## SOURCE OF SCRIPTS

There are three possible sources of scripts. Religious plays in the public domain may be available at the public library. If so they may be adapted without consulting the author or publisher. This source is severely limited.

In rare instances a local playwright may have attained sufficient stature to turn out a professional play. Chapter 12 is devoted entirely to the development of the television writer.

The third source, the royalty play, is far and away the most practical and uncomplicated. Names and addresses of publishers may be obtained from the public library.

## THE CAST

An able cast is imperative. If experienced performers are available there is no problem. It should be pointed up, however, that lack of experience is not always indicative of lack of talent. It *is* always indicative of more rehearsal time. Here are some of the attributes a director will look for in casting:

1. Vocal flexibility
2. Voice variety
3. Performers whose ages approximate those of the characters they will portray
4. Willingness to take direction
5. Disposition to devote sufficient time to rehearsal
6. Christian integrity

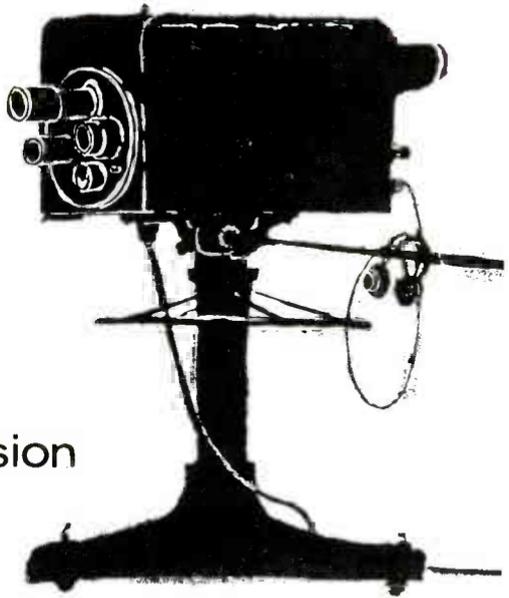
## COSTUMES

Choice of colors for any costumes that may be needed should be made with black and white television in mind. Hence, the same necessity for using middle range colors obtains, even if your play is to be a colorcast.

The one overriding requisite for producing successful religious television drama is dedication. A superficial approach to a venture of such magnitude is unworthy of any church group.

## CHAPTER 12

# Writing for Television



The blueprint for a television show, whether it is to be on film in the studio, or a field production, is a script. By all means have a script. You cannot have much of a presentation without it. In some instances it will be an elaborate screen-play, or a detailed outline. Again it may be little more than notes of the order of service. But in any case it will define for all concerned what the program content is to be and this will help to determine what must be done to get the program on the air, audio and video. If you cannot put your program on paper you most certainly cannot put it on a television tube.

There is so much to be said for and about writing for television. That this does not mean it is complicated or beyond the ability of the beginner. You do not become a professional writer just by going to school or by saying you're going to be one. You become one by producing something worthwhile ... something usable. And the hardest part is the beginning idea.

This idea must originate or be implanted in the mind of the writer. And let it be said here that the chances of getting the picture on the television sets to turn out exactly like the picture in your mind are about one million to one. But the beginning idea is a necessity anyway!

First, let's consider some of the qualifications of a television writer. Mr. Stanley Field in his book *Television and Radio Writing* lists the following: (page 9)

1. Inventiveness
2. A sense of inquiry
3. Discipline
4. Knowledge of the language (the writer is a purveyor of words)
5. Knowledge of the media (its limitations, its potentials)
6. Perseverance

How do you go about developing a television show? How do you begin? Here is a brief outline of the procedure.

1. Capturing the germinal idea (story synopsis)
2. Elaborating the plot (story treatment)
3. Developing the narrative (rough draft, script, dialogue and action)

Now, on point 1, where does the story idea come from? From the fertile brain of the writer? From a book? From someone else's mind? Well, maybe from all of these sources and more. And this brings us to a vital point. A writer should be constantly "stuffing" his mind with story ideas and material. Sources are:

1. Newspapers
2. Stories and novels.
3. Remarks people make
4. People themselves (stories are made up of PEOPLE, not ideas. When ideas come into stories, they must be related to people. You cannot visualize ideas, philosophies, thoughts, etc., except as you show people reacting to them)
5. Meditation (the good writer realizes that his sub-conscious self is more valuable to him than his conscious. Most of the work on good stories is done by the sub-conscious.)
6. "Feel" of a locality, and on and on...

As to developing the plot, this may present difficulties that were not apparent in the original story idea. It is at this stage that closer examination will reveal any loopholes and basic weaknesses in the plot so that it may be re-worked or discarded without further loss of time. Many times an incredible plot would be better junked than worked over and over until it is thread-bare and oftentimes more unbelievable than it was in the beginning.

A word about plots might be in order here. Avoid the trite, hackneyed. Strive for originality. All available plots and situations have been written again and again and again, but your particular approach can be fresh and new. There are just 36 dramatic situations according to expert theorists. They are called:

### THE THIRTY-SIX DRAMATIC SITUATIONS

1. Supplication:  
Persecutor, suppliant, powerful authority whose decision is in doubt
2. Deliverance:  
An unfortunate, a threatener, a rescuer
3. Crime followed by vengeance:  
A criminal, his avenger
4. Vengeance, kindred upon kindred:  
Guilty kinsman, avenging kinsman, remembrance of the victim, a relative of both
5. Pursuit:  
Punishment and a fugitive
6. Disaster:  
A vanquished power, a victorious enemy, a messenger
7. Falling prey to cruelty or misfortune:  
An unfortunate, a master of a misfortune
8. Revolt:  
A tyrant, a conspirator
9. Daring enterprise:  
Bold leader, an object and an adversary
10. Abduction:  
The abducted, a guardian, an abductor
11. The Enigma:  
Interrogator, seeker, and a problem
12. Obtaining:  
Solicitor, an adversary who is refusing of an arbitrator and the opposit parties
13. Enmity of kinsman:  
A malevolent kinsman, a hated of rejected kinsman, the object

