

Episode 16

Legacy

MEDIA IN THE CHURCH, PART 1

[BEGIN MUSIC]

NATHAN WRIGHT: One of the most remarkable aspects of The Church of Jesus Christ of Latter-day Saints is its unique history. Throughout the world great stories from faithful Church members have only added to that history. This program shares some of these incredible stories of faith, perseverance, hope and inspiration. You're listening to Legacy. I'm your host, Nathan Wright.

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NATHAN WRIGHT: We are in the Mormon Channel studio today visiting with a legacy of audiovisual history. I can just say that right up front because we have easily over a hundred years of experience from a very recent Church Audiovisual Department. In studio, we have Quinn Orr who is an Emmy award-winning producer/director. He grew up on a farm in southern Alberta. He served as a missionary in the French-speaking Belgium Brussels mission from '77 to '79 and later graduated from the BYU film school with a masters degree in instructional media design and evaluation. He has just celebrated 25 years with the Audiovisual Department his current assignment is the supervisor of international film and video. We have online, on the phone with us, Bob Collins, his uh.... Hello Bob.

BOB COLLINS: Hello Everyone.

NATHAN WRIGHT: Alright. He grew up in Ogden, Utah and now lives in Bountiful, Utah. He served a mission in Ohio, served in the US Navy. He graduated from BYU twice with a Bachelor of Arts in Broadcasting, a Master of Art in Non-Commercial Media. Bob has worked for the Church for over 33 years, most of that time in audiovisual production.

Also, we have Tim Taggart with us who grew up in Logan, Utah. He graduated with bachelors and masters degrees from Utah State University. He has produced media for the Church for about 25 years now. He currently works in the Audiovisual Department as assistant director of production services and manager of language production in area support services.

And our last guest today is Bill Schaefermeyer. Bill was born in San Diego, California, grew up in Vernal and Seawort, Alaska. He received bachelors and masters degrees from BYU, taught seminary for 8 years, for 8 years wrote and published Old Testament and Church History curriculum for CES. Before his retirement in 2008, he worked in the Church Audiovisual Department for 24 years where he served as director of development and production, director of

LDS Motion Picture Studio in Provo and director of the Conference Center Studio and Broadcast Center in Salt Lake City. Bill and his wife, Sharon, have recently accepted a call to serve as missionaries in the England London South Mission. Brethren thank you very much for joining with us today.

TIM TAGGART: Great to be with you.

BOB COLLINS: Happy to be with you, thank you.

NATHAN WRIGHT: Thank you. To start things off, perhaps to get a perspective on Church audiovisual history. I understand there's a story of Reed Smoot and a broadcast that happened from New York to San Francisco. Tim, would you mind telling us that story?

TIM TAGGART: Well, Reed Smoot, of course when he was serving as a member of the Quorum of the Twelve apostles was also elected to be a Senator from Utah and served from 1903 to 1933. But when he was a young boy his mother took him in Provo to a sermon given by the President of the Church, Brigham Young. And in that sermon Brigham Young made a prophesy. He said that the day would come when the human voice would be heard from New York to San Francisco. And on the way home from that, young boy Reed turned to his mother and he said that was a big lie, that's impossible and it couldn't be. His mother turned to him and said you will live to see the fulfillment of what the president has said today. Of course, in later years as time went by they created a national broadcasting system where you can speak from New York to San Francisco and one of his colleagues that was responsible for this effort invited Reed Smoot to come to New York City, where he would be the first man to speak over this system from New York City to San Francisco.

NATHAN WRIGHT: So not only did he live to see it but he lived to eat his words on the air.

EVERYONE: [LAUGHING]

TIM TAGGART: And he literally fulfilled the prophecy that he said couldn't be.

NATHAN WRIGHT: That's great. That's a great story.

BOB COLLINS: Ironic.

TIM TAGGART: I think the Lord has a great sense of humor.

NATHAN WRIGHT: So let's talk about the evolution of audiovisual in the Church. At least I've always heard that it was Gordon B. Hinckley who started audiovisual in the Church. Is that true or not true? Bill, do you have a perspective on that.

