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ABSTRACT

A STATEMENT AND APPLICATION OF PRINCIPLES FOR DESIGNING TELEVISION WORSHIP PROGRAMS

by Charles Louis Bartow

This thesis is meant to explore the problems involved in designing worship programs for television. If the intention of worship programs is to provide one means whereby individual Christians can see their daily activities in relation to their responsibilities as members of a community of faith, principles for the design of such programs should be stated and applied in a way which demonstrates that purpose.

To substantiate that the previously mentioned purpose is in fact a legitimate one, the writer probed into historic Christian documents on the nature and purpose of worship in the life of the Church, and also investigated the kinds of worship programming activities the Church has engaged in on television over the years.

Once this was done, an audience was selected and principles for designing worship programs stated and applied so as to reflect the chosen purpose while at the same time taking seriously the production potentialities and limitations of the television medium. For help in this effort, the writer consulted books on television production techniques and script composition as well as more general works in the area of mass communications

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It was found that the traditional order of service for divine worship consisting of The Approach, The Proclamation of the Word and The Fellowship of Prayer and demonstrating the dialogical nature of worship in which men see God act and then respond in obedience to his will, provides a suitable format for television worship programs. It was also found that while the specifics of content and the style of production used to communicate that content has to vary from program to program depending upon the type of audience response desired, it is possible to maintain this traditional form of worship.

A STATEMENT AND APPLICATION
OF PRINCIPLES FOR DESIGNING TELEVISION
WORSHIP PROGRAMS

By

Charles Louis Bartow

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

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Approved


Major Professor

PREFACE

This thesis is written from a Protestant perspective. However, an effort has been made to refrain from saying anything which could be construed as a deprecation of other traditions of the Christian faith and non-Christian religions.

While some theological reflection is engaged in, it must not be seen as an end in itself, but as contributory to the process of discovering how the Church may relate itself to society, creatively and with integrity, by means of worship programs on television.

In Chapter I the writer deals with basic considerations involved in designing worship programs for television. The summary is a list of principles to govern the approach to worship program design. Because the intention is to establish principles and apply them in Chapters II, III and IV, discussing the relation between the principles and the specific techniques used to fulfill them in three different programs, there will be no discussion of techniques for the production of worship programs in abstract fashion. There will be no chapter on "How To."

The writer's intention, in other words, is to demonstrate a manner of thinking which applies the technical capabilities of the television medium to the problem of carrying the worship experience into the everyday life of Christian men and women. The underlying concept here is that an understanding of the nature of worship must determine the shape and content

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The following people should be acknowledged for their invaluable assistance to the writer in the preparation of this thesis: Professor Walter Emery who introduced the writer to the subject of religious broadcasting, Professor Arthur Weld who guided the preparation of the thesis and whose critical evaluation was greatly appreciated, and the writer's parents who provided encouragement and support.

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BASIC CONCEPTS

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CHAPTER I
BASIC CONSIDERATIONS IN DESIGNING WORSHIP PROGRAMS
FOR TELEVISION

In this chapter the following questions will be dealt with:

- 1) Why have worship programs on television?
- 2) To whom may worship programs be expected to appeal?
- 3) What are the characteristics of the audience for worship programs?
- 4) What should be communicated on worship programs?
- 5) What are some of the considerations involved in deciding upon the format to be used in communicating content on worship programs?
- 6) What are the various types of responses which worship programs may be able to engender?

The chapter will conclude with a list of principles for designing worship programs based upon the analysis which precedes it.

Why have Worship Programs on Television?

Horton Davies in his book, Christian Worship, Its History and Meaning, has said:

Worship is . . . a life dedicated to God, not a fugitive hour in a week devoted to unscrupulous business. It is

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²Acts 3:46-47

a life lived out in the presence of God, for his glory and the benefit of mankind.¹

Here we have a purpose for worship programs; to aid Christians in their attempt to live lives "dedicated to God" for the "benefit of mankind."

Stating this purpose, however, does not fully answer the question, "Why?". Are there not other types of programs which could do essentially the same thing? Obviously the answer is yes. Discussion programs dealing with current issues in our social, economic and political life from a religious perspective may serve such a purpose, as may dramas which probe human relationships and music programs which affect our deepest emotions. The Church has not failed to recognize this fact either, and over the years, on the local and national level it has engaged in programing efforts of these various types. Still the Church has continued to promote worship programing, and it is probably not entirely out of habit. The act of worship sets the general orientation of the Christian towards God and man. It provides the point of view, sets the perspective from which the Christian looks upon his various human activities.

From the earliest days, up to and including the reformation, and to some extent beyond, it might be said of Christians that they "continued daily with one accord in the temple, praising God and having favor with all the people."² As Dr. Donald Macleod has pointed out in his "The Dialogue of the Sanctuary,"

¹Horton Davies, Christian Worship, Its History and Meaning. New York: (Abingdon Press, 1957), P. 125.

²Acts 3:46-47. Holy Bible, King James Version.

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the service of worship is the central and most important act of faith the Church performs. It is the distinguishing characteristic of the Church of Jesus Christ. Out of their various walks of life the people of God come, gathering to hear and respond to God's Word as a community.³ The minister is appointed by the community to proclaim the Word and lead the congregation in appropriate response. He is thus a symbol of the essential unity of the Christian Church to its members and to the secular world. The shape of the service of worship likewise aids individual worshippers to see themselves as part of a united people of God, called together by him in his Word which the minister preaches, to hear his will and to respond to him as one man, one "body."⁴ In worship Christians are reminded that they represent the whole community in their personal lives both public and private. What they do in the street, so to speak, reflects upon those with whom they associate in the sanctuary, and upon him who calls them there to hear his Word. Worship programs then are one way in which the Church of the present day can reach its individual members day by day with a reminder of their corporate responsibility.

To Whom may Worship Programs be Expected to Appeal?

As Dr. Joseph T. Klapper has pointed out in his article in the Public Opinion Quarterly, Fall, 1958 entitled, "What We Know About the Effects

³Donald Macleod, "The Dialogue of the Sanctuary," Princeton Seminary Bulletin, Vol. LVI, No. 3, (May, 1963), P. 25.

⁴See Saint Paul's conception of "the body of Christ" in I Corinthians 12:1-31. Holy Bible, Revised Standard Version.

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⁵Joseph T
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⁶Everett C
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of Mass Communication, the Brink of Hope," television programs designed for a specific purpose will tend to reach people already concerned about the subject matter they present, thereby reinforcing those individuals' interests rather than changing the interests of others.⁵ The audience for the worship programs I am presenting, therefore, will be pinpointed and carefully characterized. First, it is important to realize what possible audiences must be excluded.

For reasons which are obvious "unchurched" people, that is, individuals who have never regularly attended church, must be among the excluded audience groups. For one thing, worship programs are intended primarily for the continuing nurture of confessing Christians. Also, individuals who never have been interested in Christian worship on Sundays would probably not be inclined to give ear and eye to worship programs on television Monday through Saturday. This assumption seems to have been borne out by the study of the audience for religious broadcasts conducted by Parker, Barry and Smythe in New Haven, Connecticut.⁶

Among confessing Christians, however, there are potentially two audience types available. The characteristics of the one audience type may be summarized from the Parker, Barry and Smythe Book, The Television-Radio Audience and Religion, in the following way:

⁵Joseph T. Klapper, "What We Know About the Effects of Mass Communication; the Brink of Hope," Public Opinion Quarterly, (Winter Issue, 1957-58), 457, 458.

⁶Everett C. Parker, David W. Barry, and Dallas W. Smythe, The Television-Radio Audience and Religion (New York: Harper and Bros., 1955) P. 401.

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- 1) Audience members are strongly preoccupied with themselves and are:
 - a) "weak individuals who lean on each other without getting much support,"
 - b) authoritarian types
 - c) lonely.
- 2) They tend to have limited education (seventh grade to high school) and/or
- 3) They tend in either of the following two directions:
 - a) either to live in accordance with the morals generally associated with white, middle-class protestants (highly individualistic system of morals and ethics specific standards are set up and one tries to live up to them) or
 - b) to separate religion entirely from the conduct of everyday life.⁷

If the Church's worship programing is designed to accomplish the task of reaching people day by day with a reminder of their corporate responsibility, helping them to see how they can fulfill this responsibility in their relationships with other people, both in formal and informal situations, then the potential audience just described would not be the main target. Point one refers to their tendency to shirk responsibility and point three to their individualistic and

⁷Ibid., pp. 316-362.

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legalistic approach to morals and ethics. Also there is an inclination among some members of this audience group to separate their religious life from their secular tasks.

The audience worship programs are intended to reach is made up of individuals who are seeking or may be encouraged to seek the relationship between their corporate response to God in worship and their private and public responsibilities in the "work-a-day" world.

What are the Characteristics of the Audience
for Worship Programs?

Most of the members of the audience will fall into the category of "may be encouraged to seek" instead of "are seeking" as regards the matter of relating worship and daily living. This is a condition which has developed because of the modern cultural phenomenon often referred to by theologians as secularization.⁸ Simply put, men do not need God. They can live purposefully without him, at least they think they can and they may therefore act upon that assumption. In such a situation the sensitive Christian not only asks how he may relate worship and daily life, but also why he ought to bother trying.

As Bonhoeffer has pointed out, many Christians have resolved this problem in one of two ways. Some have forsaken the Church for the world, becoming secularized themselves. Others have forsaken the world for the Church.

⁸For various views on the process of secularization see: Dietrich Bonhoeffer, Ethics (New York: The Macmillan Co., 1962); Helmut Thielicke, Nihilism (New York: Harper and Bros., 1961); Gabriel Vahanian, The Death of God (New York: George Braziller, 1961).

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The first group of people devotes its energies to what theologians call the processes of humanization. The members of it work to establish political, social and economic structures which, hopefully, will allow for the possibility of a more selfless response to the needs of others in interpersonal and group relationships than is currently practiced by most people. The people in the second group give their energies to a round of religious activities. They thus attempt to close their eyes to the world and avoid the issues to which the process of secularization gives rise.⁹

In the one case then, worship programs on television must encourage Christians to re-think their involvements in the processes of humanization in light of the activity of the God who calls them to respond with others, in worship, to his will for human relationships in the world. In the second case, worship programs must challenge Christians wrapped up in the Church's institutional life with the opportunities for service in the so-called secular world. Only when this is done will members of this proposed audience group be able to relate the worship experience to their everyday life and thereby fulfill their corporate responsibility in their individual affairs.

