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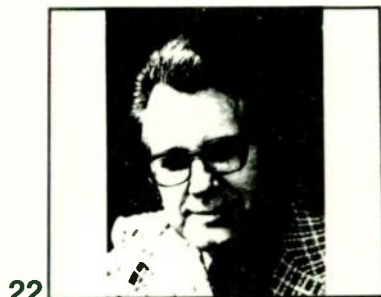
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Photo by Dave Ritchie



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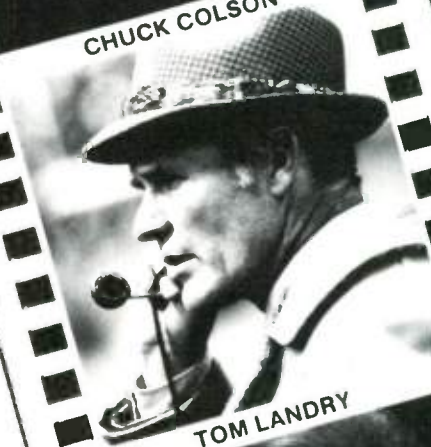
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SPEAKING OUT

Gearing Up for '84



Planning has begun for the 1984 convention. The arduous process started when the '83 convention ended.

There are many facets in planning for the annual Washington event. Very important and central to it all is the program. After the '83 convention, I appointed the new convention program committee, chaired by Jerry Rose of WCFC-TV/Chicago. Other members include Bob Cook, Paul Ramseyer, and Abe Van Der Puy; Ben Armstrong and I serve in an ex officio capacity.

The committee has met to analyze the '83 convention in post mortem style. We found many things right and other areas needing im-

provement. Many of our new members helped in this process by letters and phone calls.

Initial planning has now begun for 1984. A list of potential speakers and musicians has been prepared. All of these initial plans will be reviewed by the executive committee at the May meeting.

A great deal of effort is involved in the selection of subjects and participants for the workshops. I understand we used in the neighborhood of 150 speakers in the workshop sessions this year.

The planning for the Exposition Hall activity will start soon. It was voiced by many that Expo 83 was the best ever!

Some of you will have more input to contribute as we fine-tune the '84 program. Be assured that your comments are always welcome and that they receive thorough consideration. It is our desire to make the convention the most useful it can possibly be to our loyal membership.

E. Brandt Gustavson
President
National Religious Broadcasters

The Common Thread: Few things unite—and divide—Christians more than their music. Few topics spur more lively—and sometimes heated—discussion among religious broadcasters than the choice of music for programming.

These realities, however, should not deter a periodic reappraisal of the changing nature of music. It may not be as subject to change as royalties, but neither was it handed down from the Mount on stone tablets.

This is the point Ed Steele makes in his article, "The More Music Changes ..." (page 22). John Styll swings in next with a pointed suggestion that broadcasters consider the rock generation church and its implications concerning music (page 24). Tom Sommerville provides a balance in his pitch for the easy listening music category (page 28). Bob Larson wraps up the discussion by putting in a good word for the audience: give them a say in what they must listen to (page 31).

Assistant editor Dan Nicholas and Wayne Pederson round out this issue with features that will interest a wide spectrum of readers.

Next month will feature cable television, its advantages and problems for the local church.



PRESS-TIME REPORTS

NAB, NRBA
think of unity
at convention

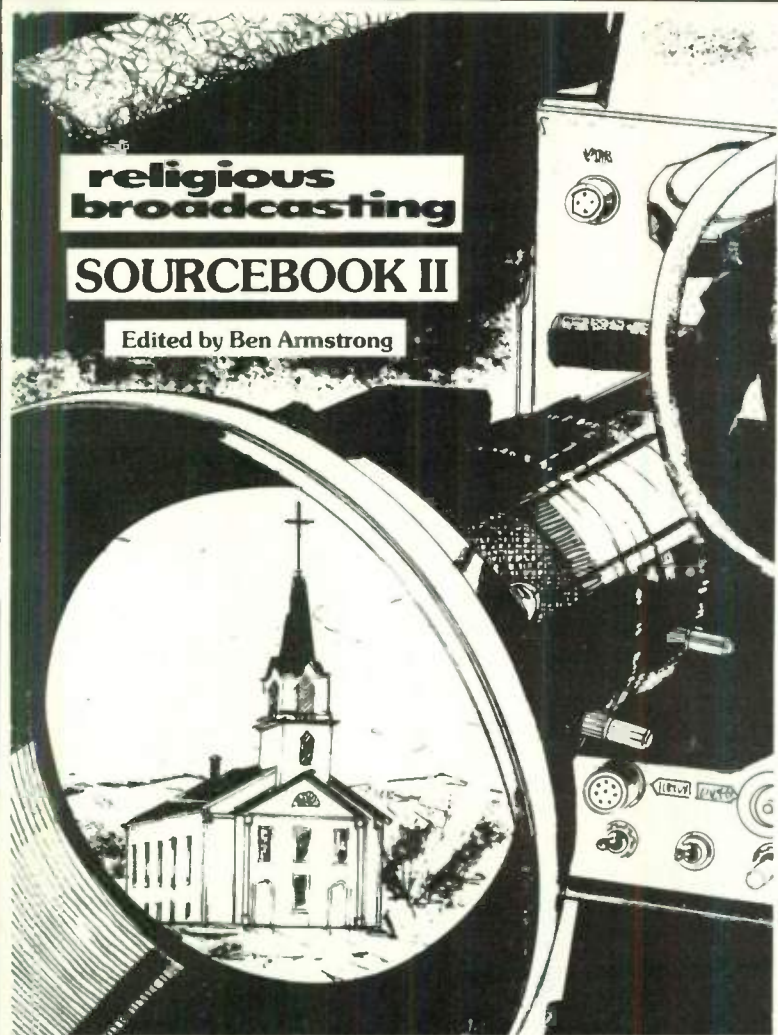
Broadcast industry unity was one of the themes capturing attention at the 61st annual National Association of Broadcasters (NAB) convention that concluded April 13 after four days. NAB president Edward Fritts set the unity tone with an address that focused attention on his proposal to merge NAB with the smaller National Radio Broadcasters Association (NRBA). The prospect was not well received by NRBA president Sis Kaplan. The estimated 30,000 broadcast professionals in attendance heard addresses and attended workshops on the theme "Productivity: Let's Work Together." Information on a range of current issues was made available including an updated view of broadcast deregulation, spectrum fee proposals, low-power television and First Amendment application for the industry. President Reagan videotaped an address for NAB delegates. Washington notables who made the trip to the Las Vegas Convention Center included FCC Chairman Mark Fowler, Senators Howard Baker (R.-Tenn.), Robert Packwood (R.-Ore.), Representatives Timothy Wirth (D.-Colo.) and Robert Kastenmeier (D.-Wis.).

Commissioner Jones
resigns, FCC's
balance to change

FCC Commissioner Anne P. Jones garnered NAB delegates' attention when she unexpectedly announced her resignation from the commission effective May 31. After four years on the commission, Jones will re-enter the private sector. A possible successor according to some speculation is commissioner Stephen Sharp, whose term expires June 30. Jones' term expires June 30, 1985. Sharp had no comment. The power balance in the future commission is not known, partly because the number of commissioners will drop from the current seven to five as of July 1. NRB executive director Ben Armstrong described Jones as a "very conscientious, hard-working commissioner."

Gallup study
finds faith but
"poor" knowledge

Question: What does your audience (or prospective audience) really believe about Jesus? About faith or prayer? These and similar questions were partially answered by a Gallup poll of 1509 Americans in a survey prepared for Robert Schuller of the Hour of Power, Garden Grove, California. Eight in ten respondents (81 percent) considered themselves Christians. However, just over half of that number (42 percent) affirmed the theologically conservative position that "He was in fact God living among men." Bible knowledge was revealed to be weak, with less than half the respondents (46 percent) being able to name the four Gospels. "Knowledge of Biblical facts is poor, even among religiously involved persons and the college educated," the study concluded in part. Most (86 percent) said they pray, but just 28 percent said that their prayers were daily.



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FCC Repeals Suburban Community Policy, Berwick Doctrine and De Facto Reallocation Policy

In its recently-issued *Report and Order in BC Docket No. 82-320*,¹ the Federal Communications Commission repealed three long-standing broadcast licensing policies: the Suburban Community Policy, the *Berwick Doctrine*, and the *De Facto Reallocation Policy*.

Each of these policies originally was adopted to further the FCC's goal under Section 307(b) of the Communications Act to "provide a fair, efficient, and equitable distribution of radio service" among the several states and communities.

Due to changes in the broadcast industry, however, the commission has determined that these policies no longer are in the public interest because they discourage new broadcast service in suburban communities and can be used for anti-competitive purposes. The commis-

by Richard E. Wiley

that was twice as large as the specified community of license and had a population over 50,000, the applicant actually intended to serve the larger community.

To rebut the presumption, the applicant had to meet a very rugged evidentiary test.

The *Berwick Doctrine* applied a similar presumption where applicants for new FM and TV facilities in suburban communities had located their transmitting facilities to permit service to a larger nearby community.

The *De Facto Reallocation Doctrine* applied the same policy to stations licensed to smaller communities which sought modifications to their facilities that would bring a different and unusually larger com-

to compete in a highly fractionalized radio broadcast market in a larger city.

Moreover, broadcasters increasingly are developing specialized formats designed to target a specific community characteristic, such as ethnic background, educational level, or cultural preferences. The agency believes that this trend will provide a further disincentive for broadcasters to abandon their smaller licensed communities for larger nearby cities.

The commission also determined that continuation of the policies could be detrimental to the public interest. According to the *Report*, the Suburban Community Policy, *Berwick Doctrine* and *De Facto Reallocation Policy* could be used anti-competitively to delay or discourage new marketplace competitors.

Thus, as the FCC observed, the policies frequently were invoked by stations in large communities to oppose the establishment of new or improved service in smaller communities.

Moreover, the extensive evidence necessary to rebut the presumptions raised under the three policies would delay new or improved service and require large expenditures for legal and engineering services. This result, according to the commission, was at odds both with the FCC's policy of fostering competition in the broadcast industry and with the statutory objective of a fair and equitable allocation of radio services.

Revised Conditions

The FCC believes that repeal of the policies would not adversely affect the residents of suburban communities. An applicant designating a smaller community as its community of license (1) still would be required to locate its main studio there, (2) place the necessary signal over the community, (3) and fashion a programming proposal to meet the needs and interests of that community.

The repeal ... should simplify and expedite commission proceedings to authorize new or improved facilities for communities near large metropolitan areas

sion's decision will remove a major obstacle facing both applicants for new suburban broadcast facilities and existing suburban licensees seeking to improve their facilities.

Policy Background

The Suburban Community Policy, *Berwick Doctrine*, and *De Facto Reallocation Policy* grew out of a concern that applicants obtaining new or improved facilities in a smaller suburban community would ignore their communities of license and program for a larger and more lucrative nearby metropolitan market.

Under the Suburban Community Policy, for example, the FCC presumed that, whenever an AM applicant's proposed 5 mV/m daytime contour would cover a community

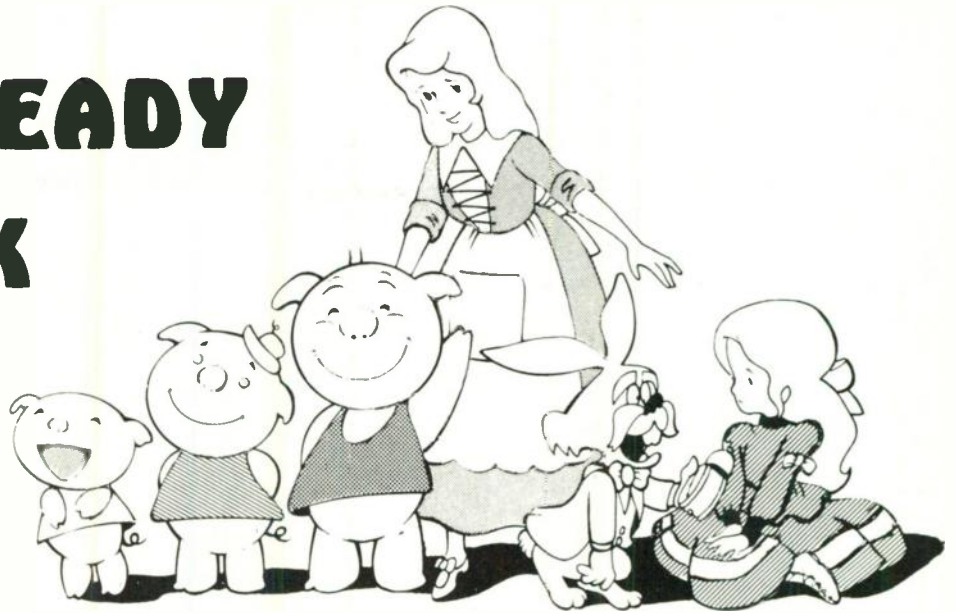
community within their service areas.

Each of the three policies presumed that the inevitable intent of a small market licensee was to abandon the needs of its designated community of license in those situations where its signal could reach a more populous community.

