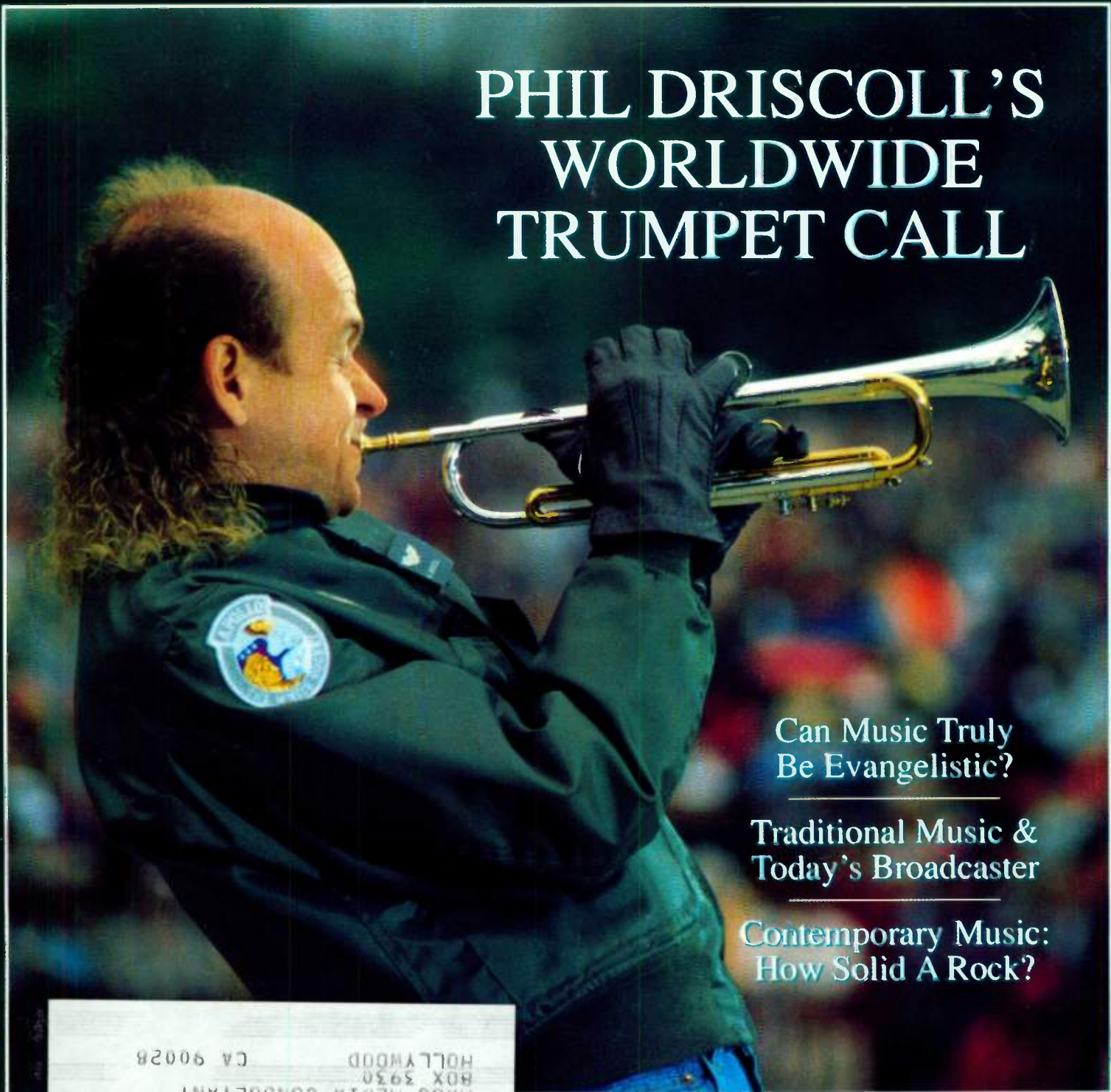


# RELIGIOUS BROADCASTING

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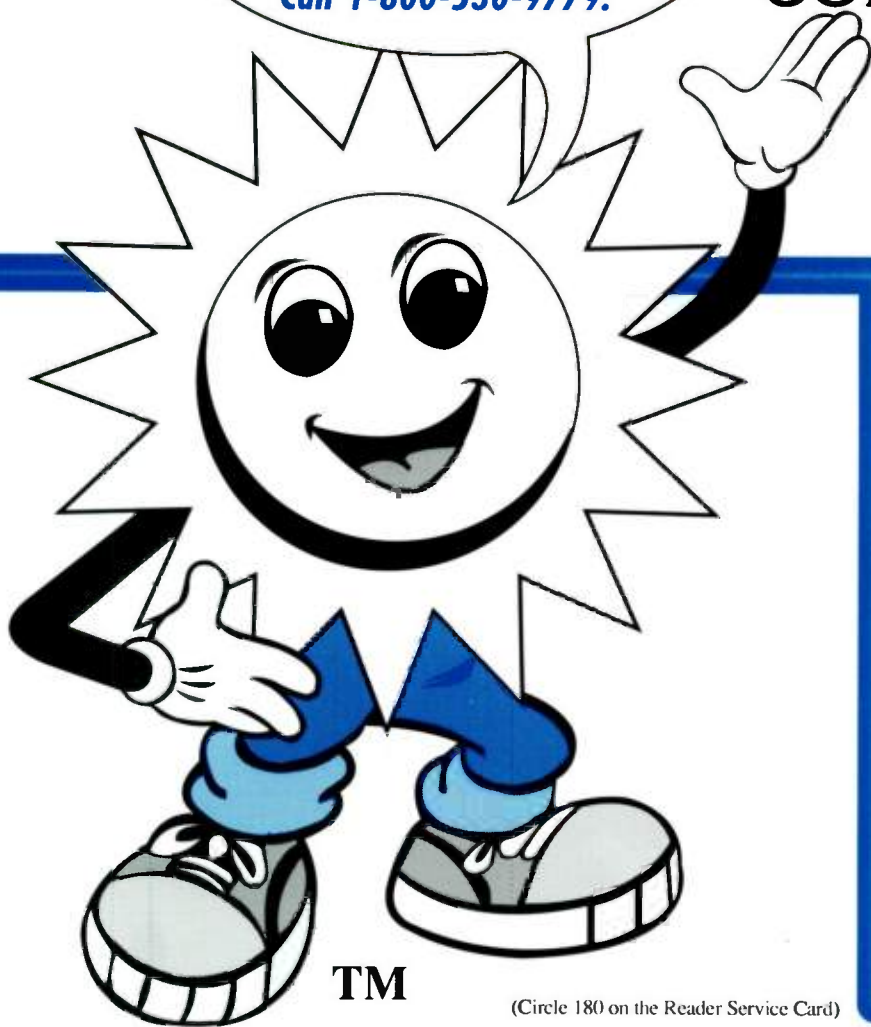
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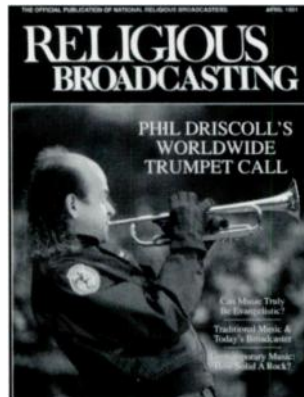
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**PHIL DRISCOLL'S WORLDWIDE TRUMPET CALL**

In this issue, *Religious Broadcasting* presents a candid look at gospel music, from its use as a tool for evangelism to the debate on traditional vs. contemporary sound. The first verse begins on page 8. Cover photo by Ron Pinner.

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# SIGNING ON

Someone has wisely said "man's extremity is God's opportunity." In the past few weeks we have sat transfixed in our homes watching the Persian Gulf forces make war live and in living color. The power and swiftness of the United States and Coalition forces was amazing. Yet for all the technological advantage we enjoyed, one theme was often repeated by the media before the war began: Having done all we can, now America must turn to prayer.

I have never heard members of the secular media embrace prayer in this manner. At times, they almost sounded like religious broadcasters. You could argue that this was merely an expression of cultural religion not a real turning to the Lord. But I think there is a growing realization among the American public that Iraq's actions in the Persian Gulf defy normal geopolitical analysis.

There is a dimension of evil to Saddam Hussein that turns people of faith toward God. And for all our growing problems, the majority of the American people still turn to God in times of adversity.

Saddam Hussein has become the archetypal villain. He is driven by pride rather than any discernible principle other than naked ambition. Any act or word is simply a means of achieving his end. Those unfortunate

enough to be trapped in his demonic domain know that at any moment they are expendable.

A recent documentary showed a video of him at a meeting of his political party watching bemused as various members present were denounced as traitors and hauled out. His favorite bed time viewing according to *Time* magazine is a video of the previous day's executions. What forces conspire to produce this kind of modern mad man?