14. Rivalry of kinsman:  
The preferred kinsman, the rejected kinsman
15. Murderous adultery:  
Two adulterers, a betrayed husband or wife
16. Madness: Madman, victim
17. Fatal imprudence:  
The inprudent person, the victim of object lost
18. Involuntary crimes of love:  
The lover, the beloved, the revealer
19. Slaying of a kinsman unrecognized:  
The slayer, the unrecognized victim
20. Sacrificing self for an ideal:  
The hero, the ideal, the creditor of the person  
or thing being sacrificed
21. Self-sacrifice for kindred  
The hero, the kinsman, the creditor of the  
person of thing being sacrificed
22. All sacrificed for a passion:  
The lover, the object of the fatal passion, the  
person or thing sacrificed
23. Necessity of sacrificing loved ones:  
The hero, the beloved victim, the necessity for the  
the sacrifice
24. Rivalry of superior and inferior:  
The superior rival, the inferior rival, the object
25. Seduction:  
A deceived husband, wife or lover and the adulterer  
or deceiver
26. Obstacles to love: Two lovers, an obstacle
27. Discovery of the dishonor of a loved one:  
The guilty one, the discoverer
28. Crimes of love:  
The lover, the beloved.
29. An enemy loved:  
The beloved enemy, the lover, the hater
30. Ambition;  
An ambitious person, the thing coveted, an adversary

31. Mistaken jealousy:  
The jealous one, the object of whose possession he is jealous, the supposed accomplice, the cause or the author of the mistake, the guilty person.
32. Erroneous judgment:  
The mistaken one, the victim of the mistaken, the cause or author of the mistake, the guilty person,
33. Remorse:  
The culprit, the victim of the sin, the interrogator.
34. Recovery of a lost one:  
The seeker, the one found
35. Loss of loved ones:  
A kinsman slain, a kinsman spectator, an executioner
36. Conflict with a god:  
A mortal, an immortal

**The following outline of the structure of a play may be helpful to consider:**

PREPARATION	Introduction of characters, locale, environment, exposition (Relation of information necessary to the understanding of present action), establishing of basic relationship, etc.
ATTACK	Specific of conflict are brought out into open.
STRUGGLE	Major portion of play--the unfolding of the conflict in terms of action. Dramatic action is not necessarily physical action. The protagonist <i>physical</i> comes to grips with the opposing force or forces.
TURN	Another term for this is "climax". The action has built to a peak, the problem has come to a head, the protagonist and opposing force are locked in in a final battle out of which comes a decision.
OUTCOME	Or resolution

Action is the essential ingredient of television and film stories. While the stories are of human conflict, they are active conflicts in a physical sense rather than a conflict of ideologies or static passiveness. The writer who can write glowing descriptive passages may be a failure at screen-play writing for once the camera fades in on a beautiful panoramic view and the audience sees the locale, action better follow quickly or the audience won't wait around just looking at the scenery. There are exceptions (*Cinerama, My Father's World*, etc.), but they are rare.

The screenwriter then must have the ability to create stories out of images rather than words. Someone has said the film, *Going My Way* was not outstanding but was a financial success and loved by audiences because it contained 70% action and 30% dialogue. The success of western fare on television is largely attributable to the long action sequence and brief cryptic spurts of dialogue. You *can* talk a film to death.

We must assume, of course, that the person interested in a writing career can write. At least, he is able to put his ideas on paper so that others can understand and appreciate them. If one does not have this ability, there is little any school of writing or college or university and most especially, any short session like this can do for him. So assuming that there is a certain amount of native suggestions which the experts offer.

1. Avoid true-life experiences. Use your imagination. Create your own situations and plots. They are more believable. Mr. Bob Buckner, screenwriter and playwright said, "The great fault of most true stories is their improbability; it is far simpler to imagine a convincing plot than to borrow one from actual facts." Write out of your experiences rather than of your experiences. Then, build your foundation of facts, if you wish, but brick the house with fiction.
2. Do not wait to be inspired. French proverb: "The appetite comes with the eating." Inspiration comes to the writer as he writes.
3. Try to overuse the dictionary and a good thesaurus. This does not mean you will use all the big words you know. On the contrary, knowing the meaning of the various "big" words will increase your deft use of the simpler ones.
4. Write for speaking - not for reading. Watch out for sibilants (s, z, sh, zh, ch, and j) and tongue twisters.
5. Your dialogue must do three things unobtrusively:
  - a. advance your story
  - b. build characterization
  - c. inform the audience
6. Never "write down" to your audience. You may be more intelligent than 95% of the viewers who see your television program but do not let them find it out.
7. Think in terms of the visual first, audio second.

8. Give your audience a “shocker” every 5 to 7 minutes to sustain interest. This may be an argument, a surprise, a fight, or any event charged with tension and conflict.
9. Write people, not stories. Study character. Ask yourself again and again, “Why?” “What makes this person do as he does?” “What motivates him?” Your characters should be in shades of gray. Never hate your antagonist. Have compassion and understanding for all your characters or the bad boys will all be black and the good boys all white. Drama concerns itself with humanity not as we might like it to be - but as it is.
10. Give special attention to the pace of your script. Don't let it bog down - or toboggan.
11. Do not overplot your story, particularly in a 30-minute drama. Keep the story line simple, uncluttered and easy to follow.
12. In writing religious drama, it is sometimes difficult to keep the message from showing. The moral in the play should be an integral part of the story line. Any message presented should be subtle and in keeping with the characterizations portrayed. Very often, the message will be more implied than stated outright.

Dramatic writing is the hardest form of literary effort. Therefore be prepared to give your very best efforts and perhaps suffer a little in writing a television presentation.



## Television Spots

VIDEO

AUDIO

## Spot No. 1

*Silhouette of man,  
slumped to convey  
impression of utter  
dejection.*

*Go ahead and quit, if you want  
to . . . but you'll be making the  
biggest mistake of your life.  
You see, God still cares--  
whether you do or not.*

## Spot No. 2

*Silhouette of family  
with heads bowed  
in prayer.*

*What do you owe your wife and  
children? Everything they  
need. And one of their needs  
is spiritual. Take them to  
church Sunday -- and stay  
with them.*

Spot television can carry your message effectively and attractively in a few seconds. Above are examples of 10 second spots. Other lengths are 20 seconds and one minute.

When your particular project indicates spot television, consult your local station executives concerning the length most likely to receive consideration as public service. Availabilities will vary from station to station.