Outdated Assumptions

The FCC has now determined that, due to changes in the broadcast industry, the assumptions underlying the three policies are no longer valid. Given the tremendous growth in the number of radio stations in the past two decades, the commission believes that suburban broadcasters have an incentive to provide service to their specified communities rather than attempt

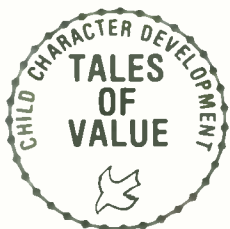
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According to the *Report*, the possibility of competing applicants at renewal time is a sufficient spur to ensure that suburban broadcasters would not abandon their communities of license. Moreover, a suburban station that competes in a metropolitan market, which includes the community of license, would not necessarily fail to offer programming responsive to the needs of a suburban community.

In its *Report*, the FCC also eliminated its 10 and 15 mile rules for FM and TV stations. These rules permitted a FM or TV station, depending on the class of the station, to be licensed to a city within 10 or 15 miles of the community to which the channel was allocated in the commission's Table of Assignments.

These provisions gave applicants some flexibility in locating their stations without going through a new rule-making proceeding to reassign the channel to the preferred community.

Where competing FM or TV applicants specified different communities, however, the FCC had to determine in a comparative hearing which community was more deserving of a new station. In its *Report*, the commission decided that a decision on the preferred community could be made much more efficiently in a rule making proceeding than in a hearing among competing applicants.

Simplified Proceedings

The repeal of the Suburban Community Policy, *Berwick Doctrine*, and *De Facto* Reallocation Policy should simplify and expedite commission proceedings to authorize new or improved facilities for communities near larger metropolitan areas.

For new applicants, the FCC's revised policy will remove the threat of challenges based upon potential service to the larger nearby community.

For existing licensees seeking to

improve their facilities, the new policy will permit the more rapid institution of improved service to a suburban community by removing the threat that another station in the market will invoke the *De Facto* Reallocation Policy simply to delay a competitor.

In sum, these new changes, in FCC allocation policy will fit well within the commission's overall policy direction of maximum reliance on marketplace forces to increase and improve broadcast service.

¹ Report and Order in BC Docket No. 82-320 (In re The Suburban Community Policy, the *Berwick Doctrine*, and the *De Facto* Reallocation Policy), FCC Mimeo No. 83-81, released March 14, 1983.

Richard E. Wiley, former FCC chairman, is NRB communications counsel and partner in Wiley, Johnson and Rein law firm, Washington, D.C. Mr. Wiley was assisted in the preparation of this article by John S. Logan, an associate of the firm.

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Legal Struggle Ends For Bakker and PTL

CHARLOTTE, NC (NRB)—Ending a protracted four-year investigation by the FCC into published charges of financial mismanagement by the PTL Television Network, the U.S. Justice Department concluded that the North Carolina-based international broadcast ministry did not misuse solicited contributions.

In a New York Times article of March 15, 1983, assistant attorney general D. Lowell Jensen said allegations of fraud and mismanagement by PTL and its president, evangelist Jim Bakker, were unfounded. "It has been determined that based on the underlying facts and circumstances, prosecution should be declined," Jensen said. "Accordingly, we are closing our files in this matter."

When Jim Bakker, founder of the PTL Club ministry in 1974, wrote to his prayer partners in January 1979 he indicated that, "God has told me: '1979 will be the greatest year of spiritual harvest for PTL.'" Two weeks later, on January 18, The Charlotte Observer newspaper broke a news story that, according to a former Bakker employee, PTL had solicited funds over the airwaves that were not being used for the intended ministry points in Korea (some \$281,000) and Cyprus (some \$56,000).

The specific legal charges, as stated in a court brief, made "allegations that funds received by (Heritage Village Church) in response to its broadcasts on station WJAN-TV (were) soliciting funds for specified purposes (and) may not have been used for those purposes."

WJAN-TV/Canton (Ohio) was owned and operated by the PTL Television network from 1977 until December when it was given to The David Livingstone Missionary Foundation, Inc. of Tulsa, Oklahoma. The station was not sold to the foundation, but given with the understanding that the new owner would incur a \$1.4 million debt held by the station. Heritage Village Church refers to the on-site ministry center in North Car-

olina and to PTL's legal name, PTL of Heritage Village Church and Missionary Fellowship, Inc.

By a 4-3 vote on December 8, 1982, FCC commissioners accepted PTL's request that the station in Ohio, their only broadcasting facility, be transferred to the Livingstone Foundation.

PTL officials have cooperated with the FCC. Despite PTL's willingness to provide access to related financial records, personnel, and videotapes from the Ohio station one source alleges that FCC officials charged PTL with continual "failure to cooperate." Sensitive First Amendment and Fourth Amendment issues were involved in the lengthy deliberations.

PTL's growing broadcast ministry weathered the storm; Bakker's prayer letter prediction was fulfilled despite the controversy. The FCC received 15,214 letters about the case (most supportive of PTL) during April 1979, the same month it announced its inquiry, and nearly as many the following month. During the course of the proceedings, Bakker's worldwide outreach continued to expand domestically and overseas.

Siberian Six Leave U.S. Embassy, Seventh in Israel

MOSCOW, U.S.S.R. (NRB)—After four years and nine months of self-imposed confinement within the walls of the United States Embassy here, the remaining six members of the so-called "Siberian Seven" returned to their home town in Siberia with reason to hope for an imminent departure from their native country.

The seventh member of the group that sought refuge from religious oppression on June 27, 1978, Lidiya Vashchenko, 32, left the Soviet Union for Israel on April 6. She was evacuated from the embassy 14 months ago after a 34-day hunger strike required her hospitalization. She was finally allowed to emigrate, a sign some feel may indicate willingness by the Soviets to allow the entire group to emigrate soon.

"We saw Lidiya's departure from the Soviet Union as a good sign for

our families," said Miss Vashchenko's 30-year old sister, Lyubov, in a New York Times interview. "We have an invitation from Lidiya in Israel, and we have our hope in God. He never left us and never will leave us," Lyubov commented.

The seven Pentecostals who burst into the embassy, refused to leave and were eventually given two rooms in the embassy basement, were led by the woman's father and mother, Pyotr and Avgustina Vashchenko. Others in the group of seven were Lidiya, Lyubov, and Liliya Vashchenko; and two neighbors, Mariya Chmykalov and her 20-year old son, Timofei.

The six returned to their native town of Chernogorsk where they re-joined some two dozen family members. The group had vowed not to leave the embassy until emigration was granted for themselves and the family members in Siberia. Although no promises were made as they left Moscow in mid-April, the six were encouraged and hopeful that permission to join Lidiya will come soon.

Only a week before their departure, Lyubov told the New York Times, "We have been waiting for 23 years for this, and when it happens it is so quick and inexplicable. Many people feel we should be excited, but we are not. We have been disappointed so often before."

The woman considered the departure from the Soviet Union by her sister "a good sign." The others reportedly shared that optimistic view. But one of the six, Timofei Chmykalov, termed the embassy departure, "a risk, a big risk."

"The main thing I want to tell you, Chmykalov told the New York Times reporter, "is that people should not forget us now."

Americans in Moscow declined to comment on the role they might have played in securing Lidiya's departure or the end of this phase of the Siberian Six's struggles for freedom. Ambassador Arthur A. Hartman visited the Pentecostals shortly before their return to Siberia. An embassy spokesman said, "The ambassador wished them well, said goodbye and we

will miss them, and told them their departure from the embassy would not change our strong desire to work for their emigration."

Navaho Baptist Hour Reaches Throughout Arizona Reservation

FLAGSTAFF, AZ (NRB)—In the predawn hours every Sunday the Navaho Indians on their reservation near Flagstaff complete their daily chores in time to catch a religious television program that has their needs in mind. The evangelism department of the Arizona Southern Baptist Convention assists several local Indian churches in producing *The Navaho Baptist Hour*.

Because many Navahos rise early to pasture their sheep and because of their traditional belief that they must rise before the sunrise or be counted with the dead, the weekly 30-minute program that reaches thousands of Navahos in northeastern Arizona is aired at 6:30 am. According to a published denominational report, that hour is "prime time" for the native Americans.

Last April Baptist missionary Alison Holman approached KNAZ/Flagstaff's general manager Daniel Modisett, a Southern Baptist, about the need for Christian television in the Navaho language. The manager agreed to air the program. The only other program for television in their native language is *The Navaho Nation Report*, a daily news program.

The Navaho Baptist Hour seeks to bridge cross-cultural gaps and spread what some have called "the white man's religion" to the Navahos. Increasingly, Navahos are obtaining battery-operated televisions or similar models that can be connected to an automobile battery. Many Navaho homes are now getting electricity for the first time, the report said.

"It is a miracle that we're attempting a television program," missionary Holman said. "But God has given us the opportunity and four Indian congregations with the bold vision necessary to produce the program," she added. Holman works in the control room while one

of three Navaho pastors preaches the sermon. The pastors' wives are reportedly the mainstay of the broadcast choir.

At the conclusion of each program, viewers are requested to write *The Navaho Baptist Hour* for a free copy of "The Gospel of John."

Best-Sellers By NRB Members Top CBA Non-Fiction Charts

MORRISTOWN, NJ (NRB)—Several news items about broadcast ministries around the country are noted briefly:

- Pat Robertson, president of the Christian Broadcasting Network, heads the Bookstore Journal listing of best-selling Christian books with his new release, "The Secret Kingdom." According to a published report, Robertson's book about the

kingdom of God, released last September, entered its eighth printing with over 288,000 copies in circulation. Contributors to CBN received 102,000 copies thus far. By contrast, Francis Schaeffer's "Christian Manifesto" sold 51,000 copies in the three months following its November 1981 release. To date, Schaeffer's book has sold over 276,000 copies. "The Secret Kingdom" captured the fourth place on the "Time" magazine nonfiction list.

- In addition to Robertson's "The Secret Kingdom" in first place on the Bookstore Journal list, other NRB members dominated the list. Charles Swindoll, known for his daily *Insight for Living*, held second place with "Strengthening Your Grip" and fourth place with "Improving Your Serve." The third position was held by James Dobson,

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president of *Focus on the Family*, for his "Dr. Dobson Answers Your Questions" book. *Bookstore Journal* is the official publication of the Christian Booksellers Association, Colorado Springs, Colorado. The monthly rating of titles is based on actual sales in Christian bookstores in the U.S. and Canada.

- A four-hour version of *The History of Contemporary Christian Music* debuted during the Easter weekend last month in 15 markets around the country. The radio special, being marketed by Artistic Media, Arcadia, California, was heard in Detroit, Louisville, San Antonio and New Orleans. The show traces the history of modern religious music from the 1960s through today with recordings and interviews. Artists heard from include Bob Dylan, Debby Boone, Al Green, Andrae Crouch, B.J. Thomas and Noel Paul Stookey. The show was hosted by "Contemporary

Christian Music" magazine editor and publisher John Styll, written by author Paul Baker, and produced by Michael Trout. The 1982 version was three hours in length.

- Sunrise Broadcasting Corporation of Goose Creek, South Carolina received an FCC construction permit to build a new radio station that will serve three counties there with the sounds of contemporary Christian music. The station will be known as WBJX-FM.

- Residents and visitors to Washington, D.C. have been served by WTKK-TV 66, the Christian television station that has been "witnessing the King of Kings" since March, 1978. Last October, the Manassas, Virginia station increased its power from one to five million watts providing better coverage for its variety of Christian programming. The station now broadcasts between early morning and late evening hours.

- KDAR-FM/Oxnard (California) is planning a television simulcast schedule. The station's daily interview program will soon be seen and heard over Ventura, California's Channel Six cable station, and heard simultaneously over the FM outlet. "We're excited about the potential of outreach into the community," said general manager Terry Fahy.

- California's Santa Ynez Valley, a "strongly religious farming community," will hear a new Christian radio station, according to executive director Norwood J. Patterson. KGDP, planned as a 10,000 watt AM facility on a clear channel frequency, was scheduled to air on April 1st. The 24-hour-a-day station, which will reach most of the western United States at night, will provide Christian programs, music, sports and farm weather.

- Family Stations, Inc. of Oakland, California, the radio network headed by evangelist Harold Camping, filed an application with the FCC on February 25 for a license for a new FM radio station in Middle Island, New York.

- Christian Religious Enterprises, Inc., consisting of seven churches in the Pittsburgh area, purchased WHYW-AM/Braddock (Pennsyl-

vania) from Bensus Communications, Inc. for \$500,000. Christian Religious Enterprises is headed by J. Alfred Van Winsett, pastor of Ebenezer Baptist Church, Pittsburgh.

- KPOF/Denver commemorated its 55th anniversary March 13 with special speakers, awards, musical presentations and refreshments.

The Biblical radio ministry affiliated with Pillar of Fire Radio Network and NRB, went on the air March 9, 1928. The POF Network was honored by NRB in 1982 with a Milestone Award. A KPOF source described the station's history as "exercising faith in God ... a confidence well placed."

- *Tips for Teens*, the 15-minute radio broadcast that has been building inter-generational bridges to the better part of three generations of listeners, will turn 30 May 20. Mel Johnson has been the broadcast's founder and director since 1953.