The answer is as near as the seldom-discussed doctrine of human depravity. The Apostle Paul put it this way: "There is no one righteous, not even one . . . their feet are

**Only Christ can transform the Saddam in each of us into something beautiful and useful. We in Christian broadcasting have the wonderful privilege of bearing this great Good News to the world.**

swift to shed blood; ruin and misery mark their paths, and the way of peace they do not know . . . there is no fear of God before their eyes." (Rom 3:10-18)

Individuals with unbridled power and no fear of God will behave like Saddam when given the chance. Only Christ can transform the Saddam in each of us into something beautiful and useful. We in Christian broadcasting have the wonderful privilege of bearing this great Good News to the world. Christ changes people. Even Saddam-like people can still find room at the Cross.

**David W. Clark is president of NRB and dean of Regent University's College of Communications and the Arts in Virginia Beach, Va.**



## Good News From Persian Gulf: There Is Still Room At The Cross

by David Clark

# RELIGIOUS BROADCASTING

Volume 23, Number 4

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Parsippany, NJ 07054  
201/428-5400 FAX: 201/428-1814

RELIGIOUS BROADCASTING is indexed in the Christian Periodical Index and is available on 16mm and 35mm microfilm and 105mm microfiche from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106.

Advertising in RELIGIOUS BROADCASTING does not necessarily imply editorial endorsement or approval by National Religious Broadcasters. Authors' views are not necessarily those of National Religious Broadcasters, its officers, board, or membership.

POSTMASTER: Please send change of address to RELIGIOUS BROADCASTING, 299 Webro Road, Parsippany, NJ 07054.

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# READERS' FORUM

## Following God's Leading

Dear Editor:

With multiple Christian radio stations in most markets, religious TV on most cable systems, and churches on many corners, why does our nation continue to slide deeper into a moral/spiritual vacuum? Our well-oiled religious machine seems to have little effect in turning people to righteousness, holiness, and the fear of the Lord.