If time is to be purchased you are, of course, at liberty to suggest the length you feel that you need. Before making a final decision, however, experiment with the three lengths. Write and re-write to determine how best to say what you want to say. Do not stretch the message to sixty seconds if it can be delivered in twenty. Do not stretch a message to twenty seconds when it can be delivered in ten. Study the techniques of commercial copy writers and adapt them to your own needs.

These suggestions are made in the interest of availability and economy.

Time for public service announcements may be available – if the announcements are indeed in the public interest. This is one of the gray areas of television, so it is imperative that the copy be studied carefully before it is submitted. What may be of special concern to you and your church may be of no interest whatever to the rest of the viewing audience. Such copy is not likely to be accepted.

Explore the possibility of sign-on, sign-off features. Many television stations begin and close the broadcasting day with devotional or inspirational thought. If a local station does not have such features you may offer to provide them. Hear what is being done on other stations first, then strive to do better.

When your copy is written choose the video complement which will be most effective in augmenting the message. Slides to illustrate the message may be available at the station but that would be the exception rather than the rule.

Summing up . . . your television spots should be arresting, appealing and to the point.





## Promotion and Publicity

The process of building an audience for the program might well be divided into two distinct phases: those efforts that take place before the series begins (pre-promotion), and those that require special application after it begins (post-promotion).

Pre-promotion should attempt to make the best possible use of the recognized channels of publicity within the area to be reached by the broadcast. If these channels are to be used to the best advantage, careful attention must be given to the methods and techniques which will make the publicity effective and bring about the desired results.

In the beginning, and throughout the pre-promotion campaign, suitable news releases are provided to all local publications. The newspapers, the radio and television stations in the city may be rivals in the matter of seeking the advertiser's dollar, but in keeping the public informed of local happenings they are complementary and all very necessary. Every newspaper carries the television log, and most papers devote extra space to news of programs that have special interest for their readers. It is this space that must be captured by the alert producer who wants to build anticipation for the beginning of the new program.

How to capitalize on this available space is the primary problem, then, for the one handling the pre-promotion. An editor's decision to print or to reject a news release concerning the new program will de-

pend largely upon two factors: first, the program idea itself, its uniqueness and interest value for a large number of his readers; second, the form and content of the copy which is submitted to him. In view of this latter contingency, it is necessary to become familiar with certain techniques that will make the copy acceptable to the editor.

The importance of knowing the copy deadlines for all publications cannot be stressed too strongly. One sure way to reach the wastebasket is to be late. The earlier the copy is presented, the greater chance it has for publication. Editors appreciate consideration, and the acceptance of one release and rejection of another of equal value may hinge upon the fact that one was received earlier than the other.

Give the editor the benefit of neatness. It is very important that the copy be readable. Always type double-spaced and make sure that every word of the copy is legible.

Every item submitted for publication should satisfy the basic journalistic requirements for a news story. That is, it should answer the five W's – who, what, when, where, and why – and in many cases, how.

News releases are put together on the style of an inverted pyramid. The first item is the lead which should condense all of the pertinent facts. The second paragraph amplifies the lead by giving background, names and other information related to the subject. The remainder of the story simply elaborates on the lead. Be brief and to the point.

Take advantage of the fact that “names make news.” When possible, enlist the aid of prominent persons in publicizing your program.

Give due consideration to the advantages of buying space. The display advertising department of your newspaper will assist you in preparing and placing your advertisement. Avoid placing it on the church page if possible. Ask for space in the section or sections most read by those you are trying to reach.

By all means tie your church onto the program. In doing so you build prestige for both.

Obvious sources of publicity are the church bulletin and bulletin board. Posters announcing the program may be placed in the church departments.

A colorful jumbo card may be mailed to the members. Solicit the support of friends in the church in mailing out regular post cards to

shut-ins and to the unsaved.

As the way is being prepared for the new program through publicity in other media, the originating station should also be supplied certain materials to help them in their own pre-promotion work. Copy should be prepared for 20-second on the air advance promotion announcements. The station's promotion department will make good use of pictures and background information in scheduling advertising and news releases. It will also be well to hand the promotion director of the station a complete list and samples of all promotion work done through other channels. By having this at hand he can determine the nature and amount of work that needs to be done by his own department to make sure that the community is well advised of the beginning of the new program.

Post-promotion, for the most part, will be a continuation of the methods used in pre-promotion. It is basically an extension rather than a replacement. In many instances the emphasis of the promotion work will be changed from "See what is going to happen!" to "See what is happening!" But there will be no great adjustment in the amount of publicity or in the media through which it is channeled. Pictures will be appropriate, and regular publicity will be necessary to hold the present audience and to continue to add new listeners.

There is always good publicity value in the successes – large or small – experienced by the program. Capitalize on these, no matter how insignificant they may seem. People are conditioned to the belief that there can be no argument with success. If it works, it must be good. Any evidence that the program is accomplishing its purpose will make it more acceptable and desirable to the potential audience.

To insure faithfulness in the current listening audience, and to make a "regular" out of the casual listener, be sure to highlight outstanding events or features of upcoming episodes of the program. This is the technique used by almost all major network television programs to build interest and anticipation.

Actually, the program itself is its own best promotion. If it has vitality, life and movement, the inherent curiosity of the listener will encourage him to hear it again and to tell others to listen. Make each episode so interesting that the next will be eagerly anticipated and you may be sure that there will be an audience.

# Television Terminology

AAAA	American Association of Advertising Agencies.
ACADEMY LEADER	Piece of film with special marking (numbers ranging from 11 to 3 and cross-marks) used for cuing up the attached film in the projector and for film picture alignment.
ACCOUNT	Specific sales contract between the television station and an advertising agency or sponsor.
ACETATE	(1) Cellulose acetate; usually called "cell"; a transparent plastic sheet used in preparation of graphic material. (2) Film base.
A. D.	Assistant Director.
AD-LIB	Speech or action that has not been scripted or specially rehearsed.
AFFILIATE	Independent station having a program contract with a network.
AFTRA	American Federation of Television and Radio Artists (talent union).
AGMA	American Guild of Musical Artists (union).
AGVA	American Guild of Variety Artists (union).
ANIMATION	Process of filming a number of slightly different cartoon drawings to create the illusion of movement.
ANN. OR ANNCR.	Abbreviation for Announcer.
APERTURE	Diaphragm opening of a lens; usually measured in f-stops.
ARC	Slightly curved dolly in or out.
ASCAP	American Society of Composers, Authors, and Publishers; collects royalties for performance of copyrighted material.
ASPECT RATIO	Height and width of a television picture; three units high and four units wide.
AUDIO	Sound part of telecast.
AUDITION	Testing of a talents abilities; the talent usually performs in front of a television camera, and the performance is judged by station and agency personnel.

