

This is a complete transcript of the oral history interview with **Benjamin Leighton Armstrong, Jr. (CN 416, T4)** for the Billy Graham Center Archives. No spoken words that were recorded are omitted. In a very few cases, the transcribers could not understand what was said, in which case “[unclear]” was inserted. Also, grunts and verbal hesitations such as "ah" or "um" are usually omitted. Readers of this transcript should remember that this is a transcript of spoken English, which follows a different rhythm and even rule than written English.

... Three dots indicate an interruption or break in the train of thought within the sentence on the part of the speaker.

.... Four dots indicate what the transcriber believes to be the end of an incomplete sentence.

() Words in parentheses are asides made by the speaker.

[] Words in brackets are comments by the transcriber.

This transcript was created by Hannah Ting and Katherine Graber and was completed in July 2018.

Please note: This oral history interview expresses the personal memories and opinions of the interviewee and does not necessarily represent the views or policies of the Billy Graham Center Archives or Wheaton College.



Collection 416, Tape 4. Oral history interview with Benjamin Leighton Armstrong, Jr. by Paul Ericksen on June 16, 1989.

ARMSTRONG: Yes, it got started...it got started with the Council of Churches of Lackawanna County, and my wife happened to be chairman of the radio department of the Council of Churches. So that...she booked me to do this lesson every Saturday night, and it was a...it was an experience that I had in...in radio in the early days. That would have been in the late '40s.

ERICKSEN: How long did that go on?

ARMSTRONG: That went on about three months. About three months.

ERICKSEN: And it ended because?

ARMSTRONG: Because no one listened. [Ericksen laughs] It was.... Figuratively speaking, no one listened. You know, you...you would kind of feel like every child that's going to Sunday school is going to be listening about nine o' clock at night on Saturday night, but you could never find anybody who would ever listened. And I would...we would ask in Sunday school, "How many, you know, [unclear]? You could be excused from Sunday school because you've already heard the lesson. And it was on last night." But no one ever raised their hands that they had heard it. So it was [laughs]...it was a little discouraging to say...to tell the truth. It probably isn't the best way to approach the...the youth problem of...of...that we face in religious broadcasting, and...and Saturday night isn't probably the best time to catch their attention, except maybe with some [unclear] contemporary music or something of that type.

ERICKSEN: Didn't you.... Let's see. In 1948, you were ordained.

ARMSTRONG: '49, yes. On June 5...June 5th, 1949, I was ordained by the Lackawanna Presbytery in the synod of Pennsylvania. And it was in Green Ridge Presbyterian Church.

ERICKSEN: And I see you became an assistant pastor in a Hackensack Church?

ARMSTRONG: And then I became assistant pastor at First Presbyterian Church in Hackensack where I was in charge of the Christian education program of the church. And also, I had a chance to preach occasionally and basically led the youth program of the church. And that lasted, following my ordination, for about a year, when I became pastor then of the...the Central Presbyterian Church in Paterson, New Jersey. At my first pastorate began in Paterson, New Jersey with the Central Church. Actually, the...the story behind that is that it was the Broadway Presbyterian Church. And during the first year, I realized that there were two churches that were very similar in both the same denomination: one was the Ward Street Presbyterian Church and the other was the Broadway Church. And so, we effected a merger of two churches and it became the Central Presbyterian Church. And I...I enjoyed that three...I guess, three-and-a-half year experience there because it was a...a whole new experience to work with different kinds of people and bring together two churches into one, and also to have a very active program. And we had a gymnasium in the church and we had bowling alley. It was a very active church for all age



groups in downtown Paterson. And we had the governor of New Jersey there as our guest, Dr. or Mr. Alfred Driscoll (the governor of New Jersey) on the occasion of the one...the one-hundredth anniversary of the...the Central Presbyterian Church. So, it was some interesting times in...in...at that place. I didn't say yet the activity which was most significant in terms of the future ministries of religious broadcasting had to do with a...a baptism I had of a...a child by the name of Edson (E-D-S-O-N). On a Sunday morning, I baptized the infant daughter of Katherine [?] Edson. And that evening, I received a telephone call that the child had...had gone through a fire and her sister had perished in the fire and...and the home in which they lived in. And so, I met with the family and the doctors indicated that...that the child would not die, but in any event would have to have surgery for skin...skin grafts because of the...oh, fifty percent of the body was...was...was scarred tissue, was...was burned. So I didn't know quite what to do, but I established what they called The Edson Fund. And next door to my church was the radio station WPAT Studios. And so, I asked to...to be able to make a plea on behalf of the Edson family. So the next night, I went on the air on WPAT, which comes out of the New York [Newark?] area, and described the...the situation of the child being baptized and then the fire that night. And the father was trying to throw the kerosene stove out of the window, but it bounced and it bounced back. And the kerosene ignited the whole house, in which one child was burned and the sister was burned, and this child miraculously was saved and needed fund...funds were needed. And I was very surprised by the immediate response to this fundraising appeal and realized the power of radio to motivate people.