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**Wiley Organizes
New D.C. Law Firm**

WASHINGTON, D.C. (NRB)—NRB legal counsel Richard Wiley now manages a new law firm in Washington. Wiley, a former FCC chairman, started the new firm known as Wiley, Johnson and Rein with some 40 attorneys as of May 1.

He described his departure from Kirkland and Ellis, a Chicago-based legal firm, as amicable. Kirkland and Ellis will maintain its Washington office.

The new company's office will be retained at 1776 K Street NW, Washington, D.C.

**FCC Authorizes
Teletext
Electronic Publishing**

WASHINGTON, D.C. (NRB)—In an April 1 decision, the Federal Communications Commission approved broadcasting of teletext, printed material that can be received on television sets with a decoder. The revolutionary form of electronic publishing, which has been field tested in Los Angeles, will allow home viewers to gain ac-

cess to news services, financial information, restaurant menus, and local weather reports updated regularly, to name just a few applications.

Teletext will not be subject to most of the broadcasting rules and regulations such as the fairness doctrine and the equal time requirements, the commission said.

Using the teletext system, the broadcaster can transmit the printed material on the "vertical blanking interval," a portion of the television signal that is sometimes seen as a black bar when the picture rolls. Thus the broadcast is able to air regular programs and the videodata at the same time.

In its action, the FCC decided to permit commercial and non-commercial stations to offer teletext. Most stations are expected to offer it on an advertiser-supported basis, according to a published report.

Unlike videotex, normally conveyed by cable television or telephone lines, teletext is one-way and the viewer may not communicate in question and answer exchanges. The teletext viewer has ready access to prepared pages of information which will be changed several times each day.

Bible School Expands Radio Ministry

CARLINVILLE, IL (NRB)—When radio ministry growth of the Illinois Bible Institute is complete sometime this summer, the school's three stations will almost blanket eastern Illinois, according to radio ministries director William T. Snider. The Assemblies of God school offers Christian education to some 250 students, not including the correspondence school. It went on the air with its second FM station last October, increased its coverage on another station with an improved broadcast tower, and plans to open a third station in mid-summer 1983.

The goal for all three stations is service to the local church. "We are a clearing house of information for local church pastors, an extension of local church ministries," Snider said. Since Illinois Bible Insti-

tute expanded the broadcast ministry last fall, response has been positive. The radio stations "got a really positive response" from the people of eastern Illinois. The emphasis on "personal ministries" has, according to Snider, "grown like wildfire."

The school's first radio station, serving the St. Louis, Missouri and Springfield, Illinois areas, has been on the air for seven and a half years. WIBI-FM/Carlinsville added 110 feet to its broadcast tower last fall to better serve that area.

Last October, the school signed on the air with its newest station, WBGL-FM/Champaign. That station is serving a population estimated at 600,000 in eastern Illinois. It provides Christian music and teaching ministries.

A similar type of programming will be aired over WCIC-FM/Pekin (Illinois) when that station is completed this summer. It will serve some 500,000 people in the Peoria area of central Illinois.

Koreans Broadcast Devotional Guide Throughout Asia

SEOUL, KOREA (NRB)—The Christian Lay Movement of Korea (CLM) is broadcasting a Korean-English translation of *The Upper Room* devotional guide three times daily to all parts of Asia.

Since 1975, CLM has published *The Upper Room* in that language, a project that now reaches 35,000 copies each quarter. The booklet, published in more than 50 countries around the world, is given to the military, students, hospital patients and prisoners throughout South Korea. Another 3,000 copies are regularly sent to mainland China.

The evangelical outreach over all three of Korea's Christian broadcasting outlets is heard over the Asia Broadcasting system in China, Mongolia, Russia and Japan.

CLM, which was started in 1948 as an interdenominational laymen's movement that promotes Christian fellowship, struggled for survival during the Korean war years. The fellowship group was revitalized in June 1973 through regular prayer breakfast and Bible study meetings.

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who is president of Morality in Media. At a similar White House meeting last July 27, Father Hill charged that "We have the laws, but those laws are sitting on the books almost unused" by the Department of Justice and its 95 U.S. attorneys around the country. It seemed clear to those present that little progress has been made during the intervening eight months.

Other religious leaders present included Edward McAteer, of the Religious Roundtable; John Cardinal Krol, archbishop of Philadelphia; Rev. Donald Wildmon of the National Federation for Decency (NFD); Dr. Paul Freed of Trans World Radio; Dr. Adrian Rogers, former president of the Southern Baptist Convention.

Federal laws already on the books prohibit the interstate transportation, importation, mailing and broadcasting of obscenity. Participants in the meeting noted that pornography is organized crime's third

largest money-maker, behind narcotics and gambling. As much as 90 percent of the porn trade in the United States is controlled by organized crime figures.

Under compulsion of the Freedom of Information Act, the Justice Department revealed its blatant failure to enforce federal anti-pornography statutes (Title 18, Sections 1461-1465 of the United States Code). Of the approximate 809 investigations in progress during 1981, Mr. Reagan's first year in office, just 12 convictions were completed. Twelve. The conviction rate for President Jimmy Carter's Justice Department is no better. The 1980 figures show 926 investigations in progress and just seven convictions.

It can be argued that the volume of pornography being broadcast on network television is on the decline. For example, Donald Wildmon, the Mississippi Methodist herald of decency who directs the NFD and

the Coalition for Better Television, reported that their fall 1982 television monitoring program revealed an overall reduction of sex, violence and profanity on TV when compared to the spring 1982 figures. Specifically, Mr. Wildmon indicated that sexual incidents were down 15.3 percent, violent acts were down 20 percent and profanity was down 32.7 percent.

Whether those figures portray a national trend or simply a statistical fluctuation, may not be clear for a few years. The truth, however, is that video pornography and its non-broadcast cousin remain an open wound on the social conscience today. A skeptic need look no further than the newspaper headlines last March when a woman was brutally gang raped on a pool table at a New Bedford, Massachusetts bar. While she cried for assistance, other patrons cheered the rapists on for at least an hour. The 21-year-old woman escaped screaming into



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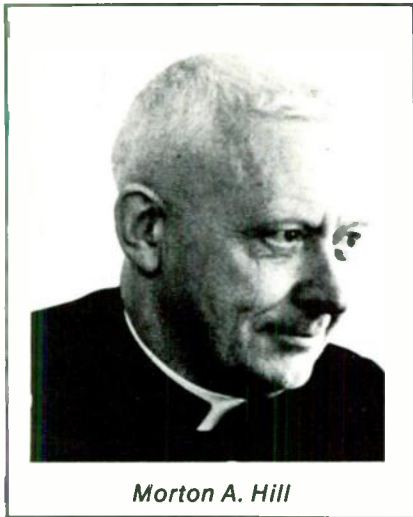
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the street. According to one report, a pornographic magazine published photographs of a similar rape scene on a pool table in their January issue, just two months before the tragic incident. Pornography, in whatever form it is communicated, does have significant negative effect.

As Christians and broadcasters, we must redouble our efforts to put an immediate end to this God-dishonoring aberration. The religious leaders at the White House meeting proposed 31 specific solutions that

will morally re-educate the nation and strengthen enforcement of existing laws prohibiting pornographic communications.

Prime among these proposals was a call for an inter-agency coordinator who could bring a "fresh, new and committed approach to the matter of vigorous enforcement of Federal obscenity laws."

The other solutions are too numerous to list here, but their tone would keep open channels of communication between cabinet officers, between the Justice Department and the 95 U.S. attorneys, and between government leaders and the American public.

Don Wildmon once called the anti-pornography struggles of the 1980's the social struggle that, when the history books are written, will be compared to the racial struggles of the 1960's. None of us can afford to ignore this morally-charged issue any longer.

Ad Agencies Okayed For Full Membership and Voting Privileges

MORRISTOWN, NJ (NRB)—The NRB board of directors approved full, voting membership for the approximately 15 advertising agencies

that have been associate members. Executive committee member Tom Wallace, who chairs the Constitution, Bylaws and Policy Committee, said "This was a long overdue decision."

Wallace, general manager of KFIA/Carmichael (California), described the principle membership requirement as being "engaged in religious broadcasting. Certainly the agency people qualify in every sense of the word with that definition," Wallace added. He indicated that it was unnecessary to reword any bylaws when agencies were admitted into full membership.

The executive committee recommended, and the board approved, that the agencies be treated as "individuals ... with one voice and vote ... as station operators are at present."

NRB Members Promote Faith and Friendship With Taiwanese

WASHINGTON, D.C. (NRB)—The National Religious Broadcasters took a significant step forward in promoting religious and cultural ties between the Republic of China and the United States

(continued on page 37)

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The More

by Thomas "Ed" Steele

THE OLD maxim, "The more things change the more they stay the same" suggests that change is always with us, but it runs in cycles. These cycles then become familiar patterns and therefore "the same." This trend is observable in life and it is also observable in music.

There has long been one segment of the Christian public or other that insists music must be "worshipful," traditional, and done in a style of some previous "more spiritual" era. Somehow, the past takes on a spiritual aura that was never observable in the time being exemplified.

Today, especially in Christian broadcasting circles, some still want to "reinvent the wheel," and perpetuate the tired argument that music, arranged in such a way as to emphasize the rhythm is not acceptable. It generates immorality by some mystique indescribable by human tongue or pen.

In and of itself, rhythm is neither moral nor immoral, nor does it generate immorality any more than it generates morality. The bottom line in the use of various forms and styles of Christian music in the field of Christian broadcasting has been—and in my judgment should continue to be—that which is considered the norm in a broad cross-section of local Christian assemblies and churches.

The Scriptures describe first century musical expression as "psalms, hymns and spiritual songs" (Ephesians 5:19). The psalms, we believe, were those sung in David's time. They were songs that David and other musicians of that era



Music Changes ...

Somehow religious music of the past takes on a spiritual aura not observable in the time being exemplified

wrote and no one is quite sure of their tonal and rhythmic forms.

Even then, they were not gathered into Holy Scripture, but were the contemporary musical expression of that day. With the passing of time they have become sacred in a way they were not held in their own time.

Data has been discovered recently by a French musicologist which she believes sheds light on the form and sounds of music used in the ninth century B.C. Whatever this discovery brings to light, though, it is to be hoped that we will not wrap it in some holy aura because it is from another time, but see it in the light of its historicity as the contemporary music of David's day.

Change in Music

One misconception some broadcast ministries and Christian musical programmers have had is that appreciation of musical form and style is a matter of age. Not so! People in their 50's have been though at least 30 years of seeing this music expand and develop into the present sophisticated means for the praise of God that it is.

Music is a living thing and cannot be frozen at any one period of time without dying. Music is in praise to God and His Glory. It needs to grow and develop as people presenting the music grow. The changes prove that there is life in expressions of faith sounded out in the form of music.

All of the changes of the past three to five decades have been and are now a part of our experience. Most of us enjoy the changes—we like the new as well as what we enjoyed in the past. Some of us like the sophistication of the technical and musical developments more than the simplistic styles of bygone days.

And there surely has been growth in sophistication as far as *technical equipment* is concerned! The electronic boom and continuing expansion of technology of sound recording is transforming the communications industry. Christian music technology has not been left behind.

Change in Performance

The musical excellence of the performers has also undergone tremendous positive development. Today, there are more proficient composers, artists and music arrangers in Christian music than ever before in history. Musicians are well trained and have broad experience in the performing arts.

The widely circulated theatrical movie "Gospel Music" is an evidence of this and has drawn rave reviews from the critics for their standards of musical excellence and entertainment value. The phenomenal growth in popularity of Christian music now commands recognition by industry-wide awards, due in large part to the strategic role played by religious formatted radio stations.

Christian music is a more powerful tool, today, than it ever has been before. More people, capable people, are involved than ever before. They are finding more opportunities than ever before, due largely to the proliferation of Christian radio and television stations, programs and the increasing growth in sophistication throughout our industry.

Thankfully, our music, our artists and our media efforts are being taken seriously. As a result, the Gospel itself and the truths of our faith are finding expanding opportunities to be heard. In contemporary Christian music, the distinctions and limitations between "religious" and "secular" music have

been bridged to offer even more exposure to the music than most of us ever dared to hope for.

Change in Acceptance

Specialized publications for the Christian music world such as John Styll's "Contemporary Christian Music" are also achieving a new level of excellence and acceptance. This is just another indication of the value and impact of changing forms of Christian music, some of which were considered unacceptable by many segments of the Christian broadcasting industry as recently as four to five years ago.

More and more religious formatted stations are competing successfully in their markets for audience ratings. While it is not always assured, generally this results in greater recognition in the community and translates into direct profits at the bottom line.

Dramatic new breakthroughs in attracting both national and local advertising dollars are being achieved as exemplified in the Pat Boone Radio Show.

The bottom line, however, in this observer's judgment is that we must never lose sight of the fact that in the context of electronic communications, music is a powerful tool to attract, captivate, entertain, and edify our audience while providing a carrier for eternal truth. Let us not forget, though, that it is only one of many excellent tools available. **NRB**



Mr. Steele, vice president of Creative Communications Associates in Orange, California, is president of the NRB Western Regional Chapter.