My background includes 21 years in Christian radio programming and management. During those years the Lord taught me a few things. First, whatever the Holy Spirit anoints, truly ministers. He anoints what He leads and directs. As we wait before Him with an honest desire to be led, He *will* lead us! He will impress His ideas and plans upon our heart by the gentle prompting of His Spirit. Second, He often works through and builds His Kingdom on very little things.

These are critical days for our nation and the world. If there ever was a time to deny ourselves (our plans and ideas), take

up our cross and follow His guidance, it seems that this is surely the time. I'm not talking about crazy, out-of-balance activity. We've already had too much of that. I'm talking about waiting before Him in humility and surrender, confessing our desire to know His Will and being responsive when He leads.

Herb Smith  
Muskegon, Mich.

## Using Sports Programming

Dear Editor:

In the January 1991 edition of *Religious Broadcasting's* Readers' Forum, a gentleman from Celina, Ohio, wrote to you concerning his thoughts of using some sports programming in Christian radio. Here at KFLO Radio AM 1300, Shreveport, La., we have used this philosophy for the past three years with good-to-great results.

First of all, sports *can* be used as a strong evangelical tool. Whereas many people would not normally listen to Christian radio, they *will* tune in for an exciting sporting event. But this in itself is not actually touching hearts for Christ. We have endeavored to incorporate evangelism into our sporting events by gathering testimonies from several popular Christian athletes and we use these, in edited form, during some of the local avails.

Also, we, of course, hope that some of these "sports" listeners will stay tuned to our station for our "regular" Christian programming which is also promoted during the sporting event. Besides using sports as an outreach, our sports programming has developed into about 20 percent of our gross annual billing and has helped to sustain the station for other, more in-depth, Christian programming. If anyone wishes more information, they can [call us] at (318) 222-2744, or write: KFLO Radio, P.O. Box 7277, Shreveport, LA 71137.

Dan Perkins  
Glenn S. Logue  
KFLO-AM  
Shreveport, La.

Editor's Note:

For more information concerning KFLO's sports outreach, call (318) 222-2744 or write: KFLO Radio, P.O. Box 7277, Shreveport, LA 71137.

## Standing For The Disabled

Dear Editor:

This letter is in reply to the article on the Americans with Disabilities Act of 1990 by Joni Eareckson Tada (*Religious Broadcasting*, April 1990). In all the stations that I have ever applied [to], both religious and secular, I have hardly, if ever, seen anyone on crutches for anything such as a minor injury (i.e., sprained ankles, broken legs), and I have never seen wheelchairs (not even one) rolling around the offices or studios of that particular station.

This is of the most concern at stations in larger markets with more than 25 employees. The few disabled people I have seen or heard about work primarily at Christian or small-market radio stations. This gives me the impression that the broadcast industry, for the most part, is still biased in its hiring policies concerning the disabled.

These days, it seems that only friends of station management and/or employees, along with the relatives of these same people, can get in the door in broadcasting. If you aren't known to station management and/or employees, you may be just plain out of luck. It may be a different story in Christian broadcasting, however.

I strongly believe that the Federal Administrative Procedures Act is unfairly keeping the disabled and entry level labor out of the broadcast industry, and we, as religious broadcasters, should stand up and speak out against the F.A.P.A., which violates Title VII of the Civil Rights Act of 1964, the Age Discrimination Act of 1967, the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990 and the Fourteenth Amendment to the Constitution of the United States. In my opinion, the Federal Administrative Procedures Act must be replaced.

Eric Bueneman  
WFTD-AM  
Marietta, Ga.

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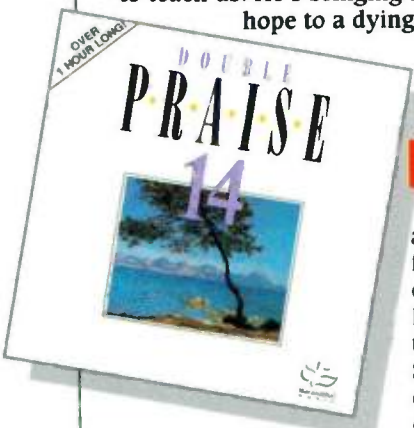
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IT'S TIME WELL SPENT



Much of Washington's attention has been focused on Capitol Hill in recent weeks as the major legislative initiatives of the 102nd Congress have begun to take shape. While the Persian Gulf and reform of the nation's financial system are clearly taking center stage in Congress, a number of communications issues are on the legislative agenda and are likely to be addressed in this session.

Introduction of the Bush Administration's proposed federal budget for 1992 contained both pleasant and potentially unwelcome news for broadcasters. Significantly, the Administration's budget proposal omitted any mention of spectrum fees for broadcast frequencies, a reversal of position from the fiscal 1991

The proposal is said to include the payment of fees by current commercial broadcast licensees, cable systems, amateur radio licensees, and possibly public and noncommercial broadcasters. Details are expected to be made public shortly when the House and Senate Appropriations Committees conduct hearings on the communications aspects of the budget.

## Cable Legislation

Congress also is expected to focus this year on measures seeking broad re-regulation of the cable industry. Key members of the Telecommunications Subcommittees of both the House and Senate predict that cable issues will dominate the communications agenda of both the House and Senate during the 102nd Congress.