Given the characteristics of the audience for worship programs and the objectives involved in reaching that audience as just described, we are faced with the problem of how these tasks may be accomplished. I will discuss this problem by dealing with the content of worship programs and the considerations involved in selecting a format suitable for communicating that content.

⁹ Bonhoeffer, op. cit., pp. 85-88.

What should be Communicated on Worship Programs?

Probably the best way to approach this question is to keep in mind the two groupings within the selected audience to which the worship programs are intended to appeal. They are:

- 1) those who tend to forsake the Church for the world and
- 2) those who tend to forsake the world for the Church.

If television worship programs are to reach these groups, encourage them, and help them to relate the experience of worship to their life in the secular world, it is important that program content reflect an awareness of what these groups of people have come to realize about life in the secular world, specifically, that men can and do live purposeful lives without God. To admonish them that men need God and therefore that they ought to try and convince others of this would be foolish. Rather, the notion they already have ought to be reinforced. It ought to be pointed out to them that indeed men can and do live without God (or at least so view their living), but also that this is so precisely because God is the kind of a God he is.

In worship God greets men not as one who says, "Stop trying to make something of yourself!" Instead, he makes it known that men can and are to attempt to make something of themselves precisely because he has made them with such a capacity and refuses to get in their way. In worship God presents himself as Jesus, a child who enters the world in a manger, a man who leaves it on a cross, and rises again to live in and through those who see in him something perfectly human and worth trying to emulate. God's weakness thereby becomes the possibility for our legitimate self-assertion.

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The proper response of the people gathered to meet this God in worship is not to deny the validity of the efforts made by men involved in the processes of humanization in the secular world. On the contrary, it is to aid those men, to work side by side with them, encouraging them for Christ's sake. As Christians do this in the name of Jesus Christ they fulfill their corporate responsibility in their individual lives. They point to the one who challenges them, along with others, to immerse themselves in the processes of humanization in order that all men in the world may see that humanization perfected, that is, made whole or completed in Christ. Christians represent God in the world not as a dictator with demands, but as Jesus, the one who comes "not to be served, but to serve and to give his life, a ransom for many."¹⁰ So daily worship programs on television must represent God in his weakness as Jesus, and suggest how Christians may further represent him to their fellow men in the secular world by the way in which they act in relationship to others. Audience members must be enabled to see how they may, with Christ, not be ministered unto, but minister, and give their lives in service to others. Thus, though it may be said that men do not need God, it must also be said that Christians do need worship, for it is in worship that they discover how to respond to God by living with and for their fellowmen. Worship programs, the content of which is geared to represent God in the way just described, suggesting the appropriate ways in which Christians may respond, will give evidence of

¹⁰Mark 10:45.

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taking seriously what specific content is needed in order to reach both segments of the proposed audience, those who tend to forsake the world for the Church and those who tend to forsake the Church for the world.

What are Some of the Considerations Involved

in Deciding upon the Format to be Used

in Communicating Content

on Worship Programs?

It will be recalled that in the first portion of this chapter the writer mentioned that not only the content of worship, but also the man who leads it and the shape of the service help Christians to realize their corporate responsibility to God. The minister is elected by the community to proclaim God's Word. Through the Word, read and preached, the gathered people of God are able to see what God is doing for them and all men in the world. They are then sent back to their individual tasks and associations in the world, charged with the responsibility of representing God to their fellow men. It follows from this that worship programs on television should be conducted by a minister and should follow the format of the traditional liturgical plan.

As Dr. Donald Macleod pointed out in an article entitled, "The Dialogue of the Sanctuary," a meaningful service of worship consists of three movements:

- 1) The Approach
- 2) The Proclamation of the Word; and

3) The Fellowship of Prayer.¹¹

A format similar to this was followed from the second century down through the reformation. Even the present day Divine Liturgy of the Eastern Orthodox Church and the Mass of the Roman Catholic Church are simply elaborations upon this basic structure.

The Approach begins with the minister's Call to Worship. The congregation or choir acting on their behalf, responds with "The Sanctus," "Holy, Holy, Holy, Lord God of Hosts," or a hymn about the nature and attributes of God. Then follows the Prayer of Adoration. Now the objectivity of worship has been established. The congregation, upon seeing the face of God in song and prayer, looks upon itself and makes a common Confession. The Assurance of Pardon is announced by the minister, and the congregation responds with a hymn of praise.

With the context for worship now set, the congregation receives The Proclamation of the Word. The scriptures of the Old and New Testaments are read, separated by the Gloria Patri, the New Testament lesson, of course, completing the revelation of God begun in the Old. The revelation of God is then brought to bear upon contemporary issues in life by means of the sermon, and the people respond with the Apostle's Creed. They rededicate themselves to the God who by his Word demonstrates his dedication to the welfare of all men.

¹¹Macleod, op. cit., p. 24.

The service concludes with The Fellowship of Prayer. Material goods possessed by members of the congregation are pledged to God's use. In the earliest days of the Church folks would actually bring in the fruits of vineyards and fields to celebrate the Lord's supper. So today the Church uses the symbolic elements of bread and wine. Individuals, in Communion pledge themselves to one another, thanking God for his work in bringing them together and showing them, in Jesus Christ, how they can behave in such a way as to stay together in a spirit of humility and service. Prayers of Intercession follow that, through these committed lives, God may enter the world of men and point the way to solidarity and growth in human dignity. All the spoken and unspoken prayers of the congregation are caught up into the Lord's Prayer. A hymn reminding the congregation's members of their corporate responsibility is sung, and with the benediction, Christians are sent back into their several ways to represent to others the God who has revealed himself to them in worship as one who binds all humanity to himself and together.

Naturally the techniques of production, that is, how a specific theme will be developed and presented in all three of these steps in worship will vary from program to program depending upon the kinds of effects the content is meant to have upon individuals in the viewing audience, that is, the television congregation.

What are the Various Types of Responses which
Worship Programs may be able to Engender?

In his Practice Book, Leland Powers used three terms which are helpful in answering this question. The terms are "mental," "moral," and "vital."¹² Some themes may best be developed as messages meant primarily to make people think about something. These are of a predominantly "mental" cast. Others cause people to identify with characters in various situations. When a character with whom the audience member identifies is happy, the audience member is happy. When the same character is sad or frightened, fatigued or energetic, the audience member feels these emotions also. Messages having such an effect may be called predominantly "moral." Still other messages call for immediate, active response. The audience member is challenged or exhorted to change his behavior in a way appropriate to the ideas, demands, or invitations he has heard and seen. Such messages are "vital" in emphasis.

It ought to be observed, however, that no message can be only "mental," "moral" or "vital." The end result of a process of reasoning ("mental") and feeling ("moral") is altered behavior. It is hoped that audience members will learn to think and feel, and therefore act in certain specified ways. Similarly "vital" material cannot kindle a desire in audience members to change their behavior if the material and the way it is presented shows no

¹²Leland Powers, Practice Book (Boston: Haven Merrill Powers, 1955) P. ix.

thought and feeling on the part of those who prepared it. So, though one characteristic is dominant in any single worship program, a balance of "mental," "moral" and "vital" factors is still involved.

Summary

Principles for Designing Worship Programs

for Television

Principles Governing Development of Content

- 1) The idea that men can live meaningfully without God must be kept in mind.
- 2) It must also be remembered that men can live without God only because of the way he has acted and continues to act for man, that is:
 - a) in humility, the humility of Christ, and
 - b) in those who represent him to their fellow men in the world.

Principles Governing the Development of Formats

- 1) The format should contain, in proper sequence, the major steps in the traditional order of service for Christian worship:
 - a) The Approach
 - b) The Proclamation of the Word
 - c) The Fellowship of Prayer
- 2) An ordained clergyman should lead in worship.

Principles Governing the Approach to Production

- 1) The style of production should be appropriate to the type of development the theme is most easily adapted to, "mental," "moral" or "vital."
- 2) The same factor, whether it be "mental," "moral" or "vital" should be consistently dominant throughout each step of the service of worship.
- 3) Though one factor is dominant, an appropriate balance of the other two is still necessary.

CHAPTER II

PRINCIPLES OF WORSHIP PROGRAM DESIGN APPLIED TO
A THEME WHERE THE "MENTAL" FACTOR
IS MADE PREDOMINANT

A Discussion of Content

As far as the first criterion is concerned (keeping in mind the idea that people can live meaningfully without God) it is met not directly but indirectly. By implication the sermon presented in the following program design suggests that men can live without God. In point number one, for example, there is the statement, "You want the hungry fed? Feed them. You've got the wherewithal to do it" The implication is that men can care for the material needs of others on their own. There is no need to "work God in" on the problem. Similarly, in the second point of the sermon there is the statement, "It's pretty difficult to get along in life if you refuse to face difficulties--using all the purely human resources available.--God won't make your marriage work for you. He won't deliver you from hurt, sorrow and death." The suggestion here is that our personal problems are best dealt with not simply by running to God in prayer, but by putting our best mental efforts into solving them, and seeking human help.

The second criterion is met in the following way. That men can live without God only because of the way he has acted in Christ is brought out

in the author's treatment of the third temptation. The idea presented there is that human pride, which erects barriers between people, is crushed by the humility of Jesus who insists upon associating with everyone even though it costs him his life. The one thing men have in common, then, is God's forgiveness in Christ. It allows them to forgive and work together for because of it they can know, individually, what it means to be forgiven.

The Christian's responsibility to represent this God to others is most pointedly stated in the conclusion to the sermon which reads:

Accepting God on God's terms means seeking to satisfy the material needs of others instead of basking in the glow of our own success. It means taking life as it comes and making the most of it, instead of brooding because it is not all that we wish it were. It means accepting our fellow men now, as they are, not later, when they become what we want them to be. It means loving people for no reason at all. It means being good for nothing.

When Christians behave in such a way, they are properly responding to the God who meets them in worship. They are bringing his forgiveness to bear upon their human relationships in the world. Thus, whether others know it or not, or accept it or not, their living meaningfully on their own is made possible by the love of God which sets them free to live for and with their fellow men.

A Discussion of Format

The format of the program, "Having God on God's Terms," contains, in proper sequence, all the steps in the traditional order of service for Christian worship. Because of the time factor, however, certain elements within each step are excluded, and other elements do not appear in their traditional form.

The Approach is incorporated into the opening of the program. The chimes serve as the Call to Worship. These are used in the Roman Catholic service for the same purpose.¹³ "The Sanctus" is sung over the credits, and the Prayers of Adoration and Confession, and the Assurance of Pardon are replaced by the three brief sentences read by the minister over picture number six.

