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THE MEDIA SERVICE

Leslie Luria Freund

Thesis submitted in partial fulfillment
of the requirements for the Degree of
Master of Arts in Hebrew Letters and
Ordination.

Hebrew Union College-Jewish Institute of
Religion - June, 1972.

Referee, Prof. Lowell McCoy
Referee, Prof. Ellis Rivkin

DIGEST

Part I of this thesis is an analysis which indicates how
the Media Service is a Jewish historical response in the wor-
ship setting which, while resisted as all novel forms are at
first, has a logical and significant role in the Reform Jewish
Temple worship setting.

The Media Service, as an environment for the communication
of a message and which employs the new communications technology
(tape, slides, film, etc.) is shown to be one of a long con-
tinuum of worship responses which Jews have forged to meet
their existing identity needs from the patriarchal times to
the present day.

There is resistance to the Media Service on the part of
Rabbis who fear that it requires developed technical skills.
What is stressed is the Rabbi's role as generative force in the
creation and organizing such a Service. The Congregational re-
sistance to the Media Service is recognized as a concern for
budgetary considerations, and the view of the Media Service as
simply a gimmick is symptomatic of the transitional discomfort
of a developing Jewish identity system that has yet to define
itself clearly.

The problem of a developing Jewish identity system is seen
as, in part, a confusion that has prevented understanding that
sacralizing the secular, giving the content of secular existence
a religious connotation, is consistent with and a logical product
of the dynamic of Jewish history which has been the preservation

of Judaism through the innovation of new and novel external forms of identity and, correspondingly, creative approaches to worship. The later part of the 20th century has produced a communications environment which has affected all of man's experience. Rapid change and expanding technology has required that modern man be equipped to cope with such change, and look upon innovation and novelty as the persistent motif of experience. Such a situation requires a Jewish identity system that is likewise open and responsive to non-replicating forms of religious expression. The Media Service, because it is an out-growth of the products of modern technology and is flexible and offers a wide range of out-reach to the larger world, is an expected and consistent response to the demands made by a developing Jewish identity system that is moving away from the more defined structures toward an ill-defined but broader identity structure for the future.

Parts II - IV constitute the first systematic sourcebook for the preparation, creation and execution of a Media Service.

Part III provides the basic guidelines to the technological equipment in terms of what features should be considered in evaluating the needs and purchasing the equipment. The major areas of equipment, Tape, Records, Still Photos, Projection, are discussed.

Part II suggests the basic configurations of electronic communications media as applied to the Jewish worship setting. The various combinations of media, although not exhaustive, provide the most functional methods for a Media Service.

Part IV is a listing of selected sources, both non-commercial and commercial, for the acquisition of materials which can be useful in the Media Service.

The Appendix provides the reader with some basic guidelines on how to do a Media Service, and what problems to anticipate and prepare for. It also includes a list of the basic equipment provisions that should be on hand other than the projectors; and a guide to audio tape editing.

The Kit which accompanies this thesis provides the models for the suggested media applications in a form that is intended to make tangible how and what the elements of a Media Service are.

FOR DEBRA

AND

FUTURES PRESENT

PROLOGUE

The Media Service is a labor of love —

a lot of labor and even more love:

    Love to Mom and Dad for the gift
          of life and free spirit
          upon which dreams are built...

    Love to Al and Annette for acceptance
          and encouragement in trying
          times...

    Love to Ellis Rivkin, whose warm
          smile and open hand beckoned
          join the journey to futures
          unknown...

    Love to Lowell McCoy — gentle man —
          for support and faith in a
          student and a student's dream...

    Love to Allen Secher, Rabbi in the
          fullest sense, for lessons
          well taught and Ice Cream on
          a summer's night...

    Love to Richard Address for prodding
          a friend toward things to
          come...

    Love to Frann — devoted wife, harshest
          critic, keeper of the faith.
          For her love in hours alone
          and her joy in hours together,
          "for her love, I would give
          anything..."

INTRODUCTION

> Our remarkable and peculiar history has destined
> us to the developmental frontier; has pushed us
> to the cutting edge of the new world...[1]

The scope of Jewish worship reflects a continuum of creative change. In the nomadic world of the Patriarchs, it was a simple, family-oriented structure of worship without formal liturgy. The events of Sinai reflect the inclusion of the Law as a new and all-encompassing change to the worship pattern. A settled population developed yet another pattern in the Temple priesthood. Destruction and exile prompted the Pharisaic expansion of the Two-Fold Law and Chain of Tradition which has held sway to this day. The influences of Hellenism ruptured the Jewish world and had profound effects on Jewish thought and prayer. The Spanish experience infused a highly cultured and influential Jewry's thoughts in poetic and systematic methodology into the liturgy. The Enlightenment had its profound influence on Jewish worship as the seeds of rationalism came to flourish in a reformation movement which flowered, full bloom, in the Reform Movement. Moved from its Classical Period of the 19th and early 20th centuries, Reform now includes the whole spectrum of worship as diverse as all proceeding generations taken as a whole. From non-theistic, rationalism without formal symbolism to the reintroduction of Siddur, Tallis and Yarmalke, Reform worship portrays the ever-widening creative worship structure.

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1. Ellis Rivkin. Address to the U.A.H.C. Biennial Convention, Los Angeles, California, November 8, 1971.

What is Jewish worship? It is the continuing emergence
of yet other types of worship, reflecting the past, integrat-
ing the present, toward yet another future.

This thesis, therefore, treats The Media Service as yet
another creative response in Jewish worship.

WHAT IS A MEDIA SERVICE?

A "medium" is a vehicle by which a message is communica-
ted. All worship is some kind of communication, whether be-
tween man and God or man and himself. And all worship can be
considered a Media Service. By establishing a communication
loop,[2] it transmits a content between sender and receiver.
This communicative process has always been present in Jewish
worship. It was understood and developed to no more dramatic
levels than that narrative of the Revelation at Sinai, for
Yahweh used the media to enable His message (the Law) to be
presented and received:

> Now Mount Sinai was altogether in smoke, because the
> Lord descended upon it in fire; and the smoke thereof
> ascended as the smoke of a furnace, and the whole mount
> quaked greatly. (Exodus 19:18).

And other "media" came into play:

> And He gave Moses...the two tables of the testimony,
> tables of stone, written with the finger of God.
> (Ex. 30:18).

Mount Sinai commenced Jewish worship in the long and varied use
of multimedia.

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2. Communications Loop: Response Sender Message Receiver

So with the Temple liturgy which speaks of media and prayer in the following passage from Psalms:

> Let them praise His name in the dance; Let them
> Sing praises unto Him with the timbrel and harp...
> (Psalm 149:3).

As the times change, so do the methods of communication. What this thesis seeks to set forth, therefore, is a method of communication that is unique to this age. The Media Service herein analyzed is a worship service which uses the electronic and visual means (media) to maintain the communications loop in Jewish worship settings.

What once smoke and thunder were to Sinai, or the harp and timbrel were to the ancient Psalmist, or davening and the Siddur are to the traditional Synagogue, so slides, film and tape can be to the contemporary Temple.

The Media Service, using electronic communications technology, is one, but not the only response that Jewish worship has or will develop. But as a worship structure that is heir to a long history of media services and as an emerging form of worship for today and tomorrow, it is worthy of thorough study, understanding and inclusion in the Reform Temple liturgy. This is the hope and purpose of the following Rabbinic Thesis.

PART I

PROBLEM AND RESPONSE

The communications media have provided the world with an interconnected system of information data which has, in a real sense, given the concept of "thy neighbor" a universal reality.

They have created an environment where we work, play and pray which is not one simply of newer mechanical gadgets which we might consider neutral tools for our use. The media are anything but neutral. We have begun to realize that they do, in fact, work over the senses. This has produced no little anxiety.

The responding attitude toward the media has been to consider them as the "enemy". Even the termonology used in reference to them demonstrates the threat they have posed. Children were being "bombarded" by TV and films; rock music, slides, movies -- all were viewed as "invading" the walls of the Sancta Sanctorum and the classroom. There was a need for the Temple to "defend itself" against the onslaught of Madison Avenue and Hollywood. It was as if some alien was seen coming with strange gods to break up the one big happy family...much like the Pied Piper.[3]

Opening up the worship service, even the Reform service which already had a background of adaption to these outside influences, was accompanied by a fear, perhaps unconscious, that

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3. David Riesman, Individualism Reconsidered, Glencoe, The Free Press, 1954.

they represented a capitulation of the sacred to the world of
entertainment and "show biz." This attitude is particularly
ironic in that such an expansion of the worship service typi-
fied the early Reform movement:

> But the earliest outward stirrings of Reform were
> modest indeed...They were worship reforms and dealt
> at first with such subjects as the introduction of
> a sermon in the language of the land, with the ad-
> missibility of the vernacular in the service, with
> music and confirmation, with the elimination of...
> hard-to-understand poetry, and the like.[4]

The influences of the communications media also were seen
as introducing into the world of prayer disturbing elements and
conflicting values which could be disruptive. There was a fear
that the media, by expanding man's perspectives to global hori-
zons threatened to expose as outdated or questionable theology,
the religious weltanschaung of Reform Judaism. And for many,
this became the key problem. The real question was not taste
or precedent, but a confrontation with the ever more perceived
fact that many Reform Jews simply did not believe what they were
praying.