<b>BACKGROUND LIGHT</b>	llumination of the set and set pieces such as backdrops; sometimes called a set light.
<b>BACK LIGHT</b>	llumination from behind the subject and opposite the camera.
<b>BACK TIMING</b>	Timing of a program from the end of the program to the beginning; back-timing helps the director and the talent to pace the show properly and finish it at the scheduled time.
<b>BALANCE</b>	(1) Video: a pleasing picture composition that is, a satisfying distribution of objects within the television frame. (2) Audio: a proper mixing of different sounds.
<b>BALOP</b>	(1) Balopticon, a television opaque projector (2) Opaque or transparent slide used in the balop machine.
<b>BARN DOORS</b>	Metal flaps mounted in front of a spotlight to control the spread of the light beam.
<b>BASE</b>	(1) Base light: even, nondirectional level of studio illumination. Desired base-light levels: image-orthicon monochrome cameras, 100 foot-candles; for vidicon cameras, 159-200 foot-candles; for color cameras, 300-500 foot-candles. (2) Film base: the material of which motion picture film is made; the light sensitive emulsion is then superimposed on the film base.
<b>B.G.</b>	Background; an audio term; "music to B.G." means to fade the music and hold under as a background effect.
<b>BLACK</b>	Darkest part of the gray scale, which is only as dark as the screen of a television set that is turned off; "to black" means to fade the television picture to black.
<b>BLOCKING</b>	Working out the physical movement of performers and all mobile television equipment.
<b>BMI</b>	Broadcast Music, Inc., collects royalties on copyrighted music performed on television and radio.
<b>BOOK</b>	(1) TV scenery term: a twofold flat. (2) To decrease the angle of an open twofold.
<b>BOOM UP OR DOWN</b>	Raising or lowering the microphone boom or camera boom.
<b>BROADS</b>	A square-shaped floodlight, generally used in the motion picture industry.
<b>BURN-IN</b>	Image retention of the image-orthicon camera tube;

	if a camera is focused too long on an object with strong contrast, the picture tube retains a negative image of this object, although another object is being photographed.
BUS	Rows of buttons on a switching panel.
BUSY	The picture, as it appears on the television screen, is too cluttered.
CAMERA	Television camera, which consists of camera tube and accessory equipment, view-finder, and lenses.
CAMERA	Television camera and associated equipment, consisting of power supply and sync generator.
CAMERA LIGHT	Small spotlight, called inky-dinky, mounted on the front of the camera; used as additional fill light. (Frequently confused with Tally light, which is the red light in front of the camera indicating when the camera is on the air.)
CAMERA CHAIN	Television camera and associated equipment, consisting of power supply and sync generator.
CAMERA REHEARSAL	Rehearsal with cameras, microphones, and all other studio equipment under actual telecasting conditions.
CAMERA LEFT AND RIGHT	Directions given from the camera's point of view; opposite to stage left and right, which are directions given from the actor's point of view (facing the audience or camera.)
CAP	Lens cap; a rubber or metal cap placed in front of the lens to prevent light or dust from hitting the lens.
CARDIOID	Heart-shaped microphone pickup pattern.
CAST	(1) All actors and performers appearing in front of a camera as a group. (2) To select actors and performers for a particular telecast; large stations maintain a special casting director.
CELL	See Acetate.
CHEAT	To angle the performer or object toward a particular camera; not directly noticeable to the audience.
CHROMA KEY	Special electronic matting process, achieved by using the blue camera signal of a color camera.
CLIENT	Person or agency advertising on television.
CLOSED CIRCUIT	Television program that is distributed to specific television receivers but not telecast to the public.

<b>CLOSE-UP</b>	Object or any part of an object seen at close range, and framed tightly.
<b>COAX</b>	Coaxial cable; one cable concentrically shielded by another cable.
<b>COLD LIGHT</b>	Fluorescent light.
<b>COLOR</b>	(1) Atmosphere; "color shots" are intended to acquaint the television audience with the atmosphere of the happening. (2) Color television.
<b>COMPATIBLE COLOR</b>	Color telecast that reproduces well on a monochrome receiver.
<b>CONTINUITY</b>	(1) Even, logical succession of events. (2) All material presented between shows. (3) Continuity Department in charge of commercial acceptance and continuity writing.
<b>CONTRAST</b>	Contrast between black and white; especially important for colors used on television, which may have strong color contrast but little black and white contrast.
<b>CONTROL ROOM</b>	Room adjacent to the television studio from which the program is coordinated.
<b>COPY</b>	All material to be read on the air.
<b>COVER SHOT</b>	Wide angle shot giving basic orientation of place and action; covers a great area.
<b>CRADLE HEAD</b>	Cradle-shaped camera mounting head.
<b>CRANE</b>	Special camera dolly enabling the camera to move from close to the studio floor to about ten feet above the floor (depending on the crane used).
<b>CRAWL</b>	Graphics (usually credit copy) that move slowly up the screen; usually mounted on a drum, which also can be called a "crawl".
<b>CREDITS</b>	List of names of persons who participated in the creation and performance of a telecast; usually at end of program.
<b>CU</b>	Close-up.
<b>CUCALORUS</b>	Shadow pattern projected on a scenic background by means of a special cut-out placed in front of a strong spotlight; sometimes called a "kookie."
<b>CUE</b>	(1) Signal to start action. (2) White or black dots on film, indicating the end of the film.