The Future Sounds of Religious



Christian radio should look to the rock generation church as a potent new market

IN THE LATE sixties and early seventies it was called "folk music," or by the very daring, "folk rock." (Christians were not allowed to have *real* rock back then. At least, if it was real rock, nobody respectable wanted to call it that.) And except for a few newly born-again hippies in California, Christian rock music was seen as little more than a novelty. An elder generation hoped that as these young seekers grew in the faith they would gravitate to the traditional music of the church.

We are well into the eighties now, and many of these former hippies sell insurance, program computers or even work at Christian radio stations. Large numbers of them have known the Lord for over a decade, yet they still enjoy the music they grew up on—rock & roll! That well-known population bulge often referred to as the "post-war baby boom" is a large, powerful consumer group.

Christian radio, which has historically attracted older audiences, should take note of that shrinking donor pool and look to the rock generation church as a potent new market.

The challenge, of course, is to find programming that appeals to these sophisticated young adults. Is contemporary Christian music the answer? From a business standpoint, the jury is still out on whether or not Christian stations can be successful with it as a primary format.

In 1975, KBHL/Lincoln (Nebraska) became the first station to adopt a full-time contemporary Christian format. It was followed a week or so later by KYMS/Santa Ana (California). KBHL has since become a country music station, but KYMS has maintained the contemporary Christian format it pioneered eight years ago.

Now dozens of stations play contem-

by John W. Styll

porary Christian music as their primary format, and hundreds play it occasionally. Others have tried the format and failed.

Finding a Name

Just what is contemporary Christian music? Is not this really just that same old satanic rock with religious lyrics, most of which are shallow and theologically unsound? Can it (or should it) be used in Christian broadcasting?

Very little of what has become known as "contemporary Christian music" is really rock, as true rock fans would define it. Rather, it fits into a category known in the general market as "adult contemporary." It is not the easy-listening sounds of Tony Bennett or Henry Mancini, but then it is not the Rolling Stones or Led Zeppelin, either. Most of it falls somewhere in between. There is Christian hard rock and new wave music, but its audience is not nearly so vast as the more mainstream "ccm" variety.

It may surprise you to know that contemporary Christian music is now by far the largest selling variety of gospel music. It is a style that barely existed a decade ago, and now dominates the Christian music sales charts. Beyond that, gospel music in general (including contemporary), is now the fifth largest category in record and tape sales—ahead of even classical and jazz—according to a Warner Communications study. According to the Christian Booksellers Association, music sales averaged only 7-11 percent of total store sales in 1972. Their most recent survey revealed that music sales now average 22 percent or more of total sales.

Radio – Contemporary Music?

But let's get back to some of the more fundamental questions. "Christian rock." To some, the two words are incongruous—"rock" cannot be Christian, can it?

Finding a Place

One of the main reasons some people have problems with the idea of contemporary Christian music is that they have a singular, preconceived idea for the purpose of music with a Christian theme.

"It is impossible to worship God with contemporary music," one well-known radio and TV evangelist once wrote. From this and other comments, it was obvious that he thought worship was the only proper application for Christian music.

I would be the first to agree that a large percentage of contemporary Christian music is inappropriate for worship, particularly within the context of a typical Sunday morning service. When the instruments draw a large amount of attention to themselves (as they inevitably do with rock-oriented music), the worshipper tends to focus on the music or the musicians rather than on the Lord.

Not every song written or performed by contemporary musicians is a rock and roll tune, though. There are many, many beautiful ballads and worship-oriented songs that have been written by contemporary artists. "Praise the Lord," "He's Alive," "Sometimes Alleluia," and "My Tribute" are just a few.

So, if the contemporary Christian music is not primarily intended for worship, what is it for? I would like to suggest three things: evangelism, edification and entertainment. Let us deal with these one at a time.

Finding a Role

Evangelism is often seen as the

highest of any Christian endeavor and is for many the ultimate goal. In my opinion, evangelism is what we are the least successful at. It is not really that our hearts or messages are not right, but that the venues are wrong. Though many hold the idea as debatable, I will go on record here as saying that Christian radio, Christian television, Christian music, or Christian *anything* generally fails to attract non-believers.

Let us face it. All too often we try to save those who are already saved. Sure, we all have testimonies of those who have accepted Christ through these entities, but when the energy and dollars expended are added up, we are remarkably inefficient. (Yes, I know the value of one soul saved is inestimable, but really, aren't there more effective ways?)

One of these ways is to go out to the people, to their turf, rather than waiting for them to come to us. To expect a drug-hazed teenager to stumble across a Christian station while looking for his favorite rock sound, and to be drawn to the gospel message contained in music only his grandparents would listen to, is simply expecting too much. If we do not speak his language, he may not stay around to hear the message.

Christian musicians hoping to reach the young people of today attempt to deliver their message in a setting the young people can relate to. It is an application of basic communication theory. The transmitter and receiver must be tuned to the same frequency if the message is to get through. If you want to reach rock fans, use rock music. If you want to reach people who are older, do not use rock music. If you want to reach people in Japan, deliver the message in Japanese.

Some may retort here, "So does that

mean we use alcohol to reach the alcoholic? Or dirty pictures to reach those in bondage to pornography?" Of course not. Keep in mind that music has no inherent moral qualities. No particular musical structure can be evil or good in and of itself. It is the use (and message) which determines its moral value.

Rock music, of course, has been pronounced guilty by its well-publicized association with the morally depraved lyrics and lifestyles of some of the per-

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With the younger generation, the ministry effectiveness of contemporary Christian music may actually be higher than with other styles for that reason

formers. It is unfair, however, to single out rock music here. No musical style is immune from the enemy's corruption.

Should Christians avoid the mediums of television or film because they have been used for unwholesome purposes by immoral people? Should we not publish Christian magazines because people might associate us with pornographers?

Of course not. These are only *vehicles* for communicating our message. In a similar way, music is just a vehicle which can be used for evil or good.

Despite the burden for the lost which they strongly feel, **edification**, the spiritual building up of the body of Christ, is the role served by most Christian musicians. After having come to grips with the fact that the vast majority of their record buyers, concert audiences and radio listeners already are believers, most Christian artists have focused their lyrics on spiritual matters important to this primary constituency.

Spiritual concepts presented in a musically palatable form are more easily digestible. With the younger generation, the ministry effectiveness of con-

temporary Christian music may actually be higher than with other styles for that reason.

Entertainment, a word not always welcome in Christian circles, is also an important application of contemporary Christian music. Human nature tends to be entertainment oriented. We want and need to be entertained, and music is a great entertainment vehicle.

Contemporary Christian music provides a wholesome, spiritually uplifting alternative to secular music. Certainly not all secular music is morally degenerate, but the environment in which it is presented both live and on radio can often be considered questionable at best.

If we do not provide an alternative to the world's entertainment, we yield that part of our lives to the world's values. Contemporary Christian music is a viable entertainment alternative to the world's music.

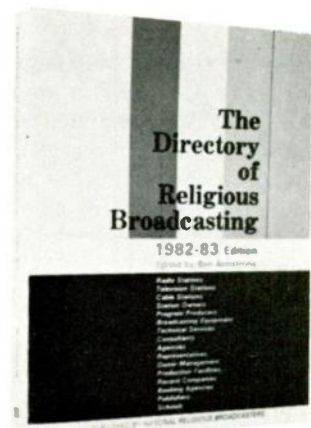
Finding an Audience

Christian radio programmers need to consider all of these things when considering the type of music to use on the

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air. It is of the utmost importance to get in touch with the reasons people listen to the radio. I do not believe most people listen to the radio to have a worship experience on your average Tuesday afternoon. They want a companion. They want to be inspired. They want information. And they want to be entertained.

As long as we can keep this aspect of Christian broadcasting in its proper perspective, let us not be afraid to entertain the audience. Of course, what the audience *wants* has to be balanced with what the audience *needs*.

The audience that has been Christian radio's staple in the past grew up on old-time broadcasting—*Amos 'n Andy*, *The Green Shadow*, etc. This primarily older demographic group grew up on programs, so the quarter- and half-hour religious program format is familiar and comfortable to them.

But the post-war generation, also sometimes known as the "rock generation church," grew up on rock radio. A *music* format is what is comfortable and familiar to them. Needless to say, this is the generation of the future. It cannot be said that as this group grows older they

too will enjoy the religious programs and donate money to them. A person who was 15 when the Beatles were the rage back in '65 is now 33, and probably still likes the music of that period.

In other words, contemporary music fans are steadily growing older, meaning that the Christian audience of the future will be very different from the audience of today. The challenge will be for stations to provide programming that is different as well.

For evangelism, edification and entertainment, contemporary Christian music is an important and relatively new medium. It is not perfect, naturally, (what is?), but it may well be what Christian radio needs as it seeks to minister to contemporary culture. **NRB**



John W. Styll is publisher and editor-in-chief of the monthly magazine Contemporary Christian Music.

Contemporary music fans are steadily growing older, meaning that the Christian audience of the future will be very different from the audience of today

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Easy Listening Does It Fine

Music that plays up the middle of the road meets a lot of people

WE MUST be doing something right!" This was the comment of Jim Wick, manager of WMBI and WMBI-FM in Chicago, when he reflected on the fact he was receiving criticism of WMBI's music from two extremes. According to some listeners, WMBI does not play enough contemporary Christian music or it plays too much and ought not to use any.

Music is, has been, and probably always will be, controversial. Personal tastes, education, age, background, and a host of other factors affect what we and our listeners like and want to hear. And, musical preferences sometimes turn into absolutes of right and wrong, good and bad.

Workshops at NRB conventions over the years have been the site of intense discussions between the various factions within Christian broadcasting and the Christian record industry. The confron-

by Tom Sommerville

tations, hopefully, are a relic of the past. Today we all need to recognize the validity of various styles of music and their appropriateness in different situations.

Christian radio stations can never hope to please everyone. Gone are the days when we try to be all things to all people. With the increase in the number of Christian stations we must, as have our secular counterparts, carefully and appropriately define our desired target audience and then program to that specific audience. For us at Moody Broadcasting the primary target audience is the Christian adult, age 25 to 55.

How would I describe the music that Moody Broadcasting plays? That is a bit difficult since terminology is so imprecise. I believe the best way to define what we do musically is to say we program middle-of-the-road (MOR) traditional with some soft contemporary.

Another term that might be appropriate is "easy listening."

At Moody our *policy* has not changed for years. However, our *implementation* and *interpretation* of that policy has. We are not playing the same music as we were 5, 10 or 15 years ago. Our playlist has changed to include the best of the new while removing some of the older, dated cuts and keeping that which continues to stand the test of time.

It is amusing but when I started in Christian radio in 1959 (at KEAR in San Francisco) we did not play the White Sisters' "Count Your Blessings" because it was too uptempo. Now, almost 25 years later, they are seldom if ever heard. Times change musical styles and tastes. What was contemporary yesterday is often considered traditional today.

A Tool of Ministry

Music on our stations is viewed as a tool for spiritual ministry, not a product to expose or sell. Over the years we have tried to set Biblical guidelines for what we

We need to recognize the validity of various styles of music and their appropriateness in different situations



do and how we do it. It is important to us that our music be honoring to the Lord and minister to those who listen.

The Christian music industry is now big business. The average buyer of Christian records is between ages 20 and 35. While there is a market for people who enjoy and buy MOR traditional records, the largest market seems to be those in their 20's, according to *The Bookstore Journal*, May, 1979. This obviously is not our target audience nor that of a good many other Christian stations. Just because records are recorded and sell does not mean they should be played on every radio station. In too many cases it seems making money has replaced ministry as a prime motivator in much of what is being recorded and released recently.

Richard Dinwiddie, professor of church music at Trinity Evangelical Divinity School, in a June 28, 1981 article in "Christianity Today" cited a report that Christian record companies gross \$100 million a year on record and tape sales. He said, "Pastors, church musicians, and Christian leaders are increasingly concerned about commercialism in the ministry of music. Merchandising sacred music, and gospel music in particular, has become big business."

Dinwiddie goes on to say, "The availability of what music is published and recorded, and what artists are allowed to record, is increasingly being determined not only by what sells, but by what sells best."

One of his conclusions is that "Christian radio and television stations need to be sensitive to the fact that they have significant influence on sacred music.

**Christian
broadcasters
should be leaders
in encouraging
high standards in
sacred music,
instead of
following ratings**

They should be leaders in encouraging high standards in sacred music, instead of being interested in following ratings and playing only the artists they think are most popular." While some of this may run counter to prevailing broadcast logic, I believe it is applicable if ministry is our motivation.

"Much contemporary church music is shaped more by secular values than by theological principles," according to Bruce H. Leafblad in a May 19, 1978 "Christianity Today" article entitled "What Sound Church Music?" He goes on to say that "commercial interests rather than spiritual objectives motivate much sacred music. Many of the basic (and unbiblical) assumptions and objectives of the entertainment industry are eroding an already thin concept of ministry through music."