BILL SCHAEFERMEYER: Oh, I don't think there is any doubt that he was one of the major players in audiovisual in the Church. Prior to him coming home from his mission, which is well known that he was hired to be a part of the Church, prior to that there were photographers around and movie makers and that sort of thing, but not a concentrated effort. And he kind of had the job of doing missionary work using media. And so I guess just him and a cameraman and he would just go out and

get media.

TIM TAGGART: He wrote the scripts.

BILL SCHAEFERMEYER: He wrote the scripts.

TIM TAGGART: “The Fullness of Times” series was a classic that was done in the 30's that he actually went to Hollywood. He wrote all the scripts and then went to Hollywood and hired the best audio talent of the day, radio broadcasters, and created a radio drama that to this day you can still listen to it and find very engaging. Music is a little bit hokey on the front coming from the 30's. But it is still great scripts and excellent production.

BILL SCHAEFERMEYER: Exactly. When we were doing the video bio of him just before he became the President of the Church; Russ Hold and I were able to go down and I think maybe Lyle Shamo who was our managing director was also there. We got to go down and poke around in his storage unit in the Administration Building looking for that series and it was fun to just kind of see all of the media material that had his name on it. So there is no question about it.

TIM TAGGART: He wrote much of The Music and the Spoken Word broadcast messages, working directly with Richard L. Evans and for many years was the producer of the program every Sunday morning. He was the producer that ran the show.

BILL SCHAEFERMEYER: And I think it's okay to say that he was involved in the temple stuff because that has been published. I mean, the very fact that he was one of the first to put the temple material on media.

TIM TAGGART: And he was the director.

QUINN ORR: One of the things that's interesting to me is when he first had the job how they gave him this little room and he had to go and find his own desk and typewriter.

TIM TAGGART: And paper.

QUINN ORR: And had next to nothing and yet you know, we talk about it's not the camera that makes great images it is who's behind the camera and I think that was an example. So many times in Church media we try to do things and have such limited resources, but the Spirit has plans and it goes beyond whatever limitations we have.

TIM TAGGART: One should mention, while we're talking about audiovisual. He was also the first missionary department, the first family history department. He was the full time staffer that did all of these things.

BILL SCHAEFERMEYER: So he was major...

BOB COLLINS: I also...

BILL SCHAEFERMEYER: Go ahead Bob, sorry.

BOB COLLINS: I was going to say, I just had a thought that he was also hand tinting film strips

and coloring film strips, frame by frame, individually at that time too. Quite a tedious job, but somebody had to do it.

NATHAN WRIGHT: There was nothing he didn't do. So that's what it sounds like.

BILL SCHAEFERMEYER: And I think it's interesting that in the development of the Audiovisual Department, he was in the middle of that every step of the way.

TIM TAGGART: Absolutely.

BILL SCHAEFERMEYER: And the first chairman of the audiovisual committee for the Church.

TIM TAGGART: And served there for many years.

NATHAN WRIGHT: So speaking about the creation of the Audiovisual Department, what did departments do before there was a consolidated effort to get media all in one department?

QUINN ORR: Let me jump in on that one, there's been a history that I've always been fascinated with and that's the history of the Motion Picture Studio down in Provo. During World War II, they kind of invented the instructional media, the idea that you could train large numbers of people using films. This wasn't lost on the President of the Church at this time. And they had asked the Whitaker brothers who were working in Los Angeles at the time, working on films for Disney, to see if they would head up a Church film unit. And that evolved into the facility that was near Brigham Young University and they would do films for Church departments. So the idea of the Sunday School needing something, they would go down to the Whitakers and they would put together a script or a concept and then go film the thing. And that's what Judge Whitaker has written this history of his twenty years making films for the Church. It's fascinating. And again the struggling with lack of resources and so forth and yet making such a great difference with what they did.

BILL SCHAEFERMEYER: The first studio was on the campus where the Wilkinson Center was they called it the green barn. I think because that was the color of it. And it wasn't sound proof. So anytime they had sound recording they had to do it in the middle of the night, two to three. They would put up signs "recording and please be quiet." It seems like that was when the hot-rodders would race their engines and honk their horns and stuff like that. So they had to do it in the middle of the night. They had limited resources.

NATHAN WRIGHT: Bob what were you going to say?