I had to leave for Spain on the following Thursday, and...and just one week later at the American Express office in Madrid, Spain I received a cable from the treasurer of the fund, saying that it had been...gone up to an excess of ten thousand dollars had been received from the listening public. In those days, ten thousand dollars was a great deal of money. And I was very encouraged by the immediate response of people to a human need. And this was a natural case that set me thinking about whether or not radio ministry would be a viable way of...of not only motivating people to contribute funds, but also to reach them for Christ. And it was another...it was probably a precipitating cause for my going into the *Voice of Tangier*, which was established by Dr. Paul Freed in 1954 in February. And my father-in-law, (my wife's father) Dr. Ralph Freed sailed for Tangier, Morocco to take up a...a ministry known as the *Voice of Tangier*. And at that point, I decided that this would be something that I wanted to support and...and become active in. And so, I became active in...in helping, as a result of this trip in...to Spain I just mentioned. I visited Tangier, Morocco; I saw the opportunities there of...of radio reaching over into...from the International Zone (which at that time was governed by ten nations) and with a 2500-watt transmitter being able to reach Spain with the gospel and maybe even into places like Scandinavia, including Germany and...and possibly even eventually the Soviet Union. So that began the basic Tangier ministry, which was actually begun by members of my family: my father-in-law became the...the general director, my brother-in-law, Paul Freed, became the president and founder of...of *Voice of Tangier* on February 22nd, 1954. And he left, as I mentioned earlier, he not only left the trailer business, but he left the Youth for Christ and went directly and founded International Evangelism Incorporated in 1952 in Greensboro, North Carolina. And then in 1954, he actually worked again, and he and his family moved to Ringwood, New Jersey, next to...to a building where they rented right next door to...to my church, which was at that time the Community Presbyterian Church of Ringwood, New Jersey.

So the office of the *Voice of Tangier* was on Carltondale Road in Ringwood, New Jersey, next to the manse where I was living. So I was a part of the ministry even though I was full time at the church. I was assistant to [unclear name] to develop that early pioneer gospel radio ministry known as the *Voice of Tangier*.

ERICKSEN: Now, you referred to your trip to Spain. And that was in nineteen fifty....

ARMSTRONG: Nineteen...that would have been...that would have been nineteen fifty...that would have been 1952. Yeah, 1952.

ERICKSEN: Yeah. You mentioned, I think it was in *The Electric Church*, you talked about filming during that trip.

ARMSTRONG: Yes.

ERICKSEN: What was the filming?

ARMSTRONG: Well, the filming was...was to try to...to show the plight of the...of the...of the Spanish people. The...the opportunity existed to broadcast from Tangier, Morocco in...into Spain because it was obviously the closest, nearest country. And so, the need existed to raise funds to...to build a radio station and to finance it, and the needs of the people [unclear] myself. My brother-in-law, Paul Freed, and I took pictures: 16 millimeter sound color of all kinds of scenes in Spain. And I had [unclear] the film *Banderilla*, the *banderilla* being the...the arrow or the spear, really, the spear used by the bullfighter in the bullfight to excite the bull. And the *banderilla* was really symbolic of the persecution of the Christians, or the evangelicals, in the country of Spain. Well, there were only thirty churches out of thirty million people, thirty churches—evangelical churches—even allowed to have services. Most of the people were meeting in...secretly in homes. And so, we were photographing these...these different people. And this eventuated in a film called *Banderilla*, produced by Good News Productions. My wife was the...played the part of a Spanish mother, and my brother-in-law was one of the main participants in the film. And...and it won an award by the Evangelical Film Association in 1954 when it was, I guess, finally released. And I used that film, as did others too, to raise funds for the *Voice of Tangier* because it became a presentation of the need to which the radio station was...was at least a...a partial answer.