However, they also foresee little prospect for the passage of cable legislation during this session. Rep. Edward J. Markey (D-Mass.), chairman of the House Telecommunications Subcommittee, is expected to reintroduce early in this session the cable legislation that passed the full House last year. The measure had several key components:

- Mandatory creation by cable operators of a basic service tier consisting of local broadcast signals and public, educational and governmental channels;
- Establishment by the FCC of a maximum price for the tier and the equipment necessary to receive it, and minimum customer service and technical standards;
- Development by the Commission of a means to identify and remedy unreasonable or abusive rates;
- Several requirements restricting the ability of cable programmers owned by system operators to discriminate in the provision of programming to competitive multichannel services; and
- Must-carry and channel positioning requirements for qualified local television stations, including qualified noncommercial television stations.

On the Senate side, a bill (S. 12) proposing similar re-regulation of the cable industry has already been introduced by Sen. Ernest Hollings (D-S.C.), chairman of the Senate Commerce Committee; Sen. John Danforth (R-Mo.), the Committee's ranking Republican member

and chief sponsor of a similar bill last session; Sen. Daniel Inouye (D-Hawaii), chairman of the Senate Telecommunications Subcommittee; and Sen. Albert Gore (D-Tenn.).

## Rates & Standards

Like its counterpart in the House from last session, the Senate bill requires that the FCC ensure that basic service rates are reasonable and that systems meet minimum customer service and technical standards. It also prohibits discrimination in the provision of programming by cable system operators, limits the number of subscribers that a single cable operator can control, and contains must-carry requirements for qualified, local commercial and noncommercial television stations.

Some members of Congress are less than enthusiastic about the chances that any cable legislation will pass in this session. For example, Rep. Mike Oxley (R-Ohio) has described as "completely unrealistic" any prediction that cable legislation would pass in both the House and the Senate and be signed by President Bush. Oxley's prediction is based largely on the emergence of White House opposition to a re-regulatory scheme at the end of the last Congress.

"Telco entry" into cable also is likely to receive substantial attention on Capitol Hill this year. As many members of Congress have noted, however, the biggest obstacle to passage of such a bill is the need for adequate safeguards assuring that the Bell Operating Companies will compete in a non-discriminatory manner if allowed to provide both telephone and cable services.

Another item of note on Congress' agenda is Rep. Markey's stated intention to conduct hearings later this year on the extent to which broadcasters are meeting their public interest obligations. Details concerning the purpose and scope of these "public interest hearings" are expected to be released later this spring.

---

**Richard E. Wiley, a partner in the Washington, D.C., law firm of Wiley, Rein and Fielding, is a former chairman of the Federal Communications Commission and is general counsel for NRB. He was assisted in the preparation of this article by John C. Hollar, an associate in the firm.**

## Spectrum Fees Omitted From Budget; Focus Turns To Cable

by Richard E. Wiley

budget. Broadcast interests have been lobbying actively against spectrum fees in recent legislative sessions, and the present Congress seems to harbor little sentiment for any such proposal.

However, the draft budget does ask Congress to authorize almost \$70 million in Federal Communications Commission (FCC) fees for "nonprocessing" services. This proposal, which is commonly viewed as a form of "user fees" for FCC services, as opposed to spectrum, has yet to be fully clarified.

Officials within the Administration have been reported as saying that the fees would be levied as an "annual general fee" on approximately three million licensees and other "users" of FCC services. Although the precise "services" for which fees would be assessed have not been described, it seems clear that the proposed user fees would be separate from application-related charges.



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# Music: A Universal Tool For Spreading The Gospel

---

by E. Brandt Gustavson

**T**here are at least two very emotional issues in the field of religious broadcasting and, in a way, they're related. First is the *programming* format of a Christian station and the second has to do with the *music* selected for airing.

National Religious Broadcasters (NRB) came into existence when the music on Christian radio programs was live or at the most on 16-inch acetate platters. The *Old Fashioned Revival Hour* was produced live, both music and message, on the ABC network from Long Beach Auditorium each Sunday.

## Changing Times, Changing Technology

I'm merely illustrating the fact that expertly produced records, tapes, compact discs, or videos were to come considerably later. When I worked at KTIS Radio in Minneapolis, Minn., during the fifties, we had relatively few Christian music LP records, and they were recorded by relatively few Christian artists. So times have changed.

Technical changes and varied forms of transcriptions were to be many, but those were relatively minor occurrences by comparison with the highly charged and emotional issue of what constituted Christ-exalting and honoring music.

Ralph Carmichael, Phil Kerr, and Audrey Meier were emerging with new forms of music. These were very encouraging to the younger generation, but under great scrutiny, yes, condemnation by the more mature.

I lived through the hurling of bricks by the listener when the subject of

gospel music was even discussed. The young wanted more of the new, the older listener wanted none of the new, and seemingly advocated not putting any of the new records in the library. (I know of a few stations who have not added new albums to their library since the 50s. Alright, maybe that's a slight exaggeration.)

## Tearing Down Barriers

Where has NRB been through all this? Hiding? Avoiding the issue? Deciding one music is right over another? Have we been overly conservative or overly liberal or just taken no position at all?

What I do know is that contemporary music industry people have obviously not had their total needs met within NRB. They (recording artists, producers, and contemporary formatted music stations) meet separately as the Gospel Music Association (GMA) and National Christian Radio Seminar (NCRS) in Nashville, Tenn., every April.

My goal is to tear down the barriers between us. I'll be there in Nashville from April 8-11, listening a lot, absorbing much, and speaking a little. NRB needs to learn how it can work together better with the GMA and the NCRS.

It is our combined desire, whether by music or spoken message, that we help the youth and the people of older generations to find our Savior. Let's not let pettiness keep us from finding ways of full cooperation. There's a lot at stake.