<b>CUT</b>	(1) The instantaneous switch from one camera to the other. (2) Director's signal to interrupt action (used during rehearsal).
<b>CUT-IN</b>	Insert from another program source, such as a network cut-in during a local show.
<b>CYC</b>	Cyclorama; a U-shaped continuous piece of canvas for backing of scenery and action.
<b>DEAD</b>	Equipment not turned on or not functioning, such as a "dead mike" or a "dead camera."
<b>DEFINITION</b>	Degree of detail in television picture reproduction.
<b>DEPTH</b>	Third dimension.
<b>DEPTH OF FIELD</b>	Field in which all objects, located at different distances from the camera, appear in focus; depth of field is dependent upon focal length of lens, f-stop, and distance between object and camera.
<b>DEPTH STAGING</b>	Staging technique that divides the stage into a definite foreground, middleground, and background.
<b>DIMMER</b>	Controls the brightness of the light; three basic types of dimmers are resistance dimmers, transformer dimmers, and electronic dimmers.
<b>DIRECTOR</b>	Coordinator of all production elements before and during the on-the-air telecast.
<b>DISH</b>	Parabolic reflector for microwave transmitting unit; sometimes called dish-pan.
<b>DISSOLVE</b>	Gradual transition from one picture to another, whereby the two pictures overlap briefly.
<b>DISTORTION</b>	(1) Optical: near objects look large, far objects look comparatively small; achieved with wide angle lenses. (2) Electronic: exaggeration of either height or width of the television picture.
<b>DOLLY</b>	(1) Camera support that enables the camera to be moved in all directions. (2) Moving the camera toward (dolly in) or away (dolly out or back) from the object.
<b>DOUBLE SYSTEM SOUND</b>	Picture and sound portion are photographed on separate films and later combined on one film through printing.
<b>DOWNSTAGE</b>	Toward the stage apron or the camera.

DRESS	<ol style="list-style-type: none"> <li>(1) What people wear on camera.</li> <li>(2) Dress rehearsal: final camera rehearsal.</li> <li>(3) Set dressing: necessary set properties.</li> </ol>
DROP	Large, painted piece of canvas used for backing.
DRY RUN	Rehearsal without cameras and, usually, without any other electronic equipment.
DUB	Transcription of a sound track.
DUBBING	Transcribing a sound track from one recording medium to another, such as dubbing a film sound track on audio tape.
DUTCHMAN	<ol style="list-style-type: none"> <li>(1) A strip of canvas pasted over the hinges of a flat.</li> <li>(2) A strip of wood hinged into a threefold so that the flat can be properly folded.</li> </ol>
DYNAMIC	A pressure microphone receiving sound waves on a pressure sensitive diaphragm; this rugged microphone is extensively used in television operation.
ECU	Extreme close-up.
EDITING	<ol style="list-style-type: none"> <li>(1) Emphasizing the important and de-emphasizing the unimportant.</li> <li>(2) In film and video tape: cutting out unwanted portions and gluing the desired pieces together into a continuous show.</li> <li>(3) In live television: selecting from the preview monitors the picture that is to go on the air.</li> </ol>
ELECTRA-ZOOM	Special zoom lens operated by an electric motor.
ELEVATION	Drawing showing the vertical planes of a floor plan.
ELLIPSOIDAL SPOT	Spotlight with a very defined beam (usually for special effects lighting).
EMULSION	Light-sensitive layer put on the motion picture film base.
ESSENTIAL AREA	Picture area that shows on a home receiver.
ESTABLISHING SHOT	Orientation shot, usually a long shot.
E. T.	Electrical transcription. Similar to a record except that it is produced solely for radio and television station.
FACT SHEET	A rundown of particular items that must be covered during the telecast (generally used for ad-lib commercials).

<b>FADE</b>	(1) Audio: decrease in volume. (2) Video: picture either goes gradually to black (fade to black) or appears gradually on the screen from black (fade in).
<b>FEARLESS PANORAM DOLLY</b>	Special Camera crane dolly; permits the camera to be elevated.
<b>FEED</b>	Signal transmission from one program source to another, such as a network feed or a remote feed.
<b>FIELD</b>	One-half of a complete scanning cycle; two fields are necessary for one television picture frame; there are 60 fields per second, or 30 frames per second.
<b>FIELD LENS</b>	Usually a long focal length lens for remote shots.
<b>FILL</b>	Additional program material in case the show runs short.
<b>FILL LIGHT</b>	Additional light to brighten shadow areas.
<b>FILM CLIP</b>	Short piece of film; usually run within a live show.
<b>FILM LOOP</b>	Piece of film with its ends spliced together; this loop runs through the projector continuously and can be used for special effects or for dubbing.
<b>FLARE</b>	Dark flashes caused by light reflections off polished objects.
<b>FLASH</b>	Very short shot or sequence.
<b>FLAT</b>	(1) Piece of standing scenery (wood frame with muslin cover). (2) Even, not contrasting: usually refers to lighting; flat lighting is a very diffused lighting with soft shadow areas.
<b>FLIP CARD</b>	Title cards of same size that can be changed by flipping one after another off the easel.
<b>FLOODLIGHT</b>	Nondirectional, diffused light, in contrast to the directional spotlight.
<b>FLOOR</b>	Studio, of studio floor.
<b>FLOOR MANAGER</b>	In charge in the studio during production; a vital link between the director and talent; cues talent, and supervises all floor activities during telecast; also called stage manager or floor director.
<b>FLOOR MEN</b>	Studio production crew in charge of setup, set dressing, and other important jobs during the telecast; also called stage hands and facilities men.

<b>FLOOR PLAN</b>	Diagram of scenery and properties in relation to the studio floor area.
<b>FLUORESCENT LIGHT</b>	Cold light produced by gas-filled glass tubes.
<b>FLY</b>	Objects and scenery hanging from above.
<b>FOCAL LENGTH</b>	Distance from the optical center of the lens to the surface of the camera tube. Focal length of lenses are measured in millimeters or inches. Short focal length lenses have a wide angle of view, long focal length lenses have a narrow angle of view (telephoto lenses).
<b>FOCUS</b>	Picture is in focus when it appears sharp and clear on the screen.
<b>FOOTAGE</b>	Length of portion of a film; sometimes used qualitatively; good footage, bad footage.
<b>FOOT-CANDLE</b>	International unit of illumination: the amount of light produces by a single candle on a portion of a sphere one foot away; equal to one lumen per square foot.
<b>FORMAT</b>	Type of television script indicating the major programming steps; generally contains a fully scripted show opening and closing.
<b>FRICTION HEAD</b>	Camera mounting head that counterbalances the camera weight by a strong spring.
<b>f-STOP</b>	Calibration on lens indication the diaphragm opening; the larger the f-stop, the smaller the diaphragm opening; the smaller the f-stop, the larger the lens opening.
<b>FULLY SCRIPTED</b>	A television script indicating all words to be spoken and all major video information.
<b>GEN LOCK</b>	Locking the synchronizing generators from two different origination sources such as remote and studio; prevents rolling of picture.
<b>GHOST</b>	Undesirable double image on screen; caused by signal reflection in poor reception areas.
<b>GOBO</b>	A scenic foreground piece through which the camera can shoot, thus integrating foreground and background.
<b>GO TO BLACK</b>	Picture is gradually faded out; same as fade to black.
<b>GROUP SHOT</b>	Camera framing to include a group of people.
<b>GRAY SCALE</b>	Scale indicating intermediate steps from TV black to TV white; maximum steps: 10; good gray scale: 7 steps; poor gray scale 5 steps or less.