ERICKSEN: What kind of conditions did you...did you see in Spain? Having heard about the persecution, what did you....?

ARMSTRONG: Yeah, we actually saw...we visited a number of these churches. And Franco was in power, and he was very tough on the people. And the law prohibited evangelicals from...from even meeting and publishing anything and holding Sunday schools. And so, the plight of the evangelical was very real. And we visited different churches and...and photographed them and got their story and put it on film, and the film was very...was very...was very well done. It was done by [unclear] at the Good News Productions in Chester Springs, Pennsylvania and very effectively raised funds throughout the United States for the ministry.

And I don't think Trans World Radio, which is the outgrowth of the *Voice of Tangier*, would be here today if not for the gifts of people as a result of these early efforts to get it started.

ERICKSEN: Now, at what point did you begin thinking that maybe you weren't going to be a long-term pastor and you'd be getting involved career-wise in radio?

ARMSTRONG: Yes. Every Wednesday and every Sunday night, I would be in a different church throughout the United States, doing my tenure as pastor of the Community Presbyterian Church in...in Ringwood, New Jersey. And that... Also, while I was going to school, I had a student church in Elmont, Long Island, New York. And the same thing occurred that, through the period of 1952 till finally when I became full-time with the *Voice of Tangier* in 1958, as I was studying and as I was pastoring, I was also raising money for *Voice of Tangier* through sermons or presentations at missionary conferences, showing of the film *Banderilla*. And we actually made three films in that period of time. One was *Red Night*, which was the story of the...communism and its infiltration into Europe. And the third film was actually patterned after a...a commercial film, secular film called *House of Rocks*, which was a post-Christian, 3-D film. It was in three dimensions, and people had to wear glasses and the name of that film was *The Burning Answer*. And it was at a time when 3-D was a very big, very popular thing in the United States. And so, here we were with the first 3-D film, which was a pioneering effort in itself in the Christian field. And it required two projectors tied together in tandem so that two films had to be shown simultaneously. Everyone had to wear glasses. And I had a horrendous experience with that because, as I had these premiere showings of this...what turned out to be a...a mediocre film, *Burning Answer*, because it was written, like, the night before it was shot. [Ericksen laughs] And we were...we were writing it the night before it was shot. And the main actor who was supposed to come, couldn't make it, and we kept on writing the script as though he was being...he had disappeared. And he disappeared so many times it was almost unbelievable by the time the film was over. So this was a...an illustration of how not to promote missions. And *The Burning Answer* was a...an ill-fated venture. But it was shown in major churches. And in some cases, as in the case of Park Street Church in Boston, where I...I showed it during a missionary conference and I got the...I got the two films out of sync by six frames [Ericksen laughs] so that what was happening was the one eye of the individual was seeing one film and the other eye was seeing the other film and there was...it was six frames out of sync. And the mind goes crazy, and people were screaming in the audience because of the...of the fact they were being tortured with this horrible experience [laughs] until finally they stopped the program. And they said, "We can't.... If people are screaming we can't...we can't continue with the program." And so....

ERICKSEN: And so you didn't try and make up the six frames?

ARMSTRONG: No, [unclear] finally got [unclear] somebody else gave a little message while I was getting it synchronized. And then I finally got it synchronized and everybody got their glasses on, then it was all right. But it was just an illustration of how not to promote missions.

ERICKSEN: How long a film was it?

ARMSTRONG: It was forty-five minutes long. And it was all in 3-D and there were tricks in it

so that people would be ducking as a wing of an airplane would be...be cutting their heads off, you know, with the 3-D effects. And it was...it was full of special effects, and I think, not much story, but a lot of special effects involved. And suffice it to say, you won't see any copies of that film in any of your archives, I don't think, because it...it simply was.... And then 3-D went out of vogue and nobody would go because they ended up with headaches after the...after the experience. And, as to my knowledge, it hasn't returned yet on the...on the commercial scene because it was such a problem, with technical problems involved as well as other problems we had in just the production of the...the thing.

ERICKSEN: Anyway, you were...you were talking about your transition out of the, I guess, the pastorate and into...