---

E. Brandt Gustavson is the executive editor of *Religious Broadcasting* magazine.



# Let the Music Speak.

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—Psalm 92:1

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*"After you have had a career in the secular music industry," says Driscoll, "you wake up to the reality that careers offer no satisfaction and only a life dedicated to Jesus will bring lasting satisfaction."*

---

## Phil Driscoll's Worldwide Trumpet Call

---

by David Kauffman



Phil Driscoll

**P**rofiles of today's best-known contemporary Christian artists focus on their latest albums, why they wrote and recorded their recent hit single, and other issues relating to their success.

Phil Driscoll has had hundreds of articles and reviews of this type, and rightfully so. He is a world class trumpet player and writer whose ministry has served the Lord worldwide as he carries God's promises of hope and power on the wings of a song.

But what is really noteworthy about Driscoll, his mission, and his music is the simple, unwavering dedication he and his family have as musical missionaries. This coming year will mark ten years of full-time ministry for Driscoll. Currently, that translates into approximately 225 concert crusades a year.

Unlike the way many people have envisioned Driscoll's life, he didn't leave a successful career in rock-n-roll to comfortably enter a career in the Christian

music industry. "After you have had a career in the secular music industry," says Driscoll, "you wake up to the reality that careers offer no satisfaction and only a life dedicated to Jesus will bring lasting satisfaction."

Driscoll's first years found him encountering numerous obstacles and hurdles, but he had set his mind to serve God. A song that best describes his decision is "I'd Rather Have Jesus," soon to be released on his new album, *Classic Hymns Vol. II*.

In Driscoll's own words, "I made a commitment from the beginning to let the Lord build this ministry. The Bible says in Isa. 28:10, 'Do and do, do and do, rule on rule, rule on rule; a little here, a little there.' Sometimes I still find myself wanting to hurry the process, or make things grow.

"While I believe that it is important that we put forth our best effort and use our God-given talents to 100 percent of



their potential, there is no success that will last unless you have chosen Jesus and His principles as your foundation."

Driscoll and his *Mighty Horn Ministries* have served local churches in large public auditoriums, as well as in the church buildings of numerous denominations. Across the U.S. people have come to know his music, message, and life as that which glorifies God without compromise.

About three years ago, Driscoll broadened his outreach ministry to include those in the American Armed Forces. The red, white, and blue theme of Phil's *Celebrate Freedom* events had already led thousands of high school students and adults to a renewed focus on keeping God in America and reaffirming the country's commitment to "one nation under God."

While Driscoll was effectively fighting drugs in high schools and restoring pride in America's greatness in events all across the land, U.S. military men, women, and their families were not being reached.

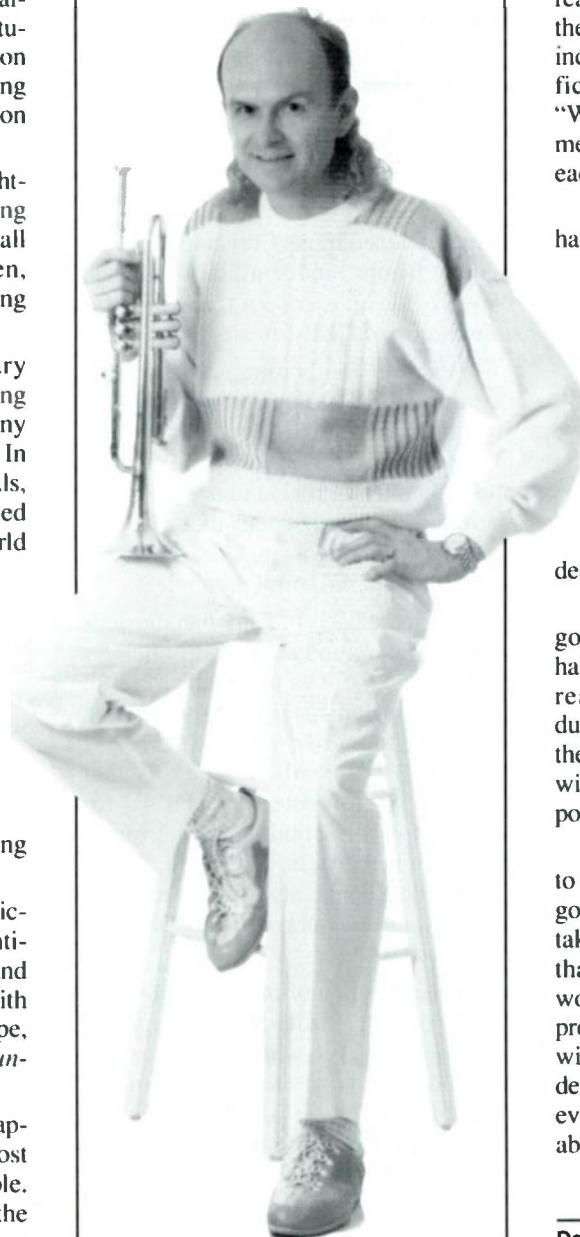
Starting at West Point Military Academy, Driscoll has made an ongoing effort to take God's message to as many military men and women as possible. In *Celebrate Freedom* television specials, Driscoll has reached every U.S. armed forces base and installation in the world thanks to the armed forces satellite networks' cooperation in broadcasting these specials.