GREEN SCALE	Same as gray scale; the grays, however, are produced by photographing green on monochrome television; green gives a better gray scale than any other color, including different grays.
HAND PROPS	All small props handled by the performer.
HEAD ROOM	The space between the top of the screen and the framed object.
HIGH KEY	High intensity illumination.
HOT	Hot microphone or hot camera: instruments are turned on.
HOT SPOT	Undesirable concentration of light in one spot spot especially noticeable in the middle of a rear screen projection.
IATSE	International Alliance of Theatrical Stage Employees (union).
IBEW	International Brotherhood of Electrical Workers (engineering union).
ICONOSCOPE	Old model television pickup tube; no longer in use.
I.D.	Station identification.
IDIOT SHEET	Cue sheet for talent, usually held by floor men.
IMAGE-ORTHICON	Very sensitive camera pickup tube; used in most television studio cameras.
INCANDESCENT LIGHT	Hot light produced by glowing filaments; used for all television lighting.
INTERCOM	Intercommunication system among studio and control room personnel.
IN THE CAN	Finished television recording, either on film or video tape; the show is now "preserved" and can be rebroadcast at a later time.
I-O	Image-orthicon.
IRIS	Adjustable lens opening mechanism; same as Lens Diaphragm.
JACK	(1) Stage brace to hold up flat. (2) Microphone or earphone male plug.
KEY	(1) Lighting: intensity of illumination; low key (low intensity) and high key (high intensity). (2) Key light: principal source of illumination; sometimes called modeling light. (3) Electronic effects: special control signal used in electronic matting.

<b>KICKER LIGHT</b>	Light coming from the side and back of the object.
<b>KILL</b>	Eliminate certain parts or actions.
<b>KINE</b>	Kinescope recording.
<b>KINESCOPE</b>	Television program filmed directly from a kinescope tube.
<b>LAP DISSOLVE</b>	Same as a dissolve.
<b>LAPEL OR LAVALIERE MICROPHONE</b>	Small microphone worn around the neck.
<b>LENS</b>	Optical lens, essential for projection an image on the television pickup tube; lenses come in different focal lengths and different speeds.
<b>LENS TURRET</b>	Round plate in front of a camera holding up to four lenses, each of which can be rotated into "shooting position".
<b>LEVEL</b>	(1) Audio: voice level (volume). (2) Video: white and black picture level, measure in volts.
<b>LIGHTING</b>	Television lighting which employs the photographic lighting principle of key light (principle light source), back light, and fill light.
<b>LIGHT LEVEL</b>	Light intensity, measured in foot-candles.
<b>LIGHT PLAN</b>	Basic layout of lighting instruments and the general direction of the lighting beam.
<b>LIMBO</b>	Any set area used for shooting small commercial displays, card easels, etc., having no scenic background except darkness.
<b>LIP SYNC</b>	Synchronization of sound and lip movement.
<b>LIVE</b>	Direct transmission of a studio program at the time of the origin.
<b>LOG</b>	Second-by-second breakdown of a day's program schedule.
<b>LOOP</b>	See Film Loop.
<b>LS</b>	Long shot; includes a large field of view.
<b>LOW KEY</b>	Low intensity illumination; usually used for effects.
<b>LUMEN</b>	The basic quantity of light produced by one candle on one square foot.

<b>MAGNETIC TRACK</b>	Magnetic sound track on film; a small audio tape running alongside the film frames, opposite the sprocket holes.
<b>MAKE-UP</b>	(1) Facial make-up: used to enhance, correct and change facial features. (2) Film make-up: combining several films on one big reel.
<b>MASTER CONTROL</b>	Central control center for all telecasts; all master switching from different program sources is done in master control.
<b>MASTER MONITOR</b>	Line monitor that shows only the pictures that go out on the air.
<b>M.C.</b>	(1) Master of ceremonies. (2) Master control.
<b>MICROWAVE</b>	Wireless transmission of television signals from one point to another in line of sight.
<b>MIKE</b>	Microphone.
<b>MM or mm</b>	Millimeter, a thousandth of a meter (European measuring unit); 25mm equal 1 inch.
<b>MODELING LIGHT</b>	Principal source of light; same as Key Light.
<b>MONITOR</b>	Television receivers used in the television studio and control rooms.
<b>MS</b>	Medium shot (between close-up and long shot).
<b>MULTIPLEXER</b>	System of moveable mirrors or prisms that directs images from several projection sources into one stationary film camera.
<b>NAB</b>	National Association of Broadcasters.
<b>NABET</b>	National Association of Broadcast Engineers and Technicians (engineering union).
<b>NET</b>	Network.
<b>NEWSREEL</b>	News film.
<b>OFF-CAMERA</b>	Performance or action that is not seen on camera such as narration over film.
<b>ON THE NOSE</b>	(1) On time. (2) Correct.
<b>OPTICAL TRACK</b>	Optical sound track; variations of black and white photographed on the film and converted into electrical impulses; there are two kinds of optical track; variable density and variable area.