Validity of Diversity

There is no need or obligation to be all things to all people with one radio station. The Body of Christ is as diverse as the general population and common sense should dictate that a single station or other type of ministry simply cannot meet everyone's needs. Nor is there a need to feel guilty for not playing all the latest, top of the chart, best selling artists or cuts. Just because an album is not a recent release or big seller does not mean it should not be used if it is theologically, musically, and technically acceptable to your desired target audience.

Frankly, we are glad for the diversity of Christian stations now. Listeners of various ages and musical preferences can have the music they prefer. While we are still urged to play music that does not fit our style, we now suggest they listen to another station. Recently at a WMBI Radio Rally a young man in his mid-20s told me how he loved WMBI's teaching programs because he could trust them doctrinally. He thought some of the music was OK but occasionally turned to another station for more contemporary Christian music. He admitted, though, that probably in a couple years our music would meet most of his needs.

While not disparaging contemporary Christian music, stations that play that style, and those who listen and enjoy it, we believe there is still a strong need and desire for stations that play MOR traditional type sacred music. The adult audience that appreciates and prefers this music should not be short-changed simply because record companies have,

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The question ought not to be which style is right or wrong but which most adequately helps in achieving the spiritual objectives of our station

recording high quality, custom music. Last year we put into our file ten orchestral cuts arranged and conducted by John Innes.

Definition of Role

As Christian stations, whatever our music preference, we need to examine the role of music in our daily schedule. Is it primarily entertainment or ministry? Is our selection unduly being influenced by the industry or by what we as programmers, before the Lord, believe to be proper and acceptable? Do we have a policy or guidelines which set standards for our music based on the theological integrity of the lyrics, musical and technical excellence, appropriateness for our listeners, and the lifestyle integrity of the artist?

Debate over music undoubtedly will continue. The question ought not to be which style is right or wrong but which most adequately helps in achieving the spiritual objectives of our station. How long has it been since you have seriously asked:

- What are my station's goals?
- Who am I trying to reach?
- How well am I executing my format?

for the most part, neglected them in recent years. Let us not be swayed by industry hype but program that which conforms to our station's standards, and is appropriate to our desired target audience.

As with many beautiful music syndicators for whom secular record companies do not produce sufficient material, we have begun a program of

An old, secular radio motto I've learned is so true: It's not what you don't play; it's what you do play that counts

• Why do people listen or not listen to my station?

• Why do I play the music I do?

Music is only one part of our daily schedules. For various reasons stations broadcast news, talk, teaching, and preaching programs. But music's importance in attracting and maintaining an audience cannot be underestimated. As with non-religiously formatted radio stations, the type of music we play is the primary, determining factor as to who will listen.

At the 1980 NRB convention workshop on music programming Craig Hodgson had this advice, "Whatever your format is, don't play a mediocre song from an album just because the message is good, it's the artist's latest release, or the artist is a good brother (or sister) in the Lord. I suggest we get quality conscious by getting selective. An old, secular radio motto I've learned is so true: It's not what you *don't* play; it's what you do play that counts."

Music is too important to be treated casually. May we seriously, thoughtfully, intelligently, and prayerfully begin (if we have not already done so) to set standards as to what we play, by whom, and for whom. And let those standards be biblically based. **NRB**

"We rejoice in our hope of sharing the Glory of God."

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Mr. Sommerville is administrator of program production for the Moody Broadcasting Network.

Give the Audience a Say

*Awareness
of audience
interests and tastes
is as important
concerning music
as anything else*

His favorite attire is blue jeans. He used to listen to rock groups such as Van Halen and Ozzy Osborne. Now that he is a Christian, someone has just introduced him to Petra and the Sweet Comfort Band.

★ ★ ★

He's striving to find a spot in the job market that will fit his years of education. The sneakers have been left in the closet in favor of three-piece business suits designed to impress his potential employers. With the depressing results of tramping the street for job interviews all day, the Amy Grant concert last week provided a much-needed spiritual uplift.

★ ★ ★

He enjoys getting away on weekends because it helps to relieve the tension picked up at the office from the steady grind of eight-to-five. Their child attends a Christian school and talk around the table often turns to discussions of how to make ends meet in recessionary times. Though things are tight, they do not want to miss the upcoming Bill Gaither concert.

★ ★ ★

At last, his children are out of high school, but he cannot let up yet. College is next, and after that he has got to think seriously about retirement. With the kids gone, at least the fights about that loud music will not escalate family stress anymore. Not only that, but now he can relax and enjoy his gospel quartet albums without constantly hearing his son say, "Oh Dad, do we have to listen to that stuff again?"

★ ★ ★

Social security is not much to live on, but at least there is the company pension that helps out. After all, those escalating phone bills to hear how the grandkids are doing have got to be paid. Things are quiet now, sometimes too quiet. Still, he and Grandma look forward to sitting down by the fire each evening and listening to their favorite Christian albums of sacred hymns.

WHO IS the man just described? He is someone and everyone. He is one person and many people. He is young and old; he is middle-class and a professional. He is Mr. Average American. He is a Christian, and he is your audience.

The FCC legally demands that you serve his interests. The Lord compels you to serve his needs. When Jesus washed the feet of His disciples, He was instructing the body of Christ to place the corporate concerns of one another above any personal preferences one might have.

"But it shall not be so among you; but whosoever will be great among you, let him be your minister; and whosoever will be chief among you, let him be your servant," Christ declared (Matt. 20: 26, 27).

Unfortunately, Christian radio music formats too often serve the tastes of a select minority. The diversity and plurality of the Christian radio audience is a fact

by Bob Larson

that should be self-evident. But is it?

Many stations play music which reflects only the rigid preferences of the manager or owner, who in turn is influenced by his church, friends, and theological background. Too few stations have ever bothered to check their demographics and see *who* is listening and *when* they are tuned in.

Some go so far as to develop a Marie Antoinette philosophy. "Let them eat cake" is translated into religious broadcasting jargon as: "Block programming pays the bills but we'll give them a little music to keep them satisfied."

In some cases the musical director is chosen, not for his diverse knowledge of the Christian music scene, but because he will avoid rocking the boat of influential pastors in the city.

Could Jesus have been talking about today's Christian stations when He admonished, "The children of this world are in their generation wiser than the

Unreasonably restrictive policies regarding formats can be a way of displaying distrust in the spiritual maturity of the listener

children of light" (Luke 16:8)? Perhaps a look at the principles of success in secular radio will show where some religious broadcasters have fallen short of their goal to fulfill this biblical mandate.

Selecting an Audience

Turn across your dial in any major city and you will find a diversity of formats that freely acknowledge the plurality of the audience. The styles include rock, country and western, jazz, adult contemporary, MOR, beautiful music, and even oldies and swing bands. Each station has carefully selected a target audience and is narrowcasting to the preferences of that group. The only way such stations

can survive economically is to know what their audiences want to hear.

In a certain sense, Christian stations are already narrowcasting. Instead of socioeconomic classifications determining the targeted listener, a belief system (personal faith in Christ) causes the radio signal to zero in on a select group. But there lies the dilemma.

As a Christian station you already narrowcast. What you need to do now is broadcast—with one station do what secular-commercial radio does with many stations. Most cities are fortunate to have one Christian outlet and even the biggest markets generally have no more than three or four. That one station or several have the task of serving the entire Christian community.

In the democratic marketplace of ideas there should be no place for authoritarianism. And in the public service of ministering to the Body of Christ by radio, there should be no place for unwarranted assumptions about what the audience needs to hear.

Most Christian station managers feel a grave sense of responsibility to honor Christ in their choice of musical selections. But unreasonably restrictive policies regarding formats can be a way of displaying distrust in the spiritual maturity of the listener.

After all, the block programming that pays the bills on most stations is presumed to be nurturing the Body of Christ and cultivating their spiritual discernment.

Why then do they need to be told what is right and wrong for them to hear, just because one person, one church, or one administrative board has censored the right of the audience to be served?

Diversity of Formats

One way for managers and musical directors to break out of their narrowcast confinement is to acknowledge, and be acquainted with, the wide spectrum of Christian music. Consider the diverse

sounds that are available today on record and in concert:

- Southern Gospel/Country Western
- Traditional/Sacred
- MOR
- Light Contemporary
- Contemporary
- Rock
- Heavy Rock/New Wave

Such a brief and somewhat categorical classification barely does justice to understanding the plurality of tastes in the Christian community. But from my personal experiences of meeting with scores of Christian radio station owners and managers, I would venture to suggest a sizeable percentage do not know that such a list exists. Even more disturbing is the realization that some do not care.

Too many Christians have "boxed" thinking about musical principles. As a writer, lecturer, and radio communicator I constantly have people approach me desiring a simplistic formula for cataloging "good" and "bad" music. They want me to construct a box—what is inside will be "good" Christian music, and what lies outside will be off-limits to believers. But this "box" confining the acceptable limits of Christian music has four sides. Its perimeters are affected by the following.

1. Taste: that undefinable essence of our personhood which causes one to prefer red to blue, brunettes to blondes, and Evie to Amy.

2. Culture: the socialization process related to one's country and familial heritage, which would make an African Bantu Christian puzzled by the tearful response of a Southern Georgian audience hearing a Rambo song.

3. History: this designation places one's musical preferences into a space/time frame acknowledging the wide-eyed wonder a Jonathan Edwards-era evangelist would experience at a "righteous rock and roll" Servant concert.

4. Scripture: here is where all Christians should stand shoulder-to-shoulder, not face-to-face hurling various passages as biblical rationales for personal preferences.

Serving the Pluralism

How then does a spiritually conscientious station owner or manager go about serving the pluralism of his listening audience? How can he truly "broad"-cast a musical format that neither contradicts



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his convictions nor offends any significant constituency? It will not be easy, but at least attempting to walk on the water will be more pleasing to Christ than staying safely secured in the boat.

In the competitive battle for the ears of the audience, Christian stations must risk telling their listeners, "I care about what you want to hear," or they will come out on the short end of market shares.

For the station that truly has the audience in mind, here are some suggestions:

1. Find out your demographics. You can avoid expensive polls by simply asking your audience to write, listing their age, occupation, church affiliation, and personal interests. Above all, ask them what they want to hear on your station. If you already know these facts, examine your format to see if it is realistically responding to the market place.

2. Designate certain segments of the day for specified musical styles. Many stations already do this but have failed to consider exactly who is listening during that time period. Sacred hymns from 10 pm to midnight would be a less likely time slot than earlier in the evening. On the other hand, weekends and late hours are more likely to reach a young audience.

3. Slot some time for a request program. It is certainly acceptable for you as a matter of conscience to limit what you actually will air. But if you are too severely restrictive in what you play, the truly representative forum of a request broadcast will become a pretense of the public's interest.

It will require courage to face the possible scorn of an offended portion of your audience. Being "all things to all men" (1 Cor. 9:22) and yet pleasing God (Gal. 1:10) is never an easy balance to achieve. The dangers of extremism vs. playing safe are always present. But being a Christian communications leader carries with it the fulfilling joy of knowing God has allowed you the privilege of serving as Christ served, whether you will "narrow"-cast or "broad"-cast. NRS



Bob Larson, lecturer, evangelist and broadcaster, directs the Bob Larson Ministries, including a nationwide talk show via satellite.

Management
MEMO

The Manager and His Community

*A balanced commitment
is important
for a well-rounded
Christian media manager*

IN ORDER for the manager of a Christian radio or TV station to function effectively, he must move in carefully balanced spheres of involvement. This is one in a series of articles dealing with the manager's involvement in the world at large, his community, his church, his family, and his devotional life. A balanced commitment to these areas is important for a well-rounded Christian media manager.

It is no longer possible for a station manager to bury himself in his broadcast operations without being involved in his local community (I do not know that it ever was). As media executives we are to be an active participant in community affairs. If we want our operation to be respected and credible, we must put our roots down.

My own organization feels so strongly about this principle that they require their managers to be a member of one of the local service clubs such as Kiwanis or Rotary. This puts us on a first name basis with bankers, lawyers, and community leaders we would otherwise have no contact with.

You will be surprised to find how many of them listen to your station. Involvement in such organizations demonstrates you have interests in humanitarian concerns beyond your own station ministry.

A broadcast executive should be ready to speak at luncheons, colleges, forums, seminars. A well-prepared presentation can be used often in a variety of community settings. Perhaps a few carefully selected phone calls can make your availability known.

As a Christian leader in the community, you would be involved in the ministerial association, CBMC, or the local

by Wayne Pederson

Association of Evangelicals. This provides access to pastors and Christian leaders in the area with which you need to establish relationships. It is also an opportunity to say you care about the local religious community.

The Christian broadcast executive should be active in his area broadcasters association. Our station is a member of the Minnesota Broadcasters Association. This enables us to rub shoulders with managers and owners of other radio and TV stations in our area. Your presence can be a powerful influence for Christ, and it establishes you as part of the broadcasting community.

I make it a point to pay regular visits to some of the older station managers in town. On a recent lunch, a radio manager told me he was amazed at how much I had kept up to date on trends in the industry. They need to know we are in the ballgame with them.