His music has found a warm reception among U.S. military chaplains' offices and Driscoll was honored when the Pentagon issued a memorandum to all its military installations highly recommending his programs for viewing or attending.

Because of Driscoll's strong convictions to reach young people with an anti-drug and "God in America" message, and his desire to reach the U.S. military with a message of encouragement and hope, he founded the *Spirit of Freedom Foundation*.

The Foundation is dedicated to shaping America's future by affecting its most precious resource — its young people. The Foundation is also dedicated to the military who, throughout the years, has defended the U.S., fought for educational and religious freedoms, and, above all, has enabled religious institutions to shine the light of the gospel to the entire world.

*"In Celebrate Freedom television specials, Driscoll has reached every armed forces base and installation in the world thanks to the armed forces satellite networks' cooperation in broadcasting these specials."*



Several of Driscoll's performances for the military have included Fort Hunter-Liggett and Fort Ord in California, Guantanamo Bay Naval Base in Cuba, and The Army-Navy football game halftime show.

One of his appearances at West Point included an opportunity to minister during the Sunday morning chapel service. Prior to Driscoll's ministering, the privilege had always been reserved for military chaplains and other high-ranking personnel.

From the beginning of the Persian Gulf Crisis, Driscoll made an effort to reach the troops with tapes to encourage them and their families. One outreach included a cooperative effort with the Officers Christian Fellowship to ship a "Warrior" cassette with every deployment pack for each officer and one for each family left at home.

As a result of this outreach, letters have been received from many officers involved in Operation Desert Storm describing how the tape had been a great source of encouragement.

In 1990, Driscoll and his *Mighty Horn Ministries* took the light of the gospel to parts of Europe, including Scandinavia and the Soviet Union. The results were tremendous as literally thousands made decisions to follow Jesus.

This year, Driscoll will be taking the gospel to South Africa where leaders have informed him that they anticipate reaching several hundred thousand during the week that he is there. Later in the year, he will be going to Australia with the same message of Jesus' love and power.

"Jesus' commission in Mark 16:15 to 'Go into all the world and preach the good news to all creation' is something I take seriously," says Driscoll. "I believe that in light of current affairs in our world, and with the gospel reaching the previously unreachable, that Jesus' return will truly be soon. Because of that, my desire is to reach everyone that I can with every resource that God has made available to me."

**David Kauffman is the administrator for *Mighty Horn Ministries* in Cleveland, Tenn. Associate Dennis Blackburn assisted with this article.**

# Is Contemporary Music A Solid Rock For Christians?

by Al Menconi

In recent years, many biblically unsound ideas regarding Christian music have become popular. I know, I used to support and even teach them. These teachings have been widely circulated and accepted. But they have also become extremely divisive in the Christian community.

Christian parents, pastors, and other leaders are tempted to follow this reasoning: "These teachings come from men of God and they say Christian rock is evil. I don't like it either, so they must know what they are talking about. Therefore, the Bible backs me up when I condemn it."

This is simply not true! The Bible does not support the condemnation of contemporary Christian music. I ache for the damaged relationships in families and churches because of irresponsible statements that have little or no basis in God's Truth. Each idea or argument must be dealt with one by one in the light of God's Word and with a sound mind (II Tim. 1:7).

**"Any music that does not encourage worship and praise or elicit a sense of joy is not truly Christian music."**

A few years ago I had to reconsider my position on this principle. After a while I began to see how much I was dividing rather than educating the people I spoke to. I have always used Colossians 3:16 and Ephesians 5:19 as the scriptural basis for defining Christian music. These

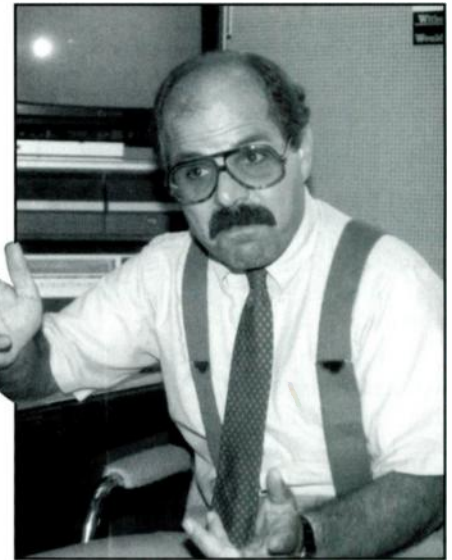
scriptures encourage Christians to sing psalms, hymns, and spiritual songs and they provide an excellent foundation for a definition of Godly music.

Where I went wrong was assuming that these three terms were defining the style or mood of Christian music, when in fact, they actually speak of the purpose and content of Christian music. In a nutshell, we are to sing songs that will help us focus our thoughts on God's thoughts (Scripture and scriptural principles).

Since the basis of Christian music is to be Scripture and scriptural principles set to music (an idea upon which we all agree), then Christian music should have the same purpose as Scripture. II Timothy 3:16 clearly teaches us that Scripture is profitable for doctrine, for reproof, for correction, and for instruction in righteousness. Therefore, Christian music should also teach, reprove, correct, and encourage the believer to righteousness.

There are plenty of great songs and hymns that deal with doctrine and instruction. However, while we are correcting and reproofing one another in the Body of Christ, there is going to be some tension between the sender and the receiver. This also holds true in music. When the music corrects and reproofs, there will also be some tension. That tension is often expressed in music as a "rock" sound.

I can think of a number of Christian rock songs that are used to teach doctrine.