Then follows The Proclamation of the Word. The scripture lesson is read. The sermon is given, and, in substitution for the Apostles' Creed, there is the singing of "When I Survey the Wondrous Cross."

Two elements are excluded from The Proclamation of the Word, the Old Testament Lesson and the Gloria Patri. On a fifteen minute program there simply is not enough time for two readings from scripture. As for the Gloria Patri, it has no proper place except as a bridge between Old and New Testament readings.¹⁴

The Fellowship of Prayer is incorporated into the closing portion of the program. Obviously Communion must be omitted because of regulations governing its proper administration.¹⁵ There is, however, a brief Prayer of Intercession, the Lord's Prayer, a hymn reminding

¹³Macleod, op. cit., p. 25.

¹⁴Ibid., p. 26.

¹⁵For an example see The Constitution of the United Presbyterian Church in the United States of America, Office of the General Assembly (Philadelphia; 1960) p. 107.

Christians of their corporate responsibility in the life of the world, "Where Cross the Crowded Ways of Life," and a benediction.

Thus, though certain elements within the traditional order of service are excluded and others are present in novel form, the major steps are followed rather rigorously.

The second principle governing choice of format is followed in that a minister would lead in worship.

The major drawback of the program is that there is little opportunity for audience response during its presentation. This is somewhat contrary to the dialogical character of reformed worship.¹⁶ Still it is hoped that there is enough concrete illustrative material in the sermon to provoke thought and stimulate mental reaction. Since the mental factor is primary in the program, physical response is not as important as might otherwise be the case.

A Discussion of the Approach to Production

First, production technique ought to be appropriate to the type of message being presented. The theme presented in "Having God on God's Terms" is given a predominantly "mental" character. The writer of the script feels that such a theme can best be presented if ideas are spoken in a straight forward manner, simply and as clearly as possible. At no point should the materials used to develop and present the theme draw

¹⁶Macleod, op. cit., p. 20

attention to themselves. At no point should the "moral" and "vital" aspects of the content assume dominance over the "mental."

In light of these considerations it was decided that the reading of scripture, with pictures to emphasize the major points brought out in the text, coupled with a lecture type of sermon illustrating those points in terms of typical human life experiences, could be used. In this way camera editing and movement could be kept to a minimum. Slow pans, dollies and dissolves instead of rapid cutting would be possible. With a minimum of physical movement, the eye and ear of the listener could be focused upon the ideas being presented through aural and visual means. Because ideas are best communicated through direct eye contact of speaker and listener, the minister would be shot head-on, and not from various angles. Changes in light levels and setting would not be required since there would be little variation in mood.

Secondly, the "mental" factor should be dominant throughout each step of the service of worship. To accomplish this the writer attempted to couple the spoken and sung thoughts in The Approach and The Fellowship of Prayer with pictures portraying those thoughts in much the same way as was done with the scripture reading and the sermon of The Proclamation of the Word. Where possible, pictures which appear in the context of the scripture reading and sermon were used. Also, the picture, The Yoke of Christ, and the short rhyme: "Incarnate Life harnessed our load, Still shares the burden, Travels our road," used in The Approach and The Fellowship of Prayer reflect the central thought of the service as a whole.

The thought is that, in the sensible handling of our own frustrations and successes, and through sharing in the frustrations and successes of our fellow men, we experience the presence of Christ's Spirit.

Lastly, while the "mental" factor must always remain dominant, some balance of the "moral" and "vital" aspects of the message also has to be maintained. In "Having God on God's Terms" the author attempts to do this through concrete representations of the ideas presented in terms of typical human experiences. For example, the allusion to the problem of hunger which bothers the conscience of many people today is made. Also references to specific personal experiences such as marriage, facing rejection, sorrow and death are made. All of these have the potential to evoke various kinds of feelings or moods in the viewer. They have a high "moral" factor. Similarly, such specific conditions for accepting God as are made at the conclusion of the sermon imply the necessity for changes in the audience members' behavior. They have a high "vital" factor.

There follows now the script for the fifteen minute worship program, "Having God on God's Terms."

Script

Title: "Having God on God's Terms"

Program Length: :14:30

*Music: "Sanctus," tune by John Merbecke (1523-1585), arranged by

Dr. Healy Willan.

"Dresden Amen"

"When I Survey the Wondrous Cross," text by Isaac Watts

(1707), tune, "Rockingham Old" by Edward Miller (1790).

Stanzas one, two and four will be used.

When I survey the wondrous cross
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Forbid it, Lord, that I should boast,
Save in the death of Christ my God:
All the vain things that charm me most,
I sacrifice them to his blood.

Were the whole realm of glory mine,
That were a present far too small,
Love so amazing, so divine,
Demands my soul, my life, my all.

"Where Cross the Crowded Ways of Life," text by Rev.

Frank Mason North (1903), tune, "Germany," from

William Gardiner's Sacred Melodies (1815). Stanza one

*All music is from The Hymnal, Presbyterian Board of Christian Education, Philadelphia, 1933.

will be used.

Where cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear Thy voice, O Son of Man.

Visuals: India ink drawings by Carlos Ray Lantis.

Picture One -- The First Temptation

Picture Two -- The Second Temptation

Picture Three -- The Third Temptation

Picture Four -- The Transfiguration

Picture Five -- The Crucifixion

Picture Six -- The Cart

Quoted Materials: Scriptural quotations are from the Revised

Standard Version of the Holy Bible, Thomas Nelson
and Sons, New York, 1952.

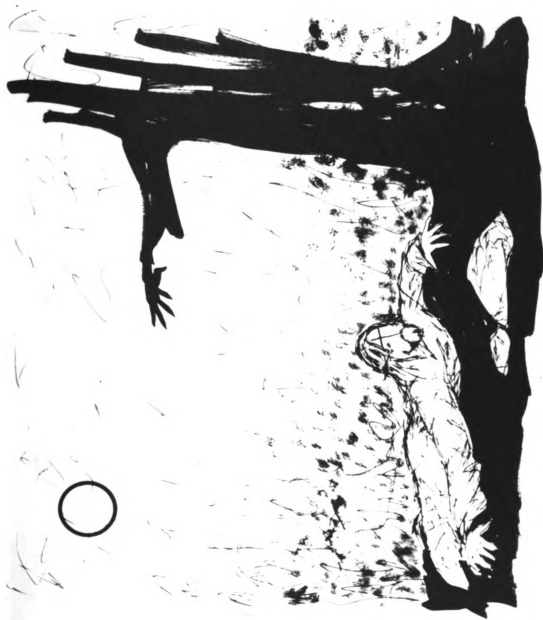
Matthew 4:1-11

Matthew 25:40

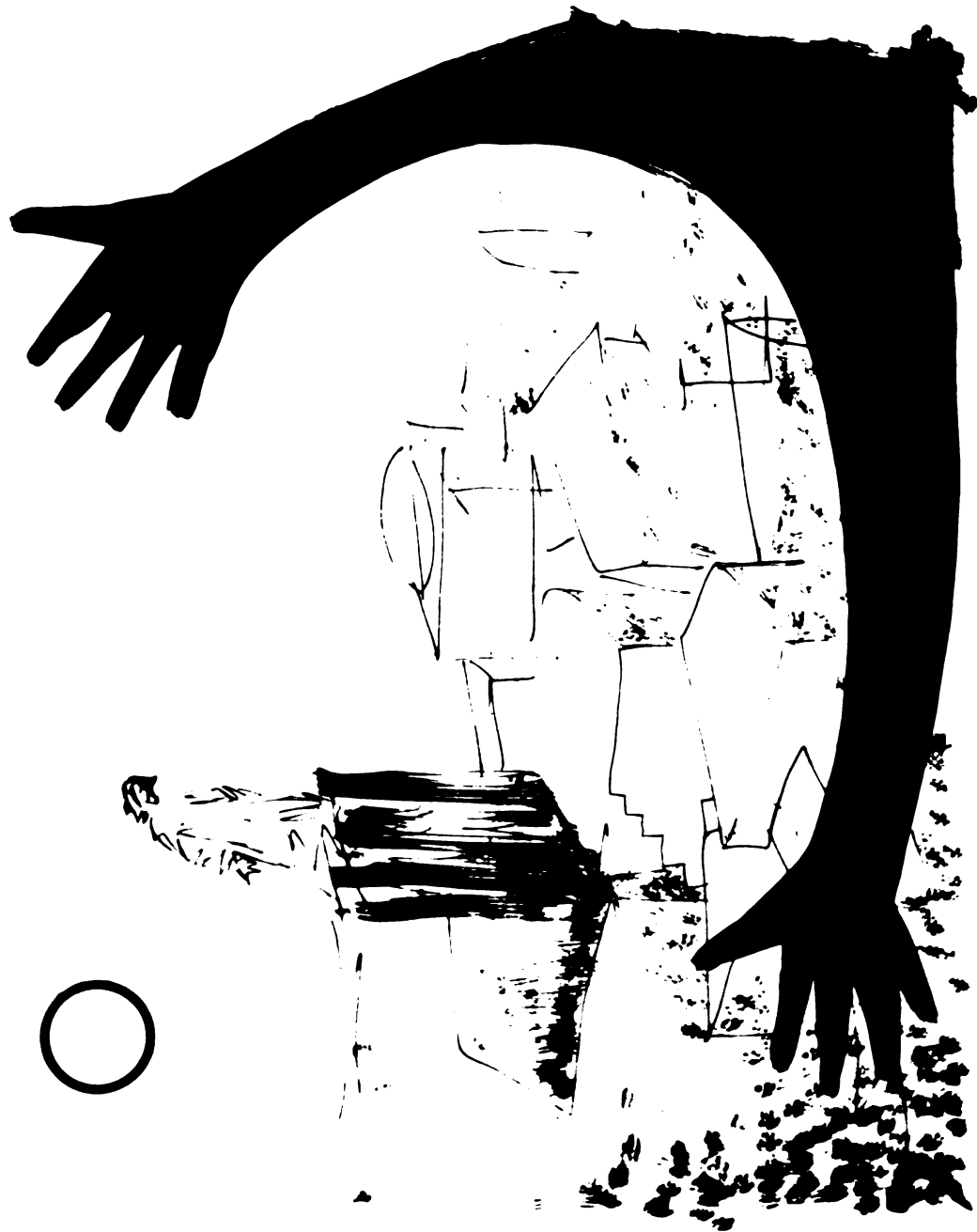
Luke 23:34

Carlos Ray Lantis, A Litany, from his Service of
Ordination, December 22, 1963.

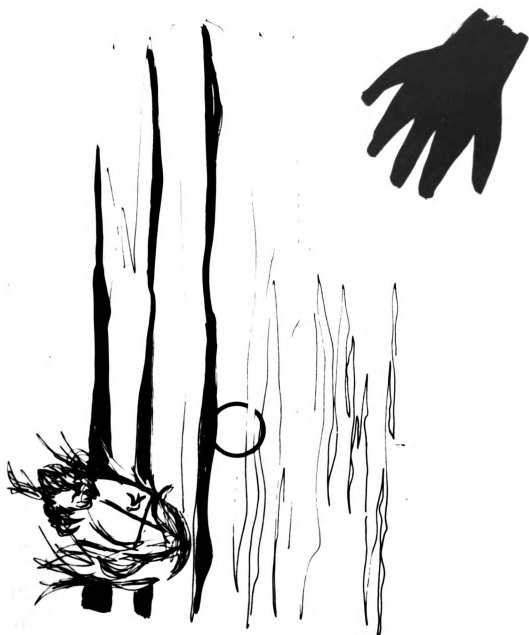
Incarnate Life harnessed our load,
Still shares the burden,
Travels our road.



The First Temptation



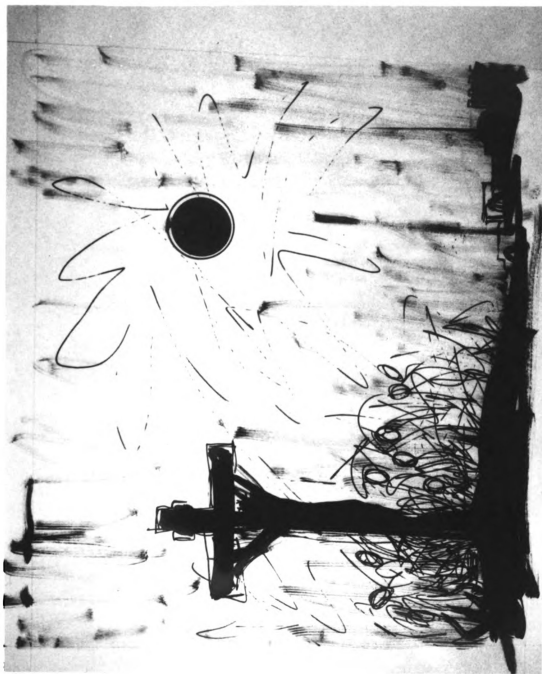
The Second Temptation



The Third Temptation

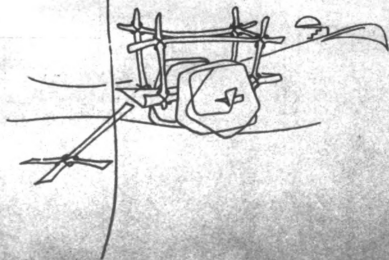


The Transfiguration



The Crucifixion

Incarnate LIFE harnessed our load.
Still shares the burden,
Travels our road.



The Cart

TIME	VIDEO	AUDIO
		MUSIC TALK
		<u>The Approach</u>
:00:00	Chi Rho emblem	<u>Sanctus,</u>
	Super credits	chimes
	Roll: The X	for two
	Council of	measures,
	Churches	then sing
	Presents	
	"Having God on	
	God's Terms"	
	With Rev.	
	John Smith of	
	the Christian	
	Church	
	Lose super and	
	Full thru on Chi	
	Rho	
:01:00	Dissolve picture	<u>Minister:</u> "Incarnate Life
	number six	harnessed our load, Still
	Close-up of star	shares the burden, Travels
	Dolly back to	our road."
	cover shot	

TIME	VIDEO	AUDIO
		MUSIC TALK
	Dolly in and pan to Close-up of cross	Yet we continually reject Thy love, O God, crucifying it on the cross of human malice. But we shall praise thee again, for thy love toward us does not die. Amen.
		<u>The Proclamation of the Word</u>
:01:30	Dissolve medium shot minister Dolly back to include lectern	Minister: Good morning. Welcome to this 15 minutes of worship. The text for today is Matthew, chapter four, verses 1 - 16.
	Dissolve picture number one From cover shot dolly to close-up of sun, pan across and down tree trunk	Jesus was led up by the Spirit into the wilderness to be tempted by the devil. And he fasted forty days, and afterward he was hungry. And the tempter came and

TIME	VIDEO	MUSIC	AUDIO
			TALK
	to Christ and stones Dolly back to cover shot		said to him, "If you are the son of God, command these stones to become loaves of bread." But he answered, "Man shall not live by bread alone, but by every word that proceeds from the mouth of God."
	Dissolve picture number two From cover shot dolly to close-up of Christ and pan down wall dolly back to cover shot		Then the devil took him to the holy city and set him on the pinnacle of the temple, and said to him, "If you are the son of God, throw yourself down; for it is written, 'He will give his angels charge of you,' and 'On their hands they will bear you up, lest you strike your foot against a stone.' "

TIME . VIDEO

AUDIO

MUSIC

TALK

Jesus said to him, "Again it
is written, 'You shall not
tempt the Lord your God.'"

Dissolve picture
number three
cover shot

Again the devil took him to a
very high mountain, and
showed him all the kingdoms
of the world and the glory of
them; and he said to him, "All
these I will give you if you
will fall down and worship me."

Then Jesus said to him,
"Begone, Satan! for it is
written, 'You shall worship
the Lord your God and him
only shall you serve.'"

Dissolve medium
shot minister

Then the devil left him, and
behold, angels came and
ministered to him.

TIME . VIDEO

AUDIO

MUSIC

TALK

Did you ever notice how often
we take the devil's part and
tempt God to be our kind of
God on our terms? Take a
tour of the world, or for that
matter the more dismal
portions of America. See the
poverty, the squalor, the
horrible hunger and the hot
crush of a crowded and
wretched humanity. "Jesus,
if you are the Son of God,
command these stones to
become loaves of bread. For
God's sake feed these people.
Heal them. Wash the filth
from their feet. Then perhaps
they'll believe in you and for
once in their lives be happy!"
The first temptation: give me
a god of magic! But God says,
"No! You want the hungry fed?"

TIME

VIDEO

AUDIO

MUSIC

TALK

Feed them. You've got the
 wherewithal to do it, and
 there's little chance of
 soothing your conscience by
 shoving the problem off on me.
 Anyway, to believe in me is
 to feed, heal and clothe your
 fellow men. Remember what
 I said when I was a man among
 you? 'As you did it to one of
 the least of these my brethren,
 you did it to me.'"

The second temptation?

Sometimes we want a god of
 escape, a god who acts like
 the jinni in Aladdin's Lamp.
 When troubles arise, the
 lamp gets rubbed, that is the
 Bible gets dusted or a selfish
 prayer gets said, and God's
 supposed to jump in and

TIME

VIDEO

AUDIO

MUSIC

TALK

deliver us from our
difficulties. Such behavior
is somewhat like that of a
man caught in mid-stream
with a leaky canoe and a
broken paddle. Frustrated,
he turns to God. "Sir," he
says, "Sir, I haven't bothered
you in twenty years. Tell you
what. Get me out of this mess
and I won't bother you for
twenty more." Someone
should have told him that if
he wanted to go canoeing he
should have learned to swim.

It's pretty difficult to get
along in life if you refuse to
face difficulties when they
arise as best you can, using
all the purely human resources
available. Bible reading and

TIME

VIDEO

AUDIO

MUSIC

TALK

prayer, properly and consistently practiced, may help us to surmount life's problems and go on living, but they cannot deliver us from them. God will have none of man's cowardice. He won't make your marriage work for you. He won't deliver you from hurt, sorrow and death. He will not be a god of escape.

The third temptation: give me a god of compromise! Scripture says that the chief sin of men is pride. They love themselves. They love their own kind. They like being the first among equals. They define "good" and then want God to protect them

TIME

VIDEO

AUDIO

MUSIC

TALK

because they practice it.

They define "clean living"

and then want everybody to

practice it or get punished.

If only God would crush the

forces of envy, greed, hate

and aggression, then the

simple folk, folk like

ourselves would be vindicated.

The world would be made

safe for us Christians.

But Jesus heads for Jerusalem

where the good people kill him

because he loves the no-goods.

And, yet refusing to let even

us go, he says, "Father,

forgive them."

That is our God, no magic, no

escape, no compromise. He

offers us nothing but love.

TIME	VIDEO	MUSIC	AUDIO
			TALK
	Dissolve picture number four		Here is the god we want, forever transfigured, feet never touching the dirt of reality.
	Dissolve picture number five		But here is the God we get. He is with us in moments of success, when our hearts ascend to the heavens, but he is also with us in failure, when it seems that our resting place is hell, and the only respite from agony is death. And if the resurrection means nothing else to us today, it at least means this; that God is forever near us as our friend. We can receive him and enjoy him as we receive and enjoy the companionship of our fellow men.

TIME	VIDEO	AUDIO
		MUSIC
		TALK
	Dissolve medium	Accepting God on God's terms
	shot minister	means seeking to satisfy the
	Dolly back to	material needs of others
	include lectern	instead of basking in the glow
		of our own success. It means
		taking life as it comes and
		making the most of it, instead
		of brooding because it is not
		all that we wish it were. It
		means accepting our fellow
		men now, as they are, not
		later when they become what
		we want them to be. It means
		loving people for no reason at
		all. It means being good for
		nothing.
:08:30	Dissolve picture number five cover shot	Sing "When I Survey the Wondrous Cross"

TIME	VIDEO	AUDIO
		MUSIC TALK
	Super, "You shall worship the Lord your God, and him only shall you serve."	Second stanza
	Lose super and dolly in to close-up of Christ's head.	Third stanza
	<u>The Fellowship of Prayer</u>	
:11:15	Dissolve medium shot minister Dolly back to cover shot	<u>Minister:</u> Let us pray. O Lord, who did share the joy and suffering of men, inspire us to dare to do the same, for Thy love's sake. Amen. And now, as Christ has taught us we humbly pray: "Our Father, who art in heaven, hallowed by Thy name. Thy kingdom come. Thy will be done on earth

TIME	VIDEO	AUDIO
		MUSIC TALK
		as it is in heaven.
		Hum, Give us this day our daily
		"Where bread, and forgive us our
		Cross the debts as we forgive our
		Crowded debtors. And lead us not into
		Ways of temptation, but deliver us
		Life," from evil, for thine is the
		one kingdom and the power and the
		stanza glory forever. Amen.
	Dissolve picture	Then sing
	number six	stanza
	Super: "Incarnate	one.
	Life harnessed	
	our load, Still	
	shares the burden,	
	Travels our road."	
	Dolly in to close-up	Hum two
	of cross and cart	stanzas
	Dissolve Chi Rho	
	emblem	
	Super credits	
	Roll: The X	

TIME	VIDEO	AUDIO
		MUSIC TALK
	<p>Council of</p> <p>Churches Has</p> <p>Presented,</p> <p>"Having God on</p> <p>God's Terms"</p> <p>With the Rev.</p> <p>John Smith</p> <p>Produced by</p> <p>James Stevens</p> <p>Directed by</p> <p>Bill Williams</p>	
:14:15	<p>Lose Super</p> <p>Full thru on</p> <p>Chi Rho</p>	<p><u>Minister:</u> Grace, mercy and</p> <p>peace from God the Father,</p> <p>God the Son, and God the</p> <p>Holy Spirit be with you all.</p> <p>Amen.</p>
:14:30	Fade to black.	