<b>OSCILLOSCOPE</b>	Electronic measuring device showing certain electronic patterns on a small screen.
<b>P. A.</b>	Public address loudspeaker system.
<b>PACE</b>	Over-all speed of performance.
<b>PANTOGRAPH</b>	Expandable hanging device for lighting instruments.
<b>PATTERN PROJECTOR</b>	Ellipsoidal spotlight that can project circular patterns.
<b>PEDESTAL</b>	(1) Special camera dolly that permits a raising and lowering of the camera.
<b>PERIAKTOS</b>	A triangular piece of scenery that can be turned on a swivel base.
<b>PERSPECTIVE</b>	(1) All lines converging in one point. (2) Sound perspective; far sound must go with far picture, close sound with close picture.
<b>PICKUP</b>	Origination of picture and sound by television cameras and microphones.
<b>PIN</b>	Sharpening of the lighting beam by pulling the light bulb-reflector assembly away from the lens.
<b>PLOT</b>	Story line.
<b>PRE-EMPT</b>	Telecasting time made available for a special event, regardless of the regularly scheduled program.
<b>PREVIEW</b>	Viewing a performance or a section of a performance before it is released on the air.
<b>PRIMARY MOVEMENT</b>	Movement in front of the camera.
<b>PROCESS SHOT</b>	Photographing foreground objects against a background projection.
<b>PRODUCER</b>	Creator and organizer of television shows; usually in charge of all financial matters.
<b>PROPS</b>	Properties; objects used for set decorations and by actors and performers.
<b>PYLON</b>	Triangular set piece, similar to a pillar.
<b>QUICK STUDY</b>	Actor or performer who can accurately memorize complicated lines and blocking within a very short time; especially important for television talent.
<b>RACKING</b>	(1) Changing lenses. (2) Operating the focus knob on the camera (thereby racking the camera tube closer or farther away from the stationary lens).

REAR SCREEN	Translucent screen onto which slides are projected from the rear and photographed from the front.
REMOTE	Telecast originated outside the studio.
RIBBON	Ribbon microphone; very sensitive to shock and wind; should not be used outdoors.
R.P.	Rear screen projection.
RESOLUTION	Degree of detail reproduced on the television screen; similar to Definition.
RETURN	Narrow flat lashed to a wider flat at approximately a 90-degree angle.
RISER	Small platform.
RUNNING TIME	Continuous time from the beginning to the end of a show.
RUN-THROUGH	Rehearsal.
SAG	Screen Actors Guild (union).
SCANNING	The movement of the electron beam from left to right and from top to bottom on the television screen.
SCANNING AREA	Picture area that is reproduced by the camera and relayed to the studio monitors, but which is reduced by television transmission on the home screen.
SCENERY	Flats and other scenic objects that help to set the locale for a television show.
SCOOP	Television floodlight.
SECONDARY MOVEMENT	Movement of the camera.
SEMI-SCRIPTED SHOW	Type of television script indicating only the approximate dialogue and action for a particular show.
SESAC	The Society of European Stage Authors and Composers; collects royalties on performance of all material it has copyrighted.
SET	Proper arrangement of scenery and properties to indicate the locale and/or mood of a show.
SHADING	Adjusting the television picture contrast; controlling black and white levels.
SHARED I.D.	Title card with commercial copy in addition to the station identification call letters.
SIGNATURE	A specific video and/or audio symbol characteristic of one particular show.

SILENT	Silent film, or sound film run silent.
SINGLE SYSTEM	Sound recording device frequently used for television news film; sound and picture are simultaneously recorded on one film.
SLIDE	Transparent pictures between glass plates, usually 2x2 inches; for rear screen projectors 3x4 or 4x5 inches.
SMPTE	Society of Motion Picture and Television Engineers.
SNOW	Electronic picture interference; looks like snow on the television screen.
SOF	Sound on film.
SPACE STAGING	Arrangement of scenery to indicate foreground, middleground, and background, with room for movement of talent and camera.
SPLICE	The spot where two pieces of film or tape are cemented together.
SPOT	(1) Short commercial. (2) Lighting instrument that produces a sharp beam of light.
SPOTLIGHT	Lighting instrument that produces a sharp beam of light (contrary to floodlight).
SPREAD	To enlarge the light beam by pushing the light-bulb-reflector assembly toward the lens.
SPROCKETS	Small, evenly spaced perforations in the film; single sprockets: holes are in only one side of the film; double sprockets: holes are on both sides of the film; most film is single-sprocket film.
STATION BREAK	Interruption of a show to give station identification.
STOCK SHOT	Film or photographs of well-known landmarks. Also a collection of actions frequently used in film work, such as a traffic shot, moving clouds, crowded streets.
STORYBOARD	A number of drawings and accompanying text indicating the major points of a proposed show; especially used in shooting motion pictures.
STRETCH	Slow down.
STRIKE	Remove certain objects; remove scenery after the show.
STRIP LIGHT	Several lightbulbs arranged in a strip, used for lighting the cyclorama.

<b>SUPER</b>	Superimposition; simultaneous showing of two of more full pictures on the same screen.
<b>SWEEP</b>	(1) Curved piece of scenery. (2) Electronic scanning.
<b>SWEEP REVERSAL</b>	Electronic scanning reversal; results in a mirror image (horizontal sweep reversal) or in an upside down image (vertical sweep reversal).
<b>SWITCHER</b>	(1) Engineer who is doing the switching from camera to camera. (2) A panel with certain buttons that allows switching from one camera to another.
<b>SYNC</b>	Synchronization; the simultaneous projection of picture and sound; also the electronic pulses of picture transmission and receiver must be synchronized to produce a stable image on the television screen.
<b>SYNC GENERATOR</b>	Part of the camera chain; produces electronic synchronization pulses.
<b>SYNC ROLL</b>	Vertical rolling of a picture caused by switching from remote to studio, thereby momentarily losing synchronization; also noticeable on a bad video tape splice.
<b>TAKE</b>	(1) Signal for a "cut" from one camera to the other. (2) Motion picture expression, now used in television recording: good take, the successful completion of the recording of the show or part of the show; bad take, unsuccessful recording, another "take" is required.
<b>TALENT</b>	Collective name for all television performers and actors.
<b>TALKBACK</b>	Speaker system that connects the control room with the studio.
<b>TALLY LIGHTS</b>	Small red light on the camera, indication when the camera is on the air.
<b>T.D.</b>	Technical director; usually does the switching during a telecast.
<b>TELEPROMPTER</b>	Brand name: TelePrompTer; mechanical prompting device; paper roll with copy is mounted in front of the camera, easily visible to the talent.
<b>TELOP</b>	Opaque photograph or drawing projected by the telop projector.
<b>TELOP PROJECTOR</b>	Opaque television projector; similar to the balop.
<b>TEMPO</b>	Speed of individual show segments within the overall show pace.