Al Menconi

("Death Is Ended" by James Ward from *Good Advice*), to reprove ("Cut It Away" by Rob Frazier from *Cut It Away*), to correct ("Don't Shoot The Wounded" by Chuck Girard from *Name Above All Names*), and to instruct in righteousness ("Godpleaser" by Petra from *Not Of This World*). These are not isolated songs on obscure albums. They are among hundreds that could be mentioned in each category.

Along with this idea that all Christian music should be quiet and reverent, is the idea that all Christian music must be appropriate for a church service. Again we must go back to the idea of Scripture and music. The Word is not to be spoken or lived only in the confines of the church walls. Nor is Christian music intended for Christians only.

I fully agree that most contemporary music is not appropriate for church services, because so many churchgoers would not be ministered to by that style of music. But that does not mean it has no use at all. There is a difference between evangelism, discipleship, and worship—and there are different types of music best suited for each.

The point is that Scripture is not limited to bringing the believer only to a sense of reverence or joy. And neither is Christian music. Contemporary Christian music often hurts as we are challenged to cut away our sin by the two-edged sword of God's Word set to music. It is tempting to simply use Christian music to encourage hand clapping and hallelujah's.



But we must be careful that we don't confuse an emotional goose bump with spiritual commitment.

**"Romans 12:1 and 2 commands us not to conform to this world. It is quite obvious by the appearance and sound of these Christian rock stars that they are conforming to this world."**

Romans 12:1 and 2 say two important things. First, we should not allow this world to make our decisions about how we conduct our lives. Second, we are to allow God's Holy Spirit to transform our hearts and minds to the likeness of Christ's nature. Scripture is very clear that this is a matter of the heart, not of outward appearances (I Sam. 16:7).

It is true that some types of clothing are inappropriate by biblical standards. The Bible speaks specifically about sensual and lewd clothing and behavior. I wholeheartedly agree that it is improper for a Christian to dress in this manner. But the Christian musicians who actually dress this way are few and far between. In fact, I only know of one or two groups who are in this category.

So we can't indict a whole generation of sincere Christian musicians because of one or two offending bands. God abhors the mentality of judging people because of their appearance (see James 2:1-8 and Galatians 2:6). So, why do we continue to judge spiritually that way? I thought we outgrew that prejudice in the 1960s and 70s. It is so limiting and unspiritual.

We must remember Paul's teaching in I Corinthians 9:22: "I have become all things to all men so that by all possible means I might save some." Paul even went so far as to shave his head (like a punker?) so he would be acceptable to those he wanted to reach (see Acts 21:17-26).

The truth is, we cannot say that one style of clothing is more spiritual than another. Do you realize that many Christians don't see the standard coat and tie or three-piece suit as particularly spiritual? To them this conservative outfit portrays an ungodly corporate/establishment image, which, in their view, represents materialism. James 4:14 and numerous other references warn us that materialism is the enemy of God, not His friend. It could be said that we conservative dressers are just as guilty of conforming to this world as the rock artists!

The argument that contemporary Christian music "sounds" like the world

basically contends that certain music styles are worldly because they appeal to the flesh. But we must be more specific when using the term "flesh." The Bible uses that term in several different ways. I don't want to be guilty of recommending a Christian group that encourages lust! After all my years of studying Christian music, however, I don't know of any Christian groups that encourage a lustful response through their beat or lyrics.

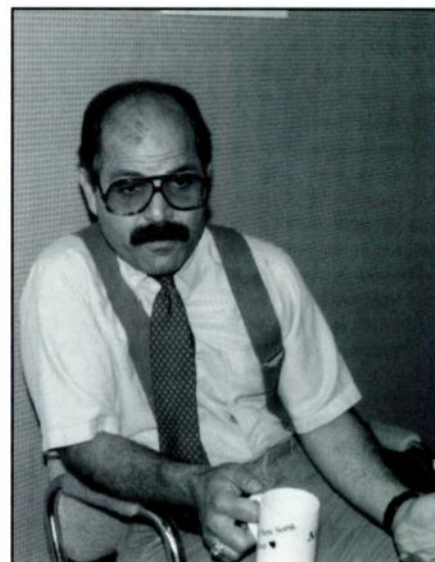
Let me point out that all music, Christian or otherwise, appeals to that flesh — the human element in us. What makes Dave Boyer or Steve Green's sound (based on a "worldly" Frank Sinatra style of music) more "spiritual" than Petra (based on "worldly" rock and roll)? If we eliminated every Christian artist who has a fleshly appeal, the only Christian music style left would be the Gregorian chant!

**"All rock music is of Satan, therefore God will never honor Christian rock music."**

Despite many vigorous attempts it is very difficult for me to verify this from the Bible. There is no support for the idea that some music is created for Satan while other types are only suitable for God. This cannot be verified in the world of the occult either. Neither witches nor Satanists prefer any single type of music over another to make their ceremonies or spells work better. There is a way, however, to see the whole issue much more clearly.

Remember that the basis for Christian music is simply Scripture and scriptural principles set to a tune. Scripture is the bread and meat that feed our spirits. So we can also think of Christian music as spiritual food. I like to think of it as steak, full of protein which promotes spiritual growth. Then the sound (melody, harmony, rhythm) can be thought of as the spice that is put on that steak. The issue is not whether we can have spice on our steak at all. It is to determine what is the proper seasoning for a Christian's taste.