ARMSTRONG: Yes. Well, this...this was a...a part of a transition, being deputational secretary for *Voice of Tangier* from the years 1952 when it was first founded as International Evangelism and when I resigned as pastor of Community Presbyterian Church in Ringwood, New Jersey in 1958 and became full-time Director of Radio for Trans World Radio. Now, it was still *Voice of Tangier* at that time and it didn't change until the ministry was forced out of Tangier, Morocco by the government of Morocco nationalizing all radio. And the radio station was closed down and was nationalized by the Moroccan government at the end of the year in 1959. And Dr. Freed had contacts already established with the Principality of Monaco and affected a long-term leasing arrangement with Radio Monte Carlo in early 1959. And you can imagine the problem that thirty-three radio missionaries faced in Tangier, Morocco, having to return home because at the end of the year, the station would cease to broadcast. And in the...in the meantime, this...of all places, Monaco—the playground of the...of the world's rich, and the home of the...the largest gambling casino in Europe—how did that ever be the home of a missionary organization known then as the *Voice of Tangier*? And the fact was that the Lord opened the door in Monaco, and on October 16, 1960, about ten months following the closing of the...of Tangier, Trans World Radio went on the air with the voice of Dr. Charles Fuller, which was the opening program. And I was there in the...in the studios in Monte Carlo, Monaco when the first program was transmitted. And it was a very emotional experience to...to be on hand for the...for the onset of what seemed to be a miraculous door opening in Monaco. A question existed as to what this station should be called. It couldn't very well be called the *Voice of Tangier*; they wouldn't let us call it the *Voice of Monte Carlo*. And we didn't...weren't sure if that would be a good term anyway. And I came on the idea that, having just flown on a...a Trans World Airline plane, and also having...also had them help support *Banderilla* in giving us a gift, I think, of five thousand dollars.

ERICKSEN: TWA [Trans World Airlines] did?

ARMSTRONG: TWA, for the...for the...the fact that their plane was...was used in part of the footage. And I suggested that the new organization be called *Trans World Radio*. Dr. Freed wasn't so sure; he thought it sounded too commercial and he thought maybe he had a better one. And he took a boat trip from Europe to the United States, and...and so I met him in New York and I said, "What do you think of the name?" And he said, "Well, I can't think of anything better. Let's call it *Trans World Radio*." So that's how the...the name began. And I don't think



there's any place else that this story would have been told, as to how the name came to be. But the missionaries moved from Tangier to a place they called Cap-Ferrat, France—Cap-Ferrat, which is outside of the Principality of Monaco because it wasn't really possible to be...to get residency in the principality at the time. And so, I took my wife and...and family and three children; we moved to Cap-Ferrat, Saint-Jean-Cap-Ferrat, in...in the southern part of France and helped to program in the early '60s as one of my first assignments to...to program the...the new station. In programming the new station, I made these trips to the Soviet Union, to various countries of Eastern Europe, and had a number of experiences in connection with setting up programming—both from programs originally in the United States and indigenous programs from émigrés from the Soviet Union, Russian language programs, and programs from Great Britain, because we were able to reach by virtue of a super-power transmitter, a five-hundred-thousand-watt AM transmitter—I guess it was six thousand. Six-hundred-thousand watts—AM transmitter to be able to reach into all of Europe, including the Soviet Union as well as two...two-hundred-and-fifty-watt shortwave transmitters. And my job was to set up the programming there and to work with Radio Monte Carlo to establish the light frequencies for the shortwaves. People that don't know radio will hardly be able to understand the...the technical problems of establishing shortwave frequencies based on the MUF [maximum usable frequencies] cycle—it has to do with the...with the sun spot activity changing according to the time of the year. And therefore, the shortwave operator must change and adjust his frequency and...and the time of his broadcast is dependent on the change in the sun spot cycle. And it had been a technical thing. And in connection to this, I traveled to various parts of, what we called, our target areas, such as Prague, Czechoslovakia.

And it seemed like I was working for the...for the CIA instead of for Trans World Radio because we were here in Prague, Czechoslovakia in a hotel, trying secretly to listen to the signal...to evaluate the signal from Monte Carlo. And we were in a communist country. And I can remember asking the hotel desk clerk for a room with a radio. And I said, "Well, would you give me a room with a radio?" And, "Why do you want a radio?" "Well, I want to listen to radio. I want to listen radio. And I like radio." And so, I was given this radio...a room with a radio in it. And then, the first thing I did was pull the shade down and turn on the radio. But I didn't...I didn't pull the shade down. I...I didn't even think about it first, to tell you the truth. I went right to the radio and turned it on because it was about nine o' clock when we had pre-established that the first program would come through. And I was wrapped up in listening to the actual program, which was a test program, and I was writing down the numbers, evaluating the quality of the signal according to a simple code (which has to do with signal strength and interference and...and various factors like that), and...and not realizing that someone was watching me from the window opposite mine. And...and I quickly ran over and only then did I pull down the shade. And then I...I still kept seeing that...that face that was looking in the window. And I didn't sleep well that night because I kept thinking that, you know, I was being watched. And then...and then I saw the same face the next day as I left the hotel. So I was conscious of...of being under surveillance. And that's a strange feeling—living in a free country like the United States, you...you don't know that...really that type of thing...that feeling. But behind the Iron Curtain, which were the countries I visited, you had the feeling that you were doing something surreptitiously for the good of the people, but while operating clandestinely in effect to establish the best signal possible; to be on that particular shortwave frequency that was the most desirable