BOB COLLINS: As long as we are talking about history too, Church audiovisual. It should be mentioned that the Clausen brothers were early pioneers in Church film. They shot a lot of Church film. But a lot of it was lost in the fire later on. And we don't have very much of their stuff left over. And they weren't employed in the Church either. So that was an earlier effort in Church audiovisual that's probably the start of Church motion pictures.

QUINN ORR: Yeah that was the 1920's, I believe, when that occurred. They were shooting on

silver nitrate film, which you know was highly flammable. And we read of the tragedy of one of them being killed in the fire, of the two brothers. And it kind of put an end to it and all the great images they had. They used to film the prophets and the apostles and so forth and much of that was lost. We have a few things left but a lot of history was lost in that fire.

BOB COLLINS: Right.

TIM TAGGART: In answer to your question about what departments used to do there was every department was kind of on their own. So physical facilities had a little video studio in the back of the main floor auditorium where they did some limiting editing and little productions for themselves. In CES, Bill and I were in CES along with Lyle Shamo, and we had our own cameras. Our little set up across the street in the old school that used to be the MTC. We had a little editing facility over there. Everyone was kind of on their own. Missionary did their efforts mostly using Bonneville. Public Affairs had their own people. Bob was a part of that effort with exhibits, and that sort of thing and Public Affairs.

QUINN ORR: And Dean Farthrum over in Welfare, he had an edit system.

BOB COLLINS: And later I came to the Curriculum Department and they did their own thing. And we would hire Bonneville or the BYU people to help us do film strips or whatever else we needed.

TIM TAGGART: So all of that kind of...

BOB COLLINS: And other people...

TIM TAGGART: So all of that kind of came together when audiovisual was consolidated from many of the departments to the Curriculum Department that was what, 1983?

BILL SCHAEFERMEYER: 1984.

TIM TAGGART: 1984.

BILL SCHAEFERMEYER: Yes.

NATHAN WRIGHT: What brought that about? Who wanted that to happen?

BILL SCHAEFERMEYER: Well we have a signed letter by President Kimball, the First Presidency at that time President Kimball and President Hinckley and I can't remember, I think it was President Romney, signed that first letter in 1984 announcing the audiovisual division of the Curriculum Department.

TIM TAGGART: Part of the purpose was to avoid duplication, to save money and to eliminate all the duplication and overlap in so many of the places. And all of us were a part of that consolidation that came together at that point in the Curriculum Department.

QUINN ORR: I'm probably the exception to the rule. I was actually hired immediately after as a part of that. Everyone else was already moved in. I'm the kid in the group here. I've only been with the Church for 25 years now, I'm the young guy.

EVERYONE: [LAUGHING]

BILL SCHAEFERMEYER: Well, Bob kind of had a media degree, but Quinn's degree was actually in film. So he was our first real film professional in the department.

NATHAN WRIGHT: Let's discuss the organization of the Audiovisual Department.

TIM TAGGART: I think 1991.

BILL SCHAEFERMEYER: Let me give a brief history starting from the beginning we can edit it and you can jump in anytime you want. One of the fun stories is when I was teaching seminary I had hired Lyle and later Tim to come in for CES and I went back out teaching seminary and those two guys became part of the division of the Curriculum Department in 1984. And called and asked that I come and work with them. The first thing that happened is that I remember Tim took up to meet Bob Collins and Bob Collins approved whether or not I could come to work.

BOB COLLINS: So you've been mad at me ever since.

EVERYONE: [LAUGHING]

BILL SCHAEFERMEYER: So that was a fun time. We were a small group of people, 27 as it got rolled out, a small group of people trying to make everything work. So from 1984 to 1991 we functioned as a division of the Curriculum Department. Then in 1991 after a history that a whole bunch of meetings and stuff that went on that we won't take time to discuss. But the Audiovisual Department was organized again by the First Presidency, President Hinckley. Let's see, it was President Benson, I'm pretty sure at that time, 1991, and President Hinckley was his counselor and then President Monson and so those three signed the document that made the Audiovisual Department with Lyle Shamo as the managing director and James Paramore as the executive director of the department. And so at that time the Motion Picture Studio, the BYU Motion Picture Studio under the direction of President Hinckley, was brought into the Church Audiovisual Department and became the LDS Motion Picture Studio. And it was also determined that the group working on temple media would also be brought into the department. And there was some discussion about whether they should be kept separate, but they were brought into the department as well. And so the department was organized at that time.

NATHAN WRIGHT: So there were people in other departments doing audiovisual work, what happened to them?

TIM TAGGART: Well with the organization of the Audiovisual Department, basically all of that came together for the first time, so public affairs media, missionary media basically all audiovisual aspects of the Church. All audiovisual work was to be done by or under direction of the Audiovisual Department. So the brethren basically got their arms around all of the media aspects and brought it together. So all the budgets would now be under the Audiovisual Department.

BOB COLLINS: And we got some people from the other departments to sign to our department too.

TIM TAGGART: Right.

NATHAN WRIGHT: So we know with the Clausen brothers, the Whitakers, that the Church is not the only ones who have actually produced films about the Church. How do we know if it's a Church-produced film? Looking at it how can you tell?

QUINN ORR: I've got an easy way for that, there's no credits.

BILL SCHAEFERMEYER: That's right. At the end of the film there won't be any credits.

NATHAN WRIGHT: So tell me about that credits philosophy that emerged in the Audiovisual Department.

TIM TAGGART: Well we determined...

BOB COLLINS: There used to be.

TIM TAGGART: All of the old BYU films always had credits on them. You could always tell when those were produced by the Church because it always said produced under the direction of the First Presidency and the Quorum of the Twelve Apostles, on the beginning of the film.

NATHAN WRIGHT: The end.

TIM TAGGART: (Laughing) The end was always the end.

NATHAN WRIGHT: That was it.

TIM TAGGART: We determined when we were consolidated together that we really wanted; we didn't want to draw attention to ourselves or the people that were working on the films. It really needed to be a focus on the message. And so we made the determination at that point that we would not put credits on any of the films we produced. And to this day we still are not putting credits on any of the Church films.

BOB COLLINS: And as I recall it wasn't just us, it was a correlation helped decision also.

TIM TAGGART: I think they approved it, but I think we generated the policy.

BOB COLLINS: Yeah

QUINN ORR: We kind of, amongst ourselves sometimes we say we are the invisible men, you know it's, you do so many projects over and over and I sat down and figured out that I probably worked on 200 projects, films while I've been here. Your name doesn't show and up and I'm fine with that. But you know if you're looking for credit you don't come working here, because that's not why you do it.

BILL SCHAEFERMEYER: I have a story about my mother who was complaining, "I never see your name on these films." And I said, "Mother, with you around I don't need my name on those films."

EVERYONE: [LAUGHING]

NATHAN WRIGHT: So we try to emphasize the message of the media, what it's supposed to be all about. Is there some specific story any of you can share about any specific project where the Spirit told you to do something that maybe wasn't in your plan?

QUINN ORR: Well I've, OK well here's a story. We were commissioned by the Relief Society to do a film. They wanted to promote the idea of family and they wanted to have this film that would take up seven or eight minutes that they were going to use in the General Relief Society broadcast. This was ten, fifteen years ago. And so we went out we filmed. We went across the country and found people, we edited the thing we brought it back. When it went through for approval they went, "No, no, no, this isn't right, this isn't right." Right up to the deadline. And we were saying, "Oh my gosh you know, we'd done everything, we thought we were on track here, and this is a really important issue. What are we going to do?" And finally they said, "We are just going to drop it were just not going to do it." And then they came to me afterwards and they said, "We've just met with President Hinckley and he said I've got this document I've been working on and it's a proclamation about the family. Would you have an extra seven or eight minutes in the broadcast that I could take, so I can read this?" And we went, "Yeah, yeah we've got it." And so you know, we were both working on the same thing, but kind of that this isn't the right thing, left that space. Now it's probably not a big thing if he wanted seven or eight minutes they'd make it happen. But nevertheless, it kind of came together at the end and my role in the proclamation in the family was creating the hole that it went into.

TIM TAGGART: So your lack of success was highly successful. You know, I used to have a name for that as a stake president, I called it inspired stupidity. You know when you continually forget something and then you discover why it is that it was so important that you didn't do that.

BILL SCHAEFERMEYER: You know there are so many times in productions where things just kind of seem to come together. Gary Cook when he was working on the Joseph film, talks about they really wanted to get this dramatic shot in the Sacred Grove and things just weren't working out, the lighting was bad. And on the very last day everything just kind of came together. It just seems to happen quite often in our business.

QUINN ORR: I had that experience actually in San Diego where we were trying to get footage of families doing things, we had been there for three or four days and it seemed like everything we tried to do, just didn't work didn't work didn't work. And finally I said okay, I sent everybody home, we kept just a couple of people I have one more chance. We contacted a ward and asked for volunteers and this one family volunteered to come do footage with us. And they took us up to a place called Lake Helix, which is this absolutely beautiful setting. And we filmed there for three or four hours and got more than we did the entire first few days of them fishing and ducks following the mom, it's a shot that has been used a lot. And sometimes you just have to tough it out to the end and then you see it all come together.

TIM TAGGART: After the trial of your faith.

QUINN ORR: Yeah, exactly.

BOB COLLINS: And sometimes the weather doesn't cooperate until the last minute. And sometimes it doesn't cooperate at all, and then it turns out to be for the best anyway.

QUINN ORR: We had a, I don't mean to hog the mic here, but we just had an experience where we were filming, we had gone up to the River Ribble where they had the first baptisms in England. We were shooting stock footage trying to document these places and the weather had been bad, and it had been raining, but you know, we prayed that we would be blessed that day. And we go out and I'm standing out in the rain with covers on, waiting for a break in the weather, and you know, trying to show my faith and trying to get what we need to do. And it just comes down harder. And so our small group had kind of retreated under a tree and one of the people on the crew said we have these missionaries with us, who were showing us the locations because we weren't familiar with the area and they could get us around quicker. And so somebody said well lets have one of the missionaries pray. And so this elder gets up and prays that we we'll have good weather and we'll have sunshine and finishes, very specific prayer. And in five minutes not only did the rain stop, but the clouds cleared, the sun came out. We had sun the rest of the day and it was something we struggled with the whole time and it was just, it was amazing.

TIM TAGGART: And with the moisture on the trees and grass it probably looked fabulous.

QUINN ORR: And the air is clear, we don't have haze. You know all these great things. And it was just like okay sometimes you have got to be really specific and the help is there.

TIM TAGGART: The Lord is the best art director, He does really great skies.

BILL SCHAEFERMEYER: I don't know when we want to mention the Sandy Andy Project. That was such a fun thing. On December 1st, I wrote it down in my journal. On December 1, 1999, prior to the Christmas Devotional by the brethren this was a Wednesday and they were going to have the Christmas Devotional on Sunday.

QUINN ORR: Now let me jump in here, one of my favorite things about devotionals and conference is that as a producer you are called on deck and it is your job that whatever they decide to visualize you just go and do it, you've only got 1 or 2 or 3 days to do this project. And some people don't like that type. I happen to love it because the doors are opened for you and you get this fun assignment and so I was on deck, ready for the Christmas Devotional.

BILL SCHAEFERMEYER: So we got word about noon on Wednesday that President Faust wanted to have some of his talk illustrated. And when he was a boy he wanted a Sandy Andy machine and so he wanted to know if we could get a photograph of that.

NATHAN WRIGHT: You want to describe what a Sandy Andy is for our listeners, Bill?

BILL SCHAEFERMEYER: (Laughing) Well I was the only one around old enough to remember what a Sandy Andy was. I knew what it was. It's kind of one of those perpetual

motion toys, where you put sand in the hopper and the little car goes up by a counter weight, fills up with sand which makes it heavier now than a counter weight and it goes down and empty's the sand, and then goes back up, back and forth back and forth. It's just a fascinating machine to watch. So I called Quinn, and said, "Quinn this is what we got, why don't you find out if you can find a Sandy Andy machine. So..."

TIM TAGGART: This comes from the 30's or 20's, doesn't it?

QUINN ORR: Right. This was in the early days where internet was just a new thing and I had just acquired an account on eBay. This new thing called eBay, okay. So we didn't have internet anywhere in the building except in the library, so I had to go over to the library. And I thought, so I searched this thing out, and found one and it's in Colorado for sale. But if you're familiar with e-bay, it's got so many days that it has to be up for sale before they can give it to you. And so I'm sending off these emails to the seller saying we desperately need this, name us a price, do something and hoping that they would respond. Meanwhile, the people in the library are saying we have got to lock up here at a certain point. And so I sent the messages and they locked up and it was evening and I just went back to my office to wait.

BILL SCHAEFERMEYER: So he calls me on a new technology that we are just now getting called a cell phone, you know. "I'm on my way home, I've located one, it's in Colorado Springs the lady says that she won't give it to us or won't ship it to us until we have the money." And I'm saying, "Oh wow, how are we going to get this?" And I had just been in Colorado Springs not too long ago, filming for the brethren their devotional. So I thought, "Oh man I could call a bishop or a stake president I mean you know this is a big church." And then suddenly I realized, I know who the institute director is there, John Hassler. So I had his number, called him on the cell phone, said John how much money you got?

QUINN ORR: And this is while you're driving home from work.

BILL SCHAEFERMEYER: That's right, while we were going home from work. And so I told him what we needed. And I said, "We will pay you back. You just go over and contact this lady, give her the money and get that sent off." And we got it.

QUINN ORR: So he pays her and goes to the airport, because we didn't have overnight stuff at that point that was reliable, and puts it on a plane. And I'm preparing for the rest of the shoot down in Provo. And we send a production assistant up to the Salt Lake Airport and she picks it up and she brings it down to us and it doesn't work. And so we're kind of looking at this thing. I got out a pair of pliers and spend an hour or two fooling around with it and got it so it was working and filled it up. And the next day we shot the scene, so this was Friday we shot it.

BILL SCHAEFERMEYER: You used your son to fill in for President Faust as a boy and he's looking through this window that's all Christmasy.

QUINN ORR: It's the old, it was the old, what they called the western town set on the back lot of the Motion Picture Studio, which doesn't exist anymore. That's been replaced

by the Kirkland set. But we had this wood sidewalk, old building-type look that was believable for the 30's. And set it up in the front window and shot it. And that thing worked like a charm.

TIM TAGGART: It was great.

BILL SCHAEFERMEYER: The audience would not have understood what a Sandy Andy was without those visuals.

BOB COLLINS: And people still remember that. People still remember the Sandy Andy piece from the Christmas devotional years ago.

TIM TAGGART: And didn't we give him the Sandy Andy afterwards?

QUINN ORR: We did, we gave it to him.

TIM TAGGART: He was so thrilled, wasn't he?

BILL SCHAEFERMEYER: Well, he had to set it up right on the desk. "But President, it's messy."
"That's OK."

QUINN ORR: Yeah I know, we filled it with sand and it's dumping sand all over his desk. It was a great moment. It was just fun.

NATHAN WRIGHT: We're talking about the history of audiovisual in The Church of Jesus Christ of Latter-day Saints. We have Tim Taggart, Quinn Orr, Bill Schaefermeyer, and Bob Collins visiting us in the studio today. We all know about media in the world out there and how media is done. And there's a lot of good, but there's a lot of not so good too. What are some of the main differences besides what we have been talking about with the spirit etc, between media that we do and the media out there? Anybody got an idea?

BILL SCHAEFERMEYER: I'd like Bob to respond to this, he and I went to a workshop in Rockport, Maine together and we took some of our visuals with us. You remember that, Bob?

BOB COLLINS: Yes.

BILL SCHAEFERMEYER: What was the reaction of the people we were showing those too?

BOB COLLINS: Well, they were amazed that a church would have a production outfit like we did. And then of course they weren't used to dealing with the same subject matter as we did. It was so strange to them that we weren't into for commercial purpose, but for teaching only. And so the subject matter I think was a great divider.

BILL SCHAEFERMEYER: Several of them said to me, "Oh you know, I spend all my time selling toothpaste, or drapes or something with commercials that's that we, it would be so nice to be involved with something that really made a difference."

BOB COLLINS: Something that really matters.

QUINN ORR: One of the other things too, that I think sets us apart. I've worked somewhat on the entertainment side and one of the biggest things that I noticed is that in

entertainment all you have to do is get people's attention. If they're entertained or fascinated you've done your job. But so much of what we do in the Church we're trying to move people, we're trying to teach them. You know, we talk about the parables are really kind of media of the old world, where the Savior would tell a story and at the end would ask a question and then they would have a discussion and people would learn from it. And we often use that model that we're trying to accomplish something here other than just fascinate people. Sometimes people will come to us saying why doesn't the Church invest in motion pictures that are good entertainment and I think the answer has to be we have our hands full just trying to teach.

BOB COLLINS: And if entertainment comes along the way, that's gravy on the potatoes but that's not the main purpose.

TIM TAGGART: And one of the most important things I think about the work of the Church with audiovisual is the fact that the Holy Ghost can witness to people through media. In other words, the power of the testimony and the power of the Spirit to open people's minds and teach things is not limited to face to face contact. Which is the power of General Conference, even though the people aren't in the audience, they experience the same experiences in some cases a more enhanced experience because they see the face closer, they get the non-verbal elements. But the Spirit has the capacity to be transferred from the Holy Ghost to the hearts of the children of men, through the power of media. And because of that there's an opportunity that comes as the brethren design and craft messages that can be conveyed through the media that provides in our day and age an economy of scale to be able to reach millions of people in every language across the earth. And it's a sign of the times and the accomplishment of prophecies that to those who heard them I'm sure seemed impossible. That the word would go to every tongue, to every people, to every land seemed impossible and it seemed hyperbola. But in our day we see where that literally occurs because of the power of media that convey the Holy Ghost.

BOB COLLINS: Like Reed Smoot

BILL SCHAEFERMEYER: Just like Reed Smoot. My son living in downtown Manhattan sent me an email just after General Conference telling me what a marvelous experience he had, in his own room, watching that on the internet and how he felt the Spirit and felt exactly what you were talking about. And that can happen anywhere in the world.

TIM TAGGART: Yeah, whether you're gathered together in a small group in Cambodia, in South Africa or anywhere else in the world we now have the living words of the prophet conveyed in some ninety seven languages into the hearts and minds through the power of the Holy Ghost to people everywhere in the world. That's powerful.

NATHAN WRIGHT: So the power of the word can not only be conveyed through say the scriptures, a book, but it can also be done through media as well.

TIM TAGGART: And in many cases it provides a way for people to understand the words of the

book. And in some cases people have difficulty with words, with reading and other things. And so many times the media provides a ground work so that they now can open up the scriptures and understand the words and the Spirit can teach them even more as it begins to open up and it's a process for people.

BILL SCHAEFERMEYER: I think that was one of the difficulties during the meridian church is that the apostles just could not get every place that they needed to at once to counteract the false doctrines of the devils.

TIM TAGGART: Keeping the Church together was the major problem of the meridian of times and it is the major challenge of our day, but there is no church on earth that is able to be unified like ours because of the power of media and communication.

ORR QUINN: Yeah, there is another issue to as I've gone through the scriptures and looked at the Church at that time. We had, the brethren would come and teach and it would move them and they would feel the Spirit and then so often both in the Book of Mormon and New Testament they say, "What shall we do? What shall we do?" It's like okay, I feel it, I know it, but now I need to integrate and I need to be taught that. And that's another model that we kind of follow through, is that you move people by the Spirit and then you teach them their responsibility and what to do in their life and so forth. And that's another big role we have as well.

TIM TAGGART: And so many places that we go in the world, I talked to a stake president in Latin America who said, "There's not a man in this country whose ever trained himself to do anything by reading, just show us what to do and we'll do it." And so there is an enhanced responsibility for us to convey to people the concepts and the ideas of what is expected of a Latter-day Saint, of a leader, a parent, a member of the Church in a mediated way that allows them to act on the impressions of the Spirit that they receive.

[BEGIN MUSIC]

NATHAN WRIGHT: Were talking with Bill Schaefermeyer, Tim Taggart, Bob Collins and Quinn Orr discussing the history of Church media. This is such a great topic and we've got such fascinating stories to tell. We are going to split this up into two episodes, join us next time on Legacy for part two.

[END MUSIC]

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