Although political party involvement presents problems for a broadcast manager, letters and phone calls to the governor, mayor, or congressmen are important in letting them know that you are an important, involved element of the community. NRS

Next: *The Manager and His Church*



Mr. Wayne Pederson is station manager of KTIS AM/FM, radio station of Northwestern College, Roseville, Minnesota.

Servant Role of Broadcasting



Dr. Jimmy Allen, president of the Southern Baptist Radio and Television Commission, Fort Worth, Texas, granted an interview recently to *Religious Broadcasting's* assistant editor. The interview with Dr. Allen was conducted at New York City's Madison Square Garden prior to his address at a "Festival of Faith" that drew some 3,000 Baptists.

Dr. Allen came to the Radio and Television Commission in January 1980. He was president of the 13.9 million member denomination after pastoring the First Baptist Church, San Antonio, Texas for 12 years. Dr. Allen also served as president of Americans United for Separation of Church and State. His communications experience includes work as a weekly newspaper columnist for the "San Antonio Express News," and a television news commentator for KSAT/San Antonio.

RB: A Baptist Radio and Television report called the advent of low-power television (LPTV) a "dramatic development (which) has opened new vistas of opportunity for providing alternative

by Daniel J. Nicholas

programming to the nation." How will LPTV be changing the face of Baptist communications?

Allen: I think low-power television will be changing the face of all communications. It provides additional opportunities for people with low economic resources to have a threshold that they can use to enter into the television production and communication process to get to the homes of America.

RB: We understand that the Southern Baptists have applied for 125 low-power TV applications. Is the focus on evangelism, or church growth?

Allen: What we have done is actually to apply for more than 125, probably the number would be closer to 150 by now, because we are having to make applications on a cutoff list under the new lottery system that the FCC has developed. We're in a constant flow of applications.

Our goal is to have at least 100 low-power stations operative in the ACTS Network. We have applications for full-power educational television stations that we're dealing with. These are being processed and will be a part of the ACTS Network. We are also having cable negotiations for the cable element. Our network will actually be a hybrid network of full-power, low-power and cable.

Our purpose for the ACTS Network is to communicate to the homes of America, to share the Gospel, to share the mission challenge, that Bold Mission Thrust of Southern Baptists, and also to provide alternative programming for helping families cope with life. We'll have a very family-targeted type programming. About 70 percent of our programming will be what we call alternative programming. It is not direct religious teaching and preaching. About 30 percent will be direct religious teaching and preaching.

RB: Are plans for 16 hours of programming to be repeated in a 24-hour day? How far along is the actual production?

Allen: We will begin with six hours a day and add to that as we become more proficient and are able to do it. Our plan is to begin in May of 1984 with a 6-hour program base and then to do a repeat cycle to make a 16-hour feed.

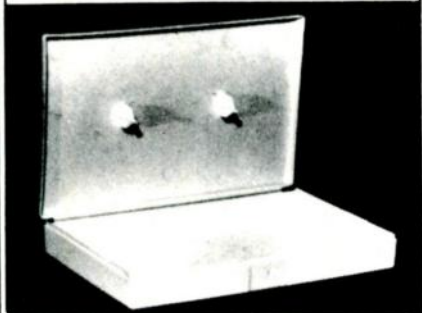
RB: Then the main focus of the ACTS Network is for family programming and not necessarily evangelism?

Allen: We have evangelistic programming, direct evangelistic programming involved. One of our major flagship programs is *Invitation to Life*, an evangelism tool. We view evangelism programs as tools for the local churches. The element we feel we bring to the religious television picture is the deep commitment the Southern Baptists have to the local church. We're really trying to implement with electronic arms the ministry of the local churches. So we view each of our programs as either opportunity for access on a local origination level or as tools for the church to use in evangelism and Christian nurture.

RB: Will local churches plan to spend a certain amount of money from their missions budget for broadcast ministry?

Allen: Many of our churches are already doing that. We're giving them an additional avenue for getting to the families of their own community. We're also, because of the philosophy and strategy we have, opening new access to churches that couldn't afford to get into high-

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cost television ministries. We're organizing local ACTS boards around each station or each cable contracting dedicated channel and that ACTS board will have local churches participating. We're encouraging quality local origination programming through training seminars to show the local churches how to produce quality local origination programming.

In so doing we will provide the occasion for them to participate with us in ministering to their own neighborhood.

We're not talking simply about their own preaching service, though that is included. We expect the local ACTS boards to cover local community events and have a high emphasis on local interest things that will be coming in to their station or their cable system.

RB: Looking at the start-up costs for a moment, you have estimated that a local church would have to spend at least \$150,000 to have a low-power station in their community. The monthly charge for satellite transponder time is set at \$175,000 beginning in 1984. How will ACTS and the low-power stations be financed? How can you afford these plans?

Allen: "It's a cinch by the inch" is the way to do that. Many of the low-power stations will be brought in for less than that, some of them for as low as \$50,000 or \$60,000. That's a maximum amount for the basic mechanics. That will not be just one church, rather a collection of churches in that area that have formed the ACTS board so they will share facilities.

We will provide free programming for them but ask each one to share the satellite rental time. We have a figure worked out in our formula for a low-power station to get all its program in 16 hours a day for free and a \$500 a month share in the satellite rental time. Full-power stations will pay \$1,000 a month and cable affiliates will pay \$.10 per resident member.

When we get the whole thing in motion, that shared burden of \$175,000 a month will be taken care of. Until that time comes, we have raised support from individuals who will help pay the start-up costs for the satellite rental until the network functions on its own.

RB: How will the ACTS Network serve denominations other than Southern Baptist?

Allen: We believe there's room in this ocean for everybody to swim and we're delighted to be out there with a great number of other people who are very proficient in what they're doing. We just want to make our contribution. We will have representative programming from major denominational groups that will be a part of the programming block. We're encouraging our local stations to consider the other denominations as they provide time, sell time for their local cable affiliates or for their low-power stations.

RB: Has the response from other Christian groups been good?

Allen: Yes, we've had nothing but encouragement from our colleagues who are out in the field of broadcasting. There's a great spirit of comradery about people who are pioneering things. We've had a lot of help from various people whom we've asked for help.

RB: When we talk about low-power stations in urban areas, let's look at New York City for a moment. Is there some strategy for reaching New York?

Allen: That's the wrong one to ask

about. We got in late into the low-power application business and we are not into New York City. We don't have an application in there. By the time New York City comes on screen for the FCC to look at it, which will be tier three several years from now, we hope to be prepared with a strategy for doing that. There are already applications in the multiple numbers in New York. We'll probably join those in the cut-off list time and just hope that as the lottery selection comes up, some of that might fall in pleasant lines for us.

RB: We've touched on this some, but if you could project yourself ten years into the future, what would the field of religious broadcasting look like?

Allen: It would certainly put the church back into the center of things. I think that the local churches would minister in their neighborhoods with a direct inter-active relationship to the families of their neighborhoods provided by television and by the cable response mechanisms and other mechanisms. The local churches would be doing the things that would cause people, in a narrow-casting

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view of the world, with a hundred channels to choose, to pick the channel that fills their spiritual needs and helps them deal with living, coping, and conquering in their daily life. I think that's the key.

Ten years from now, I also hope we'll be doing a much better job overseas with other culture types of communication. We should get the ground systems organized so that local church accents can be done within other countries, rather than just shooting ideas out hoping for a general response.

RB: *In what ways have Baptist radio programs been experiencing growth?*

Allen: Radio programs are continuing to grow in spite of radio deregulations which caused a great number of broadcasters to drop religious broadcasting because they no longer had to report it to the FCC. Because of our marketing, we still have a record number of 5,000 airings a week of our programs. We've launched two or three new formats, a Gospel program called *On Track* and a Spanish language one called *Horizontes*, for example, which have been very well received. So we're seeing a continued

growth there.

We're studying what the impact of the satellite, even owning one, would have on the distribution of radio because we believe that we have a responsibility to address radio audiences, too. That will come later. We're studying the challenge of delivering radio to the country through satellite. We don't have that problem unraveled yet as to how to do the ground systems. Our current radio strategy is working very well at the point of getting the attention of secular man on the run. We still feel we have a responsibility to give more than that in radio.

RB: *How would a pastor who wants to break into either radio or television ministry go about doing that?*

Allen: I think it would be according to his local situation. You have to analyze your own situation in your own church and find out what strategy fulfills the mission of this congregation.

That will vary with congregation and communication, community, and so forth. The way to do that depends on the gifts of the pastor, what kind of skills he has, what kind of program ideas he has. It's just impossible to lay a model that

everybody can use. One thing is true in an information society: the pastor who doesn't question the role of broadcast ministry is out of touch with the future.

RB: *How will churches be affected in future years by this growing information age?*

Allen: I think we're going to see a higher degree of the need for the high touch as well as the high tech. As Nesbitt says, the more the technological things grow, the more people need to have an intimate warmth of community and of commitment to each other. Therefore, I think the high tech opportunities of teaching the content of the Bible will have to be done in the midst of a great celebrated, searching, supporting family of believers. I think since the whole society is going to be learning by video, the people within the church families have to be learning that way too and be communicative in that kind of medium. The message doesn't change; it is not the medium, it is the Master. But you have to use the medium to get the message through.

RB: *Is there an element of competition between the electronic church and the local churches?*

Allen: I never believed that there was, and I think that our study that's now under way will probably confirm the fact that the people who are participating in the worship of the Lord through television and radio are going to be participating in the local church if they have the kind of local church that meets their needs. The folks who are being reached outside the local church by the medium can be brought into the local church with the proper kind of communication.

RB: *From your own experiences, what does it mean to be a media-minded pastor, or a media-minded Christian?*

Allen: It doesn't change anything about the kind of Christian you are, for the test of being a Christian is that you crown Jesus Lord of your life. It just means that you let Him be Lord of all of your life, all of your church life, and you use whatever avenue to get His message demonstrated and declared and delineated and responded to that you can find. So the media is just one of many elements a pastor deals with. But the man who doesn't understand the media element is missing a great tool for evangelism, nurture, and ministry. **NRB**

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(continued from page 19)
when the second meeting of The Chinese-American Christian Friendship Alliance (CACFA) was held February 3.

CACFA is the new non-governmental, non-profit organization formed last October and "dedicated to the spreading of Christianity and the promotion of Christian friendship" between the citizens of this country and Taiwan. International president is Dr. Eugene R. Bertermann of Orange, California, who is co-founder and past president of NRB.

Dr. F. T. Ley, an Episcopalian who is board chairman for the "Christian Tribune," is vice president for the Republic of China.

The international alliance approved six objectives at the February 3rd meeting which was held in conjunction with the NRB's 40th annual convention. Their goals include "proclamation of the Gospel and the building of the Church" in both countries, the furtherance of religious and individual freedoms, and advancement of free trade and commerce between both nations.

The organization plans to utilize mass media, including the press, radio and television, "to help build bridges of cultural and religious friendship." Other CACFA activities include exchange of students and professors between educational institutions and scheduling of cultural, musical and entertainment opportunities between the two countries.

The alliance is served by an 18-member board of directors with nine members from each country. In addition to Dr. Bertermann, NRB is represented by NRB president E. Brandt Gustavson, who is vice president of Moody Bible Institute; Dr. Paul Freed, president of Trans World Radio, Chatham, New Jersey; and Dr. Jerry Falwell, Bible teacher of *The Old Time Gospel Hour*. Dr. Falwell is CACFA international treasurer.

Other U.S. representatives on the board include Dr. Steven Kase, Pacific States University, Los Angeles; Dr. Robert Billings, U.S. Department of Education, Washington, D.C.; and Dr. William Pennell, Forest Hills Baptist Church, Decatur, Georgia.

In addition to Dr. Ley, the Republic of China is being represented by Dr. Cha Liang Chien, a Baptist who is board chairman of Dong Hai Christian University. He is CACFA international secretary. Other board members from Taiwan are General Samuel Wu, president of The Gideon Association of The Republic of China; Dr. C. C. Chen, a Presbyterian pastor who is president of the Church Union; and Lee Yu Sang, dean at the Christian Evangelical Seminary.

Other board members are Bishop Chang Pei Yang of the Taiwan Episcopal Church; Mrs. Chou Wen Chi, chairman of the Evangelical Fellowship in Taiwan; T. M. Hok, honorary president of The Christian Salvation Service; and Wu Chin Yih, president of the World Missionary Seminary.

The Chinese are also represented by two staff members. They are John Kang, executive director of The China Union, and Henry Go H. J. Wu, director of *The China Lutheran Hour*.

The first planning meeting for CACFA was held at the Grand Hotel, Taipei, Taiwan on October 8, 1982. NRB and the interests of religious broadcasting were represented then by Drs. Bertermann, Armstrong and Kase.

In a January 2, 1983 letter to Dr. Armstrong, a White House spokesman repeated President Reagan's policy of commitment to Taiwan, a subject that has been under debate in recent years. The President commented last August, "I am committed to maintaining the full range of contacts between the people of the United States and the people of Taiwan." The President's support for The Taiwan Relations Act was reiterated in the letter.