Appeals to obligations of loyalty of an ill-defined, if not
contradictory Jewish Peoplehood which to many represents only a
peripheral attachment, overshadowed by other values more direct-
ly related to his notion of a true and authentic life. Nor do
they respond to the subliminal threat categorizing "good Jews"
and "not good Jews" measured by some vague standard of partici-
pation; or the imposition of a theology that is simply not

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4. W. Gunther Plaut, _The Rise of Reform Judaism_, New York,
   World Union For Progressive Jundism, 1963 p. 152.

relevant. Such tactics cannot overcome the bifurcation between the world of work and play outside the Temple and the prayer world inside.

And the disaffected Jews continue to grow in numbers, among all age groups and not simply, as is frequently assumed, among the youth. Such Jews comprise latent congregations deeply concerned with searching out new and authentic responses through art, science, education, communications or work. In other words, responses through the world of reality. Tension and disillusionment grows as they discern that their own religious institutions are not prepared, philosophically, amotionally or creatively to support or respond to a developing Jewish identity which is in keeping with the rapidly changing world of technology, politics and values.

Part of the limited response derives from the confusion between secularism and sacralizing the secular. This confusion has distorted current theological discussion. Secularism views reality as lacking a vital religious component. It acknowledges only the visible and material world as authentic and as supportive of noble existence. This confusion has further resulted in the identification of "secular" things with secularism. This point of view has developed even though it is at odds with even classical Rabbinic thought which took the "secular" world very seriously and responded to its challenge with constructive spiritual insights.

And, I would suggest, such a point of view is at odds with the essential motif of Judaism as a continually changing religion:

> Judaism, in its changes through time, reveals the
> key and meaning of its essence: Judaism...by its
> participation in the emergence, consolidations, and
> decay of historical structures...bears testimony to
> the crucial role of change in the history of mankind.[5]

Sacralizing the secular is thus the process by which a growing Judaism maintains its religious vitality. It responds creatively to a world of changing technology, politics and values. It is this developmental identity which produces in the Jews a questioning spirit, an openness to novelty, and the subjecting of every aspect of the physical world to a critical and analytical examination. It seeks liberation from the coercion of religious establishments to impose some conjealed, stagnant form of Judaism as forever binding on Jews. It separates the hocus-pocus from religious conviction. It is a Jewish identity system that absorbs, integrates and develops every aspect of the secular world's technology and value structures into a system of achieving noble, spiritual goals.

This implies that a developing Jewish identity confronts the worship environment of replicating identity systems fashioned to meet the operational needs of an earlier age. The traditional religious identity - be it labelled Orthodox, Conservative or Reform - created a worship structure oriented towards ethnicity and survival in a hostile world.

By contrast, the emerging Jewish identity seeks to shape a worship structure which will be helpful in coping with change

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5. Ellis Rivkin, <u>Unitive And Divisive Factors in Judaism,</u>

and which will be supportive of the individual's striving for self-fulfillment and meaningful existence in an electronic and technological environment. Such a worship structure must respond creatively to novelty, openness, experimentation and with an outreach to the world. It must seek ways of discerning the religious meaning locked within the whole world. One such developmental response, but by no means the only response possible, which reflects the new identity system, is the Media Service.

The Response of the Media Service

The Media Service integrates the technology of media to enhance and expand Jewish worship as an environment for interaction between a congregation and the world outside the skin. In content, it seeks deeper personal involvement through the outward extension of the language, message and concerns of Jewish worship. In this regard, the Media Service shares in the vital function of Jewish worship historically. What distinguishes the Media Service is that it also involves the apparatus of a developing communications industry. The visual element through slide or film, the aural through spoken word or music, the dramatic through pageantry or play, the tactile through dance or activity - all these media become the elements of such a Service. Furthermore, the shaping of religious content taken from the secular world through its media of communication, whether part of "high culture" or "low culture", is also part of the Media Service experience.

The developing of a Jewish liturgy of media as it deepens
and expands the insight of the worship experience becomes "Wor-
ship without wall." It transcends both time and place towards
more ultimate questions of existence. As such, it is the ex-
pression in worship of a Jewish identity that is vital and
functioning.

The Media Service further assumes, by virtue of the diver-
sity which technology can provide, that varied forms and novel
approaches will be possible, desirable and achieved as the need
requires.

The question is often raised whether such an approach to
Jewish worship which encourages the use of the communications
media in services is, indeed, Jewish (perhaps the fearful atti-
tude against intruders coming to the surface). On the basis of
historical examples and the dynamics that they reflect (see In-
troduction p. 1f) there is confirmation that not to use the
media, that is, not to integrate the total environment into
the worship structure, is, indeed, unJewish. What is inherent
in the Media Service is that it responds to different felt needs
in varied forms. The Media Service is not replicating but sug-
gests exciting new possibilities and permutations for innovative
and meaningful worship.

Reform Jewish worship, liberated from the orthodoxy of
fixed formulae and liturgical forms, expands the knowledge of
"thy neighbor" by making more immediate the understanding of
"thyself".

Still Other Problems...

How is a Rabbi going to do a Media Service? Like so many other aspects of a Rabbi's varied functions, this question is a matter of management. It is assumed that the Rabbi has to function as a facilitator in the sense of being able to enlist the talents and skills of others toward a given project. The training given a Rabbinic student is geared to acquaint him with sources, and how to use them more than becoming specialists in a single area. The Rabbi who uses the Talmud, for instance, is not expected to have written it or to reproduce another one. So the Rabbi's use of media does not rest on his technical skill (although an awareness is helpful) as his appreciation and use of the potentiality of such worship and his bringing into the Temple context diverse liturgical elements and the talents and participation of his congragation.

The Rabbi's position as a generalist is enhanced specifically as he functions to establish a bridge between the Temple world and the larger context. The key creative role the Rabbi plays in the development of Media Services is to be the idea man, the generative element in the process. It is a function that as much reflects the emergence of a new identity pattern as a new service.

However, congregations have been reluctant to venture into the Media Service for several reasons. The priorities of already hard-pressed congregations to budget for experimentation is low. Added to this fact is the effect of the "gimmick syndrome"

which sees any such services as merely capitulation to tricks or, at best, appeals only to a small minority (youth) dispro-portionate to expense. The "gimmick syndrome" is a continuing problem which the Rabbi is aware of, and which unnecessarily mitigates against involvement in media worship. This relates to the pattern of both congragation and Rabbi with respect to worship generally. Worship tends to be replicating out of con-venience and expediency as well as a view of the worship setting as passive or of limited participation.

The Congregational element that remains in the Temple does so because it is comfortable. This group must be served. In-deed, not to do so would be to defeat the thrust of any worship (media or not) in developing a significant environment for reli-gious life. But those who might come but don't, stay away be-cause they sought more and were unfulfilled.

The Rabbi's view of participation generally limits the poten-tiality of the service and the membership. An extension of the view of participation that stems from the media world holds that beyond the physical, more obvious dimensions of participation, there is a subtle level that results from how the worship ser-vice, and the entire institution that it symbolizes, relates to the totality of the human experience. The Media Service is one level on which the Temple indicates a response to the dynamics of modern life in worship. The segment of the congregation that attends services as well as those who do not become aware that the attention of the Temple is directed to meaningful questions.

Those who find this relationship in the experience itself, will usually also find that the worship has been a meaningful experience. Those who do not attend can also relate to the Temple, however, in terms that their institution is generally in support of a similar concern as theirs albeit outside the formal structure. In other words, whether attending or not, a congregation participates in the totality of direction that the institution demonstrates. To the extent that that direction strives for important responses to significant personal dimensions will be the level of primary and secondary participation of its members.

It is also the case that often the conventionality of the service does provide a response to a quite valid need for relief from the usual or familiar aspects of daily life. This need is quite understandable and must be recognized. The Media Service is _not_ intended to supplant the variety of worship forms that would pre-empt responding with the familiar. If anything, it can be helpful in furthering this response by creating a more conducive atmosphere than might be expected.

PART II

The Media Service is a construction of different parts.
As such it parallels the methodology of more typical forms of
Jewish worship. What traditional Orthodoxy and conventional
Reform accomplished by the spoken word, music and ritual ob-
servance, the Media Service translates and makes possible with
the addition of all facets of modern visual and electronic com-
munications technology.

The following section of the Thesis provides not necessar-
ily all of the possibilities for Media Services, but sets forth
the broad configurations which can be employed. The reader is
invited to consult the corresponding models in the accompanying
kit for specific examples of how media can be applied to worship
situations. What follows is the variety of styles of media ap-
plications.