because it was a place of least interference.

And once I'm at a particular place and I've evaluated the signal, sent the information to Monte Carlo, Radio Monte Carlo changed the actual point on the dial to correspond with the experience that I gained, and in that way, we were able to establish the shortwave frequencies for the Soviet Union, for Czechoslovakia, for Hungary, and the various areas. We had no problems with establishing the frequency in places like Norway and Sweden because they were in the free world. And we had immediate contact with Oslo through [unclear] Radio, for example, and we had immediate contact with the people in London and Great Britain and France. But behind the Iron Curtain and especially in the Soviet Union, we had no idea who else was on that particular frequency, bombing you out with a...with a super strong signal. So I was gaining a lot of knowledge for myself just learning radio at the same time I was attempting to set up the program. Again, it's interesting that some of that same positioning as to frequency and the principles of establishing that are still being followed now today in...in the superpower transmissions of Trans World Radio.

So I was there doing this kind of work for a year and a half in the early '60s. My children went to French school, my wife was fluent in French and I had enough French to get by (and my wife is fluent in French). And so, we had a, I would say, a...a very fine experience for a very short missionary term in...in southern France on the Riviera. We had a gorgeous view and we lived next door to a Somerset [?] home, who had a...the most beautiful garden on the Riviera, and I'd walk by his house on the way to my office every morning. And I look back on that experience as being a highlight of my life, to be associated with a pioneer radio ministry, reaching out with gospel programs to various areas where there simply hadn't been anything before. It was absolute pioneering. It had no chance because, as the story (Anybody knows it who's familiar with the situation in Europe) all radio and broadcasting is basically under the control of governments, and they don't allow, as we do in the United States, for entrepreneurial licensees being granted a frequency and being given the...an opportunity to broadcast really what they want to broadcast. Over there, it's government control. And the only way to...for people to hear the gospel is by long-distance shortwave and, in the case of Radio Monte Carlo, a superpower medium wave stronger (and now it's 1.2 megawatts over a million watts stronger) than any ten stations in the United States. The story of...of broadcasting in Europe is so different from the United States; it's very difficult for people here to even understand what the problems are. But I had a chance to learn a...a lot of the problems while I was there and learn the principles of programming in a foreign culture and found it to be very...very invigorating and...and inspiring.

ERICKSEN: How often would you have to adjust the frequencies, let's say, in the communist countries...?

ARMSTRONG: Yeah.

ERICKSEN: ... not because of sun spot activity, but because of jamming?

ARMSTRONG: There was...there was jamming. But we discovered and on a...that...that they weren't really specifically jamming us. They were jamming the Voice of America, Radio Free

Europe, and Radio Liberty, and also the BBC because they were doing political broadcasts. And they were really after the political broadcasts, but we [unclear] off and could inadvertently because we weren't there on the scene yet on a jammed station getting the same frequency and be hurt, but it would be our fault rather than theirs. And I found out that, despite what some people say, that they were jamming religious broadcasts, that the policy of the Soviet Union is roughly this: I spoke to the Minister of Religious Cults in Moscow, the man who was in charge of all the churches; he admitted he didn't believe in God. (He was in charge of all the churches.) And he laughed when I asked the question: "What about foreign broadcasts coming into your country?" He laughed. He said, "We don't bother to stop them." And then he explained that capitalism is obsolete, and when communism takes over, there's no need for religion; that religion is an opiate of the people and that will simply fall away and that they.... So they were really after the *political* broadcasts rather than the *religious* broadcasts that they didn't need to worry about religion. And I thought to myself that this man has made one marvelous mistake: he's underestimated the power of the gospel of Jesus Christ. And that was a marvelous mistake for him to make. And...and so, our changes in frequency were occasioned by sun spot activity, not by jamming because they weren't really after us; we were just trying to get out of *their* way in...in most of the cases. But we had...we had to adjust seasonally according to the sun spot activity.