Understanding Government's Proper Role In Regulation

by Kenneth Beachboard

WASHINGTON, D.C. (NRB)—The American Enterprise Institute For Public Policy Research (AEI) sponsored a conference on March 21 that focused attention on government's proper role in regulation of

the media. National Religious Broadcasters was represented at the day-long sessions that encouraged free exchange of divergent views. Like the Reagan administration, AEI sought understanding of the complex deregulation issue that would stand the test of marketplace economic forces.

The afternoon session, moderated by AEI's Nicholas Thimmesch, focused on the "Impact of Broadcast Deregulation: Fairness, Access, and the Public Interest." FCC commissioner Stephen A. Sharp spoke for the repeal of the fairness doctrine and equal media access for political candidates. "The fairness doctrine is basically an unwieldy thing," Sharp said. "It creates illusions and, when a specific complaint is voiced, the doctrine is of very little value."

After several years of thought, Sharp concluded that the fairness doctrine simply does not work. "On the one hand you have general inhibition and a voice of controversy and on the other hand an ineffective tool for important 'fairness rights,'" he said.

It is better to trust the private editors in the marketplace who are competing for audience attention. "It is better to trust the private sector than it is to trust the government," Sharp concluded.

Syndicated columnist Patrick Buchanan referred to five national news broadcasters. He asked, "Which of their rights are being violated? Has anyone told Mudd, or Moyers, or Brokaw, or Rather or Chancellor that you cannot broadcast this show tonight or you cannot put on a special? They have unrestricted access to the media and the American home."

Mr. Buchanan mentioned President Ronald Reagan, elected by a 44-state majority, who decides to make a speech on national defense. Yet, one network man in New York can determine if Reagan speaks on the network or not. That's power!

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1983 NRB CONVENTION TAPES

Christian Media Facing the Future - With the Bible

- 83-90 Opening Plenary: Draper, Harris
- 83-91 Keynote Plenary: Palau, Harris
- 83-101 FCC Panel Plenary
- 83-114 Evening Plenary: Boyer, Awards
- 83-115 Congressional Breakfast: Graham
- 83-116 FCC Luncheon: Robison, Boyer
- 83-117 Afternoon Plenary: Evans
- 83-118 International Plenary
- 83-119 Television Plenary: Roberts, Roweton
- 40th Anniversary Banquet: Henry, Patti
- 83-120A Music
- 83-120B Message

Sunday, January 30 2:00 pm

- 83-177E 16mm Church Film Marketing Results & Insights as Gleaned From the Publication of Co-op Film Catalog

Monday, January 31 10:30 am Workshop Session I

- 83-92 Cassettes for Radio Programs
- 83-94 Music-Communicating the Gospel
- 83-95 Los Hispanos Estados Unidos - Analisis del Mercado (U.S. Hispanics-Market Profile)
- 83-96 Leadership in World Responsibility Part I
- 83-97 Responding Biblically to Felt Needs Through Holistic Programming
- 83-98 Film Producers in NRB
- 83-99 Is It Biblical?
- 83-100 1983-Year of the Bible

Monday, January 31 3:45 pm Workshop Session II

- 83-102 Future Delivery Systems for Religious Radio Programs
- 83-103 Facing the Future of TV
- 83-104 Computer Use in Ministry
- 83-105 Keeping a Lid on Production Costs
- 83-106 Facing the Issues: A Case Study, Evolution vs. Creation
- 83-107 Everything You Should Know About Low Power Television
- 83-108 Recusos e Ideas para el Seguimiento (Sources & Ideas for Follow-up)

- 83-109 What Does the Future Hold for International Broadcasting?
- 83-110 Leadership in World Responsibility Part II
- 83-111 Religious Broadcasting in the Educational Spectrum ... Can it Survive ...
- 83-112 How To's of Hostessing/Interviewing

Tuesday, February 1 9:30 am Workshop Session III

- 83-121 Promotions for Non-Commercial Stations - What Can You Legally Do?
- 83-122 Current Legal Problems
- 83-123 Producing Denominational Programs
- 83-124 Fund Raising Hopes and Ideas
- 83-125 Evangelism by Satellite
- 83-126 How to Write Successful Scripts
- 83-127 How Not to Start & Finance a Christian Broadcasting Station
- 83-130 Music ... Communicating the Gospel
- 83-131 Orientaciones para Nuevos Programadores de Radio & TV (Guidelines for New Radio & TV Programming)
- 83-128 Local Church & Television
- 83-133 Future Alternatives in International Broadcasting
- 83-134 Now That We're Deregulated, What Do We Have to Do?
- 83-135 How To's of Leadership
- 83-173 IRB Seminar in Communications I



Tuesday, February 1
4:00 pm Workshop Session IIIA

- 83-138 Preparing for the Future in Church Media Partnership
- 83-139 The Role of the Black Broadcasters in the Cities
- 83-140 The Local Church & Christian Media

Wednesday, February 2
9:30 am Workshop Session IV

- 83-141 Fund Raising for Non-Commercial Stations
- 83-142 Christian Bookstore Advertising
- 83-143 Local Church Radio Formats
- 83-144 Other Formats for Preaching the Gospel
- 83-145 How Research Can Improve Your Outreach
- 83-146 How to Distribute Your Program Internationally, Nationally & Locally
- 83-147 Legal Questions and Answers
- 83-148 How to Start a Cable Ministry
- 83-149 Bible Distribution & Translations
- 83-150 Como Lograr Que las Emisoras Acepten Neustros Programmas (How to Get Radio & TV Stations To Take Our Programs)
- 83-152 Fine Tuning Our Program to Culture & Society Through Research
- 83-153 Low Power Television-An Answer to Prayer or a Nightmare?
- 83-154 How To's of Radio

Wednesday, February 2
4:00 pm Workshop Session V

- 83-155 Leadership/Management of Christian Radio Station
- 83-156 Advertiser, Program & Listener Promotion
- 83-157 Producing Programs in Today's Economy
- 83-158 How to Produce a Powerful TV Spot
- 83-159 Issues & Answers Cable Operators Face Today
- 83-160 Alternativas Financieras para Sostener Ministerios de Difusion

(Financial Options to Support Broadcasting Ministries)

- 83-162 Hurdling the Walls of Closed Country Broadcasting
- 83-163 New Technologies—How Will They Effect Religious Stations
- 83-164 Everything You've Always Wanted to Ask Media People
- 83-165 A Look at AM Stereo in Action
- 83-175 Current Trends in Educational Methodology

Special Events

- 83-176 Sunday Morning Worship Service
- 83-178 International Banquet
- 83-179 Black Broadcasters Breakfast
- 83-180A Hispanic Luncheon
- 83-180B Hispanic Luncheon
- 83-167 Billy Graham Press Conf.
- 83-168 Jack Van Impe Press Conf.
- 83-171 Jerry Falwell Press Conf.
- 83-181 Rex Humbard Press Conf.
- 83-183 President Reagan's Address
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WMAX.....	30
WPJM.....	29

This month tech tips will concentrate on video signals. The equipment described deals with both the reception of video, and how to control the viewing of the programming once it is in the home. With so much available in the video spectrum, sources and control become important factors to every responsible viewer.

Total Television With New Satellite Dish

A new satellite television antenna has been announced by Total Television, Inc., Roseburg, Oregon. The 12-foot diameter dish is designed for rapid assembly and installation.

The manufacturer claims that special attention has been given to the appearance of the antenna. The Newtonian Feed permits housing the receiving/amplifying electronics in the waterproof hub at the center of the dish. This also helps prevent theft and vandalism of these components. Featuring a true polar mount, the dish is balanced to make satellite changing easy. The reflective surface of the antenna is made from heavy duty expanded aluminum screen or optional solid aluminum panels.

This model, named "Next Generation," is constructed with aircraft-style riveted aluminum framework and a single steel support for strength and light weight. It is supplied with a fully illustrated, step-by-step installation manual and is compatible with all popular brands of supporting electronics.

For more information, contact Gordon Crawght at 17537 North Umpqua Highway, Roseburg, Oregon, 503-496-0088. The manufacturer states that the antenna is competitively priced with fast delivery.

Advanced Satellite Receiver

Automation Techniques has introduced a new low-cost satellite receiver to its line of imageless satellite receivers.

The GLR-560 features single board construction and utilizes a new digital detector with a better than 7.5 db carrier-to-noise threshold and a 30 MHz bandwidth.

The GLR-560 also features new dual audio channels for direct or



TT's new satellite dish

matrix stereo. Like ATI's GLR-520 and GLR-550, the GLR-560 has push-button transponder selection and a front panel Relative RF signal meter for constant quality control on dish orientation and condition of satellite receiving system components.

Another new feature is a Westar/Satcom satellite polarity designation switch on the rear panel.

Available in rack mount (GLR-561) or stand-alone configuration, the GLR-560 also has a 5-pin DIN jack for optional remote control and an A/B switch with cables to simplify TV connection.

Literature and price information are available by calling Ted Anderson at 918-836-2584; or writing Automation Techniques, Inc. at 1846 N. 106th E. Ave., Tulsa, Oklahoma 74116.

Low-Cost UHF Pylon Antenna Now Available

RCA announced the availability of a lower cost pylon antenna for UHF television broadcasters.

The TFU-33JN, designed for intermediate power ratings up to 60-kilowatts, is a standard omnidirectional antenna, available on a shorter delivery cycle than more highly customized models.

Unlike the more highly customized pylon antenna models, the TFU-33JN unit requires only abbre-

viated testing on a turntable to check vertical pattern, null fill and beam tilt, to verify performance and assure quality.

The TFU-33JN retains the characteristics of all RCA pylon antennas, including slotted steel pole construction with no protrusions; low windloading, and immunity to lightning and icing.

For further information contact: Paul F. Amedick, RCA Commercial Communications Systems Division, Bldg. 2-7, Camden, New Jersey 08102; 609-338-2839.

In-Home TV Censor Introduced

An electronic device that can block home television signal reception on channels 2-13 has been introduced by Censorview Ltd., a Costa Mesa, California-based manufacturer.

Designed for parents who wish to selectively control reception of any or all television programming, it is marketed under the trademarked name of Censorview 1200.

The compact 6 1/2" x 7 3/4" x 2" device not only blocks unwanted programming of commercial, cable and pay TV systems, but prevents the playing of video games and video cassette recorders as well.

Only one device is required to control all the TVs in a household and a security light is displayed should unauthorized tampering occur from unplugging the unit or touching the programming keys.

Censorview 1200 can be programmed by day, time, and channel for up to one week on the finger controlled membrane keyboard. To assure accuracy of desired input, the program instructions are displayed on the home TV screen during entry. Installation simply requires attaching the TV's antenna lead to the unit and then connecting the supplied coaxial cable to the antenna terminal.

Priced at \$199.95, The Censorview 1200 can be ordered direct from the manufacturer by calling their toll free number: 1-800-241-4627. California, Hawaii and Alaska residents can write to: Censorview Ltd., 3303 Harbor Blvd., Suite D-14, Costa Mesa, California 92626, or call 714-850-1677.

BROADCAST BOOKS

Guide to TV Staging

Basic TV Staging, 2nd edition, by Gerald Millerson. Focal Press, 1982, 173 pages.

"Basic TV Staging" is a comprehensive compilation of procedures in staging a television production. The excellent illustrations opposite each page of descriptive material make the book an easy-to-read resource.

Aware of the larger context of cameracraft and lighting, Millerson outlines production purpose, esthetics and safety considerations in staging, and requirements with materials and space. He presents realistic and decorative staging possibilities and contrasts inherent nature of the program. He relates staging to physical area, table set-ups, audience shows, open-ended and enclosed two-story staging, for both standing sets and short-range staging.

Millerson's sensitivity to the camera's perspective is reflected in his treatment of color and design, surfaces, disguising joins, and "disguising extent." He uses illusion of the camera's perspective in portraying space, scales, and advocating mirrors to increase camera viewpoints.

By combining degrees of brevity and potentialities of lighting, Millerson illustrates how "a few carefully chosen features" can "recapture the 'feel' of an entire locale with surprising conviction." He continues, "Thus a realistic illusion can be built up with these selected elements" for either a naturalistic or abstract effect.

Millerson warns each set must correlate to the camera perspective to prevent distortion. He is aware of camera placement in describing camera peepholes, walls with returns or breaks, intermediate masking pieces, shooting past setting obstructions, shooting through openings, and meeting problems of ceilings. He stresses need for simplicity for effectiveness before the camera.

In discussing set dressings of furniture, lamps, light fittings, greenery and backings, he explains

they "augment the setting, provide continuation and extend the viewers' impressions of the total environment." He notes the use of neutral backgrounds depends on the producer's purpose.

From his expertise in lighting, Millerson contrasts shading background lighting patterns, shapes, colored light, translucent backgrounds, decorative panels and floor treatment. He relates lighting problems with each of the sets examined in his manual and concludes with the relation of sound to sets.

Millerson is one of the outstanding British TV producers who, through his experience at BBC-TV, has given a balanced summary of staging in relation to all other aspects of TV production.

The reviewer, Virgil Megill, is a faculty member at Toccoa Falls (Ga.) College.

Help From A VTR Veteran

Video Tape Recorders by Harry Kybett. Howard W. Sams & Co., Inc., 2nd edition, 1983, 400 pages.