<b>TERTIARY MOVEMENT</b>	Movement created by a sequence of shots from two or more cameras.
<b>TEST PATTERN</b>	Special design that aids camera picture alignment.
<b>TILT</b>	Pointing the camera up and down.
<b>TITLE DRUM</b>	Large drum on which title sheets can be fastened for credit supers; same as Crawl.
<b>TITLES</b>	Any graphic material shown on camera; more specifically, studio title cards.
<b>TONGUE</b>	Move camera with boom from left to right or from right to left.
<b>TRANSCRIPTION</b>	(1) Any kind of recording (2) A record made for broadcast use only; same as E.T.
<b>TRAVELER</b>	A large curtain, similar to a theatre curtain which opens horizontally from the middle or from one side.
<b>TRUCK</b>	Lateral movement of the camera dolly and camera.
<b>TVR</b>	Television recording; refers to a kinescope recording; usually called a kine.
<b>TWO-SHOT</b>	Framing that includes two people or objects.
<b>UNIT SET</b>	Standardized interchangeable scenery.
<b>VARIABLE FOCAL LENGTH LENS</b>	Zoom lens.
<b>VIDEO</b>	Picture portion of a telecast.
<b>VIDEO ENGINEER</b>	Controls the camera pictures before they are sent on the air; also called the shader.
<b>VIDEO TAPE</b>	Plastic tape for recording video and audio portions of a telecast.
<b>VIDEO TAPE RECORDER</b>	Electronic recording machine that records and plays back television shows or portions of shows.
<b>VIDICON</b>	Special camera tube that is less sensitive but more durable than the I-O tube; frequently used in closed-circuit operation.
<b>VIEWFINDER</b>	Small television set on top of the camera which the cameraman can see the picture he is photographing.
<b>WALK-THROUGH</b>	Type of television rehearsal, usually preceding the camera rehearsal, where production and engineering crews and talent briefly "walk-through" major actions.
<b>XCU</b>	Extreme close-up; same as ECU.
<b>ZOOM</b>	Gradual changing of the focal length of the lens; gives an effect of dollying without moving the camera.

# Sign Language

(Diagrams on next page)

## First row, left to right:

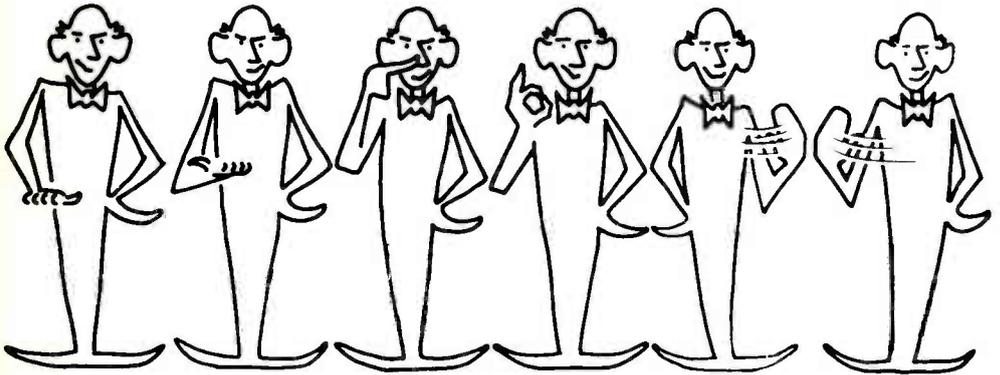
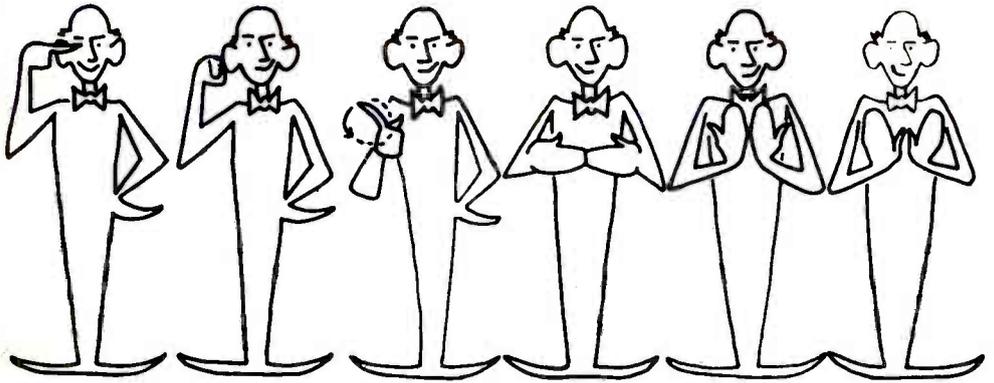
- WATCH FOR CUE . . . . . point to eye.  
CUE . . . . . any signal, verbal or visual, which indicates action or speech by performer.  
SPEED UP PACE . . . . . extend index finger and rotate hand clockwise rapidly.  
STRETCH OR SLOW PACE . . . . . place finger tips together and pull hands apart horizontally.  
MOVE CLOSER TO MIKE . . . . . move hands toward body, palms in.  
MOVE FARTHER FROM MIKE . . . . . move hands away from body, palms out.

## Second row, left to right:

- DECREASE VOLUME . . . . . lower hand, palm down.  
INCREASE VOLUME . . . . . raise hand, palm up.  
ON THE NOSE . . . . . program on schedule. Indicate by placing forefinger on nose.  
OKAY, GOOD . . . . . forefinger and thumb circle.  
MOVE RIGHT . . . . . swing left hand in flagging motion.  
MOVE LEFT . . . . . swing right hand in flagging motion.

## Third row, left to right:

- 3 MINUTES TO GO . . . . . hold up three fingers.  
2 MINUTES TO GO . . . . . hold up two fingers.  
1 MINUTE TO GO . . . . . hold up one finger.  
½ MINUTE TO GO . . . . . cross index fingers in middle.  
HOW MUCH TIME? . . . . . crook index finger over bridge of nose.  
CUT . . . . . strike index finger horizontally in wide, straight line near throat, rapidly.



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