1. Creative Service:

Most congregations are familiar with what is generally un-
derstood as the "creative service", which is a combination of
words and music. The creative service is conceived to be any
service that departs from the standard liturgical norm of the
congregation. Much talent and devotion has been spent on such
services. Many moments of significant religious worship have
come to their participants. This type of creative service has
been and remains to be an excellent vehicle for novel and im-
portant applications of personal or group expression in the wor-
ship setting. Many significant changes in the philosophical and

theological bases for worship begin here. They develop a flexibility in worship forms which, in turn, suggest further possibilities as well as an awareness and sensitivity for constructing any type of worship service.

To the creative service structure can be added several media which are uncomplicated and effective for adding an increased dimension to worship and should not be overlooked.

Dramatic Reading: Rarely considered as a "Media Service", the dramatic reading augments the worship structure with a developed thought which is presented so as to involve a congregation in the effect of the form as well as the content. This can be done by the Rabbi or by a congregant who has interest and talent in such an area. Here again the involvement of a layman joins the pulpit to the congregation. The dramatic reading opens the congregation to important religious themes from all sources or provides new insight into familiar material.

Guitar: The guitar has already found its place in the worship service. Echoing the ancient stringed instruments of the Psalms, the guitar's current wide-spread popularity and flexibility has allowed it to transform liturgical music into a personalized, participatory activity. The guitar is recognized as the folk medium which has influenced and broadened the whole worship setting.

Tape: Anything that is heard (or broadcast) can be brought to the worship service and play an effective role in widening the first-hand relationship to the music, events or ideas of

importance to Jewish worship in the modern context. Audio
tape extends the hearing range of a congregation to the whole
spectrum of life. A taped replay of an interview of Golda Meir,
for instance, taken off Meet the Press, can have significantly
greater impact than merely quoting her words. Simple audio tape
(preferably cassetts) is uncomplicated to record and, more im-
portantly, can be played back with a minimal technicalcconcern
for operation and control.[6]

2. Slides:

Slides are one of the simplest ways of utilizing visual
material to illustrate, support or convey text, theology or
philosophy.

1. Background Establishing Slide is projected to set the
   mood or theme for a service or a portion of a service.
   A slide of a desert town against the dusk sky can be
   used to establish the quiet evening mood. (Kit #1).

2. Background Final Slide represents a theme or mood and
   can be used as a blackout technique where the final
   line of text is read as the slide is shown, or after
   the slide is shown, or after the slide is extinguished
   leaving the congregation in darkness for a few moments
   for absorbtion. In a sequence, for instance, about
   creation, the final slide is a human fetus. It re-
   mains in view as the music and preceeding sequence of
   nature subjects is finished. (Kit #2).

3. Graphic Background Slide draws on artistic rendering
   of shape, texture and color but with a non-specific
   subject matter. A rorschark-type slide is effective
   in stretching the congregation's imagination. This
   type of slide may be a copy-slide of some art work,
   (Kit #3), or a hand-made slide, (Kit #4). A more elab-
   orate graphic slide can be obtained by using special
   slides with the Kodak Ekatagraphic projector and graphic
   attachment.

6. By extension of this usage, TV videotape recording can add yet
   a greater dimension (the visual) to the same situation. The
   TV videotape recorder, however, is still highly developmental
   and not as uncomplicated to adapt to the service setting. How-
   ever, it promises exciting and unlimited potential in the near
   future.

4. <u>Illustrative Slide</u> (complimentary) can be used to add a visual dimension to expository material. The line from Psalm "When I behond Thy Heavens, the work of Thy fingers, The moon and the stars, which Thou has established..." can be beautifully supported by illustrative slides of these natural phenomona (Kit #5). A tape of a personality's statement coupled with pictures is more effective than simply a quote, and the effect is more dramatic. So the quotation of Abba Eban, coupled with three slides of Jerusalem, communicate the intensity and significance of the statement. (Kit #6). Of the media can also be used to interpret the meaning of tradition. The <u>Kaddish</u> can be recited while the screen illustrates scenes of people engaged in living, thus emphasizing an aspect of the prayer. (Kit #7).

5. <u>Illustrative Slides</u> (contrasting) provide a confrontation between the aural and visual for dramatically powerful effect. The contrast between tradition and reality can be brought to bear by reading the "Grant Us Peace" prayer with the visual confrontation of war. (Kit #8).

6. <u>Slides With Music</u> includes all the above, adding the musical dimension which can produce either an illustrative or contrasting effect depending on your choice. If the lyrics play an important part of the total effect sought, close coordination is necessary. Starting with familiar materials may be advisable if the congregation is not used to media liturgy or the barest simplicity is sought to heighten the total impact.

FILM

Film is somewhat more complex than slides because projection requires greater technical familiarity with equipment, and a more detailed acquaintance with film sources. However, as film is becoming one of the most effective languages of communication, its role should not be depreciated or discouraged. Film can serve much the same functions as still slides but adds the dimension of movement to the categories listed above. In these applications with the possible exception of the film-sermon, the short film serves more readily because of time. In addition, it should be

noted that simply by starting a film at a given point, and
turning it off at another point, functions the same as having
a film clip.

1. Background Establishing Film can set the theme or mood
   by commencing the worship service without introduction
   or explanation. For a Shabbot evening service, in or-
   der to indicate the day's end (preclude to Shabbot) a
   section of Sky (Pyramid Film) is used showing the open
   sunset over the desert. (Kit #9).

2. Background Final Film can be the final recapitulation
   of the entire mood or theme of a service in a short,
   dramatic form. The film Get High On Life which is a
   lyric cinematic essay on the joy of living, makes an
   excellent conclusion to a service that seeks to pro-
   duce an uplifting effect. (Kit #10).

3. Graphic Background Film can suggest a mood or theme
   without specific human subject matter. To produce the
   feeling of motion and disorder as a prelude to the calm
   of Shabbot, a short abstract film like Cosmos (Pyramid
   Films) began the service. (Kit #11).

4. Illustrative Film can be used to expand the application
   of text to contemporary life such as the one-minute film
   Bless the Lord (Franciscan Communications (Kit #12) which
   applies the basic theme of the "Barachu" to the factor-
   ies, products and people of contemporary life. To illus-
   trade by contrasting theme and application, a new short
   film Star Spangled Banner (Pyramid). (Kit #13).

5. Films With Music are possible to arrange in such a way
   that the film is coordinated with music other than what
   is on the sound track. This applies, however, to non-
   dialogue films which would suffer if run silently. In
   this manner can the particular musical element of worship
   be added.

There are the following additional applications of film in
worship:

1. Film Sermon expands the dimension of the conventional ser-
   mon by extending the scope of its message. It is not just
   "showing a movie", but rather placing the film into a con-
   text. Often what is necessary is only a brief introduc-
   tion or summary. The Film-Sermon which draws on films
   such as Let My People Go, or Occurrance at Owl Creek
   Bridge, or The Red Balloon, serve as excellent sermons
   and motivational tools for discussion. (Kit #14).

2. Original Films can fit into any of the mentioned applications of film but they add the unique attraction and importance that they are the products of a Temple's group activity. The Confirmation Class of Ahavat Shalom in Northridge, California, produced a 20-minute, 16mm film, "The Blessing And The Curse" for their Confirmation Service.

COMBINING SLIDES AND FILM

1. Sequence of slides and film, one after the other, produces an effective continuity of theme or message. Sequences can lead up to or derive from some major point and can be of a free association style, but simply to use a slide for the sake of using a slide is ineffective and detracting. The combining of slide and film in sequence is a matter of timing which rests heavily upon clear instructions (script) and practice. (Kit #15).

2. Visual Parallel is a technique whereby a slide(s) can be made from frames of the film and provide an isolated moment in time from the motion of the film ("stop action") and extend it for further effect. This process also allows the slide to blend into the film from a still to moving image. A film sequence which shows a leaf falling from a tree can be enhanced and expanded by taking the last visual image (frame) from the film and making it the first still image shown in a paralleling slide sequence. (Kit #16).

3. Interposition of slides and films produces both still and moving image at the same time, and is a successful method of maintaining the sense of motion and activity by the congregation. Multi-screen images are no problem in perception after the initial moment as the mind's eye has no difficulty integrating such patterns.

OTHER MEDIA

The variations of media worship are extensive. While it is not strictly within the scope of this thesis to explore in detail all possibilities, mention should be made of three closely related correlary media.

1. Dance has long been understood to be an extensively full medium for expression of human feelings. It has had a crucial role in worship, from the stylized forms of the ancient Temple to the freely expressive forms of the Hassidim. In the formalization of Reform Jewish liturgy, in the 18th and 19th centuries until recently, the dance

has brought about a reemergence of its use in worship, and a recognition of it as a uniquely human form of expression.

2. <u>Drama</u> has always been recognized as significant communications medium. Only of late, however, has its use <u>as a part of the worship service</u> begun to develop in the Temple. The frequent inclusion of portions of <u>J.B.</u> <u>Gideon</u> or <u>The Deputy</u> has paved the way to an appreciation of drama in worship.

3. <u>Activity</u> has been the hallmark of classical Jewish worship. The Hebrew term for worship, avodah, reflects this role. In the contemporary worship environment, activity can range from the pageantry of processional to the engagement in group singing. Moreover, activity-worship which allows the congregation to actually create its own service as part of the framework of a service, has grown in regularity. Much of the stimulus for this type of worship has come from the camping movement in which spontaneity has become a sought-after goal. The N.F.T.Y. Pilgrimage of 1971 in Cincinnati, Ohio saw the hundred delegates literally devise their own worship service, on the spot, as the "avodah" section of their Shabbot evening service.

PART III

GENERAL CRITERIA FOR EQUIPMENT SELECTION

This section suggests certain criteria for consideration
in advance of purchasing (renting) any piece of equipment.
The primary factor to understand, at the outset, is that rare-
ly are all criteria fully met in one unit, so that the initial
phase is the formulation of which standards have the highest
priority. This process must be weighed against the realistic
budgetary considerations which critically affect any selection
procedure.

The essential criterion for any equipment is need. What
the need is will determine what equipment is most satisfactory
and suitable. The other questions will follow directly from
this aspect.

Durability has always been considered the fundamental pre-
requisite for equipment. Sacrificed for this factor has been a
great deal of quality and versatility, two properties that often
far override the ruggedness of equipment. But adequate strength
is obtainable without totally relinquishing the other features.
Simply by generally avoiding plastic construction, whether the
casing or internal parts, no matter what the manufacturer's re-
putation, may well provide acceptable durability needed for most
media work. Furthermore, by assuming that most people who might
use the equipment are liable to damage it trying to get it to
operate, and that with some basic instruction they can become
familiar with its use, much of the dangers of breakage are

removed. What does remain, however, is the general ability of
equipment to hold up under repeated usage. Here plastic con-
struction is a great disadvantage. Metal construction, coupled
with regular servicing, produces more than adequate longevity
in media equipment.

The portability of equipment has practical applications
to classroom as well as Temple use, not in terms of being able
to withstand the transporting, but whether the equipment will
"float" from place to place without any supervision, and result
in loss or being misplaced. This is especially true of smaller
parts or supplies (tapes, films, etc.).

The versatility of any equipment becomes, in the long run,
the most important and most directly related to determined needs.
The more functions a piece of equipment can perform, even though
not all functions are required at the same time or for one par-
ticular project, the greater will be the dollar value of the
purchase and, usually, the better constructed will be the unit.
The former is no small consideration when arguing for the addi-
tional funds for media equipment financing. Cheaper units do
less -- better quality units, which are more expensive, do more.
But this guideline also requires that the needs be clearly un-
derstood or accurately anticipated, for the short and long-range
goals, before purchase. It is possible to obtain much more than
is needed, as well as too little. Careful examination of the
respective features of comparable equipment will prove valuable
in terms of production demands and cost considerations.[7]

7. The role of local audio dealer in this matter is critical. He
    can not only give you the data necessary to make a reasonable
    choice, but, by explaining the different features, help to
    establish which features are the most necessary for anticipated
    needs.

The sections that follow are set forth to provide some
general guidelines of features to look for in the selection
of media equipment most commonly required in the creation and
execution of a Media Service.

General Guidelines to Features -

1. TAPERECORDER

A. AC RECORDER

- Sturdiness: -avoid plastic construction.
- Reel to Reel: necessary for any kind of editing.
- Large Reel Capacity: able to take at least 5" reel.
- Speeds: must have 7½ and 3-3/4; 1-7/8 optional.
- Capsten Drive: gives accurate speed to reels.
- Digital Counter: for accurate cueing and editing.
- Pause Control; allows stopping without click of switch.
- External Outputs: preamp to speaker or line[8] recording.
- Cardioil Microphone: reduces background noise in recording.
- Remote Control: allows control (on/off) at a distance.

(Optional but worthwhile features)...

- Three Heads: for recording, play-back and erasing.
- Separate Gain Control: allows mixing (equalize) sound from two sources.
- Pause Control: allows reels to move in either direction for accurate editing marking of tape.
- Accessibility to Heads: easy editing and maintenance.

B. CASSETTE RECORDERS

- Most of the above features can be obtained in cassettes except those lost because of the tape being enclosed. (e.g. editing features).

- The main advantage to cassette is the portability, given comparable fidelity, and ease of operation in play back.

- For building up and storing "tape libraries" cassette is compact and durable.

- Cassettes are very difficult to edit precisely without special electronic editing equipment.

C. RECORDING TAPE

- Cellulose Acetate (Mylar) is strong, resists stretching which distorts sound and is inexpensive. But it does tend to break under tension or become brittle in storage. It is particularly vulnerable to changeable climate and high humidity. Store in metal cans available from most audio dealers.

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8. Line recording/playback eliminates the speaker system and goes directly from source to recorder without extraneous noise.

General Guidelines to Features -

- Polyester is more expensive but resists breaking and stretching in heat and requires no special protection in storing.

- Extra Play Tape (polyester) is extremely thin tape which provides additional play time on the same size reel. The thickness is referred to by the measurement in "mil." Thickness is critical when recording long selections on a single reel.

- Low Noise Tape is expensive but reduces to the minimal level the hiss that occurs at lower speeds. It is very good tape to make the master tape from which duplicates are to be copied, as each duplication increases the tape hiss.

- Off Brands ("White box tape") should be avoided because the quality varies from tape to tape; is often old at the time of purchase, and spliced from patches. Its only real advantage is as practice tape, but its low quality leaves a residue on the tape heads which requires more frequent maintenance.

D. REEL SIZE

- Tapes from in 3", 4", 5", 7" and 10" reels. Equipment should guide which size is best. Generally, the 7" reel satisfies most requirements for Media Services, and the 5" reel for most classroom needs.

- Cassette Tape comes in sizes measured by the time on each side: 5 min., 10 min., 15 min., 30 min., 45 min., and 60 min. Generally the 30-min. cassette is adequate for lectures or off-the-air programs; the 45-min. cassette provides adequate time. Cheaper cassettes have short lives and poorer fidelity. The better cassettes have a metallic substance to signal the end of a side.

2. COMPONENT SYSTEMS, RECORD PLAYERS AND RADIO

A. COMPONENT SYSTEM.

1. AMPLIFIER

- 1. Minimum of 10 watts output. More is preferable to provide necessary power to drive good speakers without distortion.
2. Headphone outputs.
3. Monitoring feature during recording.
4. Inputs for microphone, tape and turntable.

General Guidelines to Features

> 5. Outputs for external speakers.
> 6. Tone controls for bass and treble separately.
> 7. Volume leveler from all input sources.
> 8. Frequency response from 30,000 to 15,000 cycles for full range of audible sound.
> 9. Filters for reducing extraneous noise. Dolby filter systems are regarded as the best, but come built-in on the more expensive amplifiers but are available separately.

2. TUNER

> 1. AM/FM Stereo (multiplex) capability is desirable.
> 2. Selection depends on location. There there are many stations crammed together on the frequencies, a more selective (higher quality) tuner is advisable.

3. TURNTABLE

> 1. Lightest tones are possible with adjustable tracking force is desirable. The lighter the needle rests on the records, the longer the record life is preserved.
> 2. Magnetic pickup with diamond stylus (usually sold separately).
> 3. Motor that is strong _and_ noiseless, and moves with uniform speed.
> 4. Changer is optional depending on needs. The convenience of "stacking" a lot of records is very hard on records if repeated frequently. If this feature is necessary, a turntable that offers convertibility from manual to changer is adaptable. These turntables are generally more expensive.

4. SPEAKERS

> 1. How a pack of speakers sound is the best guide, knowing that speakers will sound differently to each individual, and when heard in different locations.
> 2. Most dealers will allow speakers being considered to be tried where they are going to be used and, if un satisfactory, be exchanged for others.
> 3. Speakers that are less than 8" in diameter cannot give true sound reproduction, and should not be considered unless size is the primary consideration.

General Guidelines to Features

B. CLASSROOM RECORD PLAYER

1. 10 - 12 watt amplifier is adequate for most class-
   room use, but not for hall or Sanctuary of
   larger size.
2. Outputs for headphones and external speakers.
3. Two 10" to 12" external cone speakers or a speaker
   in the lid for maximum audibility through posi-
   tioning.
4. Turntable with 4 adjustable speeds indicated by
   strobe light meter (78, 45, 33-1/3, 16 rpm) and
   pop-up 45 adaptor.
5. Floating turntable able to absorb bumping from move-
   ment.
6. Tone arm locks into place during movement.
7. Cuing capabilities through pause control or cuing
   device that allows for precise cuing without
   scratching the record by stopping mid-way.

C. CLASSROOM RADIO

1. AM/FM Stereo capability should be present in combi-
   nation which provides the standard stations (AM)
   and stations having a wide variety of program-
   ing (FM).
2. Inputs should be built in for recording through the
   line directly rather than using a microphone in
   front of the speaker.

3. PHOTOGRAPHY

A. CARTRIDGE CAMERA (Instamatic)

1. These cameras combine the major features desirable
   for student use (durability, portability, versa-
   tility) at a low price.
2. They are excellent for students to use in taking
   their own slides (KX126-20) and making their ser-
   vice from them.
3. They can be used for copying slides from books,
   photos, etc. in the Kodak slide-copy kit.
4. Slides can be made from negatives of color prints
   which are the most common photos taken with an
   Instamatic. Everyone's photo album at home can
   become a "slide bank".
5. Instamatic cameras (except for the most expensive
   models) cannot be adjusted to captive motion
   without getting a blur.

General Guidelines to Features -

6. There is a problem with parallax where what is seen through the viewfinder is slightly different from what is actually photographed, and requires compensation as the picture is taken.

7. A particular problem for slide making is the limitation that fixed-focus cameras have as they are not made to photograph at close distance. Slides taken with such cameras tend to lose quality if projected on a larger screen.

B. 35mm CAMERA

The 35mm[9] camera offers the versatility and proficiency that multi-media creations require. There are many such cameras available but they generally share the following characteristics:

1. Interchangeable lenses allow flexible and creative photography. Further, the capabilities for close-up work and copy work facilitate a wide range of creative slide making. Almost anything seen or read in books can be made into a slide and projected.[10]

2. 35mm cameras are adaptable to all light and speed conditions. This extends the range of potential subject matter which is an advantage to one who knows how to operate such a camera.

3. The 35mm camera should be used on a copy stand when making slides of other photos or objects. Stands can be purchased in most photo stores for approximately $35.00-40.00 or constructed for less than $10.00.[11]

4. Since the viewfinder is through the lens itself, what is seen is what is photographed.

5. 33mm film is designed for slides (which are the negatives).

6. By using special "half-frame" 35mm camera, film strips can be made directly on the 35mm film.

9. 35mm indicates the width of the film.

10. Copyright Laws: Any photograph copied from published material must be done so with permission of the publisher or photographer. There is a generally accepted informality about this rule with regard to amateur works especially used for religious purposes. Any commercial venture or fund-raising project would require official written permission.

11. Plans for the copying stand are included in Producing Slides and Filmstrips. Customer Markets Division, Eastman Kodak Co., Rochester, New York.

General Guidelines to Features --

C. SLIDE PROJECTORS[12]

1. Most schools have filmstrip projectors with slide attachments. This requires manual operation of each individual slide and a high risk of jamming a slide inside the projector.

2. Carousel or cartridge type slide projectors are not compatible with each other. This should be considered when contemplating purchase.

3. Projectors should operate from a stack loader as well as a tray or carousel. The projector with stack loading capability makes it possible to show a cluster of slides piled up together in the order set into the machine without placing each individual slide into a tray. This makes editing a slide presentation sequence quite simple without affecting the entire series.

4. A projector should be a model which has automatic focus built into the machine, and a remote control feature. The auto-focus will keep all slides in sharp definition without manual control. This becomes a more important feature as the number of different elements are brought into the Service. The remote control button is necessary to hook the projector into any model of presentational system such as a dissolve unit, programmer, etc.

5. Projectors should be adaptable to a variety of lenses for specific conditions. In an area (Sanctuary or auditorium) where use of a large screen is best, it is advisable to project through a lens which will give a large image at a close distance. Each time the distance between projector and screen is doubled, the light (brightness of the image) is reduced four-fold.

6. The purchase of a projector that is going to be used extensively would warrant investing in a special low-voltage quartz iodide lamp. Although comparatively more expensive, it has twice the life of a standard projection bulb, and produces considerably less heat. This permits the projection of a single slide for a prolonged period of time.

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12. For presentational purposes, the Kodak Carousel 860H or the Ektagraphic Model E has proven successful. The Ektagraphic has the highest durability; stronger motor which doubles the bulb life, and exceptionally low heat producing. Fully compatable with the range of professional level equipment for media presentations.

General Guidelines to Features –

D. 16mm FILM PROJECTORS

1. Avoid automatic threading ("auto-load") projectors.
   The slightest problem in the machine's internal
   parts or a damaged sproket hole[13] in the film,
   will often make the film jam in the projector.
2. Taking a jammed film out from an automatic thread-
   ing projector requires time, and often the removal
   of a few parts.
3. The automatic projector does not allow for removal
   of the film mid-way, or the showing of a certain
   section without running the film all the way through
   at normal speed.
4. The manual threading projectors have two running
   speeds (sound-silent) the latter of which is nec-
   essary for any silent film, and also gives slow-
   motion effect to any sound film.
5. The manual projector operates by two external pulleys
   whereas the auto-load uses a gear and clutch sys-
   tem. The pulleys can be replaced on the spot while
   the gear system requires shop repair. Therefore,
   the manual operating projector is the less compli-
   cated and expensive machine to maintain.
6. The capability for projection by single-frame makes
   it possible to "freeze" a single image without heat
   damage.

4. AUXILIARY EQUIPMENT

The Kodak line of Audio/visual products is recommended
because of its wide-spread availability,[14] strong con-
struction, versatile features, and comparable price.

1. Carousel Sound Synchronizer, Model 2: Records and plays
   back an inaudible "beep" on one track of a stereo
   tape which controls the ektagraphic or Carousel Slide
   projectors. The other track is clear for sound track.
   With the addition of an actuator cord (available from
   Central Parts Service, Part No. 169057), the Synchro-
   nizer can simultaneously control three projectors
   with remote control features, or three dissolve units
   which, in turn, will activate six projectors.

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13. Most rental films can be expected to have some torn sprokets.

14. Kodak Audiovisual products are on display at most larger photo
    stores. In the event that the equipment needed is not avail-
    able, or additional contact is desired regarding such equip-
    ment, other products, their use and operation, contact the
    local Kodak Customer Representative for the local area.

General Guidelines to Features -

2. Carousel Dissolve Control: This unit fades slides into each other from two projectors at 6-, 10 or 14-second intervals. It operates manually or by remote control. It also has provision for an AC power outlet. The Dissolve Control is especially effective for flowing change effects with slides, producing a mellow rhythm between slides (rather than the more abrupt changes of normal operation). It also allows one image to be superimposed onto another and dissolve into or out of another image producing an organic effect.

5. SCREENS

A. FRONT PROJECTION SCREENS

1. Front Projection Screens (Front Screens) are the more typical and less expensive screens. One of three types of surfaces are available to refract the light from a source in front of the screen.

   a) Glass Beaded Surfaces are the most widely used screens. They give very bright pictures, are free of grain, have excellent color reproduction, and offer a wide viewing angle.

   b) Silver Lenticular Surfaces hold a good color separation, but do intensify colors. They are comparable in brightness, but perform better than other surfaces in rooms that cannot be darkened. They must be placed exactly perpendicular to the projector and audience eye level.

   c) Mat White Surfaces diffuse the light over a non-gloss surface. They produce considerably less bright images, but are free of grain. They are particularly used for overhead projection.

2. Most standard Front Screens stand on a tripod base. They range in size from 40"x40" to 96"x96". Larger sizes than 96"x96" can be permanently secured to wall or ceiling, or used with a separate suspension floor stand.

3. The minimum sized screen for classroom or worship use should be the 50"x50" screen. However, the 60"x60" screen is the best "all-around" size. It accommodates an image of sufficient proportion as to give an effective image. In a larger room, generally, the fuller and more expansive the screen image, the more encompasing will be the environment, and the more effective the experience.

General Guidelines to Features --

B.   REAR PROJECTION SCREEN

1.   Rear Projection Screens (Rear Screens) receive the
     light source from the back, and transfer it with
     high color fidelity, picture resolution and a wide
     viewing angle in all normally illuminated as well
     as darkened conditions.

2.   The primary advantage of the Rear Screen is that it
     conceals the equipment used for the projection.
     Coupled with a wide-angle projection lens, the
     Rear Screen removes what often is disturbing about
     any Media Service, the equipment. Furthermore, it
     allows for close access to the equipment without
     disturbing the seated congregation.

3.   Rear Screens can be planned into the design of the
     Bemah in an artistic and tactful way. They should
     be considered carefully when a screen is sought for
     repeated and permanent projection.

4.   Rear Screens are, however, very expensive.

PART IV

SELECTED SOURCES FOR THE MEDIA SERVICE

- Non-commercial resources

- Commercial sources

- Most commercial sources in the media field are
  directed toward Christian groups because they ac-
  count for a wider-based market. But a growing
  number of these companies are moving from a narrow-
  er sectarian orientation toward a more ecumenical,
  humanistic position, and have materials which can
  be valuably adapted to Jewish media worship.

SELECTED NON-COMMERCIAL RESOURCES

CONGREGATIONAL MEMBERSHIP:

There are many talented amateur and professional people who are members of congregations and, if asked, would serve as excellent resources and participants by adding their particular skills and/or hobbies to the development of a Media Service.

NON-CONGREGATIONAL PEOPLE:

Every community has a cluster of people who are professionally affiliated with the communications industry, but who are either not Jewish or not affiliated with any Temple. These people form a rich source of technical, production and performing expertise. The non-Jewish people relate to the medium of a Media Service in a Temple as an art form and worth helping. The unaffiliated Jewish people among this group have been limited or cut off from applying their special talents in communications within the framework of the Temple. Many have found an outlet in working with liberal Christian groups which have grown receptive to, and involved in media in recent years. But these Jews would generally welcome an invitation to return and express their Jewish identity through media in the Temple.

EXPERTISE AREAS FOR MEDIA SERVICES:

This list, although not exhaustive, suggests the more important areas with which people might be involved, and which would prove to be valuable areas from which to draw. It applies equally to members of the congregational and members of the larger community:

1. Actors.
2. Audio Dealers.
3. Dancers.
4. Engineers (their training often is very helpful in solving technical problems).
5. Musicians.
6. Photo dealers.
7. Photographers (almost all the congregation takes pictures which can become a visual library).
8. Public Relations (Advertising).
9. Radio Station broadcasting staff (especially engineers)
10. Stereo Buffs.
11. TV Station production/broadcasting staff.
12. University Department personnel (theater, music, media).
13. Writers.

SELECTED COMMERCIAL SOURCES

MEDIA TECHNIQUE:

1. Audio-Visual Education In The Jewish Religious School
   Samuel Grand,
   Union of American Hebrew Congregations,
   New York, New York, 1955.

2. A/V Instruction Materials and Methods.
   James W. Brown, Richard B. Lewis & Fred F. Harclerod,
   McGraw-Hill,
   New York, New York, 1959.

3. Handbook for Production of Filmstrips and Records (2nd ed.)
   Dukane Corporation,
   AV Division,
   St. Charles, Illinois.

4. How to Use Audio-Visual Materials.
   John W. Bachman,
   Association Press,
   New York, New York, 1956.

5. Manual of Audio-Visual Techniques (2nd ed.).
   Robert E. DeKieffer & Lee W. Cochran,
   Prentice-Hall,
   Englewood Cliffs, New Jersey, 1962.

6. Planning and Producing Audiovisual Materials.
   Jerrold E. Kemp,
   Chandler Publishing Co.
   124 Spear Street,
   San Francisco, California, 1967.

7. Planning and Producing Visual Aids.
   Pamphlet #S-13,
   Eastman Kodak Company,
   Sales Service Division,
   Rochester, New York.

8. The Rocky Mountain Curriculum II.
   Rocky Mt. Curriculum Planning Workshop,
   3206 South St. Paul Street,
   Denver, Colorado, 1971.

9. The Tape Recorder, The Overhead System, Production 2x2
   Slides.
   Instructional Media Center,
   The University of Texas at Austin,
   University Station,
   Austin, Texas.

10. Teaching And Media: A Systematic Approach.
    Vernon S. Gerlach and Donald P. Ely,
    Prentice-Hall, Inc.
    Englewood Cliffs, New Jersey, 1971.

11. Using Instructional Media Effectively.
    Jack Tanzman and Kenneth J. Dunn,
    Parker Publishing Co.
    West Nyack, New York, 1971.

12. Audiovisual Instruction (Magazine).
    2901 Byrdhill Road,
    Richmond, Virginia 23205,
    $8.00/year.

13. Media & Methods (Magazine)
    134 N. 13th Street,
    Philadelphia, Pennsylvania 19107.
    $7.00/year.

SELECTED COMMERCIAL SOURCES

MULTIMEDIA MATERIALS/KITS:

1. Argus Communications
   3505 North Ashland,
   Chicago, Illinois 60657,

       Choose Life Series.

2. Roa's Films,
   1696 North Astor Street,
   Milwaukee, Wisconsin 53202

       Old Testament units on Kings, Prophets,
       Moses - (Christian orientation).

3. Franciscan Communications Center,
   1229 South Santee Street,
   Los Angeles, California 90015.

       -Teleketics Films
       -TeleSPOTS
       -Recordings
       -AudioSpots
       -Graphics

4. Union of American Hebrew Congregations,
   Department of Education,
   838 Fifth Avenue,
   New York, New York 10021.

       -Filmstrips
       -Audio cassettes
       -Focus Series

5. Halfway House,
   Box 2,
   Newtown, Pennsylvania 18940.

       -Kaleidoscope Series
       -Man Alive Series (2nd ed.).

6. Beacon Press,
   25 Beacon Street,
   Boston, Massachusetts 02108.

       -Man The Meaning Maker
       -Freedom and Responsibility

7. Mass Media Ministries,
   1720 North Charles Street,
   Baltimore, Maryland 21218

   1720 Chouteau Avenue,
   St. Louis, Missouri 63103

       -Films
       -Recordings
       -Graphics
       -Newsletter

8. Drummer Productions,
    1 South 214 Forest Trail,
    Elmhurst, Illinois 60126.
        -Filmstrip/Record Bible Stories.

9. New Day Communications,
    6131 Joyce Lane,
    Cincinnati, Ohio 45237.

        -Media Services kit
        -Media Conclave Program
        -Media Sermons

EQUIPMENT (Reference Works).

1. Audiovisual Facilities And Equipment For Churchmen.
    Donald P. Ely et. al.
    Abingdon Press, Nashville, Tennessee, 1970
    (Vol. III of Communications for Churchmen series).

2. Audiovisual Market Place.
    R. R. Bowker Company,
    1180 Avenue of the Americas,
    New York, New York 10036
    1968.

3. Consumers Reports
    Consumers Reports Annual Buying Guide
    Consumer Union of United States,
    256 Washington Street,
    Mt. Vernon, New York 10550.

4. "Legibility Standards For Projected Materials".
    Pamphlet #S-4,
    Eastman Kodak Company,
    Rochester, New York 14650.

5. "Wide-Screen, Multiple-Screen Showmanship"
    Pamphlet #S-28,
    Eastman Kodak Company,
    Rochester, New York 14650.

6. Media & Methods.
    134 North 13th Street,
    Philadelphia, Pennsylvania 19107.
    $7.00/year (Sept. - June).

7. Media Mix.
    P. O. Box 5139,
    Chicago, Illinois 60680.
    $6.00/year (monthly).

8. The Educators Purchasing Master (Media).
   Fisher Publishing,
   3 West Princeton Avenue,
   Englewood, Colorado 80110.

9. Audiovisual Products Catalog.
   Eastman Kodak Company,
   Rochester, New York 14650.
   (Yearly).

AUDIO - RECORDS

1. Schwann LP Record Catalog.
   W. Schwann, Inc.,
   Boston, Massachusetts.
   (Available at record stores - published monthly).

2. Audio Cardalog.
   Box 989,
   Larchmont, New York 10538.
       -Card index evaluates records especially designed
        for educational use.
       -Annual rate $30.00.

3. Rolling Stone (Newspaper).
   P.O. Box 12976,
   Oakland, California 94604.
       -Articles, reviews centering on the rock musical
        world.
       -By subscription or at news stands.

AUDIO - TAPERECORDINGS

1. Educators Guide To Free Tapes, Scripts, and Transcriptions.
   Educators Progress Service,
   Randolph, Wisconsin 53956.
       -Materials listed are mostly from business, industry
        and government agencies; limited use for Temple.

2. National Audio Tape Catalog.
   Dept. of Audiovisual Instruction,
   National Education Association,
   1201 Sixteenth St., N.W.,
   Washington, D. C.
   $3.00.
       -The NAT catalog lists over 5,000 titles. One obtains
        a blank tape and send it to the National Tape Reposi-
        tory at the University of Colorado, or purchase a
        tape from the NTR. The program requested will be dup-
        licated from a master tape at the Center at a small
        charge.

AUDIO - TAPE DISTRIBUTORS

1. Academic Recording Institute,
   4727 Oakshire,
   Houston, Texas 77027.

2. Associated Education Material Co.,
   P. O. Box 2087,
   Raleigh, North Carolina 27602.

3. Educational Activities, Inc.,
   Box 392,
   Freeport, New York 11520.

4. EMC Corporation,
   180 East Sixth Street,
   St. Paul, Minnesota 55101.

5. Imperial Productions, Inc.,
   247 West Court Street,
   Kankakee, Illinois 60901

6. Spoken Arts, Inc.,
   59 Locust Avenue,
   New Rochelle, New York 10801.

7. Tapes Unlimited,
   13113 Puritan,
   Detroit, Michigan 48227

8. Universities and Colleges in metropolitan areas are
   developing audio centers with growing tape libraries.

9. Public Libraries are establishing loaning-libraries
   of spoken word/musical tapes.

AUDIO - TAPE RECORDING ACCESSORIES

1. Audiotex,
   400 South Wyman Street,
   Rockford, Illinois 61101.

2. Editall,
   Marketing Industries, Inc.,
   Thorens Building,
   New Hyde Park, New York 11044.

3. Robbins Industries Corporation,
   15-58 127th Street,
   Flushing, New York 11356.

SELECTED COMMERCIAL SOURCES

PHOTOGRAPHS

1. Selected Free Materials for Classroom Teachers.
    Ruth H. Aubrey,
    Fearon Publishers,
    2165 Park Blvd.,
    Palo Alto, California 94306, 1967.
       -Over 570 sources of free classroom materials
        graded, annotated for general use.

2. Learning From Pictures (2nd ed.).
    Catherine M. Williams,
    Dept. of Audiovisual Instruction,
    National Educators Association,
    Washington, D. C., 1968.

        -Subject index to primary sources and selected
         references included.

Commercial companies which produce low-cost still photo-
graphs of high quality designed for general use but very
adaptable for specific Media Service needs:

1. Artex Prints, Inc.,
    Westport, Connecticut 06880.
    (Color art reproductions).

2. Audio-Visual Enterprises,
    911 Laguna Road,
    Pasadena, California 91105.
    (Color study prints and historical models).

3. Creative Educational Society,
    Mankato, Minnesota 5600 .

4. Curtis Audio Visual Materials,
    Independence Square,
    Philadelphia, Pennsylvania 19105.

5. Denoyer-Geppert Co.,
    5235 Ravenswood Avenue,
    Chicago, Illinois 60650.

6. Documentary Photo Aids, Inc.,
    P. O. Box 2237,
    Phoenix, Arizona 85002
    (American History).

7. Friendship Press,
    475 Riverside Drive,
    New York, New York 10027.

8. C. S. Hammond & Co. Inc.,
    Maplewood, New Jersey 91001.

9. Hi-Worth Pictures,
    P. O. Box 6,
    Altadena, California 91001.

10. Informative Classroom Picture Publishers, Inc.,
    31 Ottawa Avenue, N.W.,
    Grand Rapids, Michigan 49501.

11. National Geographic Society Ltd.,
    140 Greenwich Avenue,
    Greenwich, Connecticut 06830.
    (Fine art reproductions).

12. A. J. Nystrom & Co.,
    3333 Elston Avenue,
    Chicago, Illinois 60618.

13. F. A. Owen Publishing Co.,
    Dansville, New York 14437.

14. Perry Pictures, Inc.,
    42 Dartmouth Street,
    Malden, Massachusetts 02148.

15. Rand McNally & Co.,
    Box 7600,
    Chicago, Illinois 60680.

16. Society for Visual Education, Inc.,
    1345 Diversy Parkway,
    Chicago Illinois 60614.

17. United Nations,
    Public Inquiries Unit,
    Dept. of Public Information,
    New York, New York 10017.

PHOTOGRAPHY (Equipment)

1. Consumers Reports or Consumers Reports Annual Buyers Guide,
   Consumer Union of United States,
   256 Washington Street,
   Mt. Vernon, New York 10550.
   (and at most news stands)

2. Camera Buyers Guide
   Life Library of Photography,
   Time-Life Books,
   New York, New York, 1970.

3. The Camera.
   Life Library of Photography,
   Time-Life Books,
   New York, New York, 1970.

FILMSTRIP SOURCES*

1. Educational Sound Filmstrip Directory.
   DuKane Corporation,
   Audio Visual Division,
   St. Charles, Illinois.

2. Educators Guide to Free Filmstrips.
   Educators Progress Service,
   Randolph, Wisconsin 53956.
   $7.00/year.

3. Encyclopedia Britannica Educational Corp.,
   425 North Michigan Avenue,
   Chicago, Illinois 60611.

4. Eye-Gate House, Inc.,
   146-01 Archer Avenue,
   Jamaica, New York 11435.

5. Index to 35mm Educational Filmstrips.
   R. R. Bowket Co.,
   1180 Avenue of Americas,
   New York, New York 10036.
   $34.00/year.

6. McGraw-Hill Book Co.,
   330 West 42nd Street,
   New York, New York 10036.

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* Specify subject matter sought — most catalogs are free.

7. Society for Visual Education,
    1345 Diversy Parkway,
    Chicago, Illinois 60614.

8. Stanley Bowmar Co.,
    4 Broadway,
    Valhalla, New York 10595.

9. The Jim Handy Organization,
    2821 E. Grand Blvd.,
    Detroit, Michigan 48221.

10. Weston Woods Studio, Inc.,
    Weston, Connecticut 06880.

11. Producing Slides and Filmstrips.
    Consumer Markets Division,
    Eastman Kodak Co.,
    Rochester, New York 14650.

SLIDE SOURCES

1. The British Museum*
    London, England.

2. The Metropolitan Museum*
    New York, New York.

3. Motion Picture and Education Markets Division,
    Eastman Kodak Company,
    Rochester, New York 14650.

4. Museum of Modern Art*
    New York, New York.

FILM MAKING

1. Behind The Camera.
    Pflaum/Standard,
    38 W. 5th Street,
    Dayton, Ohio 45402.

        -Student-made film for rental to accompany the
        book which details how it was made.

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* Specify subject matter sought — Most catalogs are free.

2. Classroom Filmmaking Resources, Inc.,
   260 W. 64th Street,
   New York, New York 10023.
   -Catalog 171 includes Super 8mm and 16mm
   equipment and supplies for classroom film-
   making.

3. Filmmaking for Children.
   Arden Rynew,
   Pflaum/Standard,
   38 West 5th Street,
   Dayton, Ohio 45402.
   -A guide to filmmaking with elementary level
   children including all directions.

4. Movies With A Purpose.
   Motion Picture & Education Markets Division,
   Eastman Kodak Company,
   Rochester, New York 14650.
   -A guide to planning and producing super 8 films.

5. Basic Movie Making (and packet).
   Consumer Markets Publications,
   Eastman Kodak Company,
   343 State Street,
   Rochester, New York 14650.
   -Materials source.

SELECTED COMMERCIAL SOURCES

General Periodicals With Significant
Film References for Religious Pro-
gramming.

Commentary,
165 East 56th Street,
New York, New York 10022.

Life Magazine,
Time-Life Building,
Rockefeller Center,
New York, New York 10020.

Newsweek,
444 Madison Avenue,
New York, New York 10022.

New York Times,
229 West 43rd Street,
New York, New York 10036.

Saturday Review,
380 Madison Avenue,
New York, New York 10017.

The Humanist,
Humanist House,
125 El Camino del Mar,
San Francisco, California 94121.

The Humanities Horizon,
Encyclopedia Britannica Educational Corp.,
425 North Michigan Avenue,
Chicago, Illinois 60611.

Time Magazine,
Time-Life Building,
Rockefeller Center,
New York, New York 10020.

SELECTED COMMERCIAL SOURCES

Selected Film Distributors*

ACI Productions,
35 West 45th Street,
New York, New York.

Alden Films,
5113 16th Avenue,
Brooklyn, New York 11204.
(Agent for State of Israel).

American Jewish Committee,
165 East 56th Street,
New York, New York 10022.
(Films on "Jews and Judaism").

American Jewish Congress,
15 East 84th Street,
New York, New York 10028.

Anti-Defamation League of
B'nai B'rith,
222 West Adams Street,
Chicago, Illinois 60603.

315 Lexington Avenue,
New York, New York 10002.

Arthur Cantor, Inc.,
234 West 44th Street,
New York, New York 10036.
(Only 1 film: "Golden Age
 of Second Avenue").

Argosy Film Service,
1939 Central Avenue,
Evanston, Illinois 60201.
(Feature films).

Broadcasting Commission,
Chicago Board of Rabbis,
72 East 11th Street,
Chicago, Illinois 60605.

Audio/Brandon Film,
512 Burlington Avenue,
La Grande, Illinois 60525.

and

406 Clement Street,
San Francisco, California 94118.

also

Mt. Vernon, New York,
Los Angeles, California,
Dallas, Texas.
(Foreign Films; Classic Feature
 Films).

A/V Department,
Bureau of Jewish Education,
590 North Vermont Street,
Los Angeles, California 90004.

Clergy and Laymen Concerned
About Viet Nam,
637 West 125th Street,
New York, New York 10027.
(Films about the peace issue).

Columbia Cinematheque,
711 Fifth Avenue,
New York, New York 10022.
(Feature films).

Contemporary/McGraw-Hill,
Princeton Road,
Highstown, New Jersey 08520.

also

Evanston, Illinois,
San Francisco, California.

Films Incorporated --

offices in:

Atlanta, Georgia,
Boston, Massachusetts,
Dallas, Texas,
Hayward, California,
Hollywood, California,
Long Island City, New York,
Salt Lake City, Utah,
Skokie, Illinois.
(Feature films).

Franciscan Communications Center,
1229 South Santee,
Los Angeles, California 90015.
(Short films and multimedia).

Hadassah National Film Dept.,
256 West 25th Street,
New York, New York 10001.
(Mostly promotional films).

Ideal Pictures,
(now: Audio Film Center),

offices in:

Mt. Vernon, New York,
San Francisco, California,
Los Angeles, California,
Dallas, Texas,
La Grande, Illinois.
(Feature films).

Institutional Cinema Service,
915 Broadway,
New York, New York 10010.
(Feature films).

Israel:

Department of Education &
Culture,
Jewish Agency,
515 Park Avenue,
New York, New York.

National Committee for Labor
Israel,
33 East 67th Street,
New York, New York 10021.

Consulate of Israel,
Film Library

and

Jewish National Fund,
Films available from
Marvin Becker Films,
915 Howard Street,
San Francisco, California.

Mottas Films,
1318 Ohio Avenue, N.E.,
Canton, Ohio 44705.
(Feature films).

National Film Board of Canada,
(Available from Contemporary/
McGraw-Hill).

Pyramid Films,
P. O. Box 1048,
Santa Monica, California 90406.

Walter Reade 16
241 East 34th Street,
New York, New York 10016.
(Feature films).

*This partial list contains firms whose
films (short or feature films) are most
directly applicable to the Jewish setting
without elaborate transition.

SELECTED COMMERCIAL SOURCES

Selected University Media Centers

Ambassador College,
Pasadena, California.

Boston University,
Krasker Memorial Film Library,
Boston, Massachusetts.

Indiana University,
Audio-Visual Center,
Bloomington, Indiana.

Iowa State University,
Visual Instruction Service,
Ames, Iowa.

Michigan State University,
Educational Films,
East Lansing, Michigan.

University of California-Berkeley,
Lifelong Learning,
Berkeley, California.

University of California-Los Angeles,
Academic Communications Facility,
Los Angeles, California.

University of Colorado,
Audio-Visual Department,
Boulder, Colorado.

University of Missouri,
Audio-Visual & Communications Extension,
Columbia, Missouri.

University of Southern California,
Cinema, Film Distribution Division,
Los Angeles, California.

APPENDIX I

PRACTICAL GUIDELINES FOR PRESENTATION OF
MEDIA SERVICE

Production:

1. Use fresh (unopened) tape for recording the sound track.
2. Record at 3-3/4 ips speed for good fidelity.
3. Do not use slides with extensive printed matter.
4. Never use a slide just for the sake of using a slide (without a purpose).
5. Handle slides only as much as absolutely necessary.
6. Allow plenty of time for preparation and production prior to Service.

Preparation:

1. Compose CHECK LIST of all items needed and to be used. Include all equipment (taken or rented). Reduces possibility of losses.
2. Make up a GADGET BAG (see appendix) for all necessary small materials/equipment.
3. Use clearly typed script. Use all capital letters to facilitate easier reading with limited light.
4. Check that all slides are cropped (no extra light shows through) around the edges.
5. Use Kodak Projector Slide Binders B325 to crop slides.
6. Preview any film used; look out for torn sprokets or bad splices.
7. Rehearse before actual Service.
8. Always expect the unexpected trouble.
9. Number all slides before Service to avoid trouble if dropped.
10. Check with maintenance staff that power circuits capable of taking load of equipment.
11. Program a place for the Rabbi to participate, and inform him long in advance.
12. Secure the equipment in advance through local audio rental agency/dealer. Specify exactly which models and manufacturer.
13. Don't depend on others without follow-up on equipment.

Arrangement:

1. Set up equipment when there is no one around to disturb.

2. Keep access to equipment clear in case of problems.

3. Tape all plugs in wall sockets onto the wall to insure not being pulled out.

4. Centralize controls of equipment in one place.

5. Place equipment away from the movement path of Congregation.

6. Section off seats to prevent accidents with equipment or to reduce the curious from toying with equipment.

7. Use extension cords from adjoining room or hallway for additional circuits.

8. Check out the operation of the equipment:

    a) Slide Projector: bulb and lenses must be clean and Remote Control working properly.

    b) Dissolve Unit: placed properly between projectors, and working.

    c) Film Projector: fresh bulb for light and sound; film path is clean; the sound system works; cables are in good working order.

    d) Tape Recorder: speed properly set; adaptable to the sound system being used in the room (either the internal system of the recorder or PA system).

9. Tape cords to the floor to prevent tripping.(use 2" masking tape).

10. Be sure to know where the house lights are and how to control them.

11. Cover all extraneous light sources.

12. Check that the power sources are on before the Service.

13. Keep the line of projection clear of obstructions. Angle of projection should not exceed 45 degrees unless necessary.

Presentation:

1. Always use a FRESH BULB in any projector.

2. Adjust the image to fit within the edges of the screen.

3. Minimize reading of pages by the Congregation (usually in the dark).

4. Do not leave equipment unattended after the Service.

5. Do not attempt to do a Media Service alone unless the most simple of formats is used. When there is trouble two people are necessary; one to continue while the other fixes the problem.

APPENDIX II

THE BASIC GADGET BAG

Have your own gadget bag of
back-up equipment:

1. Extra bulb for the number of projectors
   to be used.

2. Patch cords (in pairs, two male and two
   female).

   a) Phono jacks to RCA jack

   b) RCA to phono (two male and two female).

   c) Y plug.

   d) Converters of 2 RCA to phono, two phono
      to RCA.

3. Extension cord (at least 15 amps).

4. Two double plugs.

5. Two-inch masking tape.

6. Screw drivers: One $\frac{1}{4}$ inch regular
                   One $\frac{1}{4}$ inch Philips.

7. Plyers.

8. Wire splicer (doubles for cutting).

9. Scissors.

10. Blocks six to ten, four by four by one inch
    (depends on your own needs).

11. Pencil or pen.

12. Small writing pad.

13. Flashlight (check for fresh batteries).

14. Audio splice tape.

15. Slide mounts (two).

16. Audio wire.

17. Take up reel.

18. Kodak lantern tape.

19. Extra black slides.

APPENDIX III

TAPE EDITING

Tape editing is rearranging sounds to produce new effects.

The tape has two recording tracks on the same side, one on top of the other. Both tracks are on the dull side of the tape.

The dull side should face the recording head when threaded in the machine.

Avoid contact with other machines such as amplifiers which also set up their own magnetic fields. The tapes can be erased through such contact.

Splice tape with a diagonal cut rather than a straight cut. This retains the sound pattern and avoids extra noise at the point of the splice.

Place splicing tape, or any identification mark made by wax pencil, on the shiny side (non-recording side) of the tape.

Use specially designed audio splicing tape to patch tape splices together. "Scotch" tape or masking tape should be used only under emergency conditions.

Recommended splicing kits:

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    Press, 1969.

John Charles Cooper. Religion in the Age of Aquarius.
    Philadelphia, The Westminster Press, 1971.

Harvey Cox. The Feast of Fools. New York, Harper & Row,
    1970.

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    Unity" (Religious Education Vol. 62), Oberlin, 1967.

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    Liberation in an Uptight Age" (Religious Education
    Vol. 63), Oberlin, 1967.

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    (Religious Education Vol. 66), Oberlin, 1971.

COMMUNICATIONS-MEDIA:

Don Allen. The Electric Humanities. Dayton, Pflaum/
    Standard, 1971.

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    Press, 1967.

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    Seabury Press, 1969.

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    Reinhart, Winston, 1968.

John M. Culkin, S.J. "A Churchman's Guide to Marshall
    McLuhan" (Religious Education Vol. 63), Oberlin, 1967.

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    and Television Study"; "I was a Teen-age Movie Teacher";
    (Reprints), New York, Center for Understanding Media.

William A. Dalgish (ed.) Media for Christian Formation.
    Dayton, Pflaum/Standard, 1969.

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    Information. Rochester, 1972.

Don Fabun. Communications: The Transfer of Meaning.
    New York, Glencoe Press, 1968.

Sidney Finkelstein. Sense and Nonsense of McLuhan. New
    York, International Publications, 1968.

William F. Fore, et al. Communications-Learning for
    Churchmen. Nashville, Ablingdon Press, 1968.

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    Press, 1970.

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    Glencoe, The Free Press, 1968.

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    New York, Herder & Herder, 1969.

David & Dolores Linton. Practical Guide to Classroom Media.
    Dayton, Pflaum/Standard, 1971.

Mass Media Ministries. Mass Media Newsletter. Baltimore,
    1969-71.

Media and Methods. Philadelphia, 1970-71.

Peter A.H. Meggs, et al. Television-Radio-Film for Churchmen.
    Nashville, Abingdon Press, 1969.

Marshall McLuhan. The Gutenberg Galaxy. Toronto, University
    of Toronto Press, 1965.

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    Random House, 1965.

————————————————. Understanding Media. New York, McGraw-
    Hill, 1964.

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    York, Something Else Press, 1967.

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    New York, Bantam, 1968.

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Raymond Rosenthal (ed.) McLuhan: Pro & Con. New York,
    Pelican, 1968.

Gerald Stearn. McLuhan: Hot & Cool. Grenta, Dial Press, 1967.

SOCIOLOGY:

    William Kuhns. <u>Environmental Man</u>. New York, Harper & Row, 1969.

    David Riesman. <u>Individualism Reconsidered</u>. Glencoe, The Free Press, 1954.

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    W. Gunther Plaut. <u>The Rise of Reform Judaism</u>. New York, World Union for Progressive Judaism, Ltd., 1963.

    Ellis Rivkin. "An Image of a Jewish Tomorrow". Address to Union of American Hebrew Congregations Bienniel Convention, Los Angeles, California, November 8, 1971.

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    ——————————. <u>The Shaping of Jewish History</u>. New York, Charles Scribner's Sons, 1971.

    ——————————. "Unitive and Divisive Factors in Judaism".

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    Marshall Sklare (ed.). The Jews: <u>Social Patterns of an American Group</u>. New York, The Free Press, 1958.

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    Edwin H. Friedman, Richard Levy, Bernard Z. Sobel. "The Future of the Reform Synagogue: Symposium" (<u>Dimension</u> Vol. III, No. 4) New York, 1969.

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