CHAPTER III
PRINCIPLES OF WORSHIP PROGRAM DESIGN
APPLIED TO A THEME WHERE THE "MORAL" FACTOR
IS MADE PREDOMINANT

A Discussion of Content

The idea that men can live purposefully without God is not directly or indirectly alluded to in the program which follows. However, an effort has been made to make sure that nothing in "A Pearl of Great Price" openly contradicts that idea. The sermon, which is the last scene from Van Dyke's, *The Other Wise Man*, is concerned with the search of a God-fearing man for his divine King. Because the search ends with Artaban discovering God in his neighbor, in the work-a-day world of human relationships, and not in some specifically "religious" situation, the emphasis is upon the human situation and upon activity in what modern, world-centered Christians would call the processes of humanization. In short it does refrain from passing detached judgment on those in the audience who have tended to "forsake the Church for the world,"¹⁷ while reminding those who have tended to "forsake the world for the Church"¹⁸ of their responsibility to their fellow men. Thus "A Pearl of Great Price" is designed to reach that audience, described

¹⁷See pp. 6, 7.

¹⁸Ibid.

earlier, which has tended to react in one of the two ways just mentioned because of the difficulty of relating the experience of the God who meets them in worship to their experiences in a world where many have come to believe they can live without God.

Again, in dealing with the second criterion to be kept in mind when deciding upon the content for worship programs, it must be said that there is no direct allusion to the idea that men can live meaningfully without God only because of the way God has acted in Christ. However, the idea is in the script by implication. Certainly God is presented in his weakness, as one who identifies with human suffering and need, instead of in his power as judge and arbiter of the affairs of men. The theme of the program and of the sermon centers upon the manger and the cross. Also, this fact is what draws Christians into the arena of human life to serve their fellow men. It is in meeting human need that men meet God. Thus, because God is who he is and acts in the ways he does, men have a basis for their legitimate self-assertion, for their striving to make something of themselves and one another. God, by becoming a human being makes of all humanity "A Pearl of Great Price."

The concept of the Christian's responsibility to represent this God to his fellow men, however, is directly mentioned. As Van Dyke is quoted as saying of his own play:

It is a Miracle-play. But the miracle which it shows is not something contrary to nature and reason. There is no magic in it, no contradiction of the laws of the universe. It is the daily miracle of man's free will choosing the highest aim in this mortal world, --the quest of Truth,

the service of Love. It is the divine miracle of success through failure, of victory in defeat. It is the Supreme miracle of finding life by losing self.¹⁹

As Christ lost himself in service to men, so the Christian is called upon to do the same in Christ's name. The content of this program then meets the criteria of worship program design for Christians living in a secular world for it presents a world-centered gospel. Look for the face of Christ in the face of human need, and serve him there.

A Discussion of Format

As with the program presented in the preceding chapter, "A Pearl of Great Price" has, in proper sequence, all the steps of the traditional order of service for Christian worship.

The opening of the program serves as The Approach. Chimes provide the Call to Worship. Replacing "The Sanctus" is the hymn, "Once in Royal David's City." Adoration, Confession and Assurance of Pardon are all incorporated into the brief opening prayer which the minister reads.

The Approach is followed by The Proclamation of the Word. Again, due to the time factor, only one Scripture reading is used, thus eliminating the need for the Gloria Patri. The sermon is given, in the form of a play, and, as a confession of faith and dedication, there is the hymn, "I Wonder as I Wander." This replaces the Apostles' Creed.

¹⁹Henry Van Dyke, The Other Wise Man. New York: (Harper and Bros., 1927), PP. IX - X.

For reasons mentioned in the previous chapter, the Communion is deleted from The Fellowship of Prayer.²⁰ There is a brief Prayer of Intercession followed by an invitation to audience members to join the minister and the cast in the saying of the Lord's Prayer. A hymn, reminding Christians of their corporate responsibility in their individual lives (that is, to represent the God who calls them together in worship to their fellow men in the world) is sung and, lastly, the benediction is pronounced.

A minister is called upon to lead in worship on this program thus fulfilling the second criterion for proper format.

It should be noted that there is more opportunity for audience participation in this program than there was in "Having God on God's Terms." The opening prayer is comparatively long. Also, because of the participation of the cast in the saying of the Lord's Prayer, audience members may feel more inclined to pray with the minister. Since the theme as developed in "A Pearl of Great Price" is predominantly "moral" in character, audience participation should be encouraged. The object is, of course, to create a situation into which members of the television congregation may enter and share in the spiritual experience of Artaban, the principle character of the play.

A Discussion of the Approach to Production

The author feels that there is no more appropriate way to handle predominantly "moral" material than in dramatic fashion. In this program

²⁰See footnote number 15.



the concern is not so much to enable people to see conceptually what it means to find Christ in a neighbor's need as it is to lead them into that experience so that they may feel what is meant, vicariously. The idea, as contrasted with the previous program, is not primarily to change a person's understanding of God and his fellow men, but rather to change his attitude or feeling toward them. "A Pearl of Great Price," the fourth act of Van Dyke's play, The Other Wise Man, provides an opportunity to accomplish this.

In a dramatic presentation there are opportunities for changes in light values in the set and for varying the pace of camera movement and editing. Thus, mood can be established and changed effectively. All of these things help the audience member to be drawn into the experience being portrayed and to identify with the attitudes of various characters. Also, by varying the angle from which shots of each performer are taken, nuances of feeling between performers in relationship can be shown. For example, having Artaban on a level above the Peasant and the Captive Girl gives him a degree of prominence. Then, at the moment when he is dying, shooting down at him from over the girl's shoulder points out, visually, the change that has taken place in their relationship. Now she is dominant. Also to establish a mood appropriate to the action which is taking place, sound effects and music can be employed.

At no point should the "mental" and "vital" aspects of the material assume dominance over the "moral." So the minister's and cast members' ability to speak, interpreting the mood, or connotative meaning of the words and phrases, is tested more than was true for the material presented in the

program design of Chapter II. In addition to the use of pause and inflection to emphasize the proper words in order to accurately share meanings there is need for appropriate word color and a good sense of pacing.

Because this is a worship program, the form of worship is to be maintained throughout, and, because the program is meant to be capable of production at the local level with a minimum of rehearsal time, the full dramatic potential of the play has not been exploited. Instead of having an elaborate set and all the action suggested by the play, robed actors serving also to represent a choir and stationed on either side of the minister are employed. An example of the actors' functioning as a choir is their participation in the recitation of the Lord's Prayer.

The second principle governing the approach to production is that, in this case, the "moral" factor should be dominant throughout each step of the service of worship. In The Approach for this program, therefore, a prayer is employed incorporating The Adoration, The Confession and The Assurance of Pardon instead of the sentences as was the case in "Having God on God's Terms."

The hope is that audience members will be more drawn into participation in the act of worship than was the case previously. Similarly, in The Fellowship of Prayer, this same quest for audience participation is engaged in through the use of the cast as a choir joining with the minister in the Lord's Prayer.

While the "moral" factor must be dominant throughout the program, a balance of "mental" and "vital" factors is still needed.

The writer attempted to give some accent to the "mental" factor by repeating the basic idea or theme of the program in each step of the service of worship. The theme is that men can meet and serve God by looking at and serving the needs of those around them. It is mentioned in The Assurance of Pardon portion of the opening prayer in The Approach. It is repeated in The Proclamation of the Word in the introduction to "A Pearl of Great Price." Again it is brought out in the hymn, "O Brother Man Fold to Thy Heart Thy Brother," which is found in The Fellowship of Prayer.

Similarly, that the understanding of this idea ("mental" factor) and the possession of a proper attitude toward God and man ("moral" factor) ought to result in a specific kind of action ("vital" factor) is mentioned. It first appears in the opening prayer and later in the Prayer of Petition and in the concluding hymn.

The following pages present the script for the fifteen minute worship program, "A Pearl of Great Price."

Script

Title: "A Pearl of Great Price"

Program Length: :14:30

*Music: "Once in Royal David's City," text by Cecil F. Alexander (1848);

tune, "Irby" by Henry J. Gauntlett (1849).

Stanza one will be used.

"I Wonder as I Wander," arranged by John Jacob Niles.

I wonder as I wander out under the sky
How Jesus the Saviour did come for to die,
For poor on'ry people like you and like I.
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow's stall,
With wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could have it,
'Cause he was the King.

I wonder as I wander out under the sky
How Jesus, the Saviour did come for to die.

"O Brother Man Fold to Thy Heart Thy Brother," text by

John Greenlief Whittier (1807-1892); tune, "Welwyn," by

Alfred Scott-Gatty (1847-1918).

O brother man fold to thy heart thy brother.
Where pity dwells, the peace of God is there.
To worship rightly is to love each other,
Each smile a hymn, each kindly deed a prayer.

For he whom Jesus loved has truly spoken:
The holier worship which he deigns to bless
Restores the lost, and binds the spirit, broken,
And feeds the widow and the fatherless.

Visuals: Cresh

Quoted Materials: Scriptural quotations are from the Revised Standard

Version of the Holy Bible, Thomas Nelson and Sons, New York,
1952.

Matthew 2:1-5, 7-11

Chapter IV, "A Pearl of Great Price," from The Other Wise Man,
Henry Van Dyke, New York, Harper and Bros., 1927.

TIME	VIDEO	AUDIO
		MUSIC AND EFFECTS TALK
		<u>The Approach</u>
:00:00	Chi Rho emblem	Chimes
	Super credits	two
	Roll: The X	measures
	Council of	then
	Churches	
	Presents	
	"A Pearl of	
	Great Price"	
	by Henry Van	
	Dyke.	
	Dissolve creche	Sing
	Cover shot	"Once in Royal David's City," one stanza
	Dolly in to close-up of Christ Child	<u>Minister:</u> We thank Thee, Lord, for stooping to a manger and a cross in order to be near to all men. Forgive us, we pray Thee,

TIME	VIDEO	AUDIO
		MUSIC
		TALK
		AND
		EFFECTS
		for forgetting that whatever we
		do for least of men is done for
		Thee. Believing that Thou hast
		forgiven us before we sought
		Thy forgiveness, we dare to
		approach Thee in worship,
		asking that Thou wilt enable us
		to see, by Thy Spirit, the God
		of men in the weakness of the
		Christ Child. And then grant,
		O God, that we, as the wise
		men of old, may have sense
		enough to kneel. Amen.

The Proclamation of the Word

:01:45	Dissolve medium	<u>Minister:</u> From the second
	shot of Minister	chapter of the Gospel
	and lectern	according to Saint Matthew.
		Now when Jesus was born in
		Bethlehem of Judea in the days

TIME

VIDEO

AUDIO

MUSIC

TALK

AND

EFFECTS

of Herod, the king, behold,
 wise men from the East came
 to Jerusalem saying, "Where
 is he who has been born king
 of the Jews? For we have
 seen his star in the East, and
 have come to worship him."
 When Herod the king heard
 this, he was troubled and all
 Jerusalem with him; and
 assembling all the chief priests
 and scribes of the people, he
 inquired of them where the
 Christ was to be born. They
 told him, "In Bethlehem of
 Judea."

Then Herod summoned the
 wise men secretly and
 ascertained from them what

TIME · VIDEO

AUDIO

MUSIC

TALK

AND

EFFECTS

time the star appeared; and he sent them to Bethlehem, saying, "Go and search diligently for the child, and when you have found him bring me word, that I too may come and worship him." When they heard the king they went their way; and lo, the star which they had seen in the East went before them till it came to rest over the place where the child was. When they saw the star, they rejoiced exceedingly with great joy; and going into the house they saw the child with Mary his mother, and they fell down and worshiped him. Then, opening their treasures, they offered him gifts, gold and

TIME

VIDEO

AUDIO

MUSIC

TALK

AND

EFFECTS

frankincense and myrrh.

There were only three wise men in the Bible, but the famous preacher and author Henry Van Dyke wrote of a fourth. And so the scene which follows springs not from the world of reality, but from a man's inspired imagination. It is an eloquent sermon on the theme, "Look for the face of Christ in the face of human need. Love God there, by serving that need for Christ's sake."

Of his own drama, Van Dyke has said: "It is . . . a Miracle-play. But the miracle

TIME

VIDEO

AUDIO

MUSIC

TALK

AND

EFFECTS

which it shows is not something
 contrary to nature and reason.
 There is no magic in it, no
 contradiction of the laws of the
 universe. It is the daily
 miracle of man's free will
 choosing the highest aim in
 this mortal world, --the quest
 of Truth, the service of Love.
 It is the Divine miracle of
 success through failure, of
 victory in defeat. It is the
 Supreme miracle of finding
 life by losing self."

Dolly back to
 include three

Here we present Act IV,
 "A Pearl of Great Price."

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
	(Dim lights to silhouette cast.) robed speakers. Artaban stands on the Minister's right facing the Peasant and the Girl who stands on Minister's left. Artaban is on a platform slightly higher than the platform of the other two.	Crowd noise	A street in Jerusalem near the Damascus gate. Crowds of people are passing into the city; peasants, Roman soldiers, Pharisees with purple fringed robes. Artaban stands on the doorstep of a large stone house, old and weary from years of searching after the face of Jesus Christ. He watches the crowd stream by. Finally he stops a man, apparently a poor peasant of Galilee.
	(Lights up) Cut to medium shot of Artaban	Noise out	<u>Artaban</u> : Friend, what means this concourse? Whence come all these people, talking and disputing together, some of them with such sorrowful faces?

TIME	VIDEO	AUDIO
		MUSIC TALK
		AND
		EFFECTS
	Cut to medium	<u>Peasant:</u> Sir, have you not
	shot of Peasant	heard? Today there was a
		crucifixion on the hill called
		Golgotha. Two thieves on
		their crosses, and between
		them a prophet from Nazareth.
		A good man, --the common
		people loved him. But the
		priests hated him because he
		taught strange new doctrines.
		And Roman Pilate sent him to
		the cross because he said he
		was king of the Jews. He is
		dead now, --more's the pity.
		He was a holy and just man, --
		very kind to all who suffer, --
		merciful even to sinners. It
		is a pity he is dead.

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
	Cut to medium shot of Artaban		<u>Artaban:</u> (to himself) King of the Jews, --king, -- the king. Can this be He whom I have sought all over the world? On the cross! In the hands of his enemies! Oh horrible! But He may not be dead, --I may yet be in time to save Him. My pearl, --my last treasure, --his ransom. At least to save his body. I must make haste.
	Cut to medium shot of Minister and lectern	Crowd noise in Then soldier's feet Girl cries	<u>Minister:</u> He turns, hurried and trembling, toward the gate. Roman soldiers come down the street, dragging a young girl with torn white dress and dark disheveled hair. She breaks away from

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
		as if breaking away.	her captors and throws herself at the feet of Artaban.
Cut to cover shot of Girl		Effects out	<u>Girl</u> : Have pity on me, and save me for the sake of the God of purity! I also am a daughter of the true religion of the Magi. My father was a merchant of Persia, but he is dead, and I am seized for his debts to be sold as a slave. Save me from worse than death.
Cut to medium shot of Minister and lectern			<u>Minister</u> : Artaban trembles, but holding himself erect and proud, making a gesture of authority at which the soldiers halt . . .

TIME	VIDEO	AUDIO
		MUSIC
		TALK
		AND
		EFFECTS
	Cut to cover shot	<u>Artaban:</u> Wait! I am a kinsman of this child. (To himself) My God, what can I do? Too old and weak to resist these men. But stay, -- my pearl, --all that is left of my tribute for the King. Perhaps it will tempt the soldiers to let the girl go. (Gestures as if handing over the pearl.) Here, man; here is a pearl of great price, worth a king's ransom. I redeem the girl from bondage. Take this and go.
	Cut to medium shot of Minister and lectern	<u>Minister:</u> Artaban and the captive girl stand together, looking at each other. She lifts his hand to kiss it.

TIME	VIDEO	AUDIO
		MUSIC
		TALK
		AND
		EFFECTS
		A tremor of earthquake passes through the city. The houses tremble and rock. A heavy tile, shaken from the roof of the house near whose wall they have taken refuge, falls and strikes Artaban on the temple. He sinks to the ground. Blood trickles from the wound.
	Cut to tight close-up of Girl	<u>Girl</u> : O father, do not die. You have saved me. Stay with me.
	Cut to close-up of Minister	<u>Minister</u> : As she bends over him there comes a voice through the twilight very small and still, like music sounding from a distance, in which the notes are clear but the words are lost. The girl turns to see
	Cut to tight	

TIME	VIDEO	AUDIO
		MUSIC
		TALK
		AND
		EFFECTS
	close-up of Girl	if someone has spoken from the window above them, but she sees no one.
	Cut to medium shot of Artaban from over Girl's shoulder and dolly to tight close-up	Artaban, opening his eyes and raising his head, speaks. <u>Artaban:</u> Not so, my Lord: For when saw I thee an hungered and fed thee? Or thirsty, and gave thee drink? When saw I thee a stranger, and took thee in? Or naked, and clothed thee? When saw I thee sick or in prison, and came unto thee? The last treasure that I brought for thee has gone to save a girl from shame. Three and thirty years have I looked for

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
			thee; but I have never seen thy face, nor ministered to thee, my king.
	Cut to medium shot of Minister and lectern		<u>Minister</u> : The voice comes again. But now every word is distinct.
			"Verily I say unto thee, inasmuch as thou hast done it unto one of the least of these my brethren, thou hast done it unto me."
	Cut to tight close-up of Artaban	Girl sighs Hum four	<u>Artaban</u> : At last, I have found Thee, O my King! The light, -- light, --Thy countenance-- (dying gesture).
:09:30	Dissolve creche Close-up of	measures then sing,	

TIME	VIDEO	AUDIO
		MUSIC
		AND
		EFFECTS
	three wise men	"I Wonder as I Wander" first verse.
	Pan slowly to Mary and Joseph, then to Christ Child	Second verse. Third verse.
	Dolly back to cover shot showing shadow of cross over creche	Fourth verse.
		<u>The Fellowship of Prayer</u>
:012:00	Hold cover shot of creche	<u>Minister:</u> O God, grant us sensitive hearts that we may see the face of Christ in the

TIME	VIDEO	AUDIO
		<p>MUSIC</p> <p>TALK</p> <p>AND</p> <p>EFFECTS</p>
		<p>face of our neighbor, and may</p> <p>we serve him there, for Thy</p> <p>mercies' sake. Amen.</p>
	<p>Dim light to</p> <p>silhouette cast</p>	<p>And now as we were taught, let</p> <p>let us humbly pray:</p>
	<p>Dissolve cover</p> <p>shot of Minister</p> <p>and cast</p>	<p>Minister and cast (build to</p> <p>crescendo): "Our Father who</p> <p>art in heaven, hallowed by Thy</p> <p>name. Thy kingdom come.</p> <p>Thy will be done on earth as it</p> <p>is in heaven. Give us this day</p> <p>our daily bread and forgive us</p> <p>our debts as we forgive our</p> <p>debtors. And lead us not into</p> <p>temptation, but deliver us</p> <p>from evil, for Thine is the</p> <p>kingdom, and the power and</p> <p>the glory forever." Amen.</p>
	<p>Bring lights up.</p>	

TIME	VIDEO	AUDIO
		MUSIC
		AND
		EFFECTS
:012:45	Dissolve Chi	Sing "O
	Rho emblem	Brother
	Super credits	Man"
	Roll: The X	first
	Council of	two
	Churches has	verses.
	Presented,	
	"A Pearl of	
	Great Price"	
	With the Rev.	
	John Smith -	
	and - Robert	
	White, William	
	Brown - and -	
	Carol Black	
	Produced by	
	James Stevens	
	Directed by	
	Bill Williams	Music out

TIME	VIDEO	AUDIO
		MUSIC AND EFFECTS
		TALK
:14:15	Lose super and full thru on Chi Rho	<u>Minister:</u> The Lord bless you and keep you. The Lord make his face to shine upon you and be gracious unto you. The Lord lift up the light of his countenance upon you and give you peace. Amen.
:14:30	Fade to black	

CHAPTER IV
PRINCIPLES OF WORSHIP PROGRAM DESIGN APPLIED
TO A THEME WHERE THE "VITAL" FACTOR
IS MADE PREDOMINANT

A Discussion of Content

Again in this program the idea that men can live meaningfully without God is not specifically pointed out. However, an effort is made to refrain from open, or implied contradiction of that idea. Also, by indirection, the idea does receive treatment. The theme of the program is forgiveness. For Christians to forgive and to do things which demonstrate their forgiveness is propounded as the only appropriate response to Christ's forgiving love. Yet there is no suggestion that only Christians know how to or are able to forgive. In fact, it is demonstrated in "Seventy X Seven" that the forgiveness of others, many of whom may be non-Christians, can be the means whereby Christians are made aware of their failure to respond properly to the love of God in Christ. In short, the forgiveness, the genuine human love and concern of the people who live without God can serve as a judgment upon those who profess to live in the sight of God and under his guidance. To quote the script, "Love is a costly currency. But unlike money, when it is spent foolishly it judges those of us who are too thrifty."

The second criterion regarding development of content, namely, the idea that men can live without God, loving and, in this case, especially forgiving

their fellow men and subsequently serving them, only because of the way God has acted and continues to act in Christ and in those who represent him to men in the world is specifically and elaborately treated in "Seventy X Seven." At the beginning of the program there is a film called "Epistle from the Koreans." A young Korean student, In Ho Oh, is murdered by juvenile delinquents. His parents, instead of simply condemning the murderers, send a letter to the mayor of the town where the youth was killed pleading for leniency for the delinquents and pledging themselves to raising money for their rehabilitation. What prompts the parents to do this is the forgiveness they have experienced in Jesus Christ. In their own words, "We have dared to express our hope with a spirit received from the Gospel of our Saviour, Jesus Christ, who died for our sins." Similarly, this love of Christ, displayed in the actions of In Ho Oh's parents furnishes the incentive for others to work creatively on behalf of their fellow men, even those whom they fear and despise. "It is that kind of magnanimous behavior which brings into the midst of human bitterness the light which enables men to see new possibilities for lives which seemingly have reached a dead end."

A Discussion of Format

"Seventy X Seven" contains in proper sequence all the steps in the traditional order of service for Christian worship. Thus, it fulfills the first requirement concerning program format. The Approach or "open" to the program begins with the chimes which serve as the Call to Worship. In place of the Sanctus a hymn which tells of God's praise-worthy attributes is sung. The brief prayer which follows contains elements of Adoration, Confession

and Assurance of Pardon. Christ's forgiveness and our lack of forgiveness are mentioned along with an expression of confidence in God's power to inspire us to a greater effort in this aspect of Christian witness.

The Approach is followed by The Proclamation of the Word. As in the two previous scripts there is only one scripture lesson. Therefore the Gloria Patri can be eliminated. After the sermon an Ascription of Praise is given by the minister which affirms the congregation's belief in, acceptance of, and worship of God as he has revealed himself in his Word.

Following The Proclamation of the Word there is The Fellowship of Prayer. A brief prayer of intercession is made. Then comes the Lord's Prayer which, since it is sung on this particular program, also serves as a closing hymn reminding members of the congregation of their corporate responsibility in the performance of their daily tasks. It does this by means of the line, "forgive us our debts as we forgive our debtors," which, over and over again throughout the program, is suggested as one means whereby Christians can represent God in Christ to their fellow men in the world. The Fellowship of Prayer concludes with the minister's offering of the benediction.

As in the previous two programs, a minister leads in worship on "Seventy X Seven" thus fulfilling the second requirement for the development of worship program format.

A Discussion of the Approach to Production

The major theme of "Seventy X Seven," as has been noted, is the idea that Christians are to perform deeds demonstrating their acceptance of Christ's forgiveness. Thus, the program seeks not so much a mental comprehension of the relationship between men and God and men and their fellow men from the Christian point of view, or a change in attitudes or feelings about those relationships, so much as a change in congregation members' behavior. Because the intention of the program is to achieve a "vital" response, the content is made up of predominantly "vital" material. Not only is there a great deal of exhortation ("Be not only hearers of the Word but also doers.") but also, all ideas and exhortations are represented by action on the screen or in the sermon as delivered. People are shown responding, actively, to events which occur in various situations. The film, "Epistle from the Koreans," which dominates the program, is an example of what the writer means. The parents of In Ho Oh are "vital" people. When their son is killed they act, but they act from a specific Christian orientation to the dreadful event which has taken place. Similarly, the sermon, which is an extension of the film, requires of the minister that he take on a "vital" character and, for a significant period of time, act out or at least give the suggestion of a "vital" character acting out his response to a given event. As it happens, it is the response of a young child to the opportunity to forgive his mother. The writer feels that such a use of film and the exhortative type of sermon as previously described are appropriate

technical means for communicating an idea which has a predominantly "vital" character and, which, it is hoped, can engender a "vital" response, a response of action, in changed behavior, on the part of audience members. Thus, the first principle governing the approach to production is fulfilled (The style of production should be appropriate to the type of message being presented.).

The second principle governing the approach to production states that the same factor, whether it be "mental," "moral" or "vital" should be consistently dominant throughout each step of the service of worship. This principle is followed exactly in "Seventy X Seven." The hymn in The Approach is a hymn which exhorts to action, "Praise, my soul, the King of Heaven." Also, the prayer in The Approach asks of God that he inspire Christians not only to tell of his forgiveness, but also to express it in their lives, in specific deeds. As has been shown, the "vital" factor is made dominant in The Proclamation of the Word through the action of the film and the sermon. In The Fellowship of Prayer the request is made that Christians be "not only hearers of the Word, but also doers." This is repeated in the singing of the Lord's Prayer with the words, "forgive us our debts as we forgive our debtors." Also, in the benediction, there is the hope that God will enable his people "to do his will." Always the stress is on action, on behaving in such a way as to demonstrate God's forgiveness.

The third and final principle governing the approach to production asserts that though one factor is dominant in the worship program, an appropriate balance of the other two is still necessary. In "Seventy X Seven," action, "vital" response, is presented as arising out of changed understanding and

attitude. 'A description of the Korean parents' action as proper Christian behavior ("mental") is given. This is followed by an attempt to help audience members to accept this type of behavior as a standard for their own conduct ("moral"). Finally the exhortation to audience members to actively demonstrate Christ's forgiveness in their own lives is delivered ("vital"). Thus, there is a balance of "mental," "moral" and "vital" elements.

There follows the script for the fifteen minute worship program, "Seventy X Seven."

Script

Title: "Seventy X Seven"

Program Length: :14:30

*Music: Hymn, "Praise, My Soul, the King of Heaven," text by
Rev. Henry Francis Lyte (1834), tune, "Benedic Anima Mea,"
by John Goss (1867).

Stanzas one, two and three will be used.

Praise, my soul, the King of Heaven,
To His feet thy tribute bring;
Ransomed, healed, restored, forgiven,
Who, like me, His praise should sing?
Praise Him! praise Him!
Praise Him! praise Him!
Praise the Everlasting King!

Praise Him for His grace and favor
To our fathers in distress;
Praise Him, still the same forever,
Slow to chide and swift to bless.
Praise Him! praise Him!
Praise Him! praise Him!
Glorious in His faithfulness.

Father-like, He tends and spares us;
Well our feeble frame He knows,
In His hands He gently bears us,
Rescues us from all our foes.
Praise Him! praise Him!
Praise Him! praise Him!
Widely as His mercy flows!

The Lord's Prayer by Albert Hay Malotte

*The hymn is from The Hymnal, Presbyterian Board of Christian Education, Philadelphia, 1933.

Quoted Materials: Scriptural quotations are from the Revised Standard Version of the Holy Bible, Thomas Nelson and Sons, New York, 1952.

Matthew 18:21-22

John 15:13

Luke 23:34

The letter from the film, "Epistle from the Koreans"

Visuals: Picture, The Crucifixion, by Carlos Ray Lantis.

See p. 28.

Film, "Epistle from the Koreans," produced by the Board of Stewardship and Promotion of the United Presbyterian Church in the United States of America, New York.

TIME	VIDEO	AUDIO	
		MUSIC	TALK
		AND	
		EFFECTS	
		<u>The Approach</u>	
:00:00	Chi Rho emblem	Chimes -	
	Super credits	eight	
	Roll: The X	measures	
	Council of	of "Praise,	
	Churches	My Soul,	
	Presents	the King of	
	"Seventy X	Heaven, "	
	Seven"	then sing	
	With Rev.	stanzas	
	John Smith	one, two	
	of the	and three.	
	Christian		
	Church		
	Lose super		
:01:30	Dissolve	<u>Minister:</u> O Lord, Jesus Christ,	
	medium shot	who forgavest men even when	
	shot of	they deserted Thee, we ask Thee	
	Minister and lectern	to forgive us for being too quick	

TIME

VIDEO

AUDIO

MUSIC

TALK

AND

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to judge and too slow to show
 mercy. And now, thru Thy
 Word, quicken us to bear
 witness to Thy forgiveness not
 only with our lips but with our
 lives. For Thy love's sake.
 Amen.

From the 18th chapter of the
 Gospel according to Saint
 Matthew, hear the Word of God.

Peter came up (to Jesus) and
 said, "Lord, how often shall
 my brother sin against me, and
 I forgive him? As many as
 seven times?"

Jesus said to him, "I do not say
 to you seven times, but seventy

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
			times seven."
	Roll Film	Carry	Here are scenes from the film,
		sound	"Epistle from the Koreans." A
		of film,	young Korean student was
		except	persuing a course of study at
		for	Temple University in
	Leaving dorm	spoken	Philadelphia. One night as he
	Mailing letter	part,	was on his way to mail a letter
	Attached	under	to his parents, this happened.
		Minister	
			He died. The ire and indignation
			of the town officials and the
	Vicious		general public was aroused to
	arrests		fever pitch. In no time the
			hoodlums were arrested.
	Line up at jail		Everyone would have been glad
			to see them get the worst
			possible punishment the law

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MUSIC

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could implement. Then came the letter from the murdered youth's parents. They pleaded for leniency and sent along a good deal of money requesting that it be used as a contribution to programs for the rehabilitation of delinquent young people.

Film continues

Scenes of parents

and other family

members in Korea

with In Ho before

his death and

concluding with

the text of the

letter itself on

film

Minister on Film: reads letter.

Dear Sir:

We, the parents of In Ho Oh, on behalf of our whole family, deeply appreciate the expression of sympathy you have extended to us at this time. In Ho had almost finished the preparation needed for the achievement of his ambition, which was to serve his people and nation as

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MUSIC

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a Christian statesman. His death by an unexpected accident leaves that ambition unachieved.

When we heard of his death, we could not believe the news was true, for the shock was so unexpected and sad; but now we find that it is an undeniable fact that In Ho has been killed by a gang of Negro boys whose souls are not saved and in whom human nature is paralyzed. We are sad now, not only because of In Ho's unachieved future, but also because of the unsaved souls and paralyzed human nature of the murderers.

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We thank God that he has given us a plan whereby our sorrow is being turned into Christian purpose. It is our hope that we may somehow be instrumental in the salvation of the souls, and in giving life to the human nature of the murderers. Our family has met together and we decided to petition that the most generous treatment possible within the laws of your government be given to those who have committed this criminal action without knowing what it would mean to him who has been sacrificed, to his family, to his friends, and to his country.

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In order to give evidence of our sincere hope contained in this petition our whole family has decided to save money to start a fund to be used for the religious, educational, vocational and social guidance of the boys when they are released. In addition, we are daring to hope that we can do something to minimize such juvenile criminal actions which are to be found, not only in your country, but also in Korea, and, we are sure, everywhere in the world.

About the burial of the physical body of him who has been sacrificed, we hope that you

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could spare a piece of land in your country and bury it there, for your land, too, is homeland for Christians and people of the democratic society. It is our sincere hope that thus we will remember your people, and you will remember our people, and that both you and we will more vitally sense an obligation for the better guidance of juvenile delinquents, whose souls are unsaved and whose human natures are paralyzed. We hope in this way to make his tomb a monument which will call attention of people to this cause. We think this is a way to give life to the dead, and to

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MUSIC

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the murderers, and to keep you
and us closer in Christian love
and fellowship.

We are not familiar with your
customs and you may find
something hard to understand
in what we are trying to say
and do. Please interpret our
hope and idea with Christian
spirit and in the light of
democratic principles. We
have dared to express our hope
with a spirit received from the
Gospel of our Saviour, Jesus
Christ, who died for our sins.

May God bless you, your
people, and particularly the
boys who killed our son and

TIME	VIDEO	MUSIC	AUDIO
		AND	TALK
		EFFECTS	
			kinsman.
			Ki Byung Oh
			(Father of In Ho Oh)
			Shin Wynn H. Oh
			(Mother of In Ho Oh)
:08:00	Medium shot		<p><u>Minister:</u> Such love, such forgiveness, may be labeled by some as foolhardy and contemptible, indicative of that kind of weak personality which bows beneath the blows of outrageous fortune simply because it does not know how to fight back. But others will see it as that kind of magnanimous behavior which brings into the midst of human bitterness the light which enables men to see new possibilities for lives which</p>
	Minister and lectern		

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seemingly have reached a dead end. Likewise, it is love which can make us feel awfully small and self-centered when we choose not to forgive those who have merely hurt our feelings, or cheated us out of a little, perhaps well deserved, recognition. Love is a costly currency. But unlike money, when it is spent foolishly, it judges those of us who are too thrifty.

Picture me as a very young boy. My mother is working down in the cellar. She is hurrying because she and my father have to go somewhere. Their shoes lie at the bottom of the cellar

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MUSIC

TALK

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EFFECTS

steps. I go down the steps, sit by the shoes and watch her work. It dawns on me that perhaps the shoes have to be polished before the folks go out. In a moment of reckless concern I say: "Mom, do you want me to polish the shoes?" There is no answer. Perhaps I wasn't heard. As the moments pass I begin to catch hold of myself. "Gee, I could be out playing. Anyhow, I hate work, and I certainly don't want to polish those shoes. Besides, Mom doesn't love me. She just bawled me out for something I didn't do." Then it happens. The silence of my thoughts is broken by my mother's sweet voice. "Did I hear you say you'd polish

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MUSIC

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the shoes?" That does it. My heart sinks. Grudgingly, I pick up the polish as I answer, perturbedly, "Yes." What could have been an occasion for the demonstration of spontaneous love--a "Gee, I want to" situation--becomes instead a matter of legalistic obedience--a "Gosh, I have to" situation. Perhaps the experience will make little boy "me" feel guilty. If so, good. It should.

A kind of farcical incident, obviously. But let me ask you, have you ever felt that you have given someone less than the best that was in you at a time when they needed you? Have

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you ever felt that selfishness

had too tight a hold on the

purse strings of your love?

Have you ever felt guilty before

the image of one who said,

"Greater love has no man than

this, that a man lay down his

life for his friends," and then

went to the cross to prove it?

Have you ever felt ashamed of

the cruel words that have spit

from unclean lips when

confronted by the words of a

man of spotless integrity who

from a cross of cruel rejection

murmured, "Father, forgive

them for they know not what

they do?" If so, then you have

stood in the presence of God,

and you have known what it

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means to be judged by his
 forgiving love! What more
 appropriate reply can there be
 than to pray, "forgive us our
 debts, as we forgive those who
 have hurt us," acting out that
 forgiveness by doing generous
 deeds on their behalf, even if
 those deeds be as small a matter
 as shining a pair of shoes.

Now unto him that is able to do
 exceeding abundantly above all
 that we ask or think, according
 to the power that worketh in us,
 unto him be glory in the Church
 by Christ Jesus, throughout all
 ages, world without end. Amen.

TIME	VIDEO	AUDIO
		MUSIC
		TALK
		AND
		EFFECTS

The Fellowship of Prayer

:12:15	Dissolve	Let us all pray.
	picture	
	number one	O Lord Jesus Christ, who has
		loved us with undying forgiveness,
	Super	inspire us to forgive and to
	"Father,	love, and to make that forgiving
	forgive	love known thru the deeds we
	them for	do on behalf of others, that we
	they know	may be not only hearers of Thy
	not what	Word, but also doers. For
	they do."	Thy mercies sake we ask it.
		Amen.

:12:45	Dissolve Chi Rho	Sing
	emblem	"The
	Super credits	Lord's
	Roll: The X	Prayer"
	Council of	
	Churches	

TIME	VIDEO	MUSIC AND EFFECTS	AUDIO TALK
	has presented "Seventy X Seven" With Rev. John Smith Produced by James Stevens Directed by Bill Williams		
:14:00	Lose super	Hum	<u>Minister:</u> Almighty God, who hath brought again from the dead our Lord Jesus, that great shepherd of the sheep, by the blood of the everlasting covenant make you perfect in every good work to <u>do</u> his will, working in you that which is well pleasing in his sight. And the blessings of God Almighty, Father, Son, and Holy Spirit

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be with you all.

Sing

Amen.

:14:30 Fade to black.

APPENDIX

In this appendix the writer would like to point in the direction which seems to him most appropriate for expanding the ideas involved in preparing specific worship programs into a full year's television series. The reader should consider this nothing more than a possible approach to a more detailed study of the problem. In short, it is the author's suggestion for further research in the area of worship programing for television.

First of all, as with the structuring of individual programs, so the life of the Christian Church in worship should also determine the structure of a worship program series. Richard Paquier has said:

Just as in the order of nature the old terrestrial creation makes in one year the journey 'round the physical sun, so in the order of grace the church, the first fruits of the new creation, turns in one year about its spiritual sun, Christ, so as to receive all its rays, and to contemplate its varied aspects.²¹

Here is the key to the development of a worship program series springing out of the life of the Church, the Christian Year. It is divided into two halves, the Lord's semester, consisting of Advent, Christmastide, Epiphany, Lent, Easter, Ascension and Pentecost, and the Church's semester consisting of the Festival of Holy Trinity (the twenty-two or twenty-seven Sundays after Trinity Sunday, depending on the date of Easter) when stress is laid upon our

²¹Richard Paquier, *Traite de Liturgique*. Neuchatel and Paris: (Delachaux and Niestle, 1954) p. 94.

task as men who have met the Lord instead of a concentration upon the person and work of Christ.

Obviously, these two semesters reflect the nature of the individual services of worship which occur Sunday by Sunday and at other times throughout the Christian Year, the dialogue in which we see God acting in Jesus Christ and men reacting, dedicating themselves to the task of representing God in their everyday life in the world. Also, the individual seasons within each semester can serve as a basis for selecting texts to be elucidated on each program. This insures a variety of themes for the series and, consequently, a variety of approaches to developing and presenting those themes. Thus there would be a "built-in" check against the possibility of having too many programs where the "mental" factor is dominant, or, depending upon the particular taste of the program designer or designers, where the "moral" or "vital" factor is dominant. Notice that the programs presented in Chapters II through IV of this thesis represent a use of all three of these approaches to production. Notice also, that they develop themes corresponding to different seasons from both semesters of the Christian Year. "Having God on God's Terms" is a program where the "mental" factor is dominant in production. It treats a text appropriate to the Lenten season in the Lord's semester of the Christian Year. "A Pearl of Great Price" is a production where the "moral" factor is dominant. The text dealt with on the program is appropriate to the season of Christmastide. "Seventy X Seven" deals with a text from the Church's half of the Christian Year, presenting a theme developed in such a way as to emphasize the

"vital" factor.

It should be noted that a difficulty will arise when an attempt is made to accommodate the pattern of the Christian Year to the usual pattern of thirteen consecutive weeks for a program series, which is pretty much standard for the broadcasting industry. The only answer, so it seems to this writer, is to give up the idea of having a strictly limited Advent and Christmas series or Lenten and Easter series, fully adapted to the thirteen week programming structure. Why not move from one season to the next as the Christian calendar dictates? Where one season fails to take up the full thirteen weeks, the next season can be initiated, the first few programs of the new season prepared along with, or in sequence after those pertaining to the preceding portion of the Christian Year.

Let me state, in conclusion, that it may seem to the reader that the approach to worship program design developed in this thesis and the suggestion given regarding how such programs might be developed into a series, provoke more questions than are or can be easily answered. If this is the case, perhaps these words of John Bachman may serve as an explanation of and relief from the anxiety caused by reflection upon the use of the mass media for the communication of the Gospel.

For years in religious broadcasting we have been giving over-confident answers to superficial questions. Now we must ask some fundamental questions even though we do not know all the answers.²²

²²John Bachman, The Church in the World of Radio-Television. New York: (Association Press, 1960) p. xlii.

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