ERICKSEN: And then at the end of that time you were coordinating the programming, you moved back?

ARMSTRONG: I moved back to Chatham, and as Director of Radio, continued to represent the mission in raising funds and presenting and also recruiting missionaries who were enlarging [?] the power. And I...I presented the need of Trans World Radio to the students at Moody Bible Institute and chapel. And at the end of the chapel, the general time of the missionary conference, I had announced a need for making a payment to Radio Monte Carlo and...of ninety-five thousand dollars, and that we needed partially thirty thousand dollars. And the students...student body of Moody.... The president came up the aisle with a check for thirty thousand dollars that had been raised by the students, and it was just exactly the amount that we needed to make the payment on...on the transmitter. And that was a very...a...a signal to me that, you know, the Lord was in this, you know, it wasn't just a, you know, a money-raising, fundraising thing but that it was related to actual needs that were being met by the Lord as the work developed from a two-thousand-five-hundred-watt shortwave station in Tangier, Morocco able to barely get across the...the straits of Gibraltar into Spain to a superpower station with the largest power...powerful transmitter in...in Europe, with a...over a million watts and many listeners in...in thirteen or fourteen languages.

ERICKSEN: When you launched the *Voice of Tangier* when it [radio in Morocco] was nationalized, did you recover any financial....?

ARMSTRONG: Well, because the...the method of...of agreement in Tangier and Monte Carlo is precisely the same: it's...it's a long-term leasing arrangement. As long as we broadcast, we owe the lease. The moment we can't broadcast, we don't owe anything. So, a man by the name of Southworth [?] (who was an American) really did lose because he owned the station. But

since our lease was involved, we didn't really lose anything, so there was no loss in equipment. And still today, we don't own any transmitting equipment in the Principal...Principality of Monaco. It's under a leasing...long-term leasing arrangement with Radio Monte Carlo, which *does* own the equipment. And the interesting feature about Monte Carlo is that that Radio Monte Carlo occupies a building which was constructed by Adolf Hitler by German propaganda during World War II. And this German-type, fortress-type building, it's...it's practically bomb-proof because of the way it's constructed. Instead of housing a transmitter dedicated to *Mein Kampf* or the principles of...of Hitler, it is now broadcasting the message of the...of the gospel. And so, it's an interesting change in...in scenario from what could have been if Hitler would have triumphed, and what now is because God's people have acquired an opportunity for the first time in Europe to have an...a...a clearer message of Christ in many languages really done by their own people and on indigenous bases. The...the indigenous nature of...of Trans World Radio's ministry is very important. It was established in part when...when I was there in...in...in France, working with nationals to do their own thing—the French Radio [unclear name], to develop their own French program, and then the Germans' to Evangeliums Rundfunk out of Wetzlar, West Germany to a man by the name of Hermann Schulte to develop a group of people that would supply German language programs done by their own people around indigenous bases. And that was also the case with a number of the others, including Radio Norwea [?], which sent their tapes down to Monte Carlo to be transmitted back because their own facilities in Norway wouldn't allow them to have the gospel on—we would come into their country from a foreign country...a foreign source. And today, it's still the story except that there are encouraging signs that, in various countries because of the principle of...of satellite broadcasting, that we're making in-roads in places like Germany and Italy and so on, where we couldn't before because there's just...the individual has been able to break through governmental restrictions. And church groups...evangelical church groups are making, I would say, good headway. We've just established the European Religious Broadcasters and I met with them at their fourth annual convention in May 15 to 18 of this year, 1989, for the purpose of encouraging: number one, getting access to the airways for the proclamation of the gospel; and number two: to improve the quality of their own religious broadcasting, exacting the principles of NRB [National Religious Broadcasters] when it was founded back in 1940... '44.

ERICKSEN: How long did Trans World Radio use American for those productions? Radio programs?

ARMSTRONG: Well, they used them in the...in the outset because there were no programs developed. And so the programs that we know of would be Stephen Olford's, who was the pastor then of Calvary Baptist Church in New York. We used *Hour of Decision*. We used a...a number of the programs that are well-known in the United States and they were quite well-received in...in Europe. And...and obviously....

END OF TAPE