This volume is aimed at the user of the helical VTR in education, entertainment, industry and broadcasting. Instead of presenting complex electronic circuit theory or studio and production techniques, it explains in simple language and diagrams how the helical VTR works.

The author wrote from wide experience. He used and serviced all the major models over a long period before his death and gained an industry-wide reputation.

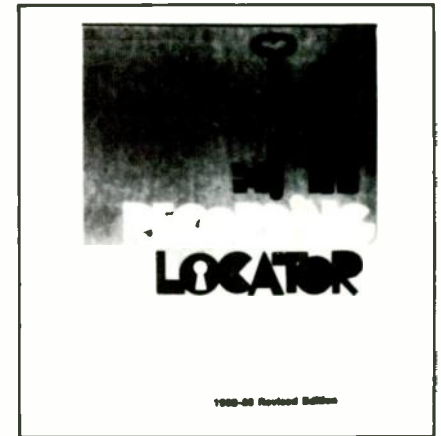
This second edition takes into account the successful digitizing of the TV signal and the major advances made in the mechanical construction of the helical VTR.

The book describes the fundamentals of video tape recording and outlines basic problems and their solutions. It gives examples of electronic circuits and mechanical systems currently available. It covers color recording thoroughly and presents material on the portable VTR, cassette systems, digital TV and

time-base corrector.

For those late on the scene, Kybett gives a brief but fascinating history of video recording.

Anyone who needs to know how helical VTR's work, either from a point of operation or service, will find a wealth of information from Kybett.



Searching For That Recording?

The Recording Locator, 1982-83 revised edition. Resource Publications, Inc., 738 pages.

This lengthy volume, originally known as MUSICatalog, describes itself as the most comprehensive index of recorded sacred music in print. It consists of complete song titles, album titles and article information for over 6,000 currently available religious albums of all varieties.

The information is conveniently grouped in four cross-indexed listings which identify 2,000 contemporary artists, thousands of sacred albums, 64,000 individual song listings, and the names and addresses of several hundred record companies.

The Recording Locator helps users quickly identify the album from which information is wanted, other albums by the same artists, or to verify that a song is or is not on an album.

If memory fails, try the Locator.

The reviewer, Dr. Lowell Saunders, is a professor of communications at Biola University, Los Angeles.

BROADCASTERS

WMBI's drive-time co-anchor **Jim Warren** was named as announcer for *Family Forum*, the worldwide radio ministry of Youth For Christ that currently airs on more than 220 stations. Warren has been with the Moody Broadcasting Network for 11 years. His duties include co-anchoring the late afternoon *Prime Time America* and being assistant manager of satellite programming for MBN.

The Southern Baptist Radio and Television Commission added two staff members recently in preparation for the launch next year of the American Christian Television System (ACTS). They are **Lloyd E. Hart** as consultant in broadcast services, and **Howard Whiteley** as consultant in media services.

Joni Eareckson Tada will receive the 19th International Youth Distinguished Service Citation at the 57th International Christian Endeavor convention July 5 in Seattle. The Christian author was handicapped in a diving accident as a teenager. Some 2,000 youth and their leaders are expected.

Roy H. Beck has been elected 1982 Communicator of the Year by the United Methodist Association of Communicators. He is associate editor of the "United Methodist Reporter."

Continued growth at Trans World Radio, the New Jersey-based international broadcasting ministry, was announced in January. **William Mial**, former assistant to TWR presi-

dent **Paul Freed**, was named director of international ministries. **Thomas Lowell** was named director of international operations. Freed has named **Alan Travers**, a former TWR minister-at-large and advisor, to Lowell's position as director for the United States.

Country gospel singer **Dennis Agajanian**, billing himself as "the world's fastest flat pickin' guitarist," was scheduled to prove that claim on national television last month. On an April 18 segment of ABC-TV's *That's Incredible* the musician whose leather jacket proclaims "In God We Trust" sped down an abandoned Los Angeles runway on his off-road, dirt motorcycle. Another rider passed Agajanian a guitar so he could play "The William Tell Overture" while controlling the bike without any hands. He reportedly plugged the guitar into a remote transmitter so the sound could be picked up by technicians in the video truck racing ahead. The gospel musician, who claims a ministry to racers, was named "Rider of the Year" in the Colorado 500 dirt bike competition.

Oswald Hoffmann, speaker on the international radio *The Lutheran Hour*, was named "International Media Clergyman of the Year" by Religion In Media (RIM). At the sixth annual RIM Angel Awards Banquet in Los Angeles on February 17, Dr. Hoffmann was presented the Gold Angel Award in recognition of his "lifetime of service to God and mankind." **General John W. Vessey**,

chairman of the U.S. Joint Chiefs, of Staff presented the award to Dr. Hoffmann.

Another Angel Award was given by Religion In Media to **Robert and Yvonne Turnbull** for their seminars called *Shape Up America*, a physical fitness and nutrition seminar which has been broadcast on radio and television. The couple is featured regularly on CBN's *The 700 Club*. Other RIM awards went to entertainer **Art Linkletter** for "humanitarian service to God and country;" and to **William and Joan Brown**, of World Wide Pictures, Burbank, California.

Evangelist **Billy Graham** was one of 12 prominent Americans awarded the Presidential Medal of Freedom by President **Ronald Reagan** at a February 23 ceremony. The highest civil award of the American government was presented to Dr. Graham in the East Room of the White House to honor his "untiring evangelism [which] has spread the Word of God to every corner of the globe and made him one of the most inspirational, spiritual leaders of the twentieth century." **Dr. Martin Luther King, Jr.**, who was assassinated 15 years ago last month, was reportedly the only other Protestant clergyman to receive the award, and that was posthumously.

Evangelical theologian **Carl F. H. Henry** will serve as a full-time visiting professor of Christian studies during the next academic year at Hillsdale (Michigan) College.

Jim Warren



Joni Tada



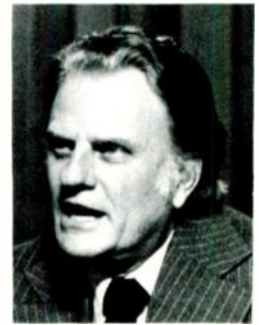
Dennis Agajanian



Oswald Hoffmann



Billy Graham



AIRING OUR VIEW

The free use of this editorial, with proper credit, is granted to broadcasters

Music of, by, and for the People

Apparently there is quite a fuss over what music is "right" for religious broadcasters.

I have a problem with that problem because, generally speaking, I see no problem.

Perhaps my failure to rise in heated defense of one particular type of music—and in equally heated condemnation of another type—results from my experience overseas.

I lived for twelve years in Africa. During that time I pilgrimaged through various stages of relating to indigenous music.

At first I felt assaulted and affronted by its unrelenting loudness, seeming disharmony and hypnotic beat. Then I grew amused and attracted to the sounds and syncopation as my ears gradually forgot the orderly strains of Bach, Beethoven and Brahms. Finally I succumbed to a delightful addiction for the full-throated, pulsating exuberance of their music.

Significantly, my appreciation for African music increased in direct proportion to my understanding and acceptance of their language, customs and other expressions of art.

Looking back now, how else could it be? Music is a living thing, growing out of the way a people think and feel, and redirecting itself to them. Authentic music is of, by, and for the people as they are today, not yesterday or tomorrow.

My problem with African music evaporated when I realized how unfair and unreasonable was my attitude. I had no more right to stuff a wad of my favorite Wesleyan hymns in my hip pocket, drag a pump organ into the steamy jungle and expect Africans to sing to my tune than they had a right to export their music to my country.

Can you imagine beating out a call to worship on a drum in front of the National Cathedral in Washington?

I see some similarities between my problem with African music and the problem of which music is fit for religious programming.

Knowledgeable broadcasters realize they do not deal with a homogeneous audience that bears a striking similarity to themselves. The listening audience consists of a mosaic of subgroups, some similar and others totally

dissimilar in tastes, values and even language.

The listening audience can be divided demographically or psychographically. Blue collar, professional, young, mature, elderly, men, women, ethnic, city, rural, peppy, quiet, educated, uneducated, married, single, black, white, Hispanic, Protestant, Catholic, Jew—whatever.

Knowledgeable religious broadcasters also know they must meet their listeners where they *are* in order to bring them where they *ought to be*. Music is one of the most powerful vehicles to bring people from the former to the latter.

There are limits, of course, as to how low that common denominator of music should be. A radio station recently carried a rock group singing,

I'll love you 'til I die,

El Shaddai.

Such a ditty assumes the stature of a court jester—bows, bells, jangles and all—when placed next to the majestic strains of,

There's a wideness in God's mercy,

Like the wideness of the sea;

There's a kindness in His justice

Which is more than liberty.

A religious broadcaster sensitive to his calling will always try to leave his listeners on a higher level than he found them. That goes for music as well.

In fact, I am not against encouraging listeners to stretch a bit. I like what one minister of music said: "The quality of the music used should be above rather than below the cultural level of the congregation. If the music seems to be 'over your head,' the best plan is to raise your head."

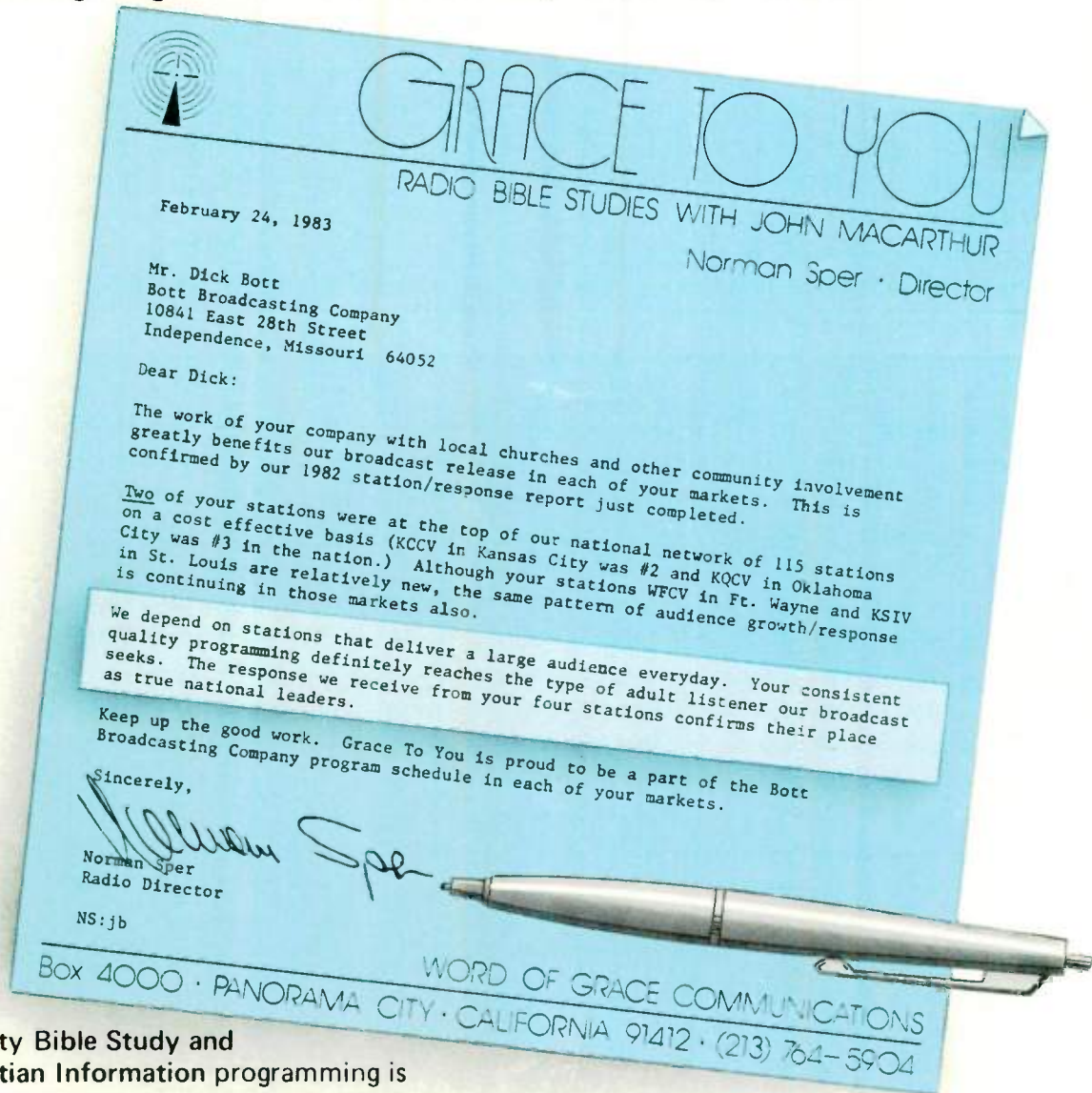
Generally speaking, Christian music must glorify God, edify the individual, and fix his attention on God. Its ultimate goal is to render people so loving, worshipful and holy that the transformation marks them as children of God with a strong family resemblance.

Incidentally, those same qualities should be obvious among religious broadcasters as they differ with one another as to which music is "right."

—Robert L. Niklaus

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