Someone who is not used to spicy music is often turned off by hot sauce (rock) before they have a chance to evaluate the ministry value. To be fair, do what the kids do. Read the lyrics as the music is being played. One might be surprised at the quality and depth of ministry being passed up. Also notice how clear the words are when they are read as they're being played.



We have come to realize that different spices are appropriate for different tastes and different occasions. Some Christians will never want anything spicier than salt on their steak. Others will start out using hot sauce and try different spices as they try more and more steak. Some musical styles are appropriate for a quiet worship service. Others are more appropriate for a street corner revival meeting.

As we reach out to the whole world with the Gospel, we find that there's a whole world of different tastes hungry for the Gospel in a flavor they can appreciate. Our God is a God of variety and creativity. Scripture teaches us that He loves to work in unique ways we never would have thought of ourselves. He truly delights in using all of our gifts, our tastes, and our abilities in communicating to this world He loves.

**"There is proof that the rock beat is demonic."**

In my years of researching music, I have studied witchcraft, rituals, Satanism, symbolism, and demonism. I have read the Satanic Bible and every other book I can get my hands on that relates to the world of the occult. I have never seen it mentioned anywhere that a certain beat or volume is demonic. If it is, it isn't mentioned in the world of the occult. The only time that I ever heard of a demonic beat being mentioned is from a story taught by a well-known Christian seminar leader.

In this story, a missionary's child is playing a Christian rock album when a recently converted native runs up on the

**CONTINUED ON PAGE 14**



## IS CONTEMPORARY . . . CONTINUED FROM PAGE 13

porch to inform the missionary that the music is calling up demons. I have heard this same story illustrated many times.

But it's not a fair argument. I have many recorded testimonies of natives who have come to Christ and continue to use the same beat to worship God. What else would we expect them to use — four-part harmony? I believe we've been attacking the wrong element.

All rock music must have three elements to be rock music: passion, action, and urgency. The term "passion" really comes down to asking yourself if you believe the singer believes what he or she is singing. "Action" is the direction of the lyric, and "urgency" is the intensity of the pitch.

The problem is that we have been attacking passion and the urgency when we should be attacking action. Can you imagine David singing his psalms without passion? Is it not possible to have the same level of passion as rock music does when it comes to worshipping God?

It is important to remember that rock music came from black gospel churches. Some good singers left the churches and began singing in social clubs. This developed into rhythm and blues (R&B) during the 1930s and 40s. In the early 1950s, music promoters said that if they could find a white man who can sing like a black man, they could make millions. Elvis was one result of this. The problem is not with the passion, but with the action, or direction of the lyrics. The action was transferred from Jesus to self.

And the real problem is a general-

ized condemnation of all contemporary Christian music. At what point does an enjoyable beat or sound become demonic? Everyone is dividing the line in a different place. For instance, I used to tell people what kind of Christian music they should listen to, thinking I was helping them. My basic taste in music drew the line at a pop-rock sound, like Keith Green's.

I used to teach that music as spicy as Green's was okay, but if it was heavier, it had too much beat or volume for God to use. I thought my limits were God's limits. I thought I had a lock on God's taste in music. What I actually had was a proud spirit! I am still amazed at how I used to limit God!

The following is a short list of a few of the many groups that play contemporary Christian music and minister to me and thousands of other conservative Christians. I have gone on record as recommending their music as being an excellent means of spiritual encouragement: Margaret Becker, Ray Boltz, Kim Boyce, Michael Card, Steven Curtis Chapman, Terry Clark, D.C. Talk, DeGarmo & Key, Phil Driscoll, First Call, The Gaither Vocal Band, Keith Green, Jon Gibson, Glad, Mylon LeFevre, David Meece, Twila Paris, Sandi Patti, Petra, Michael W. Smith, Sparks, Russ Taff, Wayne Watson, and others.

The demonic beat is a very weak argument against contemporary Christian music. It is not based on Scripture. When we add to this the confusion of defining rock music versus pop versus gospel versus country, we are left with very shallow answers to give our young people as they struggle with this very important issue. If they are to grow in

Christ, we must give them concrete, Biblical answers. Anything less is spiritual irresponsibility.

**"How can you say there is any good about Christian rock when you can't even hear the words?"**

Since the purpose of Christian music is to minister to the listener, it seems reasonable that the listener should be able to hear what is being sung. Romans 10:14 addresses the issue: "How will they know if they cannot hear?" I Corinthians 14:8-9 is even more to the point: "If the trumpet does not sound a clear call, who will get ready for battle? So it is with you. Unless you speak intelligible words with your tongue, how will anyone know what you are saying?"

So often many are turned off by the music style, that they don't give the lyrics a chance. I explained earlier how important it is to listen to the words while reading the lyric sheet. That simple exercise changed my life.

I've been speaking on the same issue of rock music for 19 years. But it wasn't until nine years ago that I finally sat down and listened to the contemporary Christian music I was criticizing. It literally changed my life because it exposed me to strong, challenging Christian teaching through contemporary music. I can say it has been one of the primary factors in encouraging a deeper and stronger focus on my relationship with Jesus Christ.

Again, we must evaluate the depth of the music by reading the lyrics. If we still don't like it, we don't have to listen to it. But we shouldn't say there can't be any ministry value. We may not know what value it will have for someone else's spiritual growth.

We must be careful about saying God doesn't like it and it can't minister to any believer. After all, we can't climb into the souls of others and tell them what ministers to their heart. And much of the music criticized has a valuable ministry to me and thousands of other strong, conservative, evangelical Christians.

**"Christian rock music can never be as uplifting and inspiring as the songