

A COMPARISON OF SEVEN RELIGIOUS  
TELEVISION SERIES

Thesis for the Degree of M. A.  
MICHIGAN STATE UNIVERSITY  
DAVID OTIS CLIFFE  
1970

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## ABSTRACT

### A COMPARISON OF SEVEN RELIGIOUS TELEVISION SERIES

By

David Otis Cliffe

The purpose of this study is to compare seven current religious television series: Cathedral of Tomorrow, Davey and Goliath, Day of Discovery, Insight, Look Up and Live, Oral Roberts Presents, and This is the Life. An effort has been made to determine the desirability of certain formats (represented are three drama formats, three music and message formats, and one varied format) for conveying the various kinds of theological perspectives represented, and to evaluate the philosophical content, techniques, and audience impact of each series.

The methodology includes a review of the research literature on religious broadcasting (Chapter II), the selection of programming guidelines from writings on religious communication and television writing, directing, and producing (Chapter III). We then analyzed and charted the responses of the series' producers to a questionnaire regarding the history, organization, distribution, programming philosophy, and audience research of each program (Chapter IV). Six out of seven producers responded to this questionnaire.

Next follows a detailed content analysis of the seven programs (Chapter V) based on notes taken while viewing a sample of programs and

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an analysis of transcriptions made from the recorded audio tracks. Eight programs of the fifteen-minute series, three to four of the half-hour series, and three of the hour series were thus recorded and analyzed during April and May, 1970. Analysis procedures have varied with the format, but included semantic bipolarizations of musical texts and sermons of the music and message formats.

The audience research (Chapter VI) was limited to a comparison of fifty-two A.C. Nielsen Station Index listings and ratings for the programs. The results are organized under regional and city-size classifications.

A Baptist Sunday School class of young married couples was recorded for impressions of the programs, both positive and negative.

Among the major findings of the study were these.

1. Cathedral of Tomorrow presents a homey, informal church service full of Country and Western Music and revivalist preaching. It had the largest calculable adult audiences of the seven series.

2. Day of Discovery presents restful music, beautiful scenery, and scholarly Bible exposition. It is the newest of the series and is not yet widely syndicated.

3. Oral Roberts Presents, with the third music and message format, presents lively folk-rock songs and dances plus a faith healing message centered in the physical, spiritual, and emotional needs of the viewers. It also had large audiences and the highest Designated Market Area ratings of the programs.

4. Davey and Goliath, presents a delightful children's drama with morals about the character of God and of people. Nearly a million children were calculated to be in its audiences from the fifty-two markets.

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5. Insight, an anthology, presents mature dramas with controversial issues developed in explosive, gripping stories. Many of the elements of great drama appear in the programs. It has consistently better time slots than the other programs.

6. This is the Life, a combination formula-anthology drama, presents a more complete theological perspective with personal regeneration its core. Missing, however, are some of the techniques necessary for believable drama.

7. Look Up and Live presents a varied format of inter-faith programming designed for an intelligent, social-responsibility-conscious audience. It is the only network series of the study.

No generalizable format recommendations could be made. A variety of specifically targeted programs was found to be the best route to successful programming.

**A COMPARISON OF SEVEN RELIGIOUS  
TELEVISION SERIES**

**By**

**David Otis Cliffe**

**A THESIS**

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

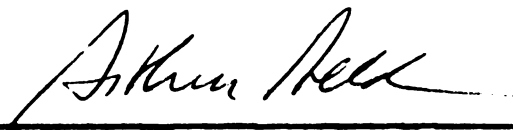
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**Department of Television and Radio**

**1970**

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partial fulfillment of the requirements for the Master of Arts degree.

  
\_\_\_\_\_  
Director of Thesis

## PREFACE

As I looked forward to returning to the United States after three years of missionary service in Ecuador my anticipations were high for this year's study of State-Side television. Somehow one's ethnocentricity is heightened at a time like that with thoughts of high quality programming, large budgets, and unlimited talent "back home." My "idea basket" was appallingly empty after these years of frantic races to meet production deadlines. After trying to combine being a singer, choral director, writer, director, producer, and part-time preacher during off-duty hours, I looked forward to seeing how people operated with only one job.

That ideal has been brought back to reality, but this time of studying and viewing American television has filled up my basket to overflowing. I am anxious to see how many of those ideas will work in Ecuador. My search led to the choice of this topic and it has paid off tremendously.

Some who read these pages will be trying to figure out the theological perspective that motivates some of my observations, so I will explain this before going further. I am not an objective scientist rejecting all presuppositions. I believe very strongly in a holy, majestic, personal God who somehow has condescended to become the Savior, Lord, King, and Friend to those who give their lives to Him. I have many strong ties of fellowship with a long list of denominations and interdenominational groups, but would rather attempt to be worthy of the name Christian than be labeled any other way.



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The goal of this study was not pure objectivity but rather honesty. The series that are closer to my theological position are more likely to be given a rough time than those I do not know so well.

My personal broadcasting interests tend towards serious music and realistic drama. Having admitted them, I can leave the reader to add a grain of salt here and there where necessary.

I should like to thank Professors Thomas Baldwin, Colby Lewis, and David Lewis of the Television and Radio Department at M.S.U. for broadening my outlook on audience research, production and global broadcasting.

Professor Arthur Weld, the thesis advisor for this project, has gone far beyond the call of duty in order to help me finish in time to return to Ecuador. Things like his proof reading on July 4 will not be soon forgotten.

The program producers who took time from their busy production schedules to answer a detailed questionnaire are also deserving of warmest thanks.

And finally, to Anne, who took this year off from her medical profession to be a full-time wife, mother, secretary to her husband and substitute speaker; to her go my deep love and gratitude. There will never be a long enough preface or television program to praise her adequately.

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## Chapter I

### INTRODUCTION

It's a bit of a secret. Only those people who on Sunday are neither in church nor asleep nor buried in the papers know it: religious TV is more varied, skilled, sophisticated and imaginative than ever before.

Time, January 28, 1966, p. 70.

#### The Purpose of the Study

The purpose of this study is to discover the essence of this Sunday morning secret. What goes on during those rarely viewed hours that have been named television's "Graveyard Ghetto"? Not all religious television has been relegated to Sunday mornings, especially on the international scene, but scheduling in the United States is consistent enough that that time and religious television have become synonymous, even for Seventh Day Adventist and Jewish telecasts. What is going on in religious television in this country?

The possible scopes of this question, within the limitations of a Master's thesis, involve us in a basic decision to use one of three research methods: a survey, a comparison, or a detailed analysis. The Michigan State Edition of TV Guide lists some twenty-eight religious programs in its weekly schedule. To choose all of these programs for study would limit us to a survey method so superficial that no one program could be really understood. Added to this problem is the organizational complication of much overlapping in their schedules and the fact that several of them cannot be seen without travelling to the city where they are aired. This would make it difficult to see all of the programs

even one time each-- an essential prerequisite to understanding them. The survey approach has therefore been eliminated as being too superficial and impractical for the author's goals.

At the other end of the spectrum lies the possibility of a detailed analysis of one program. This type of study might include as much in-depth information as could be found, including an historical development, eye-witness viewing of the program in production, and in-depth audience research. The only problem with this narrow a scope for a production idea-gatherer is the black cloud left hanging over his head-- the possibility that the most exciting things happening in religious television might be happening outside the narrow scope of this one program. That cloud is always present to some extent, even in a survey, because that happening might be outside of those programs available to Michigan television screens. The narrow scope of a detailed analysis, however, leaves the cloud far too large and ominous for this author's comfortable travel.

We are left with only one comfortable alternative, that of a comparison of a few selected programs, which allows more depth of study than a survey and a wider scope than a detailed one-program analysis. This eclectic route will allow us to feel (1) that we have gotten to know the programs studied, and, (2) if carefully selected, that some of the finest happenings in religious television have been discovered.

### The Choice of Programs

Since the author's main concern is to find program ideas that can be syndicated for large heterogeneous audiences, local station religious programming has been avoided. We have selected nationally and internationally syndicated programs as the core of the study along with one

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network program to represent the inter-faith approach which they generally take.

In order to discover what advantages and disadvantages come built-in to some of the formats being used, it has been necessary to choose a multi-format group of programs. This makes comparison a bit difficult in the content analysis section, but the broader generalizability of this system outweighs its disadvantages.

We have likewise chosen the programs to be representative of a wide gamut of theological positions-- from liberal Protestantism to revivalist fundamentalism to liberal Roman Catholicism. The only syndicated Jewish television offering, The Eternal Light,<sup>1</sup> although reportedly an excellent program, was not available locally in central Michigan. That religion is represented only by one network inter-faith program, in which Judaism played a very small part during the weeks sampled.

This collage of theological positions will make it necessary for us to ask the question-- what are the religious messages being conveyed? The answers will be interesting not only as systems of apologetics, but, more importantly for our purposes, they can then be seen in relation to their chosen program formats. Cereal cannot be served on the same kind of plate as eggs and bacon. We will therefore ask; how do the techniques used suit the messages of the programs?

These considerations, attempting to get a variety of formats and theological positions, plus the not-so-lofty considerations of their availability to Lansing, Michigan television screens, led to the choice

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<sup>1</sup>The Eternal Light is produced by The Jewish Theological Seminary of America Department of Radio and Television in New York City.

of these seven series: Davey and Goliath, a fifteen-minute children's drama produced by the Lutheran Church in America; Insight, a Paulist Fathers-produced half-hour drama; This is the Life, a Missouri Synod Lutheran half-hour drama; Oral Roberts Presents, with a half-hour music and message format by Oral Roberts University and Dick Ross Productions; Day of Discovery, a half-hour music and message production by the Radio Bible Class; Cathedral of Tomorrow, a one-hour music and message format produced by the Rex Humbard Agency; and Look Up and Live, a varied format, inter-faith production of CBS News, a division of Columbia Broadcasting System, Inc. It was discovered after selecting the programs that they also represent the sustaining or public service time distribution system (four programs), and the sponsored time system (three programs). Figure I-1 illustrates these many varied characteristics in chart form.<sup>2</sup>

Basic to an understanding of any program is its relationship with its audience. Therefore an important question to form part of our research is-- what audience research has been done and how has it been used either in shaping program production or distribution or both? Although a more difficult aspect of audience study, we also need to ask what can be learned about the comparative markets, time schedules, and kinds of audiences reached by these programs?

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<sup>2</sup>It will be noted in Figure I-1 that the term "fundamentalist" has been avoided. Due to the various definitions of this term and the fact that in most cases it is used as a term of derision, more specific descriptive words have been sought out.





FIGURE I-1

PRODUCTION AND RELIGIOUS CHARACTERISTICS OF THE SEVEN PROGRAM SERIES

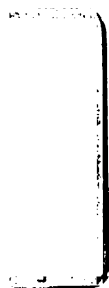
<u>PROGRAM SERIES</u>	<u>SPONSOR</u>	<u>LENGTH</u>	<u>RELIGION</u>	<u>AIR TIME</u>	<u>PRODUCTION</u>	<u>FORMAT</u>
<u>Davey and Goliath</u>	Lutheran Church in America	15 min.	Liberal Protestant	Sustaining	Color Film	Children's Drama
<u>Insight</u>	Paulist Fathers	30 min.	Liberal Catholic	Sustaining	Color and Black & White Film	Drama
<u>This is the Life</u>	Lutheran Church- Missouri Synod	30 min.	Conservative Protestant	Sustaining	Color Film	Drama
<u>Oral Roberts Presents</u>	Oral Roberts University	30 min.	Faith-Healing Protestant	Sponsored	Color V.T.R.	Music- Message
<u>Day of Discovery</u>	Radio Bible Class	30 min.	Evangelical Protestant	Sponsored	Color V.T.R.	Music- Message
<u>Cathedral of Tomorrow</u>	Rex Humbard Agency	60 min.	Revivalist Protestant	Sponsored	Color V.T.R.	Music- Message
<u>Look Up and Live</u>	CBS News	30 min.	Inter-Faith, Liberal	Sustaining	Color V.T.R.	Varied

### Methodology

The methods used to answer the above questions are as varied as the programs under investigation. A review of the literature, although not essential to a veteran producer, is essential to any beginner who would seek to avoid duplication and establish a positive direction. Other research can provide and has provided valuable ideas on specific methodology for original research in as virgin a field as television program content analysis. Chapter II will express the author's attempt to glean from some of this research, although no exhaustive study has been possible, and we have by no means "done" all the existing research literature.

Much of what has been written is not so much research as programming philosophy and practical technical advice by experts on religious communication and television writing, directing, and producing. To try to stumble through a program comparison without this kind of background would be folly. This literature will not be reviewed as such, but will be incorporated wherever it has something powerful to say regarding the establishment of philosophical and technical standards for religious television.

This step in our research methodology will involve risking the violent reactions of readers crying "Superficial! Superficial!"-- at our attempts to summarize great volumes of literature into concise, workable formulae for modus operandi. It has been our experience, however, that on-the-job producers will seldom be able to recall the lofty concepts learned in the classroom and in the text books unless such concepts can be cut down to a phrase or a sentence, and fitted into a "good" or "bad" mental niche. Superficial it may be and the authors of the concepts may not be able to recognize them in this form, but when an important production decision



comes along the simplified formula will work while the lofty phrase struggles to surface into consciousness.

These philosophical and technical standards will be developed in Chapter III as the basis for our reaction to the next two chapters' findings about the seven programs. Chapter IV will be a comparison, mostly in chart form, of the producers' answers to a detailed questionnaire regarding the history, organization, distribution, religious and programming philosophy, as well as each producer's evaluation of his program's effectiveness and audience response.

Chapter V will present a content analysis comparison of the three programs using the music and message format, will then proceed to do the same with slightly different methods of analysis for the three dramas, and will conclude with another modified analysis of Look Up and Live, which does not fit either of the other two categories.

With the scope and time available for a doctoral dissertation, Chapter VI would be made up of original audience research on the seven programs. It might be able to include some of the in-depth demographical research and audience personality analyses that made The Television-Radio Audience and Religion the monumental study that it was.<sup>3</sup>

Under the limitations of this study, however, we shall have to be content to analyze the audiences of the seven programs using already existing research findings. We will compare the February-March, 1970 Nielsen Station Indexes from fifty-two of the larger markets in the United States. Despite the limitations of this type of study, it will

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<sup>3</sup> Everett C. Parker, David W. Barry, and Dallas W. Smythe, The Television-Radio Audience and Religion (New York: Harper and Brothers, 1955).

[illegible]

provide the breadth to be able to compare the times the programs are scheduled, the metropolitan and designated market area ratings, as well as the calculable households, adult viewers, women viewing, men viewing, and children viewing in the Nielsen estimates for these markets. Some interesting conclusions can be drawn by making this comparison using as variables city size and region of the country.

Realizing the fact that people's needs, reactions, and suggestions cannot be in any way measured by a ratings book or even by fifty-two of them, a brief post-script to this study will be quotes from a recorded discussion about the seven programs in a young married couples' Sunday School Class. Perhaps a taste of some of the kinds of reactions among the vast audiences represented only by a number in the Nielsen studies, can be found.

In this way, making use of research literature, critical and methods literature, a comparison of the producer's questionnaires and the programs themselves, plus the marketing and audience information the Nielsen Indexes offer, we should be able to glean enough knowledge to draw some specific conclusions and make some recommendations of value to ourselves and others producing religious television programs.

The power and possibilities of this medium cannot be underestimated. Clarence Jones, founder of missionary station HCJB reminds us of these possibilities.

Television. . . has become the most dominating and controversial servant of society in modern life, the most gluttonous consumer of attention ever to sit at civilization's table. It is the popular educator of millions in and out of classrooms, the handy family counselor giving gratuitous guidance on moral values and social standards. It is the energetic and boisterous salesman to the nation's households, now earning a three-billion-dollar salary from the public. In politics no image-maker shapes public opinion more forcefully than the TV screen. . . .



11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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Some Christian leaders commend television not only as one of the most outstanding achievements of modern science but also as God's communications gift to his Church of the twentieth century, a gift making it possible to fulfill the goal of world-wide evangelism in this generation.<sup>4</sup>

Perhaps this kind of optimism is out of line with the hard realities that face the producer of religious programs. Perhaps we will only end this study with the threat that non-involvement or non-relevant involvement can be the seed of the Church's extinction, as Ken Paul warns.

The administrators and scholars in the Church may prefer to preserve the 19th Century organization with which we are all too familiar. That is, the Church may retreat gracefully from the present scene and dissipate itself in the revolutionary future. If the organized Church is to continue, however, it may have to adjust to the new environment that the electronic technology is creating.<sup>5</sup>

Whatever our conclusions, an idea search involving these varied methods of analysis and these varied kinds of programs is bound to leave us better prepared for the task of communicating the Christian Gospel through television.

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<sup>4</sup> Clarence W. Jones, "Television Airwaves-- Evangelism's Frontier," Christianity Today, XII (September 13, 1968), p. 3.

<sup>5</sup> Ken Paul, "Electronic Culture and the Future Church," Catholic World, CCV (June, 1967, reprinted from Lutheran Witness), p. 159.



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## Chapter II

### A REVIEW OF THE LITERATURE

Although most of the books in the specific field of religious broadcasting are elementary manuals designed to give churchmen and laymen enough of a background in broadcasting techniques to put together local programs (eg. How You Can Broadcast Religion<sup>1</sup>), some notable scholarship has been invested in this field. It is to this research literature that we turn first.

#### The New Haven Study

William F. Fore, Executive Director of the Broadcasting and Film Commission of the National Council of Churches, describes this study in "A Short History of Religious Broadcasting":

That year [1955] . . . saw the publication of the Parker, Barry and Smythe book, The Television-Radio Audience and Religion, which summarized the two year BFC research project at Yale Divinity School, conducted at a cost of \$87,500.<sup>2</sup>

The thoroughness with which these researchers went about their business of program and audience analysis was exemplary not only within the limited field of religious broadcasting, but throughout the entire broadcasting field. Their most important contribution was doing away

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<sup>1</sup> Clayton J. Griswold and Charles H. Schmitz, How You Can Broadcast Religion (New York: The Broadcasting and Film Commission of the National Council of the Churches of Christ in the United States of America, 1957).

<sup>2</sup> A. William Bluem, Religious Television Programs (New York: Hastings House, 1969), Appendix by William F. Fore, "A Short History of Religious Broadcasting," p. 207.

with the old notion that any program beamed to the masses was bound to have a massive, favorable response. Some of the complexity of religious broadcasting can be seen in this illustration.

What effect would the identification of a speaker on a television program as "Congregational" have upon a New Haven listener? What associations would leap into the listeners' mind? Would they be favorable or unfavorable? Would that not depend very largely on whether this listener was Irish, Italian, Yankee, Negro or Jewish in background; whether he was in the "upper," "middle" or "lower" classes; whether Congregationalists were, for him, an "in group" or an "out group"? In other words, would not everything that was said or done be colored very largely by the cultural and class context from which the audience sees the program, quite apart from the program's specifically religious content and the intent behind its message?<sup>3</sup>

Their methodology was many-sided and without any of the easy routes that characterize so much audience research. This was not an accident, but was based upon a deep-seated philosophy.

The dissatisfaction of the policy maker with the researcher is often precisely because the latter defines his contribution so narrowly in terms of that which is "researchable," or amenable to a given methodological procedure, rather than in terms of the more complicated total problem the policy maker must resolve.<sup>4</sup>

Methodology included questionnaires to producers (from which we have adapted three of the questions used in this author's questionnaire), content analyses of local television and radio programs (from which we have adapted our semantic bipolarization of messages), interviews with the local clergymen, an experimental local children's television program, a questionnaire for a large sample of the New Haven audiences, including much demographic identification, and finally two-hour interviews for personality analysis with persons who were part of the regular audiences

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<sup>3</sup>Parker, Barry, and Smythe, The Television-Radio Audience and Religion, p. 14.

<sup>4</sup>Ibid., p. 395.

for the programs analyzed, as well as with non-viewers.<sup>5</sup> These interviews brought about an unusual classification system for the interviewees.

After reviewing all of the interviews, it appeared that without exception the people could be classified into one of six areas of concentration or centrality: namely, social responsibility, work, self, family and home, social status, and formal religion.<sup>6</sup>

This classification system was consistent with some of the differences noted in the results of the interviews.

Those in the formal religion groups used the most programs, an average of 3.00 per person, while those in the social responsibility group used the fewest, 0.8 per person. Approximately two programs per person were regularly used by the individuals in the self, family and home, and work preoccupied groups, while individuals whose interests centered on social status used a fraction more than one, or an average, 1.4.<sup>7</sup>

Another important result of the New Haven Study was regarding non-church-related audiences of religious programs.

. . . about one in eleven of the audience for religious programs is drawn from this group-- or just about the group's proportionate number in the population. But these people are not only statistically significant in this study. They are also, more than any other, the persons to whom the churches have access only through such impersonal and anonymous media as television and radio. If we are correct in assuming that they are the households which have rejected the conventional programs of the church and have failed to respond to the explicit and implicit invitations to worship-- if they are in truth the "unconvinced" and the "unconverted"-- then they would seem to be a particularly important segment of the potential audience for religious broadcasting.<sup>8</sup>

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<sup>5</sup>Ibid., pp. 16-234.

<sup>6</sup>Ibid., p. 234.

<sup>7</sup>Ibid., p. 375.

<sup>8</sup>Ibid., p. 78.



As a result of the interviews with New Haven clergymen, the following conclusions were reached about their concepts of religious programming:

"Message" is used advisedly, rather than program, since the average minister conceives of the religious program in terms of a clergyman making a speech, just as he would do in his church, with, perhaps, some music added for trimming. Again, by this program device, he limits his audience to those persons who are loyal to the church and used to the form of communication employed in the church.<sup>9</sup>

As a result of the questionnaires to program producers, the authors concluded:

One cannot quarrel with the nobility of purpose expressed in these aims. . . . But when the aims are viewed together with the sweeping designations of target audiences, one suspects that the religious broadcasters are expecting too much with too large and heterogeneous an audience. The looseness of the purposes of many of the programs betrays lack of thoughtful program policy formation. More modest aims with smaller and more carefully defined target audiences might produce more measurable results.<sup>10</sup>

Conclusions from each of the methods used provide aspiring producers with practical ideas and challenges supported by factual results rather than mere opinions. The core of these conclusions, however, will have to suffice us for this review.

This, we believe, is the central and most important finding of this report: that in programming for religious use of the mass media, the ingenuity and flexibility of the planners must match the complexity of needs and circumstances of the potential audience. It must reflect the diversity of ministry of the churches themselves, and if indeed these media are to emphasize communication to the outsider-- which is the claim most often made for them-- then their form must be as free, imaginative and

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<sup>9</sup>Ibid., p. 102.

<sup>10</sup>Ibid., p. 112.

uninhibited by conventional church patterns as it is possible to be while remaining within the framework of purpose set by the churches themselves.<sup>11</sup>

Although television changes so much that a work such as The Television-Radio Audience and Religion, now fifteen years old, cannot generalize as effectively to today's needs, it is undoubtedly responsible for many of the improvements that have been made in religious programming since that time. The scholarship and thoroughness used in this research project leave novice researchers like this one with a healthy inferiority complex.

#### The Television Information Office Study

With a national scope but a more limited purpose and methodology than the New Haven project, has recently come A. William Bluem's Religious Television Programs, a study for the Television Information Office. Professor Bluem's study presents an overview of religious programming based on a detailed questionnaire sent to all television stations in the United States in 1966. Four hundred and thirty stations responded, describing their religious programming.<sup>12</sup>

The report emphasized local programming and provided financial data as well as production ideas.

Adding the production costs and the rate-card value of station time, the dollars committed by the 250 stations reporting financial data in this survey would total over \$1,200,000 each week, or an average of slightly more than \$5,000 per station in each week of the survey year.<sup>13</sup>

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<sup>11</sup> Ibid., p. 411.

<sup>12</sup> Bluem, Religious Television Programs, p. 25.

<sup>13</sup> Ibid.

In response to a query concerning those factors which determine the time in which religious programs are scheduled, most stations indicated that the quality of the program was the most important criterion in assigning schedule time. The next most important factor listed was station policy on religious time, and the third most frequently mentioned factor was "probability of attracting intended audience." The desires of the program's sponsor were given a very low priority in this matter.<sup>14</sup>

Some of the conclusions drawn from Religious Television Programs have profound implications for our study of syndicated programs.

Since transmission of formal services places strict limitations upon the role which television as a medium can play in building viewer interest, there are a number of questions the religious programmer might ask of himself and the institution he serves. What is the value, for example, of transmitting a weekly church service at all? Beyond the necessary service to shut-ins and others who cannot attend church, might the time and energy expended be put to better use?<sup>15</sup>

Finally, national programming clearly is initiating a wide variety of explorations into secular life and the social dilemmas of our time as well as providing religious instruction and edification, insights into religious history and the significance of the relationship between culture and religion.<sup>16</sup>

Several suggestions are made of ways to make religious programming more exciting and compelling. Among them are the adaptation of children's program content to "the framework of the child's normal, natural life experience,"<sup>17</sup> more development of the use of spot announcements,<sup>18</sup> as well as a greater use of "discussion and debate programs, documentary and semi-documentary forms devoted to current controversies, talk and

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<sup>14</sup>Ibid., pp. 25-26.

<sup>15</sup>Ibid., pp. 173-74.

<sup>16</sup>Ibid., p. 41.

<sup>17</sup>Ibid., p. 188.

<sup>18</sup>Ibid., p. 184.





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interview programs which focus upon social issues and dilemmas-- all as related to the religious outlook and the deeper spiritual needs of society. . . ." <sup>19</sup>

The lists of program descriptions, from network and syndicated to local station productions, are in an especially brief and useful form for producers who have temporarily "run dry" of ideas.

### Related Dissertations

Four recent doctoral dissertations bear mentioning, although space does not permit us to describe the methodology and results of each.

"A Survey of Local Religious Radio Broadcasting in Los Angeles, California, With a Bibliography on Religious Broadcasting 1920-1964" by Donald D. Dick (1965), although not directly related to the present study, is especially valuable for its bibliography, which was later republished in the Journal of Broadcasting. <sup>20</sup>

Another 1965 thesis used a detailed analytical methodology: William James Hanford's "A Rhetorical Study of the Radio and Television Speaking of Bishop Fulton John Sheen." The favorable conclusions of this study can be compared with the unfavorable New Haven study's content analysis of the same bishop's television sermons to arrive at somewhat

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<sup>19</sup> Ibid., p. 174.

<sup>20</sup> Donald D. Dick, "A Survey of Local Religious Radio Broadcasting in Los Angeles, California, With a Bibliography on Religious Broadcasting 1920-1964," (unpublished Ph.D. dissertation, Michigan State University, 1965), reprinted in the Journal of Broadcasting IX (Summer, 1965), pp. 249-279, and X (Spring, 1966), pp. 163-180.



confused results.<sup>21</sup> The earlier study had used a semantic bipolarization of his sermons to prove him authoritarian and overly dogmatic.

Reinforcing and adding to some of the conclusions of the New Haven study, Harold Lawrence Swartz's 1967 thesis, "A Survey of Attitudes of Methodist Ministers Towards the Use of Television For Religious Purposes," reports a high correlation between youthful, well-educated ministers of large churches and positive attitudes about religious use of television.<sup>22</sup>

The most recent thesis and one of the most thorough analyses ever written of a television speaker is Roger Coon's "The Public Speaking of Dr. William A. Fagal of 'Faith for Today': America's First National Television Pastor."<sup>23</sup> This study includes a biography of Dr. Fagal, analyses of his television and platform sermons and manner, and, of special note to us, a history and analysis of Faith for Today, a widely syndicated Seventh Day Adventist program.<sup>24</sup> This program is not found among the seven of our study for obvious reasons: anything that could be done with it has already been done!

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<sup>21</sup>William James Hanford, "A Rhetorical Study of the Radio and Television Speaking of Bishop Fulton John Sheen" (unpublished Ph.D. dissertation, Wayne State University, 1965).

<sup>22</sup>Harold Lawrence Swartz, "A Survey of Attitudes of Methodist Ministers Towards the Use of Television For Religious Purposes" (unpublished Ph. D. dissertation, Syracuse University, 1967).

<sup>23</sup>Roger Wooldridge Coon, "The Public Speaking of Dr. William A. Fagal of 'Faith for Today': America's First National Television Pastor" (unpublished Ph. D. dissertation, Michigan State University, 1969).

<sup>24</sup>Ibid., pp. 143-283.

### References to the Programs of This Study

In the above mentioned studies, as well as in other literature, references have been found to five of the seven programs being compared in this study. Cathedral of Tomorrow and Day of Discovery were not mentioned in any of the literature. Newspaper and periodical critical reviews have been sent by some of the producers, but these belong with the other promotional materials discussed in Chapter IV, as they were selected by the producers and are consistently favorable in tone.

#### A. William Bluem's study reports on Davey and Goliath:

The Commission on Press, Radio and Television, Lutheran Church of America, is responsible for one of the most popular programs in religious television, the Davey and Goliath series. Thirty-nine programs in this series, as well as a Davey and Goliath special, were offered to local audiences in the survey year. The series was consistently ranked by responding stations as "excellent."<sup>25</sup>

The same author writes of Insight.

There are a number of ways to communicate theological and ethical ideas to an audience. Perhaps the most effective means is drama. Insight, a weekly anthology, uses the dramatic form to explore in a compelling way the great spiritual conflicts of contemporary society.

Recent programs have dealt with such powerful themes as mental retardation, the collision of love and hate at Auschwitz, teen-age rebellion, a secretary, her boy friend and morality, social justice in Latin America and racial prejudice in America.

Father Ellwood Kieser, C.S.P., the series creator and host, is an ordained Paulist priest, six feet, six inches tall, and looks more like a professional basketball center than a man dedicated to introducing God to the television audience. He has been able to persuade some of the entertainment industry's most successful and talented writers and actors, some Catholic, some not, to join with him in making the episodes of Insight. Their services, like his, are donated. . . . Insight is distributed to over 200 stations.<sup>26</sup>

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<sup>25</sup>Bluem, Religious Television Programs, p. 29.

<sup>26</sup>Ibid., p. 56.



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This is the Life, the longest-lived series in this comparative study, has also gotten more attention from writers than have the others. Professor Bluem writes,

Perhaps the most important of the programs this organization [the Lutheran Church-Missouri Synod] offers is This is the Life, a 30-minute dramatic series which has been seen on American TV for nearly 15 years, and was aired by over 375 stations in the U.S. and Canada during the survey year.<sup>27</sup>

Edward Stasheff and Rudy Bretz, authors of The Television Program: Its Direction and Production, mention This is the Life along with The Christophers, Crossroads, and Talk-Back as "syndicated film programs, often professionally written and produced, and distributed by national headquarters of various denominations."<sup>28</sup>

This is the Life was also one of the programs analyzed for content and audience reaction in the New Haven study. It must be remembered, however, that these references are to the program as it was in 1953, so these comments do not necessarily hold true for the program as it is seen and reacted to in 1970. First of all, as to content,

The research staff came to the conclusion that This is the Life has two major content weaknesses. The first is the stereotyping of characters. No character in these programs is a person in his own right. Each one represents a type and reacts always in the type pattern. . . The characters are, therefore, one-dimensional; they do not have rounded personalities of true human beings with both strengths and weaknesses, lovable traits and unpleasant ones. The actors who portray these characters are themselves type cast. They do not play roles; they merely read lines. The techniques used by both writer and director of This is the Life are those of the daytime serial on radio and television. They require a minimum of creative effort and expense to make a point, but they sacrifice the believability and warm, human complexity that bring dramatic characters to life in the minds and emotions of the audiences.

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<sup>27</sup>Ibid., p. 30.

<sup>28</sup>Edward Stasheff and Rudy Bretz, The Television Program: Its Direction and Production (New York: Hill and Wang, 1962), p. 43.



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The second major content fault in the scripts is the contrived nature of some of the situations. We have already said that the solutions of the problems are realistic within the basic doctrinal orientation of the programs. The same thing cannot always be said of plot events leading up to the solution.<sup>29</sup>

In a more favorable vein, the researchers noted that

On This is the Life the sinner is never reviled, as on Sheen's programs, nor consigned to eternal torment, as in Fuller's formula; but he is rather the object of an imaginative and loving campaign to win him for Christ. The sinner is never shamed, nor ridiculed, nor frightened into the fold. The "out group" is never depersonalized or dehumanized so that it can be verbally punished and made the scapegoat for all human problems.<sup>30</sup>

The audience analysis for this program was much more thorough than anything we can do in our own research.

This is the Life resembles The Greatest Story Ever Told in its appeal to couples with minor children, and in the general educational level of the audience (high school graduate). Occupational spread is even. On a percentage basis, this program has a greater appeal for Roman Catholics and Jews than any other Protestant program.<sup>31</sup>

The appendix of the Television Information Office Study presents some interesting budget information for the early days of This is the Life and Look Up and Live.

The big budget years for religious television production were 1955-1960. In 1955 alone, production costs were: . . . .  
Look Up and Live-- \$9,000. . . . . This is the Life--  
\$750,000 [the largest budget in a list of seven programs].<sup>32</sup>

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<sup>29</sup> Parker, Barry and Smythe, The Television-Radio Audience and Religion, p. 153.

<sup>30</sup> Ibid., p. 154.

<sup>31</sup> Ibid., p. 213.

<sup>32</sup> Blum, Religious Television Programs (Appendice: Fore, "A Short History"), p. 208.

The T.I.O. Study further describes Look Up and Live along with Lamp Unto My Feet, the two CBS-TV shows produced by Pamela Ilott, head of the Religious Program Department. Lamp Unto My Feet was started in 1948 and Look Up and Live in 1954.<sup>33</sup>

Everett Parker wrote in 1961,

Look Up and Live runs the gamut from problem drama to pure variety. It is closely akin to Omnibus in the range of its intellectual interest and its flexibility in both content and format. Series by series, and even week by week, Look Up and Live adopts whatever format suits its immediate purpose.<sup>34</sup>

Apparently, in 1961, this series was doing "some lively experimentation in 'indirect evangelism' for teen-agers," which involved "jazz, folk music, modern dancing, 'real life' drama." The author bemoaned the fact that the early Sunday morning schedule precluded the possibility of the show reaching this audience. "There is some evidence from the reaction of teen-age groups to kinescopes of the program that Look Up and Live has discovered how to communicate the urgency of the gospel in a fresh, live way."<sup>35</sup>

Oral Roberts has also been around long enough to have stirred some notice among religious television critics. James E. Sellers' profound analysis of Christian communication, The Outsider and the Word of God, mentioned "Oral Roberts' healing-evangelism" along with other programs with varying messages. "Each is a complex of accepted religious symbols."<sup>36</sup>

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<sup>33</sup>Bluem, Religious Television Programs, p. 32-33.

<sup>34</sup>Everett C. Parker, Religious Television: What to Do and How (New York: Harper and Brothers, 1961), pp. 70-71.

<sup>35</sup>Ibid., pp. 63-64.

<sup>36</sup>James E. Sellers, The Outsider and the Word of God (Nashville: Abington Press, 1961), p. 117.

This program has undergone such drastic changes since those early days of shirt-sleeved, sweaty, drawn-out on-camera healing sessions that the name of the evangelist is about the only clear carry-over. William Willoughby, in Christianity Today, describes the "New Look."

Early this month the Roberts group was back in Hollywood, taping hour long TV specials certain to prompt some secular rave notices, along with some frowns from members of the evangelical old guard who might view it all as a bit too avant-garde, too hip. But so smart is the execution of the programs-- amid much mediocrity in religious broadcasting-- that they can't help receiving notice in this month's prime-time premieres on 115 stations.

Wedding Hollywood techniques and a palpable presentation of a faith-healing ministry is no small feat. But with the distinctive lilt of the Ralph Carmichael Orchestra and the strictly mod style of the swinging World Action troupe, even those thinking it would be a mismatch came away believing the marriage would last. Producer Dick Ross of Billy Graham fame has let out the stops for his new client.<sup>37</sup>

If the tone of the last review sounds a bit out of line with the quiet scholasticity of some of the other reviews in this chapter, the reader may have experienced a little taste of the jarring changes one experiences while watching any given Sunday morning's offerings on television. From good drama to bad drama to twelve minute altar calls to a dog that talks to a swinging song-and-dance routine of "Sweet Hour of Prayer," these are some of the experiences of the religious television researcher of 1970. What is good? What is bad? To plunge into a content analysis of this varied a schedule without establishing some standards would be emotional suicide. For this reason, before the big plunge into the Sunday-morning ocean, we will borrow some analytical diving equipment.

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<sup>37</sup> William Willoughby, "Oral Roberts: Rousing Return to TV," Christianity Today, XIII (March 14, 1969), p. 40.

## Chapter III

### THE ESTABLISHMENT OF STANDARDS

Every television program is in a sense an invasion; you turn on your set and someone comes into your living room, and you tune in one station or another according to whom you want in your room at any particular moment. . . .

In a dramatic program you are inviting a group of people to live a portion of their lives with you. The closer their lives come to the tenor of the lives of yourself and your friends, the more this invasion has to take on the nature of a visit; the characters must be with you without reservation and without pressure, so that in the end you can move from your living room into their lives.

. . . . Just as you feel resentful when a salesman forces his way through the door, you feel doubtful, maybe hostile, if the physical or psychological noise made by the character is louder than necessary. You feel yourself being forced when you have asked only to be persuaded.

Gilbert Vivian Seldes<sup>1</sup>

#### The Audience: A Good Place To Begin

A communication without an audience is not a communication. This statement may seem perfectly obvious, and yet a surprising number of religion's communicators begin the whole process by "doing their own thing,"-- by acting as if a favorable audience response were the sum of an automatic equation:

My brilliant idea + television = millions of souls saved,  
churches filled, dollars donated, or whatever I want  
millions of.

No wonder the theme of so many books on television is the same:

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<sup>1</sup>Gilbert Vivian Seldes, Writing for Television (Garden City, N.J.: Doubleday and Company, Inc., 1952), p. 79.

There is no need to operate as blindly as has often been the practice, when simple and relatively inexpensive techniques for studying an audience are as ready to hand as is the case today.<sup>2</sup>

Your description should be kept up to date because every change in the characteristics of reception implies a corresponding change in production.<sup>3</sup>

Complacency and apathy caused by the sheer, endless turn-over of programmes are the television programme maker's worst enemies.<sup>4</sup>

Audience study is a primary requisite for intelligent program planning.<sup>5</sup>

With this conviction firmly established we can proceed to some of the suggestions made by television authorities as to the programmer's relationship to his audience. Having already defended in Chapter I our methodology of slicing up great volumes of wisdom until only skeletal formulae remain, we proceed with the results.

1. Television needs to catch the attention of the opinion makers in our society.<sup>6</sup>

2. Think of television as a conveyor belt. The audience members "approach the conveyor with the widest possible variety of tastes and needs". . . what they take and how they reshape it "are factors as diverse as are the dynamics of the personalities and life situations of the individual involved."<sup>7</sup>

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<sup>2</sup>Parker, Barry, and Smythe, The Television-Radio Audience and Religion.

<sup>3</sup>Seldes, Writing for Television, p. 18.

<sup>4</sup>A. William Bluem and Roger Manville, eds., Television: The Creative Experience (New York: Hastings House, 1967), p. 12.

<sup>5</sup>Parker, Religious Television, p. 42.

<sup>6</sup>Bluem and Manville, eds., Television: The Creative Experience, p. 39.

<sup>7</sup>Parker, Religious Television, p. 4. For further specific characteristics of audiences by age and sex, as well as programming suggestions for each group, the reader is encouraged to read this book in detail.

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3. Subject matter must be vital to the viewer.<sup>8</sup>
4. "People will often accept something less than what they would really like to have, if nothing else is available to them."<sup>9</sup>
5. In choosing our program content and format we should ask what audiences are available, which ones have needs we can help meet, and which ones might be more open to receiving religious communication through television?<sup>10</sup>
6. Audiences will come to our programs with two American Protestant beliefs: "salvation by joining," and "salvation by gadget."<sup>11</sup>
7. "The religious need of twentieth century man is well expressed in the concept of anxiety."<sup>12</sup>
8. Assume the viewer is lightly engaged, at home with his family, in command of the medium, selecting both physically and psychologically what will emerge from his home receiver.<sup>13</sup>
9. "Video sales messages have to be entertaining to hold the audience."<sup>14</sup>
10. "For the religious broadcaster, there are two kinds of potential viewer: the committed and the disengaged."<sup>15</sup>

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<sup>8</sup>Ibid., p. 94

<sup>9</sup>Ibid., p. 213.

<sup>10</sup>Ibid., p. 51.

<sup>11</sup>Ibid., p. 21.

<sup>12</sup>Sellers, The Outsider and the Word of God, p. 145.

<sup>13</sup>Bluem, Religious Television Programs, p. 170.

<sup>14</sup>Stasheff and Bretz, The Television Program, p. 10.

<sup>15</sup>Bluem, Religious Television Programs (Foreward by Roy Danish), p. vii.

11. Religious broadcasters have to do something different on TV than they do in church services to reach those who have rejected the church.<sup>16</sup>

12. What is popular is not necessarily poor.<sup>17</sup>

The complexities faced by the religious program planner in defining and describing his audience are still only part of the picture. The milieu of today's audience member challenges us with the near impossibility of the church communicating effectively with him. Ken Taylor was quoted in Television: The Creative Experience as he described this milieu.

We exist in a society without faith, freed from the ethical restraints which define conventions and burdened by a lack of a convention which would relate us to the facts of our existence. When nothing is unspeakable, the unthinkable cannot be defined. The great truths in consequence are either debased or denied. Sex is for giggles. Death is for giggles too. The artist's subject matter being meaningless, he retreats into the absurd. The tragedy of Dr. Strangelove was that it offended almost no one. The contemporary sin against the Holy Ghost is to be deeply moved.<sup>18</sup>

What will we say to these kinds of audiences in these kinds of circumstances?

### Religious Standards

The establishment of religious standards is many-sided and will undoubtedly be different for each sponsoring group. However, some aspects

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<sup>16</sup> Parker, Barry, and Smythe, The Television-Radio Audience and Religion, p. 90.

<sup>17</sup> Stanley Field, Television and Radio Writing (Cambridge, Mass: Riverside Press, 1958), p. 5.

<sup>18</sup> Blum and Manville, eds., Television: The Creative Experience (this quotation was reprinted from the Journal of the Society of Film and Television Arts, Summer, 1964), p. 107.



of this question are general enough to bear discussion-- areas such as ethics, the task, inter-church cooperation, and methods.

For Ethics:

The Code of the National Association of Radio and Television Broadcasters has specific things to say about ethical standards for these two media. It is not enforced, however, and seems rather a joke in the light of today's programming.<sup>19</sup>

The Code of Standards for Protestant Religious Broadcasters provides more ethical guidelines on such areas as sponsorship, production, financial support-- ("the solicitation of funds on religious broadcasts is open to certain abuses and is, therefore, as a general rule, to be discouraged"),<sup>20</sup> program promotion, and conduct-- ("Personal profit and self-glorification in the name of religion have no place in religious broadcasting").<sup>21</sup>

Other suggestions on ethics made by authors included these:

1. Our message must be persuasive without being manipulative.

The integrity of the viewer should always be respected.<sup>22</sup>

2. "Most of the pitfalls of mass evangelism apply to radio and television": spectacular methods; simplified techniques; the reduction of Christian life to "a stereotypical least common denominator; and the

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<sup>19</sup>The third edition of the code can be found on page 212 of Harry Wayne McMahan's Television Production (New York: Hastings House, 1957) and can be entertainingly compared with any given production of Laugh-In or other current series.

<sup>20</sup>Coon, "The Public Speaking of Dr. William A. Fagal of 'Faith for Today'," p. 175.

<sup>21</sup>Ibid., p. 176.

<sup>22</sup>Parker, Religious Television, p. 14.

failure to attach individuals in an audience to a permanent group relationship or a permanent pastoral relationship."<sup>23</sup>

3. Television can be a builder of demi-gods. This should be carefully guarded against.<sup>24</sup>

For the Task:

The task facing religious broadcasters must be decided upon. Our goals will become more realistic if we face the facts of television communication and then work within their limitations.

1. "Television's power lies in its capacity to reinforce selectively rather than to convert people's beliefs and attitudes."<sup>25</sup>

2. "The medium can have enough 'background noise' representing its countercommitments that the writer's state of commitment is not communicated."<sup>26</sup>

3. "We have a duty to emphasize that men and women possess brains as well as sexual organs, that love is more important than fornication, and that gentleness and wisdom have more human value than a pair of tits. If these things are no longer true of us and have no meaning, I hold that the sooner we are obliterated by our own stupidity the better it will be."<sup>27</sup>

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<sup>23</sup>Parker, Barry, and Smythe, The Radio-Television Audience and Religion, p. 414.

<sup>24</sup>Bluem and Manville, eds., Television: The Creative Experience (from Rowland Evans, Television Quarterly, Winter, 1966), p. 151.

<sup>25</sup>Bluem, Religious Television Programs, p. 170.

<sup>26</sup>Sellers, The Outsider and the Word of God, p. 132.

<sup>27</sup>Bluem and Manville, eds., Television: The Creative Experience (reprinted from Ken Taylor, S.F.T.A. Journal, Summer, 1964), p. 109.

4. Television "must speak to us in our own terms and address itself to our needs as we ourselves see them."<sup>28</sup>

5. "'Unless we solicit decisions we are failing in the most awe-inspiring idea that ever engaged the mind of man-- the redemptive idea, the changed-man philosophy.'"<sup>29</sup>

6. "Address yourselves to the most profound of human problems; resort boldly to the heights of biblical understanding."<sup>30</sup>

7. "A point of contact, if it is to serve the Christian faith, must also be a point of conflict. It must not confirm the outsider's illusion that he is already a pretty good Christian; it must, if anything, shatter that illusion."<sup>31</sup>

8. "Bad programming tends to drive out the good. The reverse is never true. Good programming must be consciously sought after."<sup>32</sup>

9. "The communication will be deemed to have failed if both communicator and auditor have not been drawn into involvement with Christ."<sup>33</sup>

10. "The core responsibility of religion in its public communication is evangelism."<sup>34</sup>

11. Television may be capable only of pre-evangelism; that is, "the

<sup>28</sup>Bluem, Religious Television Programs (Foreward by Roy Danish), p. viii.

<sup>29</sup>Ibid., (here quoting Theodore M. Lott, The Beam, August, 1965), p. 168.

<sup>30</sup>Sellers, The Outsider and the Word of God, p. 238.

<sup>31</sup>Ibid., p. 225.

<sup>32</sup>Parker, Religious Television, p. 206.

<sup>33</sup>Ibid., p. 5.

<sup>34</sup>Ibid., p. 28.

breaking down of the walls which separate the Church from the people outside, the making of contacts between Christians and the world, the taking of the things of God and interpreting them to those who need to know."<sup>35</sup>

#### For Cooperation:

Much has been written for and against interdenominational and inter-faith cooperation in religious broadcasting. Here are the core advantages and disadvantages.

1. It concentrates "that creative energy and force which meaningful programming so desperately requires."<sup>36</sup>

2. The effect is an "almost universal policy of watering down the doctrinal content of programs." Programs tend to lack sharpness, clarity, and purpose, because they are "planned by committees where compromise is essential to consensus."<sup>37</sup>

#### For Methods:

We are also in need of religious guidelines as to program methods if these are going to be consistent with our message. No attempt should ever be made, however, to limit our scope of methods to "one right way."

1. There are "no categorical imperatives of approach and method other than those of taste, imagination and inventive artistry consistent with the objective to reach and affect an audience."<sup>38</sup>

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<sup>35</sup>Bryan Green, The Practice of Evangelism (New York: Charles Scribner's Sons, 1951), p. 8.

<sup>36</sup>Bluem, Religious Television Programs, p. 14.

<sup>37</sup>Parker, Religious Television, p. 20.

<sup>38</sup>Bluem, Religious Television Programs, p. 18.

2. "The gospel itself is concrete, pure, absolute. But it can never be preached in a vacuum. Jesus spoke to Jews in terms that Jews could understand."<sup>39</sup>

3. "Since it is obviously impossible to deal with the whole gospel in a single television program, the best solution is to employ. . . only that portion that is relevant to a particular audience," and to make that segment clear.<sup>40</sup>

4. "Leave the artist free to accomplish the aims by means that satisfy his artistic integrity."<sup>41</sup>

5. "Religious broadcasting is subject to the inflexible qualification that what is communicated shall bear a recognizable relationship to the meaning of the Christian faith. . . and shall be ultimately vital to man and his needs."<sup>42</sup>

6. "We do not advocate the transference of church services to the television screen."<sup>43</sup>

7. "The symbols of biblical faith in a Hollywood film may be put forward minus the proper propulsive power. . . . the ultimate concern of the communicator."<sup>44</sup>

8. "TV has specialized in offering a phoney sincerity for sale. . . a TV pitchman, as required by the sponsor and the medium, is a man

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<sup>39</sup>Parker, Religious Television, p. 13.

<sup>40</sup>Ibid., p. 16.

<sup>41</sup>Ibid., p. 24.

<sup>42</sup>Ibid., p. 35.

<sup>43</sup>Ibid., p. 71.

<sup>44</sup>Sellers, The Outsider and the Word of God, p. 126.



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who can be sincere about anything on demand. So far at least, it has been no part of his professional morality to care what he is being sincere about."<sup>45</sup>

9. Biblical categories are too familiar. "They are so easily identified with nominal Christianity that their net effect is to confirm the illusion of commitment and to arrest the recipient's self-awareness at that point."<sup>46</sup>

10. "You must try to translate the biblical meaning into fresh symbols drawn from the life of your outsider."<sup>47</sup>

11. "The techniques of mass communication possess in themselves no intrinsic power to convince outsiders in situations where ordinary face-to-face methods would not convince." (Italics mine)<sup>48</sup>

With that solemn warning we can turn to those techniques without any illusions as to their powers, but with determination to employ only the very best in God's service.

### Technical Standards

#### For Writing:

Since it is impossible to judge programs using completely different formats with the same tools, we shall divide the writing standards into formal categories when they correspond to those programs that this study will analyze. There are some writing guides general enough to apply to any format.

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<sup>45</sup>Ibid., (quoting John Ciardi from Saturday Review), p. 136.

<sup>46</sup>Ibid., p. 183.

<sup>47</sup>Ibid., p. 226.

<sup>48</sup>Ibid., p. 231.

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1. Be concise, simple, and always coherent.<sup>49</sup>
2. "Audience participation is closely related to audience identification."<sup>50</sup>
3. "Unquestionably, the most vital of these [audience] appeals are conflict and humor."<sup>51</sup>
4. We "must convince the viewer that he must contribute something, not just sit there like a dumb, soapy sponge."<sup>52</sup>
5. "Good narration has a quality of human warmth which encourages rapport with the viewer-listener." . . . "Cliches, awkward words, stilted phrases, and pedantic language must be avoided."<sup>53</sup>
6. "Be conscious of costs. Do not write in huge casts, crowds, expensive sets, locations, background, and unnecessary special effects. Avoid single scene sets."<sup>54</sup>
7. A warning: "Many of the media executives fear controversy."<sup>55</sup>
8. "The basic exposition of a television program should be presented through the action, logically and quickly."<sup>56</sup>

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<sup>49</sup>Field, Television and Radio Writing, p. 42.

<sup>50</sup>Norton S. Parker, Audiovisual Script Writing (New Brunswick: Rutgers University Press, 1968), p. 300.

<sup>51</sup>Bluem, Religious Television Programs, p. 176.

<sup>52</sup>Bluem and Manville, eds., Television: The Creative Experience (reprinted from Franklin Schaffner, Television Quarterly, Spring, 1963), p. 39.

<sup>53</sup>Parker, Audiovisual Script Writing, p. 17.

<sup>54</sup>Ibid., p. 301.

<sup>55</sup>Robert L. Hilliard, Writing For Television and Radio (New York: Hastings House, 1962), p. 17.

<sup>56</sup>Ibid., p. 14.

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9. "The dividing line between showmanship and vulgarization is a fine one." (Italics mine)<sup>57</sup>

10. "The general rule is: let the audience be represented on the program."<sup>58</sup>

11. "'Mood music' will seldom-- if ever-- arouse emotions in a viewer. They must be sparked by words and actions."<sup>59</sup>

12. "Tempo, or pacing, can determine a film's effectiveness."<sup>60</sup>

13. "The script must do its share toward the instant capture of attention."<sup>61</sup>

#### For Music and Message Formats:

Although music and message formats are obviously never used in secular programs, some of the writing ideas from musical shows, variety shows, and speeches are applicable.

1. "There must be a peg on which to hang the show."<sup>62</sup>

2. "The better known the speaker is, the less there has to be said about him."<sup>63</sup>

3. "A choir standing in formation and singing for long or short periods is about as dull a video program as a religious organization can present."<sup>64</sup>

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<sup>57</sup>Seldes, Writing for Television, p. 188.

<sup>58</sup>Ibid.

<sup>59</sup>Parker, Religious Television, p. 100.

<sup>60</sup>Parker, Audiovisual Script Writing, p. 299.

<sup>61</sup>Seldes, Writing for Television, p. 37.

<sup>62</sup>Hilliard, Writing For Television and Radio, p. 214.

<sup>63</sup>Ibid., p. 194.

<sup>64</sup>Parker, Religious Television, p. 86.



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4. "Do not represent the gospel with shoddy music any more than you would with shoddy ideas in a sermon."<sup>65</sup>

5. "The current shocking state of our popular music should be a source of concern to everyone involved in any entertainment medium. . . . The quality of this music can be improved only when we recognize the moral responsibility involved and work together for improvement."<sup>66</sup>

For Children's Programs:

Although Davey and Goliath is drama, it will also need to be judged within the category of children's programs, so a few standards would be helpful.

1. "Imagination is the key word in the preparation and writing of programs for children. . . . They can release themselves to be led into almost any fantasy, provided there has been a valid believable base to begin with."<sup>67</sup>

2. "The child should be reached in a direct manner. The presentational approach is most effective, with the narrator or character, if it is a dramatic piece, relating to the viewer candidly. . . . avoid patronizing children."<sup>68</sup>

3. "Any religious program for children would be expected to have an educational objective. First and foremost, though, it must be entertaining."<sup>69</sup>

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<sup>65</sup>Ibid.

<sup>66</sup>Bluem and Manville, eds., Television: The Creative Experience (reprinted from Paul Weston, Television Quarterly, Spring, 1962), p. 302.

<sup>67</sup>Hilliard, Writing For Television and Radio, p. 228.

<sup>68</sup>Ibid., p. 231.

<sup>69</sup>Parker, Religious Television, p. 88.

4. Animation is an excellent technique for children's stories, either with puppets or cartoons, because the moral issues involved can be simplified and given characters-- and thus be remembered easily.<sup>70</sup>

5. "The characteristic of animation is its absolute control over time. . . . The medium also allowed an escape from the literalness that too often hamstrings television drama."<sup>71</sup>

#### For Drama:

More has been written about techniques for writing drama than for any of the other formats. It is by far the most complicated, most expensive, and most likely to fail of any format. But when it succeeds, the audience impact can be tremendous.

1. "When a writer turns to fiction rather than nonfiction, it is sometimes because he feels it will get him closer to truth."<sup>72</sup>

2. Relatively, insight is more meaningful than intellectuality."<sup>73</sup>

3. "The keyword is growth. From the moment you introduce your characters, the story must grow."<sup>74</sup>

4. "A narrative opening is considered risky. A man at a desk is considered a suicidal opening."<sup>75</sup>

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<sup>70</sup> Colby Lewis, from the author's class notes.

<sup>71</sup> Eric Barnouw, The Television Writer (New York: Hill and Wang, 1962), pp. 2-3.

<sup>72</sup> Ibid., p. 45.

<sup>73</sup> Blum and Manville, eds., Television: The Creative Experience (reprinted from Lewis Greifer in S.F.T.A. Journal, Autumn, 1963), p. 52.

<sup>74</sup> Coles Trapnell, Teleplay: An Introduction to Television Writing (San Francisco: Chandler Publishing Company, 1966), p. 24.

<sup>75</sup> Barnouw, The Television Writer, p. 68.

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5. "Every broadcast period begins with dial-wandering: the first job is to hold the wanderers."<sup>76</sup>

6. "The sudden opening is by no means confined to the commercial series. Noncommercial programming is under equivalent pressures."<sup>77</sup>

7. "The stronger the conflict, the more powerful the play."<sup>78</sup>

8. "In a half-hour play, you have to plan your sequence of events to build to a crisis at the halfway mark: the first act curtain."<sup>79</sup>

9. Try to get your laugh, your thrill, your shock-- whatever you are aiming for, out of the character, more than out of your own wit."<sup>80</sup>

10. "Each character should be literally psychoanalyzed by the writer."<sup>81</sup>

11. ". . . if you see an especially well-drawn characterization on the air, the playwright has spent a good deal of time getting to know his character."<sup>82</sup>

12. Television drama adapts itself better to plot which "rises out of character rather than the drama in which plot is superimposed on character."<sup>83</sup>

13. Any major changes in character "must be carefully motivated"

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<sup>76</sup>Ibid., p. 62.

<sup>77</sup>Ibid., p. 64.

<sup>78</sup>Field, Television and Radio Writing, p. 156.

<sup>79</sup>Ibid., p. 29.

<sup>80</sup>Seldes, Writing for Television, p. 93.

<sup>81</sup>Hilliard, Writing For Television and Radio, p. 257.

<sup>82</sup>Field, Television and Radio Writing, p. 159.

<sup>83</sup>Seldes, Writing for Television, p. 151.



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to be believable. "The essence of good drama is plausibility and the greatest aid to plausibility is proper motivation."<sup>84</sup>

14. "The thirty-nine programs of a syndicated series are likely to be thirty-nine variations on what is regarded as a reliable formula."<sup>85</sup>

15. Too often "the religious message is dragged in by the hair, articulated out of context, or by some stereotype, so that not only is the drama vitiated, but the message itself is made meaningless."<sup>86</sup>

16. "Drama becomes great in direct proportion as the characters shown are people worth knowing, the struggle shown is intense, the choices presented important and the decisions made embodied in great deeds."<sup>87</sup>

#### For Documentaries and Discussions:

Since these two program types are both used by Look Up and Live, one of the series to be studied in the next chapters, their standards will be delineated together.

1. "Even if you only want to give the facts of the matter, make them dramatic. . . . a situation must be presented in terms of the people involved."<sup>88</sup>

2. "Although the visual element may be relatively simple, it should help to convey a feeling of excitement and challenge in terms of the topic under consideration."<sup>89</sup>

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<sup>84</sup>Field, Television and Radio Writing, p. 163.

<sup>85</sup>Barnouw, The Television Writer, p. 33.

<sup>86</sup>Field, Television and Radio Writing, p. 371.

<sup>87</sup>Parker, Religious Television, (here quoting Fred Eastman), p. 120.

<sup>88</sup>Hilliard, Writing For Television and Radio, pp. 131-132.

<sup>89</sup>Ibid., p. 180.



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3. "A decision must be made in the early stages of planning whether to use a controversial topic. . . and whether to promote or avoid disagreement among the participants."<sup>90</sup>

4. The topic must be important to the audience, and the people must be "interesting, who know what they are talking about."<sup>91</sup>

#### For Directing:

Just in case the seven programs manifest any difficulties in direction, a few guidelines might be helpful. Stasheff and Bretz provide a rather humorous list of directing rules called "The Ten Commandments of TV" which we quote in part.

1. Thou shalt show the viewer what he wants to see when he wants to see it. . . .
3. Thou shalt have the right person on the screen at the right time; the speaker when he speaketh, the reactor when he reacteth. . . .
7. Thou shalt not forget that the TV screen is a small screen, and the CU [close up] is the all important shot. . . .
9. Thou shalt not cut from camera to camera for no good reason, or without motivation, or just to lend variety to the shots.
10. Thou shalt not stay too long in black, lest thy viewer kick his set reproachfully, thinking it conked out again.<sup>92</sup>

The specifics in this field fill volumes, but we will mention a few more vital standards.

1. "Elaboration and expense are no substitute for skilled presentation."<sup>93</sup>

2. Some. . . "make a fetish of always having the microphone

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<sup>90</sup> Ibid., p. 179.

<sup>91</sup> Parker, Religious Television, p. 83.

<sup>92</sup> Stasheff and Bretz, The Television Program, p. 174.

<sup>93</sup> Gale R. Adkins, A Study of the Critical Requirements For Directors in Educational Television Stations (Lawrence: University of Kansas, 1967), p. 40.

hidden from the view of the audience." There are many circumstances where this is not desirable.<sup>94</sup>

3. "In focusing attention on the center of interest, the Limbo Shot or Limbo Technique [with bare background] can be very useful."<sup>95</sup>

4. "The general style of movie acting for theaters is fairly restrained; it needs to become more so, rather than less, to be suitable for reception at home."<sup>96</sup>

#### For Producing:

Although the whole of this chapter has involved the producer, a few more of the technical aspects of his job are looked at here.

1. "Experience has shown that in most categories of nontheatrical films a running time of 30 minutes or less is the best length for the most effective teaching, orientation, or selling job."<sup>97</sup>

2. "The format is only a vehicle for the transmission of the content; it does not make the show what it is."<sup>98</sup>

3. "Pre-recording is perhaps the most important musical technique which has evolved in television," except when performers are "unable to synchronize their actions with their pre-recorded voice track."<sup>99</sup>

4. "Technical achievements notwithstanding, the best sound can

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<sup>94</sup>Parker, Religious Television, p. 185.

<sup>95</sup>Parker, Audiovisual Script Writing, p. 12.

<sup>96</sup>Seldes, Writing for Television, p. 81.

<sup>97</sup>Parker, Audiovisual Script Writing, p. 9.

<sup>98</sup>Parker, Religious Television, p. 69.

<sup>99</sup>Blumen and Manville, eds., Television: The Creative Experience (reprinted from Paul Weston, Television Quarterly, Spring, 1962), p. 299.

still be obtained by placing the microphone in full view of the audience, right in front of the singer."<sup>100</sup>

5. "The history of Sunday morning shows makes it obvious that you can get any artist to work for you if he respects the program."<sup>101</sup>

6. "The style of the pulpit is not the proper style for effective TV communication". . . we need "a new intimacy in delivery."<sup>102</sup>

7. "Much of TV becomes the best compromise you can arrange between what you would like to get and what you can get."<sup>103</sup>

After this exhausting journey through the skeletons of many great men's thoughts on religious communication and the techniques necessary for real communication to take place, we are at last ready to plunge into the realities of Sunday Morning Television-- 1970!

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<sup>100</sup> Ibid., p. 300.

<sup>101</sup> Ibid., (reprinted from John Butler, Television Quarterly, Summer, 1965), p. 294.

<sup>102</sup> Bluem, Religious Television Programs (here paraphrasing Edward Stanley, TV Age, August 2, 1965), p. 182.

<sup>103</sup> Stasheff and Bretz, The Television Program, p. 75.

## Chapter IV

### THE PRODUCERS' PERSPECTIVES

May I remind you, gently-- in a friendly way. You are asking for material it would take a full time consultant months to prepare. --I don't see frankly, how you expect to whip it into a masters thesis by the end of May. . . .

Anyhow, good luck with your project. Don't get discouraged-- it's a wonderfully stimulating field of endeavor to give your life to-- but it takes all you've got.

Pamela Ilott<sup>1</sup>  
Director of Religious Broadcasts  
CBS News

A questionnaire was sent out in April to the producers of the seven programs, along with a cover letter describing the project and the urgent need for a prompt reply. Only slight variations were made in both the questionnaire and the cover letter, in order to give the comparison validity, even though some of the questions could not fit adequately every format variation represented by the programs.<sup>2</sup> Look Up and Live, the only network program among the seven, with the only varied format and an inter-faith production scope, was the least adequately questioned of the seven. Miss Ilott, its executive producer, remarked at one point: "Have you ever watched any of our programs? I have the distinct impression that you haven't."<sup>3</sup>

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<sup>1</sup>Pamela Ilott, from a letter to the author dated May 1, 1970.

<sup>2</sup>A cover letter is reproduced in Appendix A, and a questionnaire in Appendix B.

<sup>3</sup>Ilott, letter.



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Only one program failed to respond to the questionnaire, and that after a follow up letter and four long distance telephone calls. A "personal letter" from Oral Roberts responded thus:

Dear Brother Cliffe:

As I write you today I feel God's love burning in my soul. Surely, something good is going to happen to you.

Your prayer requests touch me very deeply. . . .<sup>4</sup>

Neither the cover letter nor the questionnaire had contained any "prayer requests," and nothing good has happened to this author regarding a completed questionnaire from Oral Roberts Presents.

Another drama series, The Answer, produced by the Southern Baptist Radio and Television Commission, was originally among the programs for this study. It was found, however, that that program is no longer being produced, and that their new series entitled The Human Dimension will not be released until 1971.<sup>5</sup> For this reason The Answer was dropped from the study.

The questionnaire covered areas of program history, organization, distribution, programming, evaluation and audience response. Also requested were three program scripts, follow-up materials and promotional literature.

#### History, Organization, and Distribution

All three of the dramas, Davey and Goliath, Insight, and This is the Life are filmed in Hollywood. Oral Roberts' "Contact Specials" are also produced there, but the weekly Oral Roberts Presents is videotaped on the Campus of Oral Roberts University in Tulsa, Oklahoma.<sup>6</sup> Day of

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<sup>4</sup> Oral Roberts, from a letter to the author dated May 15, 1970.

<sup>5</sup> John C. Stevens (script editor), from a letter to the author dated April 30, 1970.

<sup>6</sup> Willoughby, Christianity Today, p. 40.

Discovery uses the Bayfront Center Municipal Auditorium and the production crew of WTVT in St. Petersburg, Florida. The same group also produces special programs from the Cypress Gardens and from St. Petersburg's Sunken Gardens. Look Up and Live uses CBS Network facilities in New York, "but includes programs filmed all over the country, in fact the world, and when appropriate, with the facilities of affiliates."<sup>7</sup>

This is the Life has been in production for eighteen years, longer than any of the others (See Figure IV-1). It has completed nearly eleven thirty-nine week series.<sup>8</sup> It is distributed to 450 television stations in the United States, Canada, and several other countries in Spanish and French lip-synchronizations.

Cathedral of Tomorrow and Look Up and Live both came on the air sixteen years ago, but Cathedral has had a regular weekly telecast for only two and a half years (about 119 programs), while Look Up has filled nearly every week since its January 3, 1954 beginning. Miss Ilott said that she stopped counting ten years ago, so we have calculated that that series has produced almost 797 shows. Although thirty minutes is the standard length for Look Up, one-hour productions are quite common when the material lends itself better to that length.<sup>9</sup>

Cathedral is now seen on 214 stations in the United States and Canada, and Look Up is aired by most of CBS's 198 network affiliates.

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<sup>7</sup>Ilott, letter.

<sup>8</sup>Thirty-nine programs is a year's series in television.

<sup>9</sup>This is a problem when network affiliates have regular sponsored commitments for the other half hour. Look Up and Live, a public service time program, usually loses its time. This happened twice while the programs were being analyzed in the Lansing, Michigan area.



FIGURE IV-1  
HISTORICAL AND DISTRIBUTIONAL INFORMATION

PROGRAM SERIES	FIRST DATE ON THE AIR	NO. OF PROGRAMS TO DATE	NO. OF STATIONS	OTHER LANGUAGES
<u>David and Goliath</u>	Fall, 1960	52 15 minute episodes 4 30 minute specials	Approx. 100	Japanese Spanish
<u>Insight</u>	September, 1960	119	270	—
<u>This is the Life</u>	September, 1952	418	450	Spanish French
<u>Day of Discovery</u>	October, 1968	100 completed with elements for a number of others	Approx. 90	—
<u>Cathedral of Tomorrow</u>	1954	Approx. 119	214	—
<u>Look Up and Live</u>	January, 1954	Approx. 797	Most of 198 CBS affiliates	—

\*Oral Roberts Presents did not respond.

Next, in chronological order, come Davey and Goliath and Insight. both celebrating one decade on the air. The stop motion animation technique with seven inch "stick men" figures used in the Davey productions is very expensive and time consuming. "In one eight-hour workday, a crew shoots approximately 42 seconds of film."<sup>10</sup> Thus, it has been possible to complete only fifty-two fifteen-minute episodes and four thirty-minute specials. The Paulist Fathers have been able to produce just over three complete seasons' showings of Insight, and have saved tremendous amounts of money by using big name actors and writers who work without pay to cut down production costs.

The three dramas, the only programs to respond with financial data, estimated their costs per episode as follows:

Davey and Goliath -- \$16,000

Insight -- \$15,500

This is the Life -- \$30,000

All three are seen on a public service basis, so the extra costs of sponsorship are avoided.

Day of Discovery, the newest of the seven productions (unless the Dick Ross Production of Oral Roberts Presents began later), began two years ago. Already about ninety stations in the United States (with one in Alaska) and Canada carry the program.

The target audiences of the five producers who responded to that part of the questionnaire were quite specific and to be commended in that regard. The most interesting of these was Rev. Rex Humbard's reply for Cathedral of Tomorrow: "over thirty--female--high school--lower

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<sup>10</sup> An undated brochure entitled, "Background Information on 'Davey and Goliath.'" "

FIGURE IV-2

TARGET AUDIENCES

PROGRAM SERIES*	AGE	SEX	EDUCATION	SOC. STATUS	CHURCH REL.	CHRISTIAN/ NON-CHRISTIAN
<u>Davey and Goliath</u>	4 - 7	Both	_____	_____	In and out	Both
<u>Insight</u>	15 - 30	Both	Some College	All	None	Non-Christian
<u>This is the Life</u>	Middle Aged	_____	_____	Middle Class	Both	Non-Christian
<u>Cathedral of Tomorrow</u>	Over 30	Female	High School	Lower middle	All Faiths	Non-Christian

Look Up and Live      Varies with series and year to year plans-- in consultation with church advisors on the needs and priorities of the time.

\*Oral Roberts Presents and Day of Discovery did not respond.

middle class--married--all faiths--non-Christian." Probably no other television program today is aiming at that particular combination of ingredients.

Oral Roberts' follow-up booklet, My Blessing Pact Covenant With God, lists his target audience in terms of need rather than other demographic characteristics.

God has burdened my heart to go where the people are, where the needs are. The unsaved, the sick, the hungry, the angry and bitter minds, the lonely. And we are reaching desperate people through the television ministry.<sup>11</sup>

Because it was anticipated that the terms Christian and non-Christian would appear several times in various answers, a brief definition was asked for a Christian. The answers (See Figure IV-3) demonstrate some of the diversity of opinion about this concept. It is especially important to keep these definitions in mind for those groups that are actively seeking to make Christians.

In breadth, it will be noted that the definitions move from almost all-inclusiveness (at least in America) of the Look Up answer to the attitude-toward-self of the Davey answer to the attitude-toward-God of This and Insight to the experience centrality of the Day and Cathedral answers. Happily, none of the producers defined a Christian in terms of their own denomination or group.

It is important not to run these definitions into the ground with overanalysis, or any of the producers' answers, for that matter. All of them are extremely busy people with little time for deliberation about all the possible implications of their statements.

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<sup>11</sup> Oral Roberts and Evelyn Roberts, My Blessing Pact Covenant With God (Tulsa: Oral Roberts Evangelistic Association, 1969), p. 41.

## FIGURE IV-3

## DEFINITIONS OF THE WORD CHRISTIAN

<u>Davey and Goliath:</u>	Very loosely. . . anyone who claims to be one.
<u>Insight:</u>	One who is open to the divine dimension of the human situation and who responds lovingly to it.
<u>This is the Life:</u>	A Christian is a person who believes Jesus Christ is his Savior and Lord and acts accordingly.
<u>Day of Discovery:</u>	One who has accepted by personal faith the Lord Jesus Christ as his Savior (Romans 10:9, 10; Eph. 2:8, 9).
<u>Cathedral of Tomorrow:</u>	A person with a real born again experience.
<u>Look Up and Live*</u>	For our purposes Christian and Jew are "briefly defined" by present or past affiliation with a Church or Synagogue or the inferred influences of background education.

\*Definitions of both Christian and Jew were asked of this program.

The broadcasting and religious affiliations of the producers, and the distribution of their financial support (See Figure IV-4), further enlighten us as to their allegiances and obligations.

It can be noted from Figure IV-4 that all of the major national religious broadcasting groups are represented except for some of the Protestant denominations with broadcasting commissions. The National Catholic Office of Radio and Television has been coordinating the various Roman Catholic production agencies since Vatican II. The National Religious Broadcasters are made up of theologically conservative non-members of the National Council of Churches.



FIGURE IV-4

AFFILIATIONS AND FINANCIAL BACKING

PROGRAM SERIES	AFFILIATIONS	FINANCIAL BACKING
<u>Davey and Goliath</u>	Broadcasting and Film Commission of the National Council of Churches (for promotion and distribution) Clokey Productions (for animation and film service)	100% -- The Lutheran Church of America
<u>Insight</u>	Catholic Broadcasters Association (Member) National Catholic Office of Radio-TV CBS-- We use their facilities and personnel.	10% -- The Paulist Fathers 20% -- Foundations 30% -- Private donations 40% -- The sale or rental of films
<u>This is the Life</u>	The Lutheran Laymen's League (financial support)	70% -- The Lutheran Church-- Missouri Synod 1% -- From persons in the television audience 29% -- Lutheran Laymen's League
<u>Day of Discovery</u>	National Religious Broadcasters	Breakdown not available. General contributions come from Christians of many denominations.
<u>Cathedral of Tomorrow</u>	National Association of Broadcasters National Religious Broadcasters	Figures not available.
<u>Look Up and Live</u>	No formal affiliations Advisory groups: The National Council of Churches, The National Catholic Office for Radio-TV, The New York Board of Rabbis	100% -- CBS Network and affiliates

### Programming

The central part of the questionnaire dealt with programming policy. Three of the questions are so interrelated that we have charted them together in Figure IV-5:

What is the purpose of the series?  
 What methods are used to relate the program content to the experience and beliefs of your target audience?  
 What is the central theme of the broadcasts?

The purposes range from instructional (Davey, This, Look Up) to problem solving (Insight) to redemptive (Cathedral and Day), although these divisions obviously overlap in many ways. An interesting note in the This is the Life answer: Jesus Christ is not only the message but the ultimate object of that message. That drama is played first and foremost to Christ, with the audience secondary. It's an admirable concept, that His approval comes before anyone else's.

The methods question was interpreted differently by each person, so the answers hardly bear comparing. As for the central theme or core of the broadcasts, two of the three (Insight and This) implied the awareness of a broader, spiritual dimension to life, while Rev. Humbard submitted "God's love for mankind," which might be a very big part of that broader dimension the other two mentioned.

Those programs that are seeking the conversion of audience members have set themselves the biggest task, especially in the light of the findings reported in Chapter III that the mass media are much more likely to confirm existing beliefs than to convert. Perhaps a more realistic statement of purpose would be stated: to be a stepping stone towards the conversion of non-Christians. This modified and more modest goal might also be more measurable than the more glamorous one.

## FIGURE IV-5

## PURPOSE, METHODS, AND THEME

Davey and Goliath

Purpose: To illustrate what God is like, what other people are like, and what self is like.

Methods: Consultation with the denomination's Board of Parish Education, most specifically the Board's senior editor, Rev. Frank Klos, who specializes in the utilization of audiovisual products.

Theme: Varies.

Insight

Purpose: To dramatize the great human problems of contemporary man and help [him] discover their Christian solution--the projection of Christian values through honest, authentic theater.

Methods: Theatrical involvement and identification.

Theme: Divine dimension of the human.

This is the Life

Purpose: To testify to Jesus Christ, our Savior and to present the Gospel of our Lord and Savior, Jesus Christ.

Methods: The program is competitive with other commercial television entertainment programs.

Theme: To present situations affecting the American public and to apply a spiritual dimension.

Day of Discovery

Purpose: To present Jesus Christ and Him crucified. Objective of seeing men and women saved and believers built up in the faith.

(No methods or central theme were mentioned.)

Cathedral of Tomorrow

Purpose: To win souls for Christ for those who can't get out to go to church, for those who don't want to go to church.

Methods: Just the use of the old fashioned gospel of Jesus Christ with a simple message of his love for mankind.

Theme: God's love for mankind.

Look Up and Live

Purpose: Information/Inspiration-- promoting understanding and values.

Methods: That would be a thesis in itself.

Theme: Themes vary with the programs.

In an attempt to compare the attitudes of the producers towards religious television's need or lack of need to become involved in current social problems we asked, "What problems in society do you consider to be of vital importance for treatment over the air?" The next question was even more specific-- listing race relations, international affairs, capitalism vs. communism, war or anti-war movements, and relations between religious faiths. We asked if they felt religious broadcasters should deal with such issues.

The answers to these questions-- one open ended and the other specific-- were interesting (See Figure IV-6), especially with the added light of the manifest content of the shows to be discussed in the next chapter. Some responded with emphatic "yesses" or with scorn at our audacity in inferring that any issue could be beyond the boundaries of religion. The most conservative producers ignored the question.

Robert Morris, Production Manager for the Commission on Press, Radio and Television of the Lutheran Church in America, producers of Davey and Goliath, used the expressive metaphor, "this is where the rubber hits the road." Perhaps this metaphor makes clearer the thesis of James Sellers' book, quoted in the last chapter. "A point of contact, if it is to serve the Christian faith, must also be a point of conflict."<sup>12</sup> If issues such as these are ignored in our programming, we only tell the viewers that the Gospel is not relevant to the realities of our age. If, on the other hand, social issues become so central that there is no room left for the Gospel, then we tell them the same thing in another way.

Later we asked the question, "Why has your particular format been chosen?," because a comparison of program formats was one of the chief

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<sup>12</sup>Sellers, The Outsider and the Word of God, p. 238.

## FIGURE IV-6

## PROBLEMS AND CONTROVERSIAL ISSUES FOR TREATMENT

<u>Davey and Goliath:</u>	<p>Problems: Poverty, broken homes, prejudice, physically and mentally handicapped people, pollution, theft, sex and family life.</p> <p>Issues: Yes!! Because this is where the rubber hits the road. Forgiveness (for example) is not a pardon in a sanctuary, but an act of contrition in the affairs of men.</p>
<u>Insight:</u>	<p>Problems: Race, war, poverty, sex, loving self, others, God.</p> <p>Issues: Of course. Because the Gospel has relevance there.</p>
<u>This is the Life:</u>	<p>Problems: Any relationship where man meets his fellow man.</p> <p>Issues: Yes--- because it is part of the dimension of American life.</p>
<u>Day of Discovery:</u>	No Answers
<u>Cathedral of Tomorrow:</u>	<p>Problems: Schools, education of the poor and deprived, also pollution of any kind.</p> <p>Issues: No answer.</p>
<u>Look Up and Live:</u>	<p>Problems: All problems are important if religion can bring understanding to their area.</p> <p>Issues: Every "controversial subject" you list has been dealt with on the program.</p>

purposes for this study. Unfortunately, none of the producers using the music and message format supplied us with their reasons. We can only guess.

Davey's producer, Robert Norris, explained that it was the "general appeal of dramatic form;" Father Kieser answered, "Because I think good theater is the best way to communicate the gospel to the whole man;" Dr. Neeb of This is the Life said simply, "We haven't found anything better;" and Pamela Ilott replied, "We have no frozen format." Unfortunately for us, she gave no reasons for that lack of frozenness, perhaps assuming that it would be obvious from other answers.

#### Evaluation and Audience Response

By page three of the questionnaire this author's audience had thinned out considerably. To the question, What do you consider to be evidence of the success of your program?, the following replies were received:

Davey and Goliath: Much continued acceptance by broadcasters. Some stations have carried the series without interruption since 1961.

Insight: Audience reaction, support of the entertainment community, use by teachers, testimony of critics.

This is the Life: A very strong letter response from the audience.

Day of Discovery: The Lord's blessing has been seen not only through the financial response, but more importantly, through the lives of men and women who have been reached for the Lord via television and would not have been touched humanly speaking in any other manner.

When asked how close their programs were coming to fulfilling their purposes, the answers were "We really don't know much about this yet," (Davey); "Pretty good," (Insight); and "Unfortunately, it doesn't reach all aspects of the television audience," (This). Davey received approximately 600 letters in 1969, and This, which offers booklets and counseling help received 34,701 pieces of mail.



The biggest hindrances felt by Davey's producer were the "lack of measurable standards with which to check results." Father Kieser named two practical hindrances: less than ideal time slots, and lack of money. Dr. Neeb also mentioned the lack of production dollars and of public service time available.

All three of the dramas have sponsored their own audience research projects. The Davey and Goliath Research Project Report was prepared by Charles W. Bachman in 1963. It features data collected from forty-nine American Research Bureau market reports, a telephone survey of children known to have seen the program, studies of viewers recruited to watch the program, and an analysis of some of the mail responses. The details of the Insight A.R.B. study (1969) and of the This is the Life study (not available) are not known. Insight regularly subscribes to Nielsen and A.R.B. reports, and This is the Life to the Nielsen ratings service.

The only reported effect of any of this research on programming or distribution was Insight's "search for better time slots."

The response to the last questions-- Do you have a policy of following up viewers who contact you? How and with what purpose?-- brought such interesting results that they are charted in Figure IV-7. Respondents were also asked to send a sample of follow-up materials if they were used.

Davey and Goliath and Insight sent publicity materials with useful information about the programs. Insight was also able to send reprints of critical reviews from the Los Angeles Times, TV Guide, Coronet Magazine, The Hollywood Reporter, The New York Times, and Entertainment World. This show has obviously enjoyed much critical acclaim and has a right to be proud of it.

Our next step, a comparative content analysis of the seven programs follows in Chapter V.



## FIGURE IV-7

## FOLLOW UP

Davey and Goliath: Yes, by personal letter.

Insight: No.

This is the Life: Each letter that comes. . . which is of a non-confidential nature is forwarded to the closest Lutheran pastor to that viewer to follow up. The pastor is told not to make a pest of himself but is to ascertain whether the viewer is churchd or not. He can also make a public relations contact in that he can say that he represents the people that produce "This is the Life."

Look Up and Live: Yes, we try to respond-- we don't "convert" if that's what you mean or pass letters on to churches unless the viewer asks us to. The purpose. . .-- the appreciation of their interest and our willingness, with clerical limitations, to provide information within our capacity.

---

Although no responses were received to this question by the following three programs, they did supply us with the materials listed below.

- Oral Roberts Presents:
1. "Personal letters" from Oral Roberts.
  2. A booklet, My Blessing Pact Covenant With God.
  3. A plaque stating, "TODAY is the First of the Rest of Your Life."
  4. A return envelope.
- Day of Discovery:
1. A mimeographed letter from Richard DeHaan.
  2. A membership invitation to the Radio Bible Class.
  3. A schedule of programs and stations.
  4. A monthly devotional booklet, Our Daily Bread.
  5. Three sermon series in booklet form, The Life I Now Live, The World on Trial, and The New Morality.
  6. A return envelope.
- Cathedral of Tomorrow:
1. A book by Karl Sabiers, Where Are the Dead. (Los Angeles: Tell International, 1963).
  2. A bi-monthly magazine, The Answer.
  3. Newspaper format posters.
  4. A return envelope.

## Chapter V

### THE CONTENT ANALYSIS

In order to provide the reader with some concept of the range of theological and methodological approaches used in the seven series to be analyzed in this chapter, we begin with a highlight audio extract from each series.

1.

And we need an old fashioned, Holy Ghost, God Sent, soul-saving revival. . . we need to accomplish some missions and see souls saved and people happy and homes put back together. If you believe it say, "Amen!"

Rev. Rex Humbard  
Cathedral of Tomorrow  
April 19, 1970

2.

How can a holy God maintain His righteousness, and at the same time declare sinners to be guiltless?. . . . The Lord Jesus himself paid that price which God demanded. It is, then, that the apostle goes on to explain that the redemption accomplished by Jesus Christ at Calvary has a retrospective as well as a future efficacy.

Rev. Richard DeHaan  
Day of Discovery  
April 12, 1970

3.

Now, students, what I want you to do is represent all the friends across America, Canada, and around the world who are watching us on television, and sort of be a point of contact. Let me take your hands in mine, and others of you touch one another and we are going to pray for our friend who needs healing, or who needs some need met in their life. There is no distance in prayer. God is here and God is there. Well, he's just here with all of us. And then as we pray together I'll turn and I'll pray for you. Let's all join together now.

Rev. Oral Roberts  
Oral Roberts Presents  
May 3, 1970

4.

DAVEY: Goliath, please wake up!

GOLIATH: . . . Hello, Davey.

DAVEY: Goliath!

GOLIATH: I'm thirsty.

DAVEY: Thirsty? You drank the whole river! (TO FAMILY)  
He's fine!

MOTHER: Thank heavens!

FATHER: Wonderful!

SALLY: Hi, Goliath!

DAVEY: Gee, I'm glad you're all right.

SALLY: Davey, the way you love Goliath. . . is like the  
way God loves us.

DAVEY: If I was lost and hurt and in trouble, God would look  
for me, and help me, like I did for you.

GOLIATH: I'd look for you too, Davey!

"The Waterfall"

Davey and Goliath

April 9, 1970

5.

SANGSTER: She's waiting outside. Shall I bring her in?

KELSEY: Yes, please, and thank you for leveling with us. (MUS)

CHARLOTTE: How can I face anybody? How can I go on looking  
anybody in the eye and go on talking as if nothing had  
happened? How can I do that, Jim? . . . Well, I'll just. .  
I'll just never set foot out of the house again. Don't  
expect me to entertain, because I can't face it. My  
daughter. . . is a slut. (KATHLEEN ENTERS) Oh my God,  
look at her! Filthy. How could you do this to yourself?  
Three weeks! Not a phone call! Look at you! Whose  
clothes are you wearing? After all we've done for you, how  
could you be such. . . . filth!

KELSEY: That's enough, Charlotte.

CHARLOTTE: No, it is not enough! I've devoted my life to this child!

KELSEY: You can wait. . . .

CHARLOTTE: Maybe I've failed! I mean to say I've failed but,  
no. . . she's gonna hear what I've got to say to her. I  
taught you everything I know about life. I taught you how  
to dress. I taught you how to be a lady! How to be . . .  
proud of your body! It's not just something that you just  
give away to the first greasy hippy that you stumble onto!  
You are filthy! Look at me when I talk to you!! Look at me!  
Slut! Slut! (SLAPS HER)

KELSEY: Charlotte!

KATHLEEN: Go straight to hell!

"No Tears For Kelsey"

Insight

May 10, 1970

6.

MIKE: Lenny. . . . when a man sees what he is. . . inside himself. . when he knows he's not good. . . a, a Mr. Big, what does he do? How does he live with himself?

LENNY: Well, that's the. . that's the best part of my story. I met a man, a prison chaplain, and he helped me to find forgiveness, self-respect. . . . forgiveness, Mike! That's what you need. God's forgiveness. That's what the chaplain helped me to see. That it's not just breaking the laws of man that makes us sinners. Oh, no. It's the pride that's in our hearts. The pride that makes us think that we're little gods. That makes us think we're bigger than God Almighty. . that we can run our lives the way we want to. That's why Jesus had to die. To pay for our blooming bigness! For our being wise guys in the sight of God. So wise, we thought we could break all his commandments and get away with it.

MIKE: A wise guy in the sight of God, who thought he could get away with it, in the sight of God. . Thank you, Lenny, for letting me get a good look at myself.

LENNY: But it's not only you you're gonna have to look at, Mike. The secret is, looking at someone else. At Christ, and knowing that He died to save foolish little Mr. Big's like you and me. (MUSIC)

MIKE: Thanks, Lenny, I'll always remember what you said.

DEPUTY: (KEYS) I just came from the hospital. She's gonna be all right.

MIKE: Thank God!

"Mr. Big"

This is the Life

May 3, 1970

7.

DR. REGIER: And, my argument would be instead of saying let's sour mouth what we've got, let's as citizens of America just put the pressure on our congress and our senate to come through with a program that is adequate.

REV. McCALL: John, I wish I could agree with that but let's take what's happened right here in New York City. I don't have that much faith in the American people, I don't have that much faith in people here in New York. Last year the governor of this progressive state, a progressive governor, cut back the welfare program by about ten per cent. In addition to that he said that everybody who is on Medicaid-- people who were barely getting enough money for health care-- that they had to pay the first ten per cent of whatever benefits they got from the Medicaid program. Now the governor put that through the legislature here in New York, and nobody got very upset about that. The Welfare clients organized, they did something about it, they're keeping the

pressure on, but they do not have the political power to make the difference. So I think that the people in New York state have an attitude toward welfare that says that you know, you can just cut back ten per cent of what people are getting, recognizing that they're not getting enough in the beginning, and they let that happen. I don't have that much faith in these people that they will mobilize to improve the quality of this new federal program.

DR. REGIER: To stay on my soap box, Carl, that's some of what we're all about, here. And whether we're talking about the F.A.P. program or the present program, unless the religious people of America through their synagogues and their local congregations get seriously concerned about the issue of people who are on welfare, whichever program they have, we're in for one terrible mess in this country. And I think the real purpose of these "100 Days" that we're involved in is to get the American people, especially in the religious communities, stirred up to be concerned enough about this issue to go do something on it.

"One Hundred Days"  
Look Up and Live  
 May 3, 1970

As can readily be seen, the variety of religious messages being presented by the seven series is tremendous, even for those programs with similar formats.

Our content analysis included:

1. Preview viewing of at least one program from each series to make the final decisions as to the desirability of including them in the study.

2. Setting up a schedule to insure the opportunity to see at least eight of the fifteen-minute series, at least four of the half-hour series, and at least three of the hour series. Because of two preemptions, Look Up and Live was seen only three times during the analysis period. Six more audio scripts were received from the producer, however, making it possible to get a more representative idea of the program's manifest content. All the other programs were seen and recorded as scheduled.

3. Viewing the selected sample during April and May 1970, with detailed notes taken on the visual elements, plus tape recordings made for the audio elements.

4. Transcribing at least one complete program from each series, with the elements judged as most important from the rest of the programs also transcribed. All hymn texts were transcribed for later analysis.

5. Timing each program element in order to determine the distribution of time within each format.

6. Preparing charts for tables and figures, where these were appropriate.

#### The Music and Message Formats

Three of the series use a music and message format: Cathedral of Tomorrow, Day of Discovery, and Oral Roberts Presents. This kind of format, sometimes referred to as the "hymn sandwich" or "hymn and a thing" approach,<sup>1</sup> is overwhelmingly common in religious radio and in local television productions. It combines elements of a worship service and a variety show, with a master of ceremonies introducing the various program segments. This format is generally inexpensive to produce compared to drama, and is generally highly acceptable to those familiar with informal church services and revival meetings. Its limitations come with the unchurched and "outsiders"-- the group it generally purports to be reaching.

#### Cathedral of Tomorrow:

Any given Cathedral of Tomorrow will have the elements listed in Figure V-1, but the order of events can change "as the Spirit moves." It

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<sup>1</sup>Ears that Hear (London: Radio Worldwide, 1966), p. 16.

## FIGURE V-1

FORMAT ELEMENTS OF CATHEDRAL OF TOMORROW

1. Choir and Orchestra: "This is My Story"  
Wayne Jones: Welcome to viewers
2. Rex Humbard: Opening remarks
3. Choir, Soloist: Song No. 1
4. Rex Humbard: Introduction of next song
5. Small group: Song No. 2
6. Singer speaking and playing piano: Introduction
7. Small group: Song No. 3
8. Instruments: Song No. 4
9. Rex Humbard: Anointing service, Altar Call No. 1  
Choir: "He Was Wounded For Our Transgressions"  
Prayer time
10. Rex Humbard and guest: Interview testimony
11. Congregational hymn
12. Announcements  
Wayne Jones: Offer of book or magazine to viewers  
Voice over charts: Upcoming TV Rallies
13. Rex Humbard: Introduction
14. Small group or soloist: Song No. 5
15. Rex Humbard: Altar Call No. 2  
Prayer
16. Rex Humbard: Sermon
17. Wayne Jones: Farewell and final pitch for booklet or magazine  
Organ (pre-recorded): "Turn Your Eyes Upon Jesus"

will be noted that two altar calls are given to the congregation in the "Cathedral." The first is for those desiring healing, the second is for those desiring to be saved or rededicated. Either type of call works well for those who would like to get in front of a television camera for the first time.

The Cathedral of Tomorrow is Rev. Rex Humbard's Church in Akron, Ohio. It is large enough to permit at least two thousand people to attend the service "live;" and frequent long shots feature the congregation and the large cross, done in multicolored lights in the ceiling.

Since videotapes of the program are distributed to the cooperating stations, the program must be recorded one Sunday morning and shown the next. This would make it necessary for the local congregation to celebrate religious and folk holidays a week early. Mother's Day, for instance, happened on television (with Rex Humbard's rendition of "I Heard My Mother Call My Name in Prayer") on May 10 when it should have.

The pervading atmosphere is informal, rural, and southern. A typical "Call to Worship" by Rex Humbard goes:

As I've said so often but I say again today, "I was glad when they said unto me, let us go into the house of the Lord." Aren't you glad you're in God's house today? How many'd rather<sup>2</sup> be here today than to be in the county jail? Let's see your hand!

Rev. Humbard is obviously the key to all that goes on. He is master of ceremonies, speaker, guitarist and singer. His wife, Maude Aimee, is the show's female soloist, and all of the family is involved in one capacity or another. The intimacy with which the Humbard family relates to the television viewers and the local congregation is probably the most powerful "pull" this program has.

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<sup>2</sup>Cathedral of Tomorrow, May 10, 1970.



REX: Maude Aimee has a great announcement to make. I would make it, but I'd rob her of a blessing. Tell the folks all about it.

MAUDE AIMEE: About what, Rex? What do you want me to tell them, honey?

REX: Do you want me to make this announcement? Then go sit down and I'll make it.

MAUDE AIMEE: Is it about the baby?

REX: Yes

MAUDE AIMEE: Oh, I see. Down at the City Hospital here in Akron we have the prettiest little girl with a head full of dark hair. It just looks like a little wig on top, it's so much of it.

REX: Looks like grandma.

MAUDE AIMEE: Mine isn't a wig, Rex. That's all me.

REX: Sure, yours.

MAUDE AIMEE: But big brown eyes, and the mother is doing fine. Now the baby belongs to Rex Junior and to Susie. And they've named the little girl Susanna. And she's a living doll!

.....

REX: I tell you, our family's got so many Rexes and Sues in it. Don's wife Sue and the little girl Sue that they got. Then there's Susie. . . we call her Sue and now another Sue: Rex I, Rex II, and Rex III. This bunch is going to be something else before its over here. Well, news like this kind of cheers our hearts, and I hope you're happy with us today.<sup>3</sup>

All of this may be a lot of fun to the audience unless they happen to have tuned in to the program to do some communicating with God. Absolutely no relationship to the humility of the Founder of Rex Humbard's religion has been observed in Rex's behavior during the weeks the program was observed. He must not consider it good show business.

REX: Brother Berg, you're trying to be real modest about this but I'm not real modest. Last year you were the second largest donor or contributor to this ministry. You know who the first was? . . . The guy you're looking at. I believe in what we're doing and I not just tithe to it but Maude Aimee and I gave the largest contributions that the local congregation gave.<sup>4</sup>

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<sup>3</sup> Cathedral of Tomorrow, May 3, 1970. No attempt has been made to transcribe regional accents or vocal pauses, but grammatical constructions have been left intact.

<sup>4</sup> Cathedral of Tomorrow, April 19, 1970. Perhaps a comparison of this quotation with St. Matthew 6:1-4, would be enlightening.

Musically, the program presents mostly Country-and-Western style gospel music complete with guitars, pained facial expressions, and tears caught in the throat. Many similarities can be seen to the secular program, Grand Ole Opry. In the tradition of gospel music which has for the past hundred years robbed many churches of any concept of worship, the center of attention in the songs is almost invariably the first person singular. Table V-1 illustrates how many references to self (149) and deity (118) were found in the twelve songs recorded. The one hymn presented by the choir, "All Hail the Power of Jesus' Name," was the only musical contribution that saved the bipolarization from a complete landslide. Another song, "I Will Meet You in the Morning," though full of religious symbolism, never got around to a single reference to deity.

The three messages heard were all part of a series on stewardship. Full of homey illustrations about simple country folk, and commands to say "Amen" or raise one's hand if one agreed with what was being said, Rex Humbard's style would rate high for engendering an enthusiastic audience response. His command of the English language leaves much to be desired, and if the general atmosphere of the program did not limit his viewers to the lower classes, sermon passages like this one would.

He was a good boy. In fact, he had more self righteousness than most of us that are here today! There's young people sitting here now that haven't honored your dad and mother. There's people sitting here now that haven't kept these commandments as perfect as this boy.<sup>5</sup>

Rex Humbard never hesitates to tell his audience exactly what to do. When talking of stewardship he left no doubt as to the specific application of his sermons.

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<sup>5</sup>Cathedral of Tomorrow, April 19, 1970.

TABLE V-1

## CATHEDRAL OF TOMORROW: EGOCENTRIC--THEOCENTRIC BIPOLARIZATION OF SONGS

Song Title	I	Me	My/Mine	Other Names and Adjectives For Self	God	Father	Lord	Jesus	Savior	He	Hls	Hlm	Other Names, Adjectives and Pronouns
1. "The Answer's On The Way"	8		3		2	3		3		1			
2. "I Met Him at An Altar of Prayer"	8	2	3					2		1		2	1
3. "He Was Wounded"										3	1		
4. "Who Am I?"	20	2	2	1	1		2			6			3
5. "This is My Story"			10						4				
6. "Swing Wide These Golden Gates"	9		6					2		1	1		1
7. "I Must Tell Jesus"	7	4	3					11		2	1		
8. "My Father Planned it All"	17		8			8				1	1	3	
9. "All Hail the Power of Jesus' Name"							2	1			2	17	2

TABLE V-1 (Cont'd.)

10.	"I Heard My Mother Call My Name in Prayer"	8	2	16	3		1	3	4	1	1	2		
11.	"Return to the One Who Loves You"	4		1	1		1		5	1	1	2		
12.	"I Will Meet You in the Morning"	11												
	Totals	92	10	42	5	4	11	5	22	9	24	8	24	11
	Total Egocentric References:	149												
	Total Theocentric References:													118

And I want to say this, that the storehouse should be where you get your blessings from. If you're blessed here in the Cathedral of Tomorrow, and you send your tithes someplace else, that's not your storehouse.

You say, "But I want to support missionaries." Well, support missionaries through your church. We have missionaries in thirty-nine parts of the world. You say, "I want to help feed the poor." Well, help feed the poor, because we disperse groceries and things to people in this church and the people we know that are poor.<sup>6</sup> We can't feed everybody, but we want to take care of our own.

Later on in the same sermon he used the financial condition of the program to accomplish its convincing purpose.

Because of the urgency of the time we took on more than a hundred new television stations, and for the last eighteen months we have borrowed money every month to carry those stations above all income of all sources. And you've heard a lot about how rich the Cathedral of Tomorrow is. We're not rich. We owe a lot of money, but we thank God we're reaching a lot of people with the gospel of Jesus Christ.<sup>7</sup>

Following the example of the New Haven study, we classified the sermons into positive and negative value categories in a semantic bipolarization chart (See Table V-2). The overwhelming majority of Rex Humbard's sermon values are positive (73.5%), as against 26.5% negative, but the entire list from the three sermons, running from thirteen to fifteen minutes each, came to 725 value-loaded words. The list is valuable not only to give an idea of his topics and vocabulary, but to give authority to the conclusion that he is authoritarian and dogmatic.<sup>8</sup>

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<sup>6</sup>Cathedral of Tomorrow, May 10, 1970.

<sup>7</sup>Ibid.

<sup>8</sup>The categories listed in Table V-2 are based on what was felt to be the speaker's meaning in the given context of the three sermons, not necessarily his praise or condemnation of each item in every circumstance. A few items appear in both lists, but as representative of different contexts.

TABLE V-2

## SEMANTIC BIPOLARIZATION OF REX HUMBARDE'S SERMONS

Negative Values	Positive Values	
<u>Related to Powers</u> devil (9) <u>evil spirits</u> (1) TOTAL 10	<u>Related to Deity</u> Holy Spirit (4) temple of (2) God (87) kingdom of (4) business of (2) power of (1) Son of (1) house of (1) Spirit of (3) will of (1) program of (3) Word of (7) work of (3) children of (4) a crop for (2) The Spirit (3) Holy Ghost (2) Lord (17) of hosts (3) body of (1) presence of (1) Christ (16) name of (1) Jesus (25) Jesus Christ (10) the Son (3) Savior (2) angels (1) The Master's <u>Business</u> (1) TOTAL 212	James (1) John (1) our own (2) <u>Clayton</u> (2) TOTAL 41
<u>Related to People</u> Rex Humbard (1) "good" member of church (3) Methodist (1) Baptist (1) Catholic (1) Nazarene (1) Pentecostal (1) the lost (1) sinner (2) ourselves (1) backslider (1) thief (1) robber (1) poor folks (1) scribes (2) Pharisees (2) pagan (2) murderer (2) <u>enemies</u> (1) TOTAL 26	<u>Related to Things</u> Scripture (1) Commandments (3) Bible (6) The Book (1) knees (1) laws (1) cross (2) Calvary's tree (1) the tree (1) heaven (6) money (2) nice house (1) car (1) bodies (2) souls (4) the Church (12) this church (3) gift (2) the program (2) television rallies (2) television (1) throne (1) beautiful forms (1) beautiful barns (1) rain (3) sunshine (3) mission (4) Cathedral of Tomorrow (5) a hundred new stations (1) all kinds of <u>institutions</u> (1) TOTAL 75	<u>Related to Concepts, Attitudes, and Conditions:</u> love (3) hope (2) free gift (1)
<u>Related to Things</u> hell (12) road to (2) cigarettes (3) liquor (2) cigar (1) meeting (3) church (2) L.S.D. (1) Marijuana (1) parties (1) broken down form (1) thorns (1) thistles (1) tumbled down shack (1) weeds (1) wasteland (1) wilderness (1) divorce court (1) clubs (1)	<u>Related to People</u> believer (1) Christian(s) (19) millionaires (1) partner (2) families (1) child (1) worker (1) preacher (2) new members (1) pastor (1) steward of life (2) apostles (1) me (1) Peter (1)	

TABLE V-2 (Cont'd.)

## Negative Values

Related to Things (Cont'd.)

high prices (1)  
wars (1)  
mortgages (1)  
other sources (1)  
the Church role (1)  
TOTAL 42

Related to Concepts,  
Conditions, and Attitudes

"perfect" (3)  
false idea (1)  
poor (4)  
love of money (2)  
ungodly words (1)  
hatred (2)  
palsey (1)  
opposition (2)  
church membership (2)  
"churchianity" (1)  
doctrines (1)  
self righteousness (3)  
filthy rags (1)  
old things (1)  
lust (1)  
lazy (2)  
"blessed assurances" (2)  
down the stream (3)  
broad way (1)  
the "world" (4)  
darkened (1)  
selfish (1)  
unwise (1)  
a vacuum (1)  
self centered (1)  
"baby bottle" (1)  
hour of sorrow (1)  
spot (1)  
wrinkle (1)  
blemish (1)  
rich (2)  
unsaved (1)  
"religious" (1)  
confessed mess (1)  
earthly values (2)  
new leaf (1)  
their customs (1)  
dead (1)

## Positive Values

Related to Concepts, Attitudes,  
and Conditions (Cont'd.)

our fences (3)  
old fashioned (2)  
devil-hating (1)  
revival (3)  
horns of the altar (1)  
holiness (1)  
works (1)  
wise (1)  
crop (1)  
faith (5)  
useful (1)  
honor (1)  
glory (3)  
praise (1)  
busy (1)  
grace (1)  
knowledge (1)  
eternal life (3)  
"self righteousness" (1)  
righteousness (6)  
rich (2)  
talent (1)  
religion (1)  
first place (10)  
spiritual (2)  
soul (4)  
joy (2)  
peace (1)  
happiness (1)  
clean vessel (2)  
right (4)  
perfection (1)  
Christian fellowship (2)  
mercy (1)  
mental (1)  
social (1)  
physical (1)  
salvation (3)  
born again (10)  
saved (6)  
gospel (8)  
pure (1)  
lovely (1)  
good report (1)  
virtue (1)  
praise (1)  
new (2)  
narrow way (1)  
up stream (1)

TABLE V-2 (Cont'd.)

Negative Values	Positive Values
trouble in home (1)	storehouse (1)
<u>this revolutionary age</u> (1)	blessing (5)
TOTAL 61	<u>the light</u> (1)
	TOTAL 139
<u>Related to Action</u>	<u>Related to Action</u>
mistakes (1)	eternal work (1)
sin (18)	dedication (3)
willfully (1)	stewardship (9)
neglect (1)	work (4)
adultery (1)	take a bath (2)
sinful habit (1)	prayer (7)
dipping (1)	soul winning (3)
smoking (1)	living sacrifice (1)
chewing (1)	service (1)
some habits (1)	altar call (2)
strife (1)	tithes (1)
sleep (2)	plow (1)
slumber (2)	productive (1)
slothfulness (1)	soul saving (2)
pleasure (2)	educate (1)
grumble (4)	Bible study (2)
complain (4)	involved (5)
rob (4)	action (1)
curse (2)	offerings (3)
borrowing (1)	love enemies (1)
perish (1)	support missionaries (2)
destruction (2)	feed the poor (2)
living with another	preaching (1)
man's wife (1)	good works (1)
steal with a pencil (1)	witnesses (1)
killing someone with	<u>gives</u> (1)
<u>a gun</u> (1)	TOTAL 66
TOTAL 53	
TOTAL NEGATIVE ENTRIES - 192	TOTAL POSITIVE ENTRIES - 533
26.5%	73.5%



There is evidently nothing of vital importance to the producers in the conclusion of the sermons, because the standard practice is to let Rex Humbard go on talking when the time has run out, switch his microphone to a "background noise" level as Wayne Jones bids goodbye to the television viewers. Wayne offers the booklet or magazine once more, "When you send your prayerful support." Perhaps this conclusion is more important than whatever the preacher is saying in the background.

Technically, nothing much of unusual inspiration flows from the screen. Shots are limited to simple takes with some panning of the audience and the choir as it sings. During one program Maude Aimee was doubled with a background superimposure, but no other special effects were noticed during the three hours observed.

Most of the production gremlins sprang from the non-professional participants. . . like the lady choir member who was staring off into space and forgot to sing when the camera pan reached her. The choir is kept out of focus in the background as Rev. Humbard preaches, but that technique is not enough to disguise matters when choir members whisper to each other or when a lady decides to clean her fingernails during the message.<sup>9</sup>

Due to the preacher's habit of pacing back and forth across the platform as he speaks, the director and cameramen have a full-time job keeping him on camera. They do remarkably well. The out-of-focus choir in the background, wearing bright red on bright blue robes, goes swishing by so quickly when their pastor gets moving that a nauseating optical effect is created for color set viewers.

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<sup>9</sup> Cathedral of Tomorrow, May 10, 1970.

A fellow music teacher once remarked to the author, in defense of a popular song presented in an otherwise serious school concert, "We sang that one for the troops!" After viewing the three hours of Cathedral of Tomorrow we have been led to believe that the series is "of the troops, by the troops, and for the troops," and there is no sense in getting offended if one's taste buds have been mangled beyond repair! Rex Humbard is where the people are, and there will be a need for this kind of religious programming as long as the majority of Americans stay at that aesthetic and educational level. One could only wish that along with all of the froth a little meat were offered to the troops. Perhaps that meat has to come from another series, in a different package.

#### Day of Discovery:

From beautiful Bayfront Center in St. Petersburg, Florida,  
Radio Bible Class presents, Day of Discovery!<sup>10</sup>

A sea gull has flown through the air and a "helicopter shot" has circled the bay and zoomed in on Bayfront Center. The camera cuts to the inside of the auditorium where the audience is applauding. The curtain swings open to reveal the Discovery Singers, with the orchestra introducing the first song.

The format of Day of Discovery is still music and message, but this time in the context of a stage show rather than a church service. Format elements are much more predictable than those of Cathedral, with only an occasional testimony replacing some of the introductory material of Al Sanders, the program's host. Figure V-2 outlines these elements.

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<sup>10</sup>Standard format opening of Day of Discovery.

## FIGURE V-2

FORMAT ELEMENTS OF DAY OF DISCOVERY

1. Standard Opening: Orchestra and Discovery Singers  
Voice-over announcement  
(Applause)
2. Al Sanders: Introduction
3. Discovery Singers: Song No. 1  
(Applause)
4. Al Sanders: Introduction
5. Guest soloist and Discovery Singers: Song No. 2  
(Applause)
6. Al Sanders: Introduction
7. Instrument (Harp, Organ, or French Horn): Song No. 3
8. Al Sanders: Offers "Our Daily Bread" to viewers  
Introduction
9. Soloist and/or Discovery Singers: Song No. 4  
(No applause)
10. Al Sanders: Introduction of Richard DeHaan
11. Richard DeHaan: Sermon
12. Soloist: Song No. 5
13. Al Sanders: Offers messages in booklet form  
Farewell
14. Discovery Singers: "I've Discovered the Way of Gladness"  
Closing Credits

Al Sanders' introductions are short, always less than a minute except for the "Our Daily Bread" commercial, and obviously scripted. His style is friendly, but formal enough so that one is left feeling that he is "doing his thing" rather than talking with people.

Our sincere welcome. I'm Al Sanders and we certainly appreciate your wonderful letters and comments. So many have told us how much they enjoy the special musical guests we are privileged to present. It's great to work with such talented and dedicated people as tenor soloist, Glen Jorian, whom we're pleased to welcome back today. Joining Glen are the Discovery Singers in this assured testimony.<sup>11</sup>

Music is more predominant in this program than either of the other two, with five songs in each program, not counting the themes. The opening selection is consistently bouncy and rhythmic, while later musical offerings are more melodic, sometimes even delving into standard serious musical repertoire songs like "The Holy City." Generally, however, conservative contemporary gospel music of the John W. Peterson "school" is used. It uses lush harmonies and testimonial texts to win a hearing, rather than percussive rhythm. God (with 141 mentions) was more important than self (with 87 mentions) in the texts of the twelve songs analyzed. (See Table V-3)

Guest soloists during the weeks recorded were Glen Jorian, Ed Lyman, and Mary Jayne, all "stars" on the Word and Zondervan recording labels. During one of the earlier preview weeks John W. Peterson himself was the guest, along with his daughters (a trio group) in a program dedicated to his music. The combination of sex appeal and religion used in this musical style, especially by female vocalists, often makes one feel that one is being seduced into becoming a Christian. When Mary Jayne, with a Peggy Lee-like contralto voice, croons,

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<sup>11</sup> Day of Discovery, April 12, 1970.

TABLE V-3

DAY OF DISCOVERY: EGOCENTRIC--THEOCENTRIC BIPOLARIZATION OF SONGS

Song Title	I	Me	My/Mine	God	Father	Lord	Jesus	Christ	Savior	He	His	Him	Other Names, Pronouns, And Adjectives
1. "Jesus is the Joy of Living"	12	4	2				5	1	1	8	3	2	9
2. "This Love is Mine"	5		11	3		2		2		2		1	2
3. "God is So Wonderful"	5	2	2	2						4	3	1	4
4. "Only One Life"			2			1	1		2				9
5. "I've Discovered the Way of Gladness"	6		1			1	1						3
6. "Above All Else"							5			3		5	5
7. "I Believe in Miracles"	10			3									
8. "Calling"								1		1		8	1
9. "This is My Father's World"	2	3	4		4					2	1	1	3
10. "Do You Know?"				1		1			2				2

TABLE V-3 (Cont'd.)

11. "Day of Judgment"	9	2	3	1																10
12. "It's a Wonderful, Wonderful Life"	4	1		2	1															2
Totals	44	18	25	12	4	7	14	4	5	22	7	20								46
Total Egocentric References:	87																			
Total Theocentric References:																				141

He touched me, Oh, he touched me,  
 And oh, the joy that floods my soul,  
 Something happened and now I know,  
 He touched me and made me whole.<sup>12</sup>

any red-blooded male who can concentrate on things divine deserves a medal of honor!

Dick Anthony is producer, music arranger, conductor, as well as frequent vocal soloist, pianist and organist on the program. The music is performed tastefully, and the choral "sound" of the Discovery Singers compares favorably with the Norman Luboff and Roger Wagner chorales. The nicest musical offering by the Singers was "Take the World, and Give Me Jesus," performed a cappella with no vibrato and some echo.<sup>13</sup> The harp played by Mrs. Anthony adds both musical mood and visual interest to the musical portions of the program.

Richard DeHaan, the youngest and best looking of the three preachers in the music and message programs, is also the most scholarly. He presents first the opposing viewpoints to his own and then shows their weaknesses in the light of the Bible's teachings on the subject. His vocabulary is not only scholarly but very full of religious terminology unlikely to be understood by outsiders. In an expository manner he does attempt, however, to make the meaning of these unfamiliar words clear.

Now the Greek word translated justified in verse twenty-four, "being justified freely by His grace," is a legal term. It means to account as righteous, and the word freely translated means "as a gift."<sup>14</sup>

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<sup>12</sup>Day of Discovery, May 10, 1970.

<sup>13</sup>Day of Discovery, May 3, 1970.

<sup>14</sup>Day of Discovery, April 12, 1970.

During the recording period, he was finishing one series on "The World on Trial" and beginning another on "The New Morality." Especially with the second of these series, he was relevant to the needs and interests of people outside the religious world. The dignity and seriousness of his style never let down to the language of the street, even though his subject was sexual ethics.

Now this view that the intimate relationship between men and women is nothing more than a biological function to be fulfilled without regard for morals, apart from being a false teaching, has destroyed thousands upon thousands of of lives.<sup>15</sup>

It is suspected that poorly educated people in the audience might never figure out what he was talking about. In our semantic bipolarization of his four sermons, only 445 entries could be classified into positive (287 entries, 64.1%) and negative (161 entries, 35.9%) values. Even then it was necessary to add qualifying words and sometimes whole phrases to be able to classify them. Table V-4 demonstrates his lack of positive emphasis on actions with the strong positive emphasis describing the deity and good attitudes and concepts. The values he relegated to negative categories did emphasize primarily evil actions.

Realizing the possibility that Richard DeHaan's vocabulary may be above the heads of one audience (the uneducated) and too theological for another audience (the outsiders), two more weaknesses were apparent in his delivery. The first was his lack of illustrative material. His sermons quoted what others had said, but never told what he or others did. He never put his theological clothing on real people, so the audience was left to guess as to whether or not it would fit them. Two

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<sup>15</sup>Day of Discovery, May 3, 1970.



TABLE V-4

## SEMANTIC BIPOLARIZATION OF RICHARD DE HAAN'S SERMONS

Negative Values	Positive Values
<u>Related to People</u>	<u>Related to Deity</u>
heathen (1)	God (49)
many scientists (1)	Almighty (1)
religious people (2)	Judge (4)
all men (2)	Holy (2)
irreligious men (1)	Personal (2)
Jews (1)	children of (1)
Gentiles (1)	glory of (1)
everyone (1)	grace of (5)
pagan (1)	forbearance of (1)
civilized (1)	Word of (1)
all the world (1)	provisions of (2)
guilty sinner (3)	power of (1)
bad men (1)	Jesus (1)
guilty men (1)	Christ (4)
a wicked judge on earth (1)	Lord (3)
slave (1)	Savior (2)
captive (1)	Jesus Christ (7)
defendants (2)	Christ Jesus (1)
harlot (1)	Lord Jesus (8)
immodestly dressed women (1)	Lord Jesus Christ (5)
unkempt young people (1)	death of (3)
criminals (1)	blood of (3)
enemies of society (1)	the representative man (1)
behavioristic psychologists (1)	our substitute (1)
thieves (1)	earthly ministry of (1)
hoodlums (1)	<u>great redeeming power of (1)</u>
rapist (1)	TOTAL 111
murderer (1)	
the unbelieving world (1)	<u>Related to People</u>
the empty searching hearts of	the Apostle (6)
modern man (1)	Paul (13)
this despairing world (1)	his words (1)
sinners (2)	Dr. Francis Graceland (1)
defiled men (1)	William Joy (1)
guilty people (1)	High Priest (1)
unfaithful (1)	men of faith (1)
<u>destroyed lives (1)</u>	Christians (3)
TOTAL 42	godly men (1)
	<u>wife (2)</u>
<u>Related to Things</u>	TOTAL 30
brazenly suggestive slogans (1)	
and signs (1)	
pornographic literature (2)	
drugs (1)	
psychedelic music (1)	

TABLE V-4 (Cont'd.)

## Negative Values

Related to Things (Cont'd.)

paperbacks (1)  
 magazines (1)  
 dirty clothing (1)  
 filthy movies (1)  
 switchblade knives (1)  
 bicycle chains (1)  
 TOTAL 14

Related to Concepts and Attitudes

our turbulent age (1)  
 outside of wedlock (1)  
 twisted (1)  
 ugly (1)  
 shameful (1)  
 unbelief (1)  
 "solely for human  
 procreation" (1)  
 license which characterized  
 Roman civilization in  
 decay (1)  
 complacent (1)  
 present day standards-  
 attitudes (1)  
 attitude "sex distasteful" (1)  
 embarrassment (1)  
 "only recognizable purpose  
 was begetting of children" (1)  
 false theory (2)  
 the "ultimate experience of  
 life" (1)  
 illusion of power and  
 belonging (1)  
 a "mere physical function  
 which must be satisfied" (1)  
 a "physical need like eating  
 and drinking" (1)  
 "something man has in common  
 with animals" (1)  
 "harmful to suppress natural  
 instinct" (1)  
 breakdown of respect for law (1)  
 "innocent victims of our  
 cruel society" (1)  
 "unfortunate environmental  
 conditions" (1)  
 TOTAL 30

## Positive Values

Related to Things

Bible (10)  
 II Corinthians (1)  
 Leviticus (1)  
 Romans (7)  
 Genesis (2)  
 Matthew (2)  
 Scriptures (1)  
 Israel (1)  
 our nation (1)  
 our civilization (1)  
 TOTAL 27

Related to Concepts and Attitudes

faith (6)  
 marriage (10)  
 intimate relationship (5)  
 within wedlock (2)  
 ordained of God (1)  
 intimate union (1)  
 relationship (9)  
 deep hidden bond of (1)  
 one flesh (9)  
 adjoining of two personalities (1)  
 divinely wrought fusion of  
 two people (1)  
 a life-long, exclusive agreement (1)  
 principles for sexual conduct (2)  
 sexuality (1)  
 expression of deep, tender love (3)  
 procreation of human race (2)  
 proper viewpoint of sex (1)  
 facts of life (1)  
 absolute moral imperatives (1)  
 purity (1)  
 moral laws (6)  
 world and life view (1)  
 true and sure foundations (1)  
 authoritative regulations (2)  
 rules (1)  
 absolute standards of conduct (2)  
 revealed principles (2)  
 ultimate right and wrong (1)  
 Gospel (3)  
 responsibility (2)  
 the Christian attitude (1)  
 truth (3)

TABLE V-4 (Cont'd.)

Negative Values	Positive Values
<u>Related to Actions</u>	purpose (1)
sin (15)	love (3)
penalty of (1)	the love principle (1)
power of (1)	righteousness (11)
guilt (1)	peace (2)
ungodliness (1)	new life (1)
unrighteousness (2)	sacredness of life (1)
a casual act (1)	abundant and meaningful life (1)
a biological function (2)	satisfaction (2)
illicit relationships (1)	hope (1)
extramarital act (1)	concern (1)
incest (1)	compassion (1)
adultery (2)	salvation (3)
fornication (2)	logical implications (1)
homosexuality (2)	purpose (3)
every other form of	meaning (2)
perversion (2)	significance (1)
bestiality (1)	personality (1)
iniquity (1)	reality (1)
destructive practices (1)	<u>freedom to make choices</u> (1)
polygamy (2)	TOTAL 110
divorce (1)	
immorality (4)	<u>Related to Actions</u>
extra-marital sin (1)	believing (8)
promiscuity (2)	<u>seeking good</u> of one's neighbor (1)
marital infidelity (1)	TOTAL 9
free expression (1)	
unrestrained exercise (1)	
riots (1)	TOTAL POSITIVE ENTRIES: 287
strikes (1)	
punishment (2)	64.1%
stealing (1)	
condemnation (1)	
murder (1)	
sentence of doom (1)	
rape (1)	
crime (1)	
prosecuted (1)	
abandoned God (1)	
commercialization of sex (1)	
conditions deteriorating (1)	
moral breakdown (1)	
wrath of God (3)	
world on trial (2)	
<u>death</u> (1)	
TOTAL 75	
TOTAL NEGATIVE ENTRIES: 161	
35.9%	

or three pertinent illustrations would have made all the difference to his sermons as effective communications.

The second major weakness noted was that this speaker never once smiled during four sermons (a total of forty-two minutes of air time). His serious manner was appropriate to the subjects he treated, but still one could long to see a human being come to the surface once in a while-- assuring us that wings were not sprouting on the part of his jacket hidden from the camera.

M. Conrad Hyers wrote with insight about another program which, unfortunately, is scheduled just before Day of Discovery on Sunday mornings in the Lansing area.

The comic twist is effected by the fact that Batman and Robin have no sense of humor. They take themselves, their virtues and their championship of justice with absolute and unsmiling seriousness. . . . With marvelous consistency the masked champions of law and order pursue the role of white (dark blue) knight in shining armor, uttering moralistic platitudes and trivialities ("Fasten your seat belt, Robin; we must set an example for our young people") with dead-pan face and grave demeanor.<sup>16</sup>

If Rex Humbard errs on the side of corniness in his humor, Richard DeHaan errs in not acknowledging the fact that it exists.

Visually, Day of Discovery offers quite a bit of interest. The sets change to reflect something of the personality of the guest soloist for the week. Glen Jorian sang in front of a ship's mast while Mary Jayne performed before a colorful arrangement of abstract flowers. One of the shows was shot in Cypress Gardens, providing one memorable long shot from the air of the harpist alone on an island. Another location show took place in St. Petersburg's Sunken Gardens. Side views during

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<sup>16</sup>M. Conrad Hyers, "Batman and the Comic Profanation of the Sacred," Christian Century, October 18, 1967, 84:1322-23.

this show showed Richard DeHaan preaching to the flowers (perhaps much more symbolic of Sunday morning television audiences than the crowd gathered in Bayfront Center).

The choir members are in the thirty to forty age bracket, and their outfits are conservative (especially around the knees) and convey an atmosphere of tranquillity. In fact, that might be the key to the whole program-- a release from the frustrations of daily life into the serenity of nice music, nice scenery, and nice people.

Primary action (of the participants) is almost non-existent, but smooth secondary action (camera movement) is always plentiful. Three weaknesses in the production are apparent, however.

First, the high, forbidding pulpit from which Richard DeHaan speaks was designed by a church architect, not by a television producer aware of that medium's demand for intimacy. The location shows were much improved by the fact that he sat on a rock or bench and talked to the viewers in a more relaxed, informal way.

Secondly, the frequency of side shots of the speaker in all the shows ruined any concept that he was speaking to us personally. In fact, the director's besetting sin throughout the shows was over-cutting. This not only makes an audience aware of the camera, but, in the case of a speaker, it sacrifices the one thing that we cannot afford to sacrifice, the communication to people in front of television sets.

The third and last difficulty was caused by faulty lip-synchronization with the prerecorded music. This was not consistently bad throughout the shows, but it did ruin one of the earlier preview programs with a female vocalist, and the Cypress Gardens show seen on April 19. In an otherwise lovely song by the trio in a boat cruising around the gardens



("I Believe in Miracles"), they never cruised fast enough to catch up with the sound track.

This new series, on the air only since 1968, has much potential but needs a bit more professionalism to take away the "local production" image and make it a first-rate communication tool.

Oral Roberts Presents:

As mentioned in Chapter II, Oral Roberts Presents has already done a lot of growing. Rev. Roberts used to spend precious air time with invitations to his local audiences. He doesn't any more. His set has been dressed up from the tent of the early days to a simple cream-on-blue abstract television screen and a matching chapel that holds about twenty people.

He has traded in off-key local choirs for a swinging, racially integrated group of college students called the World Action Singers. The girls wear mini-skirted hot pink dresses and the fellows match them with hot pink shirts and ties and white double-breasted suits. They sing well, look good, and communicate enthusiasm with a flair rarely seen on television.

Even Oral Roberts has gone mod with a brown version of the fellows' suits. All of these details will have little significance in ten years when musical and clothing styles have changed completely. What will remain is the fact that this series now is communicating with 1970 and it looks and sounds like 1970.

The program format (See Figure V-3) has fewer elements than the other two series, and more of it is prerecorded stock tape. Numbers 1, 5, and 9 are stock elements. Even the final challenge and pitch for the booklet offered by the program (Number 8 on Figure V-3) was duplicate

## FIGURE V-3

FORMAT ELEMENTS OF ORAL ROBERTS PRESENTS

1. Opening: Visual trip around the campus of Oral Roberts University as the World Action Singers sing "A God of Miracles"  
Voice Over: (Don Le Monse) Promotional pitch for the University
2. Oral Roberts: Opening challenge and introduction of the musical package
3. World Action Singers: Musical package of two songs, one very rhythmic, the other more melodic
4. Oral Roberts: Sermon
5. World Action Singers (Off camera) "Just Like a Child I Came to Him" during still photographs of people praying
6. Oral Roberts and two guests: Prayer time
7. Richard Roberts: Solo or duet with his wife, Patty
8. Oral Roberts: Final challenge and pitch for booklet
9. World Action Singers: "Something Good is Going to Happen to You"  
Credits over film of the University  
Voice Over: (Don Le Monse) Farewell



videotape two weeks in a row.<sup>17</sup> That meant that the viewer saw more than six minutes of the same program material in those two weeks. . (Ordinarily it's just under four minutes).

Like Cathedral of Tomorrow, this program is built around one man's personality and philosophy. As the program opens, a large bronze circle is seen that begins to turn on its base. Many of the camera shots during the sermons also feature this bronze circle outlining the speaker. One may think it is symbolic of eternity until the inscription is read on the inside: "Oral Roberts." Again we note a case of studied humility. One shudders after the announcement, "And now, Oral Roberts Presents!," when it is followed by the choir singing:

So touch Him, believe Him,  
This moment as you pray,  
Now expect a miracle,  
And a miracle is yours today.<sup>18</sup>

Who is the "Him"? Is it God or Oral Roberts? That kind of question is often present in any large religious community built around one strong personality. Who is the god being presented?

Although this symbolic "Big O" is allowed to pervade everything that goes on in the show, Mr. Roberts comes across on the screen as a humble man who wants the companionship of the viewer. The "now" concept, so apparent in every aspect of the show's production, was explained by him in one of his opening challenges.

Friend, today is the first day of the rest of your life. Why? Because God is the God of the now. The only unit of time that God recognizes is the now. Every moment is God's now. In this telecast we want to share with you our God who is in the now. . . here to meet your needs. To share with you scriptures from the Bible, the great songs, our testimonies, and then to pray with you at the close of this telecast that God will become more real

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<sup>17</sup> Oral Roberts Presents, April 26 and May 3, 1970.

<sup>18</sup> From the stock opening of Oral Roberts Presents.

to you in the now-- that you will be able to feel and experience God, which, I think is the greatest need that you and I have in our society today. These young people represent our campus, Oral Roberts University in Tulsa, Oklahoma. They are young people in the now, who sing in the now and their music has the beat of the now, and I'm very proud of them.<sup>19</sup>

The young people of the now-- the World Action Singers-- personify Mr. Robert's philosophy beautifully. Who would guess that "Sweet Hour of Prayer," "Rock of Ages," and "Standing on the Promises" could be interpreted in such a way that they would be acceptable to most rock radio stations! Their style is folk-rock with piano, organ, guitar, string bass, and percussion accompaniment. It would be a physical impossibility to stand still on the kind of "Promises" they present, and they don't.

Their numbers are prerecorded to allow the physical liberty of simplified dance routines as they sing. Although this practice is found objectionable by many evangelical groups, Oral Roberts Presents is not targeted towards them. Outsiders can readily identify, because everything but the sound track is standard equipment on secular television variety shows. Once the shock is over that one is getting religion and being royally entertained at the same time, it is possible to relax and enjoy the music.

The slower numbers, presented in "packages" with the folk-rock songs are characterized by the same vocal acrobatics of popular ballads. When Marva, a Negro soloist from the group, sang "Reach Out to Jesus," with hair-raising glissandi, and every bit of "soul" she could put into it, it was difficult to keep from doing exactly what she suggested.

Is your burden heavy as you bear it all alone?  
Does the road you travel have danger yet unknown?

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<sup>19</sup> Oral Roberts Presents, April 26, 1970.

Are you growing weary in the struggle of it all?  
 Jesus will help you when on His name you call.

.....

When you get discouraged, just remember what <sup>to</sup> do.  
 Reach out to Jesus, He's reaching out to you.<sup>20</sup>

The only major difference between the World Action Singers' renditions and the "Top Ten" songs in secular music was that the texts were always understandable. Table V-5 shows the breakdown of egocentric and theocentric words to be about the same as that of Day of Discovery. Although theocentric mentions were predominate, the predominance of "I," "me" and "my" in the music is still a striking contrast to the pre-gospel-music hymns that are filled with the exaltation of God and what He has done rather than what "I have done with Him."

Richard Roberts, Oral's son, is the standard soloist in the spot following the messages. He presents all new, rhythmic, testimonial songs of personal experience with God. Judged as a popular singer, he sings very well.

Oral Roberts' sermons are intimate, good humored, and full of illustrations, usually about people converted or revitalized through his ministry. At times his humor slips to the street, and he leaves dignity to Richard DeHaan.

The Bible says that when Jesus called these spirits out of him that they went somewhere. Now listen to this. This sounds so odd, but its true. Now these spirits, when called out of the young man, entered into a herd of pigs that were feeding nearby. I'm not talking about police, I'm talking about animals.<sup>21</sup>

His texts were limited to Biblical accounts of healing. God is seen only in his capacity to meet human needs. Never are any of God's

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<sup>20</sup>Oral Roberts Presents, May 10, 1970.

<sup>21</sup>Oral Roberts Presents, April 26, 1970.

TABLE V-5

ORAL ROBERTS PRESENTS: EGOCENTRIC--THEOCENTRIC BIPOLARIZATION OF SONGS

Song Title	I	Me	My/Mine	Other Names And Adjectives	God	Father	Lord	Jesus	Christ	Savior	The Spirit Holy Spirit	He	Hts	Htm	Other Names, Pronouns, And Adjectives
1. "To Think a New Way"	9	4			3				1			1			1
2. "Sweet Hour of Prayer"	1	2	4		1							1	3	1	
3. "Come and Praise"					1		3	1	1					2	5
4. "Just Like a Child"	2		1									2		1	
5. "Help Me, Lord"	2	4	11				4				1				10
6. "Something Good is Going to Happen to You"									2						2
7. "Rock of Ages"		3	4					1							7
8. "Oh, My Lovin' Brother"	1	7	4		3			1	1			1		1	9
9. "I Rushed At Life"	6	5	3									1	2		

**TABLE V-5 (Cont'd.)**

[illegible]



other attributes held up for inspection or recognition. This may seem an unfair criticism as only four programs were recorded. At least that many others were watched outside the survey period, and several more programs from the "early days" have also been seen. The limitation of Oral Roberts' God to a healer and a supplier of needs has been consistent in all of these observed sermons. We would agree that this is an important doctrine, but isn't God much more than this small corner of His character and abilities?<sup>22</sup>

The word-value analysis of the four sermons recorded (See Table V-6) shows a heavy emphasis on the Holy Spirit and on evil spirits. The word "needs" appears thirty-five times. People's needs were the "point of contact" of each of the sermons, and the center of the healing prayer that followed.

The emphasis on physical contact with another person for prayer is an interesting aspect of Oral Roberts' presentation. Some of us can remember "holding hands" with youthful friends in church, but it was never commended by the minister as the necessary posture for prayer. The symbolism of this exercise is to feel a part of all humanity around one, and thus to come before God with a sense of responsibility to the other members of His family. Unconventional as this practice seems, it may have psychological value, and at times it also may be enjoyable.

The final challenge given by Mr. Roberts is to write for a booklet, My Blessing Pact Covenant With God, which presents this speaker's philosophy on how to get needs met in one's life. The formula has three parts:

These friends who are Blessing Pact Partners are doing three things: God is the source of your supply; give and it shall be given unto you; and third, expect a miracle. The three

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<sup>22</sup>See Romans 11:33-36.

TABLE V-6

## SEMANTIC BIPOLARIZATION OF ORAL ROBERTS' SERMONS

## Negative Values

## Positive Values

Related to Powers

Spirit of the world (1)  
 Spirit that denies God (1)  
 a herd of pigs (1)  
 a demon (1)  
 unclean spirits (3)  
 the spirit(s) (8)  
 black magic (1)  
 voodoo (1)  
 all things like this (1)  
 negative forces (4)  
Legion (2)  
 TOTAL 24

Related to Things

our own group (2)  
 ego (1)  
 bottle of brandy (3)  
 sauerkraut (1)  
 weeping willows (1)  
 terrible things (1)  
 astrology (1)  
 the tombs (1)  
pad near a cemetery (1)  
 TOTAL 12

Related to Conditions and Attitudes

a dead philosophy (1)  
 lost (1)  
 suffering (2)  
 need(s) (35)  
 human misery (1)  
 torments (2)  
 groans (1)  
 sighs (1)  
 cries (1)  
 sin (3)  
 problems (7)  
 reserve (1)  
 endless distance between people (1)  
 wall between us and world (2)  
 gap between ministers and laymen (1)

Related to Deity

Holy Spirit (19)  
 infusion of (1)  
 baptism of (1)  
 power of (4)  
 gift of (4)  
 ministry of (1)  
 Holy Ghost (6)  
 The Spirit (5)  
 of Christmas (1)  
 Jesus (46)  
 his mind (1)  
 his love (2)  
 his hands (1)  
 his concern (1)  
 his vision (1)  
 Christ (13)  
 disciples of (1)  
 Lord (9)  
 Savior (1)  
 Jesus Christ (5)  
 form of little baby (1)  
 that child (1)  
 that man (1)  
 God (75)  
 love of (1)  
 gift of (1)  
 Spirit of (1)  
 sight of (1)  
 house of (1)  
 concern of (1)  
 Word of (1)  
 children of (1)  
 the living (1)  
 blessing of (1)  
 the answer (1)  
 in human flesh (1)  
 source of your supply (6)  
 Father (1)  
an angel (2)  
 TOTAL 222

Related to People

loved ones (1)  
 Paul (2)  
 his hands (1)  
 Bishop Sheen (1)  
 Peter (2)  
 Apostle (2)  
 St. John (1)  
 Sen. Mark  
 Hatfield (1)  
 Anita Bryant (1)  
 Richard (1)  
 Patty (1)  
 World Action  
 Singers (1)  
 the Singers (1)  
 Elisha (2)  
 Matthew (1)  
 believers (2)  
 Christians (7)  
 Witnesses (2)  
 great crowd (1)  
 child (5)  
 partner (1)  
 lovely people (1)  
 medical doctors (1)  
 social workers (2)  
 young people (1)  
 the Saints (1)  
 clothed (1)  
 in right mind (1)  
 our student  
 body (2)  
 a new person-ality (1)  
 mother's lap (2)  
 whole (person) (15)  
 inner self (1)  
 Marva (1)  
 Rita (1)  
 brothers (1)  
 sisters (1)  
 the prophet (6)  
Oral (4)  
 TOTAL 79



TABLE V-6 (Cont'd.)

Negative Values	Positive Values
<u>Related to Conditions and Attitudes (Cont'd.)</u>	<u>Related to Things and Concepts</u>
stagnation process (1)	Bible (10)
little influence and impact (1)	Old Testament (1)
apart from the needs of humanity (1)	relevant book (1)
impotent (2)	best seller (1)
blind (1)	II Kings (1)
withered (1)	Acts (1)
disease (5)	St. Mark's gospel (1)
infirmity (1)	Israel (3)
something critical in our lives (1)	America (1)
sickness (6)	Oral Roberts University (1)
illness (3)	prayers (5)
loss of loved ones (1)	television (4)
loss of job (1)	rules (1)
bills (1)	a name (7)
trouble in family (1)	zip (1)
extremities (1)	little thing(s) (10)
unholy (1)	great things (3)
damage to inner self (1)	a new light (1)
pain (2)	Christmas (8)
weak (2)	special (2)
namby pamby (1)	carols (1)
mistakes (1)	songs (1)
the outward (1)	eve (1)
the material (1)	Our Contact Special (1)
face as long as a mule (1)	the Now (2)
leprosy (9)	home (1)
rage (2)	heaven (5)
emptiness (2)	that rendition (1)
some other difficulty (1)	that singing (1)
superstition (1)	medicine (1)
long fingernails (1)	a fabulous story (1)
long hair (1)	health (1)
unkempt (1)	faith (2)
alienated (2)	wisdom (1)
no rapport with older generation (1)	Jordon (6)
personality clash (4)	progress (1)
felt not wanted (1)	the Church (8)
lonely (1)	religious (1)
<u>dangerous</u> (1)	<u>balance</u> (2)
TOTAL 128	TOTAL 101
	<u>Relating to Actions</u>
	spoke with tongues (1)
	prophesied (1)
	more than just believing (2)
	involvement in the needs of humanity (1)

TABLE V-6 (Cont'd.)

Negative Values	Positive Values
<u>Related to Actions</u>	<u>Related to Actions (Cont'd.)</u>
an occasional drink (1)	reenter the world (2)
war in Viet Nam (1)	go into the world (2)
violence (1)	be in the world (1)
separated themselves (1)	concerned (3)
live among themselves (1)	become part of the needs of
withdraw into denominations (2)	humanity (1)
withdrew from world (1)	give (3)
sit there to receive (1)	go into our communities (2)
structured our church	feel what he feels (1)
services (1)	relate (7)
ministers do most of	touch one another (5)
talking and praying	pray(er) (14)
being critical (3)	prepare (2)
blaming other people (2)	repent (3)
beat around bush (1)	receive (7)
lying down on inside (2)	poured out (1)
fail (1)	was reconciled (1)
give up (1)	moving of water (1)
fool around the issue (1)	stand up on inside (2)
hurt somebody (1)	cared (1)
hit somebody (1)	heal(ed) (14)
kill somebody (1)	rise (4)
flatter (2)	take up bed (4)
strike back (3)	walk (4)
things we should not do (1)	help (6)
live naked (1)	take responsibility (1)
hate (1)	change (6)
perish (1)	put thoughts on Him (1)
go berserk (2)	open up (2)
leave home (3)	love (1)
physically (1)	have compassion (1)
<u>spiritually</u> (1)	expect a miracle (2)
TOTAL 43	be right with God (1)
	wash seven times (3)
	be clean (5)
	bridge the distance (1)
	leave it to God (1)
	apologize (2)
	forgive (2)
	<u>exert our will</u> (1)
	TOTAL 124

TOTAL NEGATIVE ENTRIES: 207

28.2%

TOTAL POSITIVE ENTRIES: 526

71.8%

key principles of seed faith which I call the Blessing Pact Covenant with God, are what I try to live by day by day.<sup>23</sup>

When one receives the booklet one finds that this Blessing Pact Covenant is not only with God, but also with Oral Roberts. The booklet outlines, "What Your Blessing Pact is doing in the work of the Lord," and describes the various ministries of the Oral Roberts Evangelistic Association that are supported by "a Blessing Pact offering every month."<sup>24</sup>

The closing theme song of the program, "Something Good is Going to Happen to You," was found to be the most unforgettable tune of any of the seven program themes. If one is given to singing or whistling television jingles while going about one's work, this theme song competes very well with "What a good time-- the good taste of Kent was meant for a day like today" and "Because there's something about an Aqua Velva man!" Even if one objects to Kent cigarettes, Aqua Velva, or Oral Roberts' overly simplified religious formula for success, he is likely to unconsciously help sell them to fellow workers.

Technically, we have found no cause for complaint in the Oral Roberts' productions. We were never conscious of camera changes, the speaker spoke directly to the camera or to a small group of people in the "chapel" so that intimacy was maintained, and the lip-synchronizations were not noticeable. The various program components added up consistently to say very powerfully what was said. To argue further with that philosophy is beyond the scope of this study.

One wonders about the target audience, however. The music was geared to the young but the healing messages would be more likely to

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<sup>23</sup> Oral Roberts Presents, April 26, 1970.

<sup>24</sup> Roberts and Roberts, My Blessing Pact Covenant With God, p. 39.

reach the old. Perhaps the most responsive group would be the old who are trying to be young again.

The three music and message series offer the viewer several choices, all within a conservative theological framework. He may choose between Country-and-Western, lush contemporary, and folk-rock gospel music. He may choose "old fashioned, Holy Ghost, God-sent, soul-saving, revival" preaching, Christian apologetics, or faith healing. His television pastor may be a country humorist, a scholarly teacher or a friend. If he finds no satisfaction in any of these alternatives, he may turn to drama, where we turn now.

#### The Drama Formats

While the programs of the first format studied used direct methods to convey their messages, a drama format must go the indirect route. This automatically cuts the doctrinal content of the communication down to that which can be illustrated by some incident or group of incidents in the lives of people.

A drama cannot be measured using the same ruler as would be used for a song or a sermon. Only pure melodrama would provide characters clearly defined enough so that the representative of "the company line" could be selected and his choice of words charted.

We will therefore limit ourselves to a search for the religious messages of the dramas and for some of those high standards defined and described in Chapter III: imagination, arresting quality of the opening, depth, growth, conflict, characterization, plausibility, and technical excellence.

Davey and Goliath:

The first drama and only children's series of this study was Davey and Goliath. Since each episode is only fifteen minutes long and one is shown each weekday in the Lansing area, we were able to record and evaluate eight programs, a full sixteen per cent of the total number of regular episodes produced to date.

Davey and Goliath is a formula comedy-drama about a young boy of about eight, whose best friend is his dog Goliath. His sister Sally and parents also appear in each episode, along with other neighborhood friends in the small (a few feet long) midwestern town where they live.

The animation process described in Chapter IV combines some of the entertainment value of puppets and cartoons, yet provides more true-to-life quality than either of the other two processes.

An important part of the formula is the fact that Goliath talks. Only Davey and the viewer can understand him, however, so he does not startle people as "Mr. Ed" did a few years ago. The illusion is a nice one, and is believable in the sense that many boy-dog friendships have developed into a kind of communication that is as full of understanding as if the dog were able to talk. It has the added advantage, missed out on by the Lassie formula, that Goliath makes a perfect comic foil for the stories.

A brief orientation sketch of the eight story lines will make further analysis clearer.

1. "Editor-in-Chief": Editor Ed Brown of the local newspaper gives Davey, one of his delivery boys, a toy printing press. Davey works hard to pay him back with a name plate for his desk.

Message: The importance of thankfulness.

2. "The Waterfall": Goliath slips into the water too close to a waterfall and hangs on to a rock for dear life. Davey searches for him and saves his life while risking his own.

Message: A parable of redemption.

3. "The Gang": Davey drops out of his boys gang because of a plot to beat up a new boy in the neighborhood. His conscience makes him do more, however. He defends the new boy in the fight and gets beaten up.

Message: The importance of doing what is right, even when it is unpopular.

4. "The Big Apple": After preaching to Sally about sharing a big apple, Davey faces the conflict of sharing his dad with a fatherless boy on a camping trip that was to have been only for the two of them.

Message: The joy of sharing.

5. "The Mechanical Man": A toy robot sent to Davey as a gift from an aunt disturbs the lives of all it touches. After nearly killing Goliath in a baseball game, it breaks.

Message: The value of human life.

6. "Lemonade Stand": Davey doesn't understand why his father helps Sally fix her doll buggy before he helps him build a lemonade stand. He runs away from home, feeling unloved, until he discovers that Sally's need was more urgent than his.

Message: God loves each of us the same.

Secondary message: Get the facts before jumping to conclusions.

7. "Good Neighbor": In a hurry to get their "Good Neighbor" balloons, two of Davey's friends pass up a little lost girl in the park. Davey decides to help her find her home even though he misses out on his balloon.

**Message:** The Good Samaritan parable-- everybody who needs help is **our** neighbor.

8. "The Stopped Clock": After an avalanche of "too busy" replies **to** Davey's search for companionship, he decides he would prefer a world **without** people and dogs. He gets an opportunity to face this kind of **world** in a dream and sees his error.

**Message:** Our interdependence on each other.

The religious messages of these plays are non-sectarian and "soft sell." Only the general term "God" was used with reference to the **deity**, except in "The Stopped Clock" when Davey went to the empty church **and** sang,

"The Church's one foundation  
Is Jesus Christ her Lord."<sup>25</sup>

**No** attempt was ever made to "convert" Davey or the viewers. In accordance **with** the purpose stated in Chapter IV, the program teaches truths about **the** character of God and of people, and it illustrates moral decisions **about** everyday issues. Understanding young children's limited comprehension of abstract ideas,<sup>26</sup> this is probably as much as could be **conveyed** plausibly in the context of this program formula. The danger **would** be for those children with no other religious education than Davey and Goliath. Might they feel that a positive relationship with **God** would be insured if they were good enough morally? Martin Luther, **the** founder of this program's sponsoring denomination, would turn over

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<sup>25</sup>"The Stopped Clock," Davey and Goliath. The dates viewed are irrelevant for these dramatic film series, and will be omitted.

<sup>26</sup>See Blum, Religious Television Programs, p. 187.

in his grave if he felt that were its message. It probably isn't but the danger of misinterpretation is still there.

The most "evangelical" of the programs was "The Waterfall," but the adventurous story line was so powerful and the application so neutral (See Number 4 of opening quotations) that few children would see any connection between Davey rescuing Goliath and the Lord Jesus rescuing mankind by His self sacrifice. The illustration is so good, though, that it could be followed in a church school or a home children's class setting with the parallel explained and discussed. Perhaps others of the programs would also benefit by this kind of treatment. To have the same kind of explanation on television would be too impersonal for children of this young age.

Despite the fact that the program does not go very far religiously, it is doing a great service just by being what it is: good, clean fun with some exemplary moral lessons.

The stories use time well with little irrelevant material and with quickly changing shots. The sample scripts sent by the producer had from 157 to 171 shots in each episode, not including the stock opening and closing.

The program opens with fairyland palace trumpeters playing "A Mighty Fortress is Our God" then dissolves to Davey and his dog shooting off a toy rocket that writes "Davey and Goliath" in the sky. We agree with the producers who have not preceded this with a teaser. Children do not mind repetition, and the suspense of having to wait to see what the story is going to be about is in the program's favor.

The conflict is always a battle with conscience. Goliath's melodic baritone "I don't know, Davey?," provides the conscience



whenever Davey is failing. Davey is all boy, and at no time does he appear to have been cut out of a stained-glass window. He usually ends up doing the right thing, but not without a struggle.

SALLY: You didn't do enough.

DAVEY: Huh?

SALLY: You ought to try to help that boy when they try to beat him up.

DAVEY: None of my business now. I'm out of the gang.

GOLIATH: I don't know, Davey?

.....

SALLY: Sometimes it's hard, and sometimes it's easy, but Daddy said, "God want us to do everything we can."

DAVEY: I did do everything.

GOLIATH: I don't know, Davey?

DAVEY: You keep out of this!

.....

DAVEY: I guess God would want me to help Joe. . . even if the guys never speak to me again!

GOLIATH: Ruff.<sup>27</sup>

The only technical difficulty noticed in the eight shows was when a different person did the voice parts for a character. The regular voices are so good that substitutions are a big disappointment. Sally's voice was ruined in "The Mechanical Man" and Davey's in "The Stopped Clock." When these characters have gotten to be good friends of the children viewing, it is certain that they will detect these differences and resent them.

Aside from this minor problem, the program has much to commend it and can even be appreciated by adults. When Davey relearns the value of those around him in "The Stopped Clock," we identify completely, because we have learned to value this little boy and his dog.

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<sup>27</sup> "The Gang," Davey and Goliath

DAVEY: Goliath! Don't ever go away again!

GOLIATH: Huh?

DAVEY: You're just beautiful!

GOLIATH: I am? What kind of mushy talk is that?

DAVEY: Listen, I had a terrible dream.

GOLIATH: Me too. I dreamed somebody stole my big bone.<sup>28</sup>

### Insight:

Turning to the Paulist Fathers' production, Insight, also involves turning the target audience into teenagers and young adults. The anthology format is simple: a teaser; the identification, done with voice over slide-- "Insight: an exploration in depth of the spiritual conflicts of the twentieth century. Insight."--; the story; and the closing credits and a voice over announcement-- "Insight is a production of the Paulist Fathers, a group of Catholic priests who serve their God by serving those outside their Church."

Interjected either after the opening identification or the end of each program is a one-minute talk by Rev. Ellwood Kieser, C.S.P., the host and producer of the program. The first program recorded was obviously of an older vintage, and Father Kieser spoke four times for a total of seven minutes of air time. His manner is serious, friendly, soft-spoken, and usually full of questions rather than answers.

Viet Nam. The Congo. Korea. Selma. Detroit. Watts. War. Crime. Riots. Why? Why the senseless violence? It impoverishes the world, tears apart the fabric of our society. It threatens the well-being of each one of us. And yet we persist. Why? Where does this suicidal mania come from? I think it begins not in the streets, or around the conference table, but in the heart of man. Men do not live at peace with one another because they are not at peace with themselves. They do not love each other

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<sup>28</sup>"The Stopped Clock," Davey and Goliath.

because they have not as yet learned to love themselves. But why should they? Is there anything in man that makes him lovable? And if there is, how do you find it? How do you learn to love, accept, trust yourself? Can you do it all alone, or do you need outside help?<sup>29</sup>

The program titles are not shown on the air, but three of the titles have been identified from promotional literature. The four plays recorded for analysis were these:

1. Title unknown: a true story of a Roman Catholic priest and a Russian Orthodox Archbishop who, in the first years after the Bolshevik Revolution in 1917, worked together to provide food and clothing for thousands of famine stricken Russians. Both men were sentenced to death by the Communists on Palm Sunday, 1923.

Message: Ecumenicity-- We could fight Communism much more effectively if all the straying chicks would get back under the wings of Mother Rome. (From St. John 17:21--". . . that they all may be one. . .")

2. "The Nitty-Gritty Once and Future Now": A hippie girl, a ghetto Negro, and a military man are trapped in a bomb shelter-- the only survivors of World War III. At the point of killing each other, they are distracted by the appearance of "the governor's son" who has come to show them the way out of the shelter. They don't trust him and the military man shoots him while the others stand by, not wanting to get involved. That night, in a stream of consciousness sequence, each of the three sees the stranger and realizes that each has killed him in his own way-- Mary in a dope freakout, Odie in a Watts knife fight, and Hawkins in Viet Nam. Guilt faced, the three open to each other and decide to embrace life again.

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<sup>29</sup>"The Nitty-Gritty Once and Future Now," Insight.

Message: An allegory of guilt and redemption. The "governor's son" was Christ.

3. "Politics Can Become a Habit": A young man who teaches sociology is challenged by an arrogant social worker to get out of her cocoon and see what the slums are really like. She does so and is so overwhelmed by the needs that she leads a protest march against the negligent city commissioner.

Message: Some of us can find God in solitude and withdrawal, while others must find Him in unselfish service of man or in a combination of the two.

4. "No Tears For Kelsey": A ranting mother and a self-suppressed father drive to the juvenile hall to pick up their daughter who has turned hippie, lost her virginity, taken pot, and rejected all the middle class values of her parents. When Kelsey asks his daughter, "why?," she describes how the "Beautiful People" listened to her and accepted her when her parents never did. He blows up and breaks any lines of communication that still existed between them. The story closes with the parents making their fourth or fifth trip to the juvenile hall and with Kelsey finally able to cry and willing to listen-- too late.

Message: There is no easy route to raising children properly, but any routes that get anywhere begin and end with listening.

As can be seen from these brief sketches, most of the stories described above meet Fred Eastman's requirements for great drama (See Chapter III). The characters were worth knowing-- it was impossible for us to describe the stories without delving into some character description. The struggles were intense, especially in the last three plays. The choices were important-- what to do in the face of Communism, one's own



guilt, appalling poverty, or watching one's daughter slip from one's grasp. And finally, the decisions were embodied in great deeds-- standing true to God in the face of execution, reaching out by faith to Christ, and standing up publicly against corruption in government. The great deeds in "No Tears for Kelsey" remained what might have been done-- teaching more powerfully with the negative conclusion than could possibly have been effected by a positive one.

Only the first of the plays smacks of sectarianism. Its message would be applauded by Roman Catholics and ecumenical Protestants, but rejected by reformationists longing to have "equal time" to explain the doctrinal context of Christ's prayer in St. John 17:21, "that they all may be one." That unity was never meant to overlook basic differences like the means of salvation. However, it is not within the scope of this study to decide the future of Church unity, only to point out possible audience "static" about this kind of presentation. The majority of Americans would be pleased by anything anti-Communist-- so that was in the program's favor.

Several basic differences existed between the acting, the dialogue, and general impact of that early play and the three later ones, so it would be best to judge the program by how far it has come rather than where it began.

Opposing views to those espoused by the producers are not held up for ridicule in the plays. Often very attractive and likeable people are allowed to represent them. Instead of making the message weaker, this practice strengthens it-- refines it with the heat of reality. Excerpts from the three later plays illustrate this heat.

HARDY: I want to know who told you you were an expert on poverty? When you put on that-- that Mouseketeer outfit you renounced the world-- and you did a damn good job. You don't know a thing about it!

SISTER MARIETTA: Mr. Hardy, you don't renounce the people or the problems of the world with this habit-- only its distractions.

HARDY: You know, I don't think you've been closer to poor people than a Thanksgiving basket!

SISTER MARIETTA: If I were a man, I'd belt you one.

HARDY: Well, if you were a man, I don't think you'd know how!<sup>30</sup>

HAWKINS: There has to be a reason for everything.

ODIE: Oh? Well, why does there have to be a reason for anything?

HAWKINS: Because God wouldn't have let this happen without a purpose.

ODIE: Now you don't mean to tell me that God is in His heaven and all is right with the world?

HAWKINS: That's right.

ODIE: Then you mean. . . He's the thing responsible for the end of the world!

HAWKINS: Look, I can't speak for God.

ODIE: Oh, and here I am, I thought you white folks had the exclusive mouthpiece concession with the Great White God and his cotton picking sky.

HAWKINS: I know everything happens for the best.

ODIE: Oh, well then, take another look at that and tell me if that is for the best!

HAWKINS: God writes straight with crooked lines.

ODIE: The truth is, he can't write at all. Cause, buster, there just ain't no such thing!<sup>31</sup>

KATHLEEN: "The beautiful people of far away,  
They smile in the Springtime, pick flowers in May.  
They wear bright colored clothing  
And share all my loathing for parents and large  
cold homes, with no time for poems.  
I shall go to the beautiful people!  
I shall run to the beautiful people!"

KELSEY: You wrote that?

KATHLEEN: Yes.

KELSEY: And did you find the beautiful people?

KATHLEEN: Only one. Mostly I found junkies loaded with hang-ups and cold, barren pads that smelled of urine. But there was Michael. He played his guitar and sang gentle songs to me.

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<sup>30</sup>"Politics Can Become a Habit," Insight.

<sup>31</sup>"The Nitty-Gritty Once and Future Now," Insight.

KATHLEEN (Cont'd.): We shared meals and cuddled close for warmth. But most of all, he had time for me, Michael did. He listened and he talked-- not at me, Daddy, with me. And we had fights. . . real honest-to-God fights. He kissed my tears, and we'd make love. Only Michael.<sup>32</sup>

The great advantage of this kind of theatrical honesty is that the Mr. Hardys, the Odies, and the Kathleens-- the most unlikely people in the world to watch religious television-- might see themselves in these plays, not ridiculed by the Church, but loved and understood by Her.

"The Nitty-Gritty Once and Future Now" was the most imaginative of the plays. Its allegorical form made the incarnation sizzle with "nowness." Christ, clean-shaven and wearing a sweat shirt, had to be recognized by His character, rather than His looks. The parallels were tremendous.

MARY: Why did you think that we'd know you?  
 STRANGER: You must have seen me before. I'm the governor's son. The family gets a lot of publicity-- good and bad.  
 HAWKINS: You expect us to believe the governor would risk sending his own son down here for us?  
 STRANGER: He didn't have to, and I didn't have to come. I wanted to help you.  
 HAWKINS: What have you got there?  
 STRANGER: Well, after forty days on food concentrates I thought you might like some fresh bread and some wine, to help usher in the New Year.  
 HAWKINS: How'd you get down here? I was working on that exit this afternoon and there was at least forty-five feet of rock covering it.  
 STRANGER: I'll show you a different way. . . better.<sup>33</sup>

The stream of consciousness sequence was effected by a close up of each character's eyes superimposed over a head and shoulders shot of that character. It was powerful. Only background sound

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<sup>32</sup>"No Tears For Kelsey," Insight.

<sup>33</sup>"The Nitty-Gritty Once and Future Now," Insight.



provided the contexts of the sins committed in Haight Ashbury, Viet Nam, and Watts.

ODIE: You're dead! We were swinging real good getting back at Whitey. Ruining his stores, getting high on his booze. Hey, Malcom, baby, how do you like this television set I got real cheap? Throwing Molotov Cocktails into the stores, sniping the fuzz, and here we got you cornered. Hey Whitey, we got you cornered in there now! And I wanted to show the others that you were no different than anyone else-- that you could die and I could kill you. And I took this knife, and I stuck it between your ribs, like slipping into butter, and I could feel your blood gushing out all over my hand,. . . all over my clothes. Your blood was all over me. And then you went limp, and you fell against me, and, and I let you slip down onto the ground. . . dead.

STRANGER: I forgive you.<sup>34</sup>

The fact that some of Hollywood's best actors had volunteered their services for these plays was another strong factor in their favor. At a time when the dramatic anthology is all but dead on television, this program provides one of the few escapes still available from formula series. The series was not consistently great drama but did provide the two best plays ("The Nitty-Gritty" and "No Tears") that the author saw on television all year.

As a challenge to producers afraid of the expense of drama, this series did its best work with only four characters in each play, and with only interior sets except for a car cut-out and stock film background of the streets going by in "No Tears." The greatness was in the dialogues and in the people who enacted them.

The explicit language used in the plays could be criticized as unworthy of a religious program. God is more often referred to with

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<sup>34</sup>Ibid.

profanity than with reverence. Some viewers might be afraid for their children to learn their vocabulary from characters like Odie and Kathleen. The rough language is at the same time one of the program's strengths and one of its weaknesses. It strengthens the realism (Can you imagine a runaway hippie talking like a Sunday School teacher?), and at the same time turns off Conservative Christians looking for "wholesome entertainment" (See the quotations in Chapter VI). The problem of how to let actors talk the way the characters portrayed should talk-- without telling naive viewers, "This is the way you should talk"-- is a sticky one. Insight has gone in one direction and This is the Life, the last drama of this analysis, has gone in another. Which series is right? There is no easy answer.

This is the Life:

If longevity were a proof of value, This is the Life would win the prize at the end of this chapter. If wide distribution were our criterion, the same series would win. If St. Paul's instructions to the Philippian Church were our philosophical criterion, This is the Life would still win-- perhaps falling short only in the first requirement.

Finally, brethren, whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is gracious, if there is any excellence, if there is anything worthy of praise, think about these things.<sup>35</sup>

The program is above reproach morally. No mother would fear to have her children watch these plays. The question of truth is not a reflection on the doctrines presented, but on the form in which those

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<sup>35</sup>Philippians 4:8.

doctrines are conveyed. In order to evaluate that truth intelligently, we first look at the plays recorded, and at their messages.

1. "A Man and His Money": An F.B.I. agent is asked to do a security clearance on a successful lawyer named Crawford before he can be appointed to head up a new trade commission in the Middle East. All the testimonies of his associates are positive, except on a small town newspaper editor's warning that Crawford is "Pink." This suspicion is resolved and Crawford's Minister, Pastor Martin, tells the secret of his desire to work sacrificially in a foreign country.  
 Message: Material prosperity is not as important as spiritual prosperity, and service for God can be more rewarding than worldly success.

2. "Nothing in My Hand": Pastor Martin rejects a donation from a local millionaire, one Robert Thorndike. This forces Thorndike to reevaluate his relationship with God and with his estranged son. The Thorndikes invite Pastor Martin to their Christmas party, and the latter helps to straighten out both father and son with God.  
 Message: God can't be treated like a charity, and neither can one's children.

3. "Mr. Big": A cocky, successful businessman gets thrown into a small town jail for running into another car, wounding the lady driver. His night in the clink with the town drunk, a killer facing the death penalty, and a converted criminal cause him to face his pride before God.  
 Message: "Pride goes before destruction, and a haughty spirit before a fall"<sup>36</sup> -- it makes killers of us mentally if not physically.

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<sup>36</sup> Proverbs 16:18.

4. "The Now Crowd": A soldier returns home from a leave to find his younger brother upset. Cliff seeks Warren's advice for a friend named Bob who has been "playing around" with a girl. "Bob" is later admitted to be a fictitious representation of Cliff's own situation. With Pastor Martin's help, Cliff seeks to make things right with his girl and with their parents.

Message: Doing what "everyone else does" can lead one to break God's laws, but no sin is beyond His forgiveness.

The religious message of each of the shows gets down to man's need of a personal transformation by God. Each protagonist is one person at the beginning of the play and is at least on the way to becoming "a new creation" by the end.<sup>37</sup> This ideal of all evangelical drama-- to demonstrate the power of God to save people-- cannot be criticized theologically, but at the same time it defies plausible treatment within a half-hour drama. To create a real human being, not just a stereotyped representation of one variety of sinner, and to properly motivate the conflict so that that character reaches a believable transformation of character in twenty-eight minutes, is next to impossible. The paradox is that everything worth having in the Christian life is impossible-- because that separates Godness from humanness. The problem of plausible drama remains, however.

This is the Life attempts this impossible dramatic feat in almost every episode. At least fifty episodes have been seen by the author in both English and Spanish. The form is a combination anthology and formula.

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<sup>37</sup> II Corinthians 5:17.

The principal characters and situations are different each week, but all the plays involve either Pastor Martin of the local Lutheran Church (his parish must have quite a collection of people and problems by now), a prison chaplain, or a mission chaplain. If they do not make the scene in person, their help is at least mentioned by one of the characters.

The problem of bringing each protagonist to the place where he faces his sinfulness and decides to follow Christ is complicated by a number of factors. One of the most serious is that too many characters are introduced for any one to be properly developed. The first recorded play featured eight actors, and the other three episodes used six actors each, not including extras.

Secondly, each of these characters, except Pastor Martin, introduced one or two plot complications, adding up to a list long enough to keep the average daytime serial busy for weeks. Resolving this many subplots took so much time that it was unlikely that any decisions reached by the end of the drama could be well enough motivated. A person whose character and activities have to be defined by other people in conversation isn't ready to turn from a tiger into a lamb. Witness the subplots and secondary characterizations from this excerpt.

RICHARD: Well, well, well! A call from the pastor. No doubt he wants to bestow some blessing on Father for his generous contribution.

LINDA: I know what's bothering you, Richard, and I don't think you're being fair to Father. He is not the ogre you make him out to be.

RICHARD: Oh, come off it. We both know how Dad operates. You're a big girl now, Sis. You ought to be able to face the facts.

LINDA: I don't want to hear any more of this. These aren't facts, only accusations.

RICHARD: What about your divorce?

LINDA: You have gone too far, Richard! Getting yourself expelled from college. . . I don't think you should be so critical of others.

RICHARD: Well, I'll tell you something, Sis, the day Dad cares enough to ask me why that happened; that will be a very beautiful day for me! But, you see, Dad never asks why, he just sends a check.<sup>38</sup>

By the end of this story Thorndike has reformed, Linda is being a bubbly hostess at their Christmas party, looking for a new husband among the guests, Richard has gotten straightened out with his father, and Pastor Martin has helped him with his school problem-- and a celeste is playing "Silent Night" as everybody wishes everybody else a Merry Christmas. That's quite an accomplishment for twenty-eight minutes-- especially in April!<sup>39</sup>

Because of the obvious program philosophy against explicit language, many of the characters haven't a chance for honest expression. In "Mr. Big," the viewer is exposed to a night in jail with four very rough characters-- to all this without even one naughty word from anybody. In "The Now Crowd," the conversation between the two brothers on sex avoids literalism like the plague.

CLIFF: I sure feel sorry for poor old Bob.

WARREN: Who is poor old Bob?

CLIFF: He's a friend of mine at school.

WARREN: Well, so what?

CLIFF: Well, he figures to bomb out.

WARREN: Oh, yea? Why?

CLIFF: Well, he's pretty much involved with this girl, and it's, it's really got him bugged. It's not like a lot of kids. They want to get married. . . .

WARREN: Wait a minute! What do you mean-- pretty much involved with a girl?

CLIFF: You want me to draw you a picture.

WARREN: No, no, but what I mean is-- is the girl in trouble?

CLIFF: No, but they do want to get married.<sup>40</sup>

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<sup>38</sup>"Nothing in My Hand," This is the Life.

<sup>39</sup> This program was viewed on April 26, 1970.

<sup>40</sup>"The Now Crowd," This is the Life.

From the above conversation, the youngest and most naive viewers might be led to believe that "Bob" had been holding hands with someone in the dark, while others might have been enjoying mental pictures of statutory rape. Certainly two teenage boys in 1970 would not leave that wide a spectrum of possibilities.

Action is as meager in the stories as it is in daytime serials. Reaction scenes, doing nothing except rehashing previous events seem unnecessary, as in this example.

WARREN: Well, I certainly didn't mean to start anything off like that.

EILEEN: It was rather sudden, but, you know, you were right. They were quiet all through dinner.

WARREN: It was pretty obvious. It was also pretty awkward at times.

EILEEN: Maybe they did quarrel.

WARREN: Well, you know that I was just kidding when I said that.

EILEEN: Oh, Honey, don't worry about it. I'm sure it's mainly because Marsha was so embarrassed by what she said and Cliff was a little sharp.

WARREN: I can't believe that what I said set her off like that.<sup>41</sup>

One can almost hear the organ sneaking under and an announcer inviting one and all to tune in tomorrow to The Secret Storm. A subject that in the hands of a more skillful writer could have been presented as a bomb has turned into a wet match.

The message, except for that of "Mr. Big," is left to Pastor Martin, so its workability in the realities of life goes untested. Pastor Martin is kind and fatherly, but a little too good to be true. The formula would fall apart if he were ever faced with a problem he couldn't handle, or a temptation he couldn't overcome. This creates a

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<sup>41</sup> Ibid.

positive image of the clergy and viewers are encouraged to go to them for counseling about their problems. It doesn't, however, add the dimension emphasized so frequently in Biblical biography-- "We also are men of like passions with you."<sup>42</sup>

The sets are more elaborate for This is the Life than for Insight. Most of them are interiors except for a stock film plane landing and a panoramic view of a lake used in "The Now Crowd." The author can remember one earlier episode several years ago in which a farm background was provided by a painted flat. Fortunately, the program has grown technically since that time.

The limited religious messages of Davey and Goliath and Insight, each in its own way, provide an opportunity for good drama to desarrollarse-- to unroll itself-- in a compelling way. Although this author would be much more likely to be found in Pastor Martin's congregation than in Father Kieser's, he cannot defend dramatic pabulum when beef steak is available. As will be seen in the next chapter, more Americans prefer pabulum.

#### The Varied Format

##### Look Up and Live:

The producer of this program defied us to put it in a box that could contain it. Look Up and Live maintains the freedom to choose whichever format fits its subject best, and if no available one fits, the producers invent a new one. Of the three programs recorded for analysis two were discussions and one was a documentary. The six audio scripts sent to us indicated more variety.

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<sup>42</sup>Acts 14:15.



1. "Merton: The Silent Singer": a poetic biography.  
March 6, 1969.
2. "The Widening Gulf: Kerner Plus One": a discussion on  
racial division. April 27, 1969.
3. "Can You See? Can You Hear?": four modern parables in  
dance. August 10, 1969.
4. "Sortie in Time and Space": a contemporary dance-drama-sonata.  
August 17, 1969.
5. "Road Signs On a Merry-Go-Round": an impressionistic look  
at the ideas of Dietrich Bonhoeffer, Martin Buber and Teilhard de Chardin.  
November 2, 1969.
6. "Andre Girard 1901-1968 Le Girard que je Propose: a creative  
biography. November 30, 1969.

The first Look Up and Live recorded for our analysis was a discussion. The program began with a short film showing some pertinent cases of American poverty. The voice-over announcement was brief and to the point. "CBS News presents Look Up and Live. Today, 'One Hundred Days,' a social service report. Here is your host, Dr. George Carruthers."

Dr. Carruthers introduced the subject and the three guests:

The Interfaith Communications Committee on Poverty last March gave themselves one hundred days to do something about enlarging the public's concern and knowledge about poverty in America. And here to help us with that kind of information in the studio are the Rev. Mr. Carl McCall, Co-chairman for the Coalition for Health and Welfare; and Mr. William Tambeau, a professional social service worker in New York City; and the Rev. Dr. John L. Regier, Associate General Secretary for Christian Life and Mission of the National Council of Churches.<sup>43</sup>

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<sup>43</sup>"One Hundred Days," Look Up and Live, May 3, 1970.

Dr. Carruthers guided the conversation well-- questioning and clarifying-- without interjecting his own opinions or challenging the points of view of the guests. They disagreed as to the adequacy of existing programs and President Nixon's proposed Family Assistance Program-- Mr. Regier being most hopeful and Mr. McCall expressing more pessimism.

The contributions of the three men were fairly evenly balanced, although Mr. McCall, a Negro, and very persuasive, contributed twelve times (to the others' seven and six contributions) for a total of nearly eleven minutes of air time (to the others' six and seven minutes). His slight dominance was not resented because his observations had more enthusiasm and potency.

McCALL: The inadequacies? It's money. It's not enough. \$1600 is hardly enough. It will not make more money available, generally, in New York. The second inadequacy is that there is what amounts to a forced work provision, that is the legislation says that those people who can work are going to have to work and not get on welfare.<sup>44</sup>

The religious message of this program is open to question. For those who still believe that religion is about God the program content was disappointing. God was not mentioned anywhere in the program. He didn't even get a credit line. The subject matter was practical and it apparently never occurred to these churchmen to mention His concern for the poor. Their silence spoke very eloquently. It said either that God is irrelevant to our subject for today or that it might be in poor taste to get emotionally involved with that side of the issue.

Perhaps the mere fact that these gentlemen were demonstrating the churches' involvement in improving poverty programs was intended as a

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<sup>44</sup>Ibid.



public relations effort aimed at non-church goers. The challenge to the religious people of America (See No. 7 of the opening quotations of this chapter), however, would indicate that group as the program's target. It is imagined that most active Catholic and Protestant church goers would not be around to watch a program scheduled Sundays at 8:30 a.m. on the West Coast and at 10:30 a.m. in the East. Perhaps enough would be to warrant the program's direction of theme.

The third program of this study "Privilege or Penalty: A Different Voice," used a very similar format and also a similar set. The background for "One Hundred Days" was a montage of large pictures of people-- especially children-- from poverty stricken areas. "Privilege or Penalty" used one large, mounted scene of uniformed children raising their hands in a classroom. The first background could be instantly identified. The last one was distracting because it could have been interpreted as a basketball game. Both were tastefully done. It was noted that in "Privilege or Penalty" at least one of the participants was allowed to be scalped for a few seconds by a sleeping cameraman or director.

"Privilege or Penalty" (May 24, 1970) was hosted by Joseph Bentley of CBS News, and the three guests were representatives of the Roman Catholic, Protestant, and Jewish Churches: Mr. Joseph Mulholland, Dr. Elwin Smith, and Mr. Leo Pfeffer-- all three were university administrators. The teaser was a brief report by Joseph Bentley on the first "Privilege or Penalty" program of February 15, in which the four Roman Catholic guests had argued in favor of federal subsidization of of parochial schools.

. . . Some may find such remuneration merely a recognition of an economic fact of life, but to others such interdependence is a direct and serious threat to an already established fact

of American life-- the separation of Church and State.  
Today we'll discuss that aspect of the problem.<sup>45</sup>

That kind of opening wouldn't distract anyone dial searching for Cathedral of Tomorrow, but it would catch those tax payers-- both religious and non-religious-- who wanted information about this timely subject. Chapter IV charted the fact that Miss Ilott claimed no regular target audience. From our observations of four programs and from reading the scripts of six others, we feel safe in asserting that the series would be popular with university educated people with social responsibility as the center of their interests.<sup>46</sup> This group, a small minority of America's population, gets very little programming (outside of National Educational Television) directed to it, so it is a happy discovery that at least Look Up and Live, of our seven series under study, is speaking to them.

Time will not permit us to search deeply into the content of "Privilege or Penalty." Mr. Pfeffer and Mr. Mulholland were the most outspoken with ten and nine minutes of contributions respectively. Mr. Smith only spoke for a total of four minutes, being somewhat overpowered by the stronger personalities. Perhaps the host could have helped him out a little more than he did.

The second Look Up and Live recorded was a fast moving documentary about the work of St. Francis Productions-- the producers of Telespots. The program entitled "God's Work, Man's Media," used samples of thirty-second and one-minute spot films for television, a radio spot, and an excerpt from a longer (nine-minute) film for religious education.

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<sup>45</sup>"Privilege or Penalty: A Different Voice," Look Up and Live.

<sup>46</sup>See the review of the New Haven Research Project in Chapter II.

Explaining the purposes of the films were three producers, seated very appropriately in one of their studios. Their explanations were brief and potent-- like their productions.

PRODUCER NO. 1: Francis himself wanted to go to the people. He wanted to speak in the market place which was the mass media of the day. They didn't have radio or anything like that, so we feel very much in the spirit of Francis by being in the mass media because that's the market place today.

PRODUCER NO. 2: I was a principal in a couple of high schools, and that was my world, and contrary to Father Carl, I was rather disappointed in getting sent into this work. I didn't see its relevance. That was six years ago. Today I think that I'm a complete convert. I can see that this is just exactly where, not just Franciscans belong, but this is the mission of the Church itself, in order that we might more effectively proclaim the good news, which is the Gospel-- which is our whole reason for being.

PRODUCER NO. 3: If we share any orthodoxy at all, and we're not a very orthodox outfit, it's that this work has meaning and relevance in the context of the incarnation-- you know --God becoming man. And it's this very thing that motivates us all.<sup>47</sup>

The films themselves, interspersed between explanations, took up nearly seventeen minutes of the show. They were so quickly paced and challenging that the Look Up and Live producer's job was largely one of editing and selecting the progression of concepts-- he already had a good show before he began. (A study of religious spot commercials would be a fascinating thesis topic by itself.)

Look Up and Live was found to be a highly imaginative series with much to commend it. The creative resources available to this series-- seven producers plus access to CBS facilities-- give it a unique and varied flavor that would be hard to match with a syndicated series. The network inter-faith approach has broad possibilities for communicating religious dialogue, but, as has already been pointed out, that breadth can also dilute the religious message to the point that it can no longer be recognized.

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<sup>47</sup> "God's Work-- Man's Media," Look Up and Live, May 10, 1970.

fascinated by a show's title in the TV Guide, stays home from his game of golf to watch it. When the misrepresentation becomes obvious, he is furious.

Without being furious or facetious we would suggest that some of the series' titles do not represent the manifest content we have observed. Using again as our criterion "Whatever is true," these series should either live up to their program content to match their present titles or change the titles to more honestly represent present content.

## Chapter VI

### THE MARKETS AND AUDIENCES

#### The Limitations of Ratings Books

Chapter I has already mentioned the fact that ratings books are not the ideal method of analyzing audiences. We do not wish to belittle the A.C. Nielsen Company, whose representatives have been so kind to us in making available the fifty-two Nielsen Station Indexes for this project. But we must, with all honesty, point out some of the strong arguments from leaders in this field-- arguments that go beyond mere methodology to the psychological and philosophical risks involved in the numbers about to be presented.

In order not to disrupt the cumulative impact of the following quotations, we will introduce the "speakers" and then leave them to make their own observations uninterrupted. Harry J. Skornia has been chairman of the Mass Communications Committee of the U.S. National Commission for U.N.E.S.C.O. and president of the National Association of Educational Broadcasters. Robert L. Hilliard is a professor in the Department of Radio, Television and Motion Pictures of the University of North Carolina. Everett C. Parker, already quoted extensively in Chapter III, has been Executive Director of the Broadcasting and Film Commission of the National Council of Churches. All three gentlemen have made serious studies of the Ratings.

Several of these firms do fairly specialized studies rather than general audience research or rating. Pulse operates only in communities of 100,000 or over. Pulse studies,



therefore, presents only or mostly the urban viewpoint, as Nielsen is also inclined to do.<sup>1</sup>

The Madow Report found that only 57 per cent of diaries recovered are usable. In diary studies there is even more opportunity for falsifying than in most types. A wife is unlikely to record in a diary, where her husband or the rating company can see, that she loafed and watched television all day instead of doing the laundry. Another may hesitate to indicate that she preferred Nixon to Kennedy, or may not wish to admit seeing a program favorable to Castro. Another may not admit viewing a certain program because it turned out to be so bad. Moreover about a third of the diaries are never recovered. Whether those recovered or those not recovered would be more accurate is not known. How typical those recovered are is also questionable.<sup>2</sup>

To quote ratings is not to quote the Public; it is only to quote Audience-- to quote appetite instead of hunger, want instead of need, irresponsibility instead of responsibility, short term instead of long term, irrationality instead of rationality. Yet Audience is the constituency which the broadcast industry so often quotes (by ratings) in support of its programming.<sup>3</sup>

At present the use of ratings tends to equate wholly different forms: slapstick and religion, sacred music and singing commercials, madonnas and bathing beauties. All are lumped together. Instead of lifting people to the level of art, art is lowered and vulgarized to the supposed level of the mob: the digits revealed by ratings. Yet this process does not indicate what people want. No one person has such homogenized tastes.<sup>4</sup>

Because of the acceptance of the lowest common denominator and the reliance upon a quantitative measurement, the cultural contributions of our mass media have become, for the most part, comparatively low in quality and repetitive nature. The outstanding casualty of this trend has been serious drama.<sup>5</sup>

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<sup>1</sup>Harry J. Skornia, Television and Society: An Inquest and Agenda for Improvement (New York: McGraw-Hill Book Company, 1965), p. 127.

<sup>2</sup>Ibid., p. 130.

<sup>3</sup>Ibid., p. 122.

<sup>4</sup>Ibid., p. 137.

<sup>5</sup>Hilliard, Writing for Television and Radio, p. 12.



Bulk ratings are an even greater absurdity when applied to test the effectiveness of religious programs, unless you broadcast on the theory that if you entice enough people into the hall you are bound to convert a sufficient number to make the meeting worthwhile. The true measurement of the effectiveness of a religious program is not how many watched but what happened to those who did watch.<sup>6</sup>

There is a need for a continuing program of research, both nationally and in every community in which religious broadcasting goes on. It should go much deeper than a mere statistical determination of audience size. We know virtually nothing of how the communication of values takes place in our society now that the mass media play so large and influential a role. We have never assessed the emotional involvement of viewers in religious programs which they watch. We do not know if, once a person becomes interested in a religious television program, there is a way to transfer that interest to a local church. We are not even sure whether religious television benefits the church, hurts it, or fails to affect it at all.<sup>7</sup>

If anyone still has the will to continue after the sobering words above, we will proceed to analyze the calculated data from the fifty-two markets of A.C. Nielsen Station Indexes. We would add the further clarification that our report is based on a sample of a sample. Each of the market reports is based on a sample of five hundred to a thousand homes. We have further extrapolated from these samples by sampling fifty-two out of more than two hundred and fifty Nielsen markets in the United States.

Some will not choose to read further because of the obviously limited generalizability of these findings. We would challenge these individuals not to turn in cynicism and disgust, but in determination to invest the time, money, and creative research necessary for more reliable evaluations of the effectiveness of these seven series or of other religious telecasts.

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<sup>6</sup> Parker, Religious Television, p. 64.

<sup>7</sup> Ibid., pp. 65-66.

### The Nielsen Station Indexes

Several questions have come to mind as to the market distribution and audiences of the seven series under study. Is there a relationship between the size of the metropolitan area and the programs carried, the times given to the programs, or the ratings of the programs? Is there a relationship between the region of the country and the programs carried, the times given to the programs, or the ratings of the programs? Is there a relationship between the frequency of preemptions of a program and the fact that air time is purchased or given as a public service? And finally, is there a significant difference among the seven programs in the number of total stations in all sample markets carrying each, the distribution of time slots to each, or the ratings of each?

#### The Representativeness of the Sample Markets:

In order to answer these questions it was necessary to divide the markets by city size, using the following arbitrary classification.

- GROUP I: Metropolitan populations of 1,000,000 or more.  
The sample had six of these markets, with a total population of 13,786,800.
- GROUP II: Metropolitan populations of 500,000 to 999,999.  
The sample had ten of these markets, with a total population of 6,640,140.
- GROUP III: Metropolitan populations of 200,000 to 499,999.  
The sample had seventeen of these, with a total population of 5,494,120.
- GROUP IV: Non-metropolitan and metropolitan populations up to 199,999. The sample had nineteen of these, with a total population of 2,527,630.

Obviously our market sample was much more representative of the larger cities than of the smaller ones, and rural areas are included only as they fall within the designated market area (DMA) populations of the city markets. This was a necessary sacrifice in order to get the largest possible total population (28,448,690) with the fewest possible market

reports (52). Honolulu, Hawaii was classified in Group IV, but we made no attempt to make this one market representative of Hawaii in the regional classification.

The regional classifications of the sample markets are as follows:

- NORTHEASTERN: Ten markets with Designated Market Area populations totalling 12,233,110, giving one sample market person for every 4.1 people in the entire region.
- SOUTHERN: Sixteen markets with D.M.A. populations totalling 8,213,490, giving one sample market person for every 7.9 people in the entire region.
- NORTH CENTRAL: Seventeen markets with D.M.A. populations totalling 10,852,610, giving one sample market person for every 5.3 people in the region.
- WESTERN: Eight markets with D.M.A. populations totalling 6,790,460, giving one sample market person for every 5.4 people in the region.<sup>8</sup>

Of course, it was impossible to evenly balance all the variables to be equally representative, especially since the Northeast is much more thickly populated than the rest of the regions, and the South has no Group I cities. Each regional and city size classification of markets was large enough for some generalizations to be made about each.<sup>9</sup> See Table VI-1 for Regional and City Size Balance of the Sample Markets.

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<sup>8</sup>These figures are based on 1970 Population Estimates, (U.S. Department of Commerce: Series P-25, No. 326, February 7, 1966). Estimates for 1970 were Northeast: 50,378,000; South: 64,767,000; North Central: 56,731,000; and West: 36,373,000.

<sup>9</sup>For a complete list of the markets used for this study, the reader is referred to Appendix C. They are listed in order of metropolitan population size.

TABLE VI-1

## REGIONAL AND CITY-SIZE BALANCE FOR THE SAMPLE MARKETS

<u>GROUP I Cities</u>	<u>GROUP II Cities</u>	<u>GROUP III Cities</u>	<u>GROUP IV Cities</u>
2 Northeastern	2 Northeastern	3 Northeastern	3 Northeastern
2 North Central	5 Southern	5 Southern	6 Southern
2 Western	2 North Central	3 North Central	7 North Central
	1 Western	3 Western	2 Western
<u>NORTHEAST</u>	<u>SOUTH</u>	<u>NORTH CENTRAL</u>	<u>WEST</u>
2 Group I Cities	5 Group II Cities	2 Group I Cities	2 Group I Cities
2 Group II Cities	5 Group III Cities	2 Group II Cities	1 Group II City
3 Group III Cities	6 Group IV Cities	6 Group III Cities	3 Group III Cities
3 Group IV Cities		7 Group IV Cities	2 Group IV Cities

A decision had to be made between the selection of several reports each from a few markets (for example, all the reports for one year for each market selected), or a wider spectrum of markets and a one-report limit for each market. The latter selection was made 1) because only the larger cities are indexed more than twice a year, and 2) because a preparatory calculation of three conservative reports for one city revealed very minimal changes in scheduling or in ratings. One report (February 12 to March 11, 1970) was chosen for all the markets-- the most recent bi-annual survey period.

Sample Market Stations' Schedules:

Of the 246 television stations in the sample markets, 152 stations carried at least one of the seven series, 66 carried two series, 16 carried three series, and 5 carried four series. The reports indicated frequent preemptions in the schedules, making unreliable any of the rating information for those listings. Therefore, care was taken to tabulate these preemptions with the scheduling information. Table VI-2 charts the number of stations, markets, and preemptions for each series.

A comparison of the time slot allocations of the seven programs (See Tables VI-3 to VI-9) shows Insight to have the most varied listings and more prime time (Class A) listings than any of the others. It was apparent that several of these prime time listings were with educational stations, where the competition is not as strong within the stations' own scheduling. More than any of the other programs, Insight has escaped the "graveyard ghetto" and "hangover" hours of Sunday morning. Insight has the most and best time slots in the North Central states and Group III cities.

Davey and Goliath had no prime time listings, but it should be pointed out that evening hours would not even be desirable for a program targeted towards children. The Saturday morning (Class C Time) and Sunday morning (Classes C and D) listings, very poor slots for other programs, are ideal for Davey. It appears most frequently in Northeastern and Group I cities (three listings are from New York City).

This is the Life listings are mostly on Sunday, but are still better times than any of the music and message formats or Look Up and Live received. This is the Life is scheduled most frequently in the Northeast and in Group III cities.

All the series with music and message formats and Look Up and Live are limited to Sunday showings, and have almost no prime time slots. Oral Roberts Presents shows better time allocations than the others, with the best and most frequent ones coming from the West and Group IV cities.

Day of Discovery, with only 27 listings for all the market areas, has managed to get seven listings in Group I cities and a high percentage of listings in the West. Real distribution weaknesses can be seen in the South and in Group II cities.

TABLE VI-3

TIME SLOT ALLOCATIONS FOR DAVEY AND GOLIATH

DAY	TIME	NO. OF LISTINGS	CLASSIFICATION	*	REGIONAL BREAKDOWN
Monday to Friday	10:45 a.m.	1 (5)	C		<u>Northeast (10 Markets)</u> 4 Class C listings 2 Class D listings 1*
Saturday	7:30 a.m.	2	C		
	7:45 "	1	C		
	10:00 "	1	C	1	<u>South (16 Markets)</u> 1 Class B listing 2 Class C listings 2 Class D listings
	11:30 "	1	C		
Sunday	7:00 a.m.	2	D		
	7:30 "	1	D		
	7:45 "	3	D		<u>North Central (17 Markets)</u> 1 Class B listing 9 Class C listings 5 Class D listings
	8:15 "	4	D		
	8:30 "	3	D		
	9:30 "	1	C		
	9:45 "	2	C		
	11:30 "	1	C		<u>West (8 Markets)</u> 3 Class D listings
	1:00 p.m.	1	B		
	4:15 "	1	B		
	TOTALS	25 (29)		1	
					<u>BREAKDOWN BY CITY SIZE</u>
<u>TIME SLOT CLASSIFICATIONS</u>					<u>Group I Cities (6 Markets)</u> 1 Class B listing 4 Class C listings 2 Class D listings
	2 Class B listings			-	
	10 Class C listings			1	
	13 Class D listings			-	
TOTALS	25			1	
					<u>Group II Cities (10 Markets)</u> 3 Class C listings 1 Class D listing 1*
					<u>Group III Cities (17 Markets)</u> 1 Class B listing 6 Class D listings
					<u>Group IV Cities (19 Markets)</u> 7 Class C listings 4 Class D listings

\*Indicates preemptions

NOTE: If the half-hour period is shared with other programs, we have here put Davey and Goliath when it would be seen by the viewer. In ratings, we have maintained the station Index time and classified the two programs as if they were one one-half hour program.



**TABLE VI-4**

## TIME SLOT ALLOCATIONS FOR INSIGHT

DAY	TIME	NO. OF LISTINGS	CLASSIFICATION	*	REGIONAL BREAKDOWN
Monday	6:00 p.m.	1	A		<u>Northeast (10 Markets)</u>
	10:30 "	1	A	1	1 Class B listing
					5 Class C listings
Tuesday	12:30 a.m.	1	C		<u>1 Class D listing</u>
					3*
Wednesday	8:30 p.m.	1	A		<u>South (16 Markets)</u>
Thursday	6:30 p.m.	1	A		2 Class A listings
					1 Class B listing
Friday	12:30 p.m.	1	C		9 Class C listings
	1:45	1	C		<u>1 Class D listing</u>
					4*
Saturday	8:00 a.m.	1	C		<u>North Central (17 Markets)</u>
	9:30 "	1	C	1	3 Class A listings
	11:30 "	1	C	1	10 Class C listings
	2:30 p.m.	1	B	1	<u>2 Class D listings</u>
					1*
Sunday	7:30 a.m.	1	D		<u>West (8 Markets)</u>
	7:45 "	1	D		1 Class A listing
	8:00 "	3	D		1 Class B listing
	9:00 "	3	C	1	1 Class B listing
	9:30 "	4	C	1	5 Class C listings
	10:00 "	2	C		<u>4*</u>
	10:30 "	2	C	1	
	10:45 "	1	C		<u>BREAKDOWN BY CITY SIZE</u>
	11:30 "	7	C	3	<u>Group I Cities (6 Markets)</u>
	12:00 Noon	1	C		1 Class B listing
	1:00 p.m.	2	B	1	4 Class C listings
	4:30 "	1	B		<u>2*</u>
	7:00 "	1	A		<u>Group II Cities (10 Markets)</u>
	11:00 "	1	C		8 Class C listings
	12:00 Midnight	1	C	1	1 Class D listing
	12:15 a.m.	1	C		<u>2*</u>
	TOTALS	44		12	<u>Group III Cities (17 Markets)</u>
	<u>TIME SLOT CLASSIFICATIONS</u>			*	4 Class A listings
	5 Class A listings			1	1 Class B listing
	5 Class B listings			2	7 Class C listings
	29 Class C listings			9	2 Class D listings
	<u>5 Class D listings</u>			-	<u>4*</u>
	TOTALS	44		12	<u>Group IV Cities (19 Markets)</u>
					1 Class A listing
					3 Class B listings
					10 Class C listings
					<u>2 Class D listings</u>
					4*

NOTE: Early morning hours are listed with the previous broadcast day.

\*Indicates preemptions

TABLE VI-5

TIME SLOT ALLOCATIONS FOR THIS IS THE LIFE

DAY	TIME	NO. OF LISTINGS	CLASSIFI- CATION	*	REGIONAL BREAKDOWN
Saturday	8:30 a.m.	1	C		<u>Northeast (10 Markets)</u> 5 Class C listings 4 Class D listings 2*
Sunday	6:30 a.m.	1	D		
	7:00 "	9	D		
	7:30 "	5	D		
	8:00 "	1	D		<u>South (16 Markets)</u> 4 Class C listings 3 Class D listings 1*
	8:30 "	1	D		
	9:00 "	3	C	1	
	9:30 "	5	C		
	10:00 "	2	C	2	
	10:30 "	7	C	1	<u>North Central (17 Markets)</u> 2 Class B listings 8 Class C listings 6 Class D listings 2*
	11:30 "	1	C	1	
	1:30 p.m.	2	B	1	
	3:00 p.m.	1	B	1	
	TOTALS	39		7	
					<u>West (8 Markets)</u> 1 Class B listing 2 Class C listings 3 Class D listings
	<u>TIME SLOT CLASSIFICATIONS</u>			*	
	3 Class B listings			2	
	19 Class C listings			5	
	17 Class D listings			-	
	TOTALS	39		7	<u>BREAKDOWN BY CITY SIZE</u>
					<u>Group I Cities (6 Markets)</u> 2 Class C listings 2 Class D listings 1*
					<u>Group II Cities (10 Markets)</u> 1 Class C listing 6 Class D listing
					<u>Group III Cities (17 Markets)</u> 1 Class B listing 6 Class C listings 5 Class D listings 2*
					<u>Group IV Cities (19 Markets)</u> 2 Class B listings 10 Class C listings 4 Class D listings 4*

\* Indicates preemptions

TABLE VI-6

TIME SLOT ALLOCATIONS FOR ORAL ROBERTS PRESENTS

DAY	TIME	NO. OF LISTINGS	CLASSIFI- CATION	*	REGIONAL BREAKDOWN
Sunday	7:00 a.m.	3	D		<u>Northeast (10 Markets)</u>
	7:30 "	6	D		2 Class C listings
	8:00 "	5	D		5 Class D listings
	8:30 "	9	D		
	9:00 "	6	C		<u>South (16 Markets)</u>
	9:30 "	1	C		1 Class A listing
	10:00 "	1	C		2 Class C listings
	11:00 "	1	C	1	8 Class D listings
	12:30 p.m.	5	C	1	
	2:00 "	1	B		<u>North Central (17 Markets)</u>
	6:30 "	1	A	1	5 Class C listings
	TOTALS	39		3	8 Class D listings
					1*
<u>TIME SLOT CLASSIFICATIONS</u>				*	
	1 Class A listing			1	<u>BREAKDOWN BY CITY SIZE</u>
	1 Class B listing			-	
	14 Class C listings			2	<u>Group I Cities (6 Markets)</u>
	<u>23 Class D listings</u>			-	2 Class C listings
TOTALS	39			3	1 Class D listing
					<u>Group II Cities (10 Markets)</u>
					1 Class A listing
					3 Class C listings
					1 Class D listing
					1*
					<u>Group III Cities (17 Markets)</u>
					3 Class C listings
					11 Class D listings
					<u>Group IV Cities (19 Markets)</u>
					1 Class B listing
					6 Class C listings
					10 Class D listings
					2*

\* Indicates preemptions

TABLE VI-7

TIME SLOT ALLOCATIONS FOR DAY OF DISCOVERY

DAY	TIME	NO. OF LISTINGS	CLASSIFI- CATION	*	REGIONAL BREAKDOWN
Sunday	7:30 a.m.	1	D		<u>Northeast (10 Markets)</u>
	8:00 "	4	D		2 Class C listings
	8:30 "	5	D		2 Class D listings
	9:00 "	6	C		1*
	9:30 "	2	C		
	10:00 "	4	C	1	<u>South (16 Markets)</u>
	11:30 "	1	C	1	4 Class C listings
	12:30 p.m.	2	C		1 Class D listing
	2:00 "	1	B		1*
	10:00 "	1	A		
	TOTALS	27		2	<u>North Central (17 Markets)</u>
					1 Class A listing
					7 Class C listings
					4 Class D listings
					<u>West (8 Markets)</u>
					1 Class B listing
					2 Class C listings
					3 Class D listings
	<u>TIME SLOT CLASSIFICATIONS</u>			*	
	1 Class A listing				
	1 Class B listing				
	15 Class C listings			2	
	10 Class D listings				
TOTALS	27			2	<u>BREAKDOWN BY CITY SIZE</u>
					<u>Group I Cities (6 Markets)</u>
					1 Class A listing
					1 Class B listing
					1 Class C listing
					4 Class D listings
					<u>Group II Cities (10 Markets)</u>
					1 Class C listing
					1 Class D listing
					1*
					<u>Group III Cities (17 Markets)</u>
					9 Class C listings
					3 Class D listings
					1*
					<u>Group IV Cities (19 Markets)</u>
					4 Class C listings
					2 Class D listings

\* Indicates preemption

TABLE VI-8

TIME SLOT ALLOCATIONS FOR CATHEDRAL OF TOMORROW

DAY	TIME	NO. OF LISTINGS	CLASSIFI- CATION	*	REGIONAL BREAKDOWN
Sunday	7:00 a.m.	2	D		<u>Northeast (10 Markets)</u>
	7:30 "	3	D		1 Class C listing
	8:00 "	17	D		6 Class D listings
	8:15 "	1	D		
	8:30 "	3	D		<u>South (16 Markets)</u>
	9:00 "	3	C		1 Class B listing
	9:30 "	2	C		6 Class C listings
	10:00 "	1	C		3 Class D listings
	10:30 "	1	C		
	11:30 "	1	C		<u>North Central (17 Markets)</u>
	12:00 Noon	2	C		2 Class C listings
	1:00 p.m.	1	B	1	11 Class D listings
	4:00 "	1	B		
	11:00 "	1	C		<u>West (8 Markets)</u>
	TOTALS	39		1	1 Class B listing
					1 Class C listing
					5 Class D listings
					1*
<u>TIME SLOT CLASSIFICATIONS</u>					<u>BREAKDOWN BY CITY SIZE</u>
	2 Class B listings			1	<u>Group I Cities (6 Markets)</u>
	11 Class C listings				1 Class C listing
	26 Class D listings				3 Class D listings
TOTALS	39			1	<u>Group II Cities (10 Markets)</u>
					1 Class B listing
					3 Class C listings
					2 Class D listings
					<u>Group III Cities (17 Markets)</u>
					2 Class C listings
					12 Class D listings
					<u>Group IV Cities (19 Markets)</u>
					1 Class B listing
					5 Class C listings
					9 Class D listings
					1*

\* Indicates preemption

TABLE VI-9

TIME SLOT ALLOCATIONS FOR LOOK UP AND LIVE

DAY	TIME	NO. OF LISTINGS	CLASSIFI- CATION	*	REGIONAL BREAKDOWN
Sunday	8:00 a.m.	1	D	1	<u>Northeast (10 Markets)</u>
	8:30 "	6	D	1	6 Class C listings
	9:30 "	9	C		1 Class D listing
	10:30 "	20	C	2	2*
	TOTALS	36		4	
					<u>South (16 Markets)</u>
					10 Class C listings
					<u>North Central (17 Markets)</u>
					10 Class C listings
					1*
					<u>West (8 Markets)</u>
					6 Class D listings
					1*
					<u>BREAKDOWN BY CITY SIZE</u>
					<u>Group I Cities (6 Markets)</u>
					3 Class C listings
					2 Class D listings
					1*
					<u>Group II Cities (10 Markets)</u>
					8 Class C listings
					1 Class D listing
					1*
					<u>Group III Cities (17 Markets)</u>
					8 Class C listings
					4 Class D listings
					2*
					<u>Group IV Cities (19 Markets)</u>
					10 Class C listings

TIME SLOT CLASSIFICATIONS

29 Class C listings

7 Class D listings

TOTALS 36

NOTE: The 8:00 a.m. listing is for Albany, New York, and must either be a mistake in the market report or a special arrangement with CBS to air the show independently (perhaps using one week old videotapes). The rest of the listings are consistent with the time zones for network presentations from New York.

\* Indicates preemption

Cathedral of Tomorrow has the largest number of "hangover hours," but is fairly evenly distributed over the regions. Group I cities do not frequently list either Cathedral or Oral Roberts Presents, but both are well distributed among the smaller sample markets.

Since the time slot of Look Up and Live is decided by the network and not by the local CBS stations, its distribution must be appraised more generally than that of the others. The East coast definitely has the advantage of a better viewing hour than the West.

A chart of the total distribution figures from the seven series (Table VI-10) makes the comparison easier. It must be remembered that the largest sample markets are much better represented proportionately than the smaller ones.

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TABLE VI-10

A COMPARISON OF TIME ALLOCATIONS OF THE SEVEN SERIES

SERIES	CLASS A TIME	CLASS B TIME	CLASS C TIME	CLASS D TIME	TOTAL LISTINGS
<u>Davey and Goliath</u>	-	2	10(1*)	13	25
<u>Insight</u>	5(1*)	5(2*)	29(9*)	5	44
<u>This is the Life</u>	-	3(2*)	19(5*)	17	39
<u>Oral Roberts Presents</u>	1(*)	1	14(2*)	23	39
<u>Day of Discovery</u>	1	1	15(2*)	10	27
<u>Cathedral of Tomorrow</u>	-	2(1*)	11	26	39
<u>Look Up and Live</u>	-	-	29(2*)	7(2*)	36
<u>*Indicates preemptions</u>					

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We were interested in the frequency of preemptions of the four sustaining programs as compared to the three sponsored programs. The difference was quite marked.

<u>Sustaining</u>		<u>Sponsored</u>	
<u>Insight</u>	27.3%	<u>Oral Roberts Presents</u>	7.7%
<u>This is the Life</u>	17.9%	<u>Day of Discovery</u>	7.4%
<u>Look Up and Live</u>	11.1%	<u>Cathedral of Tomorrow</u>	2.6%
<u>Davey and Goliath</u>	4%		
AVERAGE:	17.4% out of 144 listings	AVERAGE:	5.7% out of 105 listings

The conclusions from these figures lead us to believe that the only way to avoid preemptions is for the organization to pay for the air time and to be content with Class D Time (See Table VI-10). That is not a very complimentary reflection on the stations, which are supposed to donate at least two hours a week to religious broadcasts, but who all too frequently use that time as a "buffer" for local shows not regularly scheduled.

The question of why the other three programs must pay for their air time, and therefore most often are limited to inexpensive time slots (Class D), suggests some interesting possibilities. Perhaps they have done this by choice in order to insure an airing for their shows. Unfortunately we do not have available enough information to answer this question adequately.

#### The Ratings:

Specific information gathered from the Nielsen Station Indexes included the percentages of households using television (H.U.T.) at the time each program was aired, the metropolitan households ratings (per cent of total metropolitan television households viewing the program), the designated market area (D.M.A.) ratings (this includes the surrounding rural and suburban populations). In numerical listings (estimates in thousands) were given the total households with viewers, the total adult viewers, and the total women, men, and children in the audience during the four weeks surveyed.



This information was tabulated by region and city size, but the divided figures were too small to be considered significant enough for inclusion in this study. If less than one per cent of the total households with television were estimated to be in the audience of a program, the Indexes warned with negative signs that these estimates were considered too small for any degree of reliability. We grouped the preempted programs with these into an uncalculable category. This group of listings was very large, especially compared with similar prime time network listings, but not as large as was anticipated at the beginning of this study. More than half of our seven series' listings (148) "made the ratings," while the other 101 listings were uncalculable.

Without going into the details of the calculations by region and city size, we present here the regions and city-size groups which produced the highest ratings.

Davey and Goliath: Northeast and Group I cities

Insight: Northeast and Group I cities

This is the Life: North Central and Group III cities

Oral Roberts Presents: South and Group III cities

Day of Discovery: North Central and Group III cities

Cathedral of Tomorrow: North Central and Group III cities

Look Up and Live: Northeastern and Group I cities

None of these figures are surprising. Davey and Goliath, Insight, and Look Up and Live are more sophisticated and cosmopolitan than the other programs-- dealing with issues very much on the minds of viewers in large Northeastern cities.

Oral Roberts' popularity in the South is logical because of the association with Tulsa, Oklahoma. The program's racially integrated choir

and folk-rock music could be expected to extend his audiences to the large Negro populations of the South who would be unlikely to identify with the other programs.

This is the Life, Day of Discovery and Cathedral of Tomorrow could be expected to appeal mostly to theologically conservative "Bible Belt" audiences of the North Central states, although the social classes of these three audiences (not determinable from Nielsen ratings) would probably vary quite a bit.

Laying aside regional and city-size breakdowns, the total calculable and uncalculable listings for households using television (See Table VI-11) confirm the previously reported results of the time slot allocations.

Insight shows a much larger potential audience than any of the other series. From the fact that this series' uncalculable listings far outnumbered the calculable listings, and came from a larger percentage of households using television, an interesting inference can be made: better time slots heighten the chances for preemptions, and the larger available audiences during these time slots are likely to be drawn overwhelmingly to more competitive entertainment shows. Over and over again it was observed in the Insight listings that listings during the prime time hours (sometimes with H.U.T.'s of 50% to 60%) were consistently preempted or the ratings were too low to be calculated.

The Metropolitan Ratings (See Table VI-12) show Insight at the bottom of the list rather than at the top. Because of the large number of preemptions and too competitive time slots, the opportunity for the largest audiences was missed. This, however, does not take away from the likelihood that among those who did watch were included more outsiders and non-Christians than any of the other audiences.

TABLE VI-11

## HOUSEHOLDS USING TELEVISION DURING THE SERIES' TIME SLOTS

SERIES	FROM UNCALCULABLE LISTINGS	FROM CALCULABLE LISTINGS	TOTAL AVERAGE H.U.T.'s
<u>Insight</u>	21.2% (27 listings)	17.3% (17 listings)	19.7% (44 listings)
<u>Day of Discovery</u>	15.7% (10 listings)	11.4% (17 listings)	13.0% (27 listings)
<u>Davey and Goliath</u>	12.8% (9 listings)	11.7% (16 listings)	12.1% (25 listings)
<u>Oral Roberts Presents</u>	11.2% (13 listings)	11.0% (26 listings)	11.1% (39 listings)
<u>Look Up and Live</u>	9.7% (18 listings)	11.2% (18 listings)	10.5% (36 listings)
<u>Cathedral of Tomorrow</u>	13.3% (7 listings)	9.2% (32 listings)	10.1% (39 listings)
<u>This is the Life</u>	7.1% (17 listings)	10.4% (22 listings)	8.9% (39 listings)

NOTE: All entries in TABLES VI-11 through VI-14 are listed in order of the numerical value of the entry.

TABLE VI-12

## METROPOLITAN RATINGS OF THE SEVEN SERIES

SERIES	METROPOLITAN RATINGS (%)										TOTAL LISTINGS	UNCALCULABLE LISTINGS	*
	1	2	3	4	5	7	9	11	15				
<u>Davey and Goliath</u>	2	6	4	1	1	1			1	25	9	1	
	10	5	3	1	1			1		39	17	3	
<u>This is the Life</u>	13	6	2				1			39	17	7	
<u>Day of Discovery</u>	10	4	1	2						27	10	2	
<u>Cathedral of Tomorrow</u>	19	3	6							39	11	1	
<u>Look Up and Live</u>	11	4	2							36	18	4	
<u>Insight</u>	12	4	1							44	27	12	
NUMBER OF LISTINGS PER RATING													

\* Indicates preemptions

Davey and Goliath headed the list, with one 15% rating and Oral Roberts Presents followed with one 11% rating. Then came This is the Life with one 9% rating. The rest of the ratings are more typical of Sunday mornings. Many of the Households-Using-Television percentages were even below 5% during the early Sunday morning hours.

The Designated Market Area ratings, shown in Table VI-13 give the added perspective of rural and suburban communities. This time Oral Roberts Presents took the lead and Day of Discovery fell from fourth to sixth place. Insight rose from the bottom to fourth place. The D.M.A. ratings were generally lower than the metropolitan ratings.

A numerical comparison of the calculable households, adult viewers, women, men, and children is shown in Table VI-14. The advantages of having ratable listings in the larger cities is obviously important to these calculations. A very high rating in a small city may represent only 2,000 people in the audience, but in New York a 3% Metropolitan Rating for Davey and Goliath meant 268,000 children. In fact, the three listings of Davey and Goliath in that city were responsible for more than half of the total number of households calculated for that program (364,000) and for more than half of the children in the calculated audience (529,000).

Although some religious program sponsors like to talk about the millions being reached, there was very little evidence of those numbers of people in the audiences for these programs. The combined estimates of children and adults in the Davey and Goliath audience comes to 1,105,000, but the next closest figure for these combined estimates was 445,000 for Cathedral of Tomorrow (which admittedly, is a pretty good sized congregation for a Sunday morning church service).

TABLE VI-13

## DESIGNATED MARKET AREA RATINGS OF THE SEVEN SERIES

SERIES	NUMBER OF LISTINGS PER RATING	D.M.A. RATINGS (%)							TOTAL LISTINGS	UNCALCULABLE LISTINGS	*
		1	2	3	4	6	9	10			
<u>Oral Roberts Presents</u>	147	9	5	4	1	2		1	39	17	3
<u>Davey and Goliath</u>		4	5	3	1	1		1	25	10	1
<u>This is the Life</u>		12	3	2		1			39	21	7
<u>Insight</u>		8	3	1		1			44	31	12
<u>Cathedral of Tomorrow</u>		18	4	4	1				39	12	1
<u>Day of Discovery</u>		5	4	3	1				27	13	2
<u>Look Up and Live</u>		11		2					36	23	4
*Indicates preemptions											

NUMBER OF LISTINGS PER RATING

147

TABLE VI-14

## ESTIMATED COMPOSITION OF THE CALCULABLE AUDIENCES

			<u>TOTAL NO. OF LISTINGS</u>
<u>TOTAL CALCULABLE HOUSEHOLDS OF VIEWERS</u>			
<u>Davey and Goliath</u>	673,000 households		25
<u>Cathedral of Tomorrow</u>	268,000 "		39
<u>Oral Roberts Presents</u>	222,000 "		39
<u>This is the Life</u>	208,000 "		39
<u>Look Up and Live</u>	166,000 "		36
<u>Day of Discovery</u>	160,000 "		27
<u>Insight</u>	146,000 "		44
<u>TOTAL CALCULABLE ADULT VIEWERS</u>			
<u>Cathedral of Tomorrow</u>	394,000 adults		39
<u>Oral Roberts Presents</u>	304,000 "		39
<u>This is the Life</u>	265,000 "		39
<u>Look Up and Live</u>	194,000 "		36
<u>Day of Discovery</u>	184,000 "		27
<u>Insight</u>	142,000 "		44
<u>Davey and Goliath</u>	124,000 "		25
<u>TOTAL CALCULABLE WOMEN VIEWERS</u>			
<u>Cathedral of Tomorrow</u>	230,000 women		39
<u>Oral Roberts Presents</u>	181,000 "		39
<u>This is the Life</u>	163,000 "		39
<u>Day of Discovery</u>	109,000 "		27
<u>Insight</u>	97,000 "		44
<u>Look Up and Live</u>	94,000 "		36
<u>Davey and Goliath</u>	87,000 "		25
<u>TOTAL CALCULABLE MEN VIEWERS</u>			
<u>Cathedral of Tomorrow</u>	154,000 men		39
<u>Oral Roberts Presents</u>	116,000 "		39
<u>This is the Life</u>	95,000 "		39
<u>Look Up and Live</u>	87,000 "		36
<u>Day of Discovery</u>	70,000 "		27
<u>Insight</u>	29,000 "		44
<u>Davey and Goliath</u>	29,000 "		25
<u>TOTAL CALCULABLE CHILDREN VIEWERS</u>			
<u>Davey and Goliath</u>	981,000 children		25
<u>Day of Discovery</u>	63,000 "		27
<u>Cathedral of Tomorrow</u>	51,000 "		39
<u>This is the Life</u>	46,000 "		39
<u>Oral Roberts Presents</u>	41,000 "		39
<u>Insight</u>	26,000 "		44
<u>Look Up and Live</u>	19,000 "		36

Probably because of a personal preference for the religious drama format, we expected that the three drama series would consistently "out rate" the music and message series. This was found to be untrue. Cathedral of Tomorrow and Oral Roberts Presents, both built around the personal magnetism of the speakers, produced the largest estimated adult audiences-- and that with poor time slots and low percentages of households using television.

Another notable difference between our own analysis and public taste was seen in the estimated audiences for This is the Life and Insight. The "poor" drama had 311,000 estimated viewers and the "great" drama had only 168,000.

The three series that require the most intellectual work, Day of Discovery, Insight, and Look Up and Live are evidently not reaching the masses-- at least those masses that agree to fill out program diaries.

#### The Reactions of a Sunday School Class

The above figures have given some useful information, but they hardly satisfy any of the deeper questions about the programs under study. We agree with the authors of How You Can Broadcast Religion.

Assuming that you know approximately how many people see or hear you, that you know something about these people and what they find most interesting in your program, the most important questions for religious broadcasting have not yet been asked. What influence does your program have on them? Does it serve any valid function in their lives? Does it affect their attitudes and behavior? This area of qualitative research is largely unexplored and some of its territory undoubtedly lies beyond the scope of present tools of measurement.<sup>11</sup>

As a postscript to the quantitative study above, we would like to add a few observations made in a brief questionnaire and a recorded

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<sup>11</sup> Griswold and Schmitz, How You Can Broadcast Religion.





discussion in the Young Married Adults Sunday School Class of the Holt Baptist Church of Holt, Michigan. The project came about one Sunday when there was no time for the author to prepare a lesson for the class. The results are hardly generalizable, but they do provide some personal reactions of at least one specific kind of audience-- not necessarily the kind of audience that the programs are being targeted towards.

Demographically, this group consisted of ten married couples, under thirty, most of whom had small children. The group was made up of high school graduates and some college graduates, all conservative evangelicals and most were regular church goers.

We listed the programs in the questionnaire, asked how many had seen each program and what they noted that was good or bad about each program. Also, we asked for suggestions for improvements in religious programming. Here are some of the reactions.

Cathedral of Tomorrow:

1. "I enjoyed each part-- the music and message."
2. "The straightforward, preaching of the Gospel was good."

Davey and Goliath:

1. "Excellent for the preschool age child in bringing the Gospel through cartoons-- which this age child and older, maybe, are attracted to."
2. "Good for children." (two answers)
3. "Excellent. Teaches children (and adults) God's truths."
4. "Too many reruns."
5. "Basic truths in Christian living."

Day of Discovery:

1. "Good music." (four answers)
2. "Sermon could be less 'preachy' style."
3. "Shows Christian problem-solving methods."
4. "Mood of great warmth."
5. "The informal setting" was good.

Insight:

1. "Serious, interesting story type."

Look Up and Live:

1. "Real good, 'down to earth,' everyday."
2. "Story content."

Oral Roberts Presents:

1. "The young people seem to be giving a true witness."
2. "Oral seems to be reading from a script."
3. "Good music." (three answers)
4. "Usually leans toward his hang-up."
5. "Somewhat confused."
6. "Music-- sound is good."
7. "Too dancy. Felt like the choir had to take a dance course to sing."
8. "I feel they are appealing to the so-called 'now' generation, which I think degrades the real truth."

This is the Life:

1. "Tells the truth through real life situations."
2. "Real life problems are shown to have solutions in the Bible."
3. "A little over-played."

Some suggestions for improved programming and scheduling were made.

1. Oral Roberts Presents without Oral Roberts.
2. "Better time schedule."
3. "Music at a good time-- not just Sunday."
4. "Maybe it would help to present Christ more through family situations programs, not only worship services."
5. "It seems that some should be on at night."
6. "How about a Christian 'soap opera,' showing how a true Christian trusts God and depends on Him to lead for his life."
7. "Here, we need more Christian programming during prime time."

During the discussion that followed some mothers expressed appreciation of Davey and Goliath. Others mentioned the challenge of Insight (although there was a difference of opinion about the "swearing" and about abortions as a suitable topic for a television drama).

One important function of Cathedral of Tomorrow was pointed out.

One lady said,

It fills a need of people like my grandparents who can't always get to a church. They are too far in the country, they don't feel good, they're not capable of driving always, and it does give them a worship service that they can attend.

The music on Day of Discovery was commended by several, including a young man's observation: "I think the musical production of Day of Discovery is probably as good as you will find on any kind of program-- secular or sacred-- on television.

It would have been good to have this kind of discussion with several kinds of religious and non-religious groups in order to compare their reactions. One fellow in this group was far-sighted enough to note that the opinions of this Sunday School Class were not universally applicable. "The problem is how to plan a program that meets the needs of some people without offending others."

That problem is one of the challenges that religious programming is never going to be able to meet-- as long as people are individuals and not puppets.

## Chapter VII

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Good Lord, please deliver me from prejudice, the fear of man, preconceived ideas and the unwillingness to experiment.

Ears That Hear, p. 15.

The above prayer expresses our desire as we go about our work in this tremendously challenging field of Christian broadcasting. It has motivated us to spend this year in a search for ideas and methods that will enable us to better communicate a message felt to be the most important gift one man could give another:

. . . to open their eyes, that they may turn from darkness to light and from the power of Satan to God, that they may receive forgiveness of sins and a place among those who are sanctified by faith in me.<sup>1</sup>

Our search has led us through research literature as well as the philosophical and practical writings of religious communicators and successful writers, directors, and producers. It has led us to select and analyze in some detail seven widely syndicated and successful religious television series, both from the point of view of their producers and from the manifest content of a sample of programs.

We have searched the available quantitative audience studies for indications of the American public's reactions to these series, and at every opportunity we have asked, What did you think of that program? Did it offer you anything worthwhile? How could it better serve your needs?

As Pamela Ilott suggested, "It's a wonderfully stimulating field of endeavor to give your life to-- but it takes all you've got." Some

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<sup>1</sup>Acts 26:18.

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As Emma Hill suggested, "It's a wonderfully stimulating field

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Our search has led us through television literature as well as the

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... to open their eyes, that they may turn from darkness  
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most important gift one man could give another.

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has motivated us to spend this year in a search for ideas and methods

this tremendously challenging field of television communication.

The above prayer expressed our desire as we go about our work in

THEOLOGICAL FRONTIER

and, preserved ideas and the willingness to experiment.  
Good Lord, please deliver us from pessimism, the evil of

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Chapter VII

of the series left the author with the feeling that their producers and participants were giving all they had. Others left us feeling that the supreme effort was being made to please those who paid the bills, rather than those who needed the message.

With such programmers we would leave the challenge-- do what you know you have to do to keep the outsider watching your programs and being inspired by them. There is no need to assume that God is a poor employer. Forget the supporters! He will honor you if you are "doing His thing," and there will be no need to waste precious air time recruiting "Blessing Pact Partners" and friends to send in their "prayerful support."

We stated previously that good programming begins with careful audience research. Without undermining the tremendous importance of this step, we should perhaps back up one step further for religious producers. Good programming begins with careful research into the character of the Person you are communicating. Will viewers leave their television sets with a better concept of the depth, the breadth, and height of that Personality?

For thus says the high and lofty One who inhabits eternity, whose name is Holy: "I dwell in the high and holy place, and also with him who is of a contrite and humble spirit."<sup>2</sup>

Too often in the programs we felt that that Person and His name were being thrown about as mere tools in the hands of those whose real goal was their own personal glorification. No one who had just come from the presence of Isaiah's God could use shoddy production techniques, or corny humor, or inferior drama to communicate Him to their audiences. Neither could he seduce people into the Kingdom, rock them in, or pull

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<sup>2</sup> Isaiah 57:15.





them in with tearful songs about their mothers. Even if he were able to get a few there by these shoddy methods the "converts" would promptly leave, feeling out of their element, and realizing that they had been conned.

The balance necessary to communicate in the language of "the now" a message and a Person that are timeless is the greatest challenge facing religious broadcasters. The answer, after getting to know that message and Person well, probably lies in the selection of one specific, well-thought out and researched target audience, and then the pulling out of all the stops to make enough of that audience's kind of noise so as to reach them. One writer has commented, "A lot of Christian programming aims at nothing and hits it."<sup>3</sup>

The resulting program will not please everybody. It will be especially unlikely to please Masters candidates in Television, standing with gritted teeth and with analytical scissors in hand, ready to make confetti of any program not aimed at their particular tastes. It may however, result in a large and grateful audience because you "cared enough to send the very best" directly to them. For those programmers whose theological perspectives are conservative enough for them to believe it, an even more appreciative Audience can be looked forward to with the words,

Well done, good and faithful servant; you have been faithful over a little, I will set you over much; enter into the joy of your master.<sup>4</sup>

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<sup>3</sup>Ears That Hear, p. 16.

<sup>4</sup>St. Matthew 25:21.

Laying aside our scissors, we must admit that each of the programs, in one way or another, deserves a "Well done."

Cathedral of Tomorrow has taught us the importance of the key personality. "Brother Rex," as Rev. Humbard is known by his audience, has successfully become the television pastor of the largest calculable adult audiences of this study. Despite our bitter complaints about his grammar, his homely Southern humor, his lack of humility or of any theological depth, his particular combination of ingredients has been successful in winning him a numerous following.

Day of Discovery has shown us musical and visual ways to relieve a tired mind after a hectic Saturday night's work. The speaker, Richard DeHaan, though lacking a little "joy of the Lord," has shown us a scholarly and dignified way to present Biblical exposition. This series, just two years old, is growing in distribution and had the second largest calculable children's audience.

Oral Roberts Presents showed us an all out effort to communicate with the "now generation." This series was not equalled by any of the others in enthusiasm of presentation. Its audiences were also noted to be comparatively large, and it headed the list of Designated Market Area ratings-- revealing success with rural and suburban communities.

Davey and Goliath's greatest contribution to our "idea basket" was its ability to create lovable characters and to teach children (and their parents) moral alternative routes to the solution of everyday problems. Its estimated viewing audience included nearly a million children in the markets sampled, the largest of any of the series.

Insight provided the most moving and challenging drama seen on U.S. television all year. Its non-sectarian but meaty messages came

out of carefully thought-out characterizations and well motivated action. Insight challenged us to have love and compassion for the "Kathleen's" of 1970, all at the same time Vice President Agnew was challenging America with another philosophy.

"This is the criminal left that belongs not in a dormitory, but in a penitentiary. The criminal left is not a problem to be solved by the department of philosophy or the department of English-- it is a problem for the Department of Justice."<sup>5</sup>

One rather thinks that the publicans and sinners with whom Christ "ran around" were not unlike the hippies of 1970, and that His challenge would be more likely to be reflected in Insight's presentation than in the Vice President's.

Insight has also shown us the possibility that the prime time "doors" are not necessarily closed to religious programming if it is relevant and exciting enough.

This is the Life has shown a sincere and admirable attempt to communicate the Gospel through drama, and to demonstrate the dramatic difference that regeneration can bring about in a life. Although the power of this effort was somewhat dimmed by "soap opera" dramatic techniques, its presentations were harmless enough that a Sunday School class discussion group recommended it over Insight for family viewing.

Look Up and Live taught us some of the imaginative variety that is possible when a program format "stays loose." It aims toward an intelligent and social-responsibility-conscious audience that might not be interested in the other programs of our study. Its inter-faith

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<sup>5</sup>Vice President Spiro Agnew quoted in "How to Roast a Marshmallow," Time, May 11, 1970, p. 20.

programming and network sponsorship point out some of the strengths and weaknesses of this kind of arrangement-- the strengths in the area of broadened dialogue, and weaknesses in the area of theological dilution.

We began this study with several questions about religious television. Rather than writing these last lines with a feeling of satisfaction at our ability to answer them, we now face the problem of other questions related to the first ones. The necessarily superficial nature of this study forbade us a deeper analysis of the programming philosophy of each series. It also kept us from any original in-depth audience research. Perhaps some of the questions we have raised can be followed up by other students interested in these programs.

The little satisfaction that we do have is based on a basket full of ideas, and a deepened sense of the complexity of the challenge that awaits us as we create a religious television series of our own. Perhaps we will search more deeply into the character of the audience we would like to reach and into the Character of the God presented to that audience. Perhaps, with programming diligence inspired by this study, we may someday hear from our most important Audience, "Well done, good and faithful servant."

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## APPENDICES



APPENDIX A

THE COVER LETTER

David O. Cliffe  
4512 Wilcox Road  
Holt, Michigan  
48842

The Executive Producer  
Day of Discovery  
Box TV  
Grand Rapids, Michigan

April 7, 1970

Dear Sir:

I am a Master's Degree candidate in the Television and Radio Department at Michigan State University, presently on leave from a religious television station in Ecuador where I work as a musician and producer.

Your program, Day of Discovery, has been selected with six other religious television series to be the theme of my Master's thesis, which should be completed in late May of this year. I am especially interested in the various formats and techniques which are currently being used in religious television, with the goal of gathering fresh ideas for my own productions. To do this effectively I need your help.

Along with my content analysis of Day of Discovery I need your careful answers to the enclosed questionnaire. I know you are very busy, but the results of this study might be valuable to you for future planning, and might make your investment of time worthwhile. Upon your request, I will send you either a summary or a copy of the completed thesis in late May or early June.

Please note the request for a few materials in Section Five of the questionnaire. Thank you very much for your help.

Sincerely yours,

David O. Cliffe

APPENDIX A  
THE COVER LETTER

David O. Willis  
1015 Wilson Road  
Niles, Michigan  
48156

The Executive Producer  
Day of Discovery  
Box IV  
Grand Rapids, Michigan

April 7, 1976

Dear Sir:

I am a Master's degree candidate in the Television and Radio Department of Michigan State University, presently on leave from a religious television station in Somalia where I work as a musician and producer.

Your program, Day of Discovery, has been selected with six other religious television series to be the theme of my Master's thesis, which should be completed in late May of this year. I am extremely interested in the various formats and techniques which are currently being used in religious television, with the goal of gathering ideas for my own productions. To do this effectively I need your help.

Along with my content analysis of Day of Discovery I need your careful answers to the enclosed questionnaire. I know you are very busy, but the results of this study might be valuable to you for future planning, and might make your investment of time worthwhile. Upon your request, I will send you either a summary or a copy of the completed thesis in late May or early June.

Please note the request for a few materials in Section five of the questionnaire. Thank you very much for your help.

Sincerely yours,

David O. Willis

APPENDIX B  
THE QUESTIONNAIRE

QUESTIONNAIRE FOR FATHER KEISER OF INSIGHT

I. Program History, Organization, and Distribution:

A. Where is Insight produced?

B. Are production facilities rented or owned?

C. What was the first date on the air?

D. How many programs of this series have been produced to date?

E. How many television stations now carry the series?

F. Where are they? Northeastern United States \_\_\_\_\_ (Number of Stations)  
Southeastern " " \_\_\_\_\_ " " "  
Midwestern " " \_\_\_\_\_ " " "  
Northwestern " " \_\_\_\_\_ " " "  
Southwestern " " \_\_\_\_\_ " " "  
Canada \_\_\_\_\_ " " "  
Other (Please Specify) \_\_\_\_\_ " " "

G. Are the programs lip-synchronized in any other languages? \_\_\_\_\_  
Which languages and how many stations are using each language?

H. Please define your target audience. Age:  
Sex:  
Education:  
Economic and Social Status:  
Marital Status:  
Church Relationship:  
Christian or Non-Christian:

I. Please briefly define a Christian:

J. How many staff members do you have?

	<u>Full time</u>	<u>Part time</u>	<u>Occasional</u>
In production?	_____	_____	_____
In talent positions?	_____	_____	_____
In distribution?	_____	_____	_____
TOTAL paid staff? _____			
TOTAL volunteer staff? _____			

K. What is the approximate cost for each program?

Production? \_\_\_\_\_ Distribution? \_\_\_\_\_ Overhead? \_\_\_\_\_  
TOTAL \_\_\_\_\_

L. What is the sponsoring organization?

M. With what other inter-church, network, broadcasting, or technical organizations are you affiliated? Please define the relationship to each.

N. Approximately what per cent of your financial backing comes from the following sources...

The National Council of Churches \_\_\_\_\_ %  
Your denomination or church \_\_\_\_\_ %  
Individual churches \_\_\_\_\_ %  
Persons in your television audience \_\_\_\_\_ %  
Sponsors (Commercial) \_\_\_\_\_ %  
Foundations \_\_\_\_\_ % (Which ones?)  
Other (Please specify) \_\_\_\_\_ %

## II. Programming:

A. What is the purpose of the series?

B. What methods are used to relate the program content to the experience and beliefs of your target audience?

C. What is the central theme of the broadcasts?

D. What problems in society do you consider to be of vital importance for treatment over the air?

E. Do you feel that religious broadcasters should deal with controversial subjects such as race relations, international affairs, capitalism vs. communism, war or anti-war movements, relations between religious faiths, etc.? Why or why not?

F. How do you evaluate the importance of the various parts of your program-- talk, music, liturgy, etc. in influencing listeners? What is the function of each part?



1. What is the approximate cost for each program?  
 Production \_\_\_\_\_ Distribution \_\_\_\_\_  
 TOTAL \_\_\_\_\_  
 2. What is the sponsoring organization?  
 3. With what other inter-church, network, broadcasting, or technical organizations are you affiliated? Please define the relationship to each.  
 4. Approximately what per cent of your (client's) backing comes from the following sources...

The National Council of Churches \_\_\_\_\_  
 Your denomination or church \_\_\_\_\_  
 Individual churches \_\_\_\_\_  
 Persons in your television audience \_\_\_\_\_  
 Sponsors (Commercial) \_\_\_\_\_  
 Foundations \_\_\_\_\_ (which ones?)  
 Other (Please specify) \_\_\_\_\_

## II. Programing:

1. What is the purpose of the series?  
 2. What methods are used to relate the program content to the experience and beliefs of your target audience?  
 3. What is the central theme of the broadcast?  
 4. What problem in society do you consider to be of vital importance for treatment over the air?  
 5. Do you feel that religious broadcasters should deal with controversial subjects such as race relations, international affairs, capitalism vs. communism, war or anti-war movements, relations between religious faiths, etc.? Why or why not?  
 6. How do you evaluate the importance of the various parts of your program—talk, music, literary, etc. in influencing listeners? What is the function of each part?

G. Why has your particular format been chosen?

### III. Evaluation and Audience Response:

A. What do you consider to be evidence of the success of your program?

B. How close do you feel your program is coming to fulfilling its purposes?

C. How many letters did Insight receive in 1969?

D. What are the main hindrances to the achievement of your purposes?

E. To what audience research organizations do you subscribe?

F. Have you conducted any independent audience studies either for program planning or distribution? Please describe.

G. How has this research changed your programming or distribution?

H. How could these research findings be made available to me for analysis?

I. Do you have a policy of following up viewers who contact you? How and with what purpose?

IV. Suggestions: I am conducting this study in order to gather ideas for the development of a religious, videotaped series for Latin American stations. Would you make any suggestions to me regarding format, techniques, distribution, or other relevant areas?

### V. Final Requests for Materials:

A. Please send me a copy of 3 program scripts. This is very important.

B. I would also appreciate receiving any current follow-up materials that you would send to a viewer interested in your message.

C. If there is any literature used for publicity or for contacts with new stations, that would also be appreciated.

Q. Why has your particular format been chosen?

### III. Evaluation and Audience Response

A. What do you consider to be evidence of the success of your program?

B. How close do you feel your program is coming to fulfilling its purposes?

C. How many letters did ~~you~~ receive in 1964?

D. What are the main hindrances to the success of your program?

E. To what audience would you like to see your program distributed?

F. Have you conducted any independent studies or studies known for program planning or distribution? Please describe.

G. How has this research changed your programming or distribution?

H. How could these research findings be made available to me for analysis?

I. Do you have a policy of following up viewers who contact you? How and with what purpose?

IV. Suggestions: I am conducting this study in order to gather ideas for the development of a religious, videotaped series for Latin American audiences. Would you make any suggestions to me regarding format, technique, distribution, or other relevant areas?

### V. Final Requests for Materials

A. Please send me a copy of ~~your~~ program. This is very important.

B. I would also appreciate receiving any current follow-up materials that you would send to a viewer interested in your message.

C. Is there any literature used for explicitly or for contexts with new stations, that would also be appreciated.

## APPENDIX C

### THE SAMPLE MARKETS OF NIELSEN STATION INDEXES

Note: Markets are arranged in ascending order of metropolitan populations.

Western North Dakota  
Lincoln and Hastings-Kearney, Nebraska  
Las Vegas, Nevada  
Roanoke-Lynchburg, Virginia  
Tucson (Nogales), Arizona  
Des Moines-Ames, Iowa  
Peoria, Illinois  
Manchester, New Hampshire  
Lansing, Michigan  
Tulsa, Oklahoma  
Honolulu, Hawaii  
Nashville, Tennessee  
Omaha, Nebraska  
Springfield-Holyoke, Massachusetts  
Charlotte, North Carolina  
Toledo, Ohio  
Syracuse, New York  
Greenville-Spartanburg, South Carolina  
Oklahoma City, Oklahoma  
Birmingham, Alabama  
Albany-Shenectady-Troy, New York  
Louisville, Kentucky  
Grand Rapids-Kalamazoo, Michigan  
Hartford and New Haven, Connecticut  
Phoenix, Arizona  
New Orleans, Louisiana  
Denver, Colorado  
Atlanta, Georgia  
Portland, Oregon  
Indianapolis, Indiana  
Lancaster-Harrisburg-Lenahan-York, Pennsylvania  
Tampa-St. Petersburg, Florida  
Kansas City, Missouri  
Milwaukee, Wisconsin  
Cincinnati, Ohio  
Minneapolis-St. Paul, Minnesota  
Seattle-Tacoma, Washington  
Houston, Texas  
Miami-Ft. Lauderdale, Florida  
Baltimore, Maryland  
Cleveland, Ohio

Dallas-Ft. Worth, Texas  
Pittsburg, Pennsylvania  
St. Louis, Missouri  
Washington, D.C.  
Boston, Massachusetts  
San Francisco and Oakland, California  
Detroit, Michigan  
Philadelphia, Pennsylvania  
Chicago, Illinois  
Los Angeles, California  
New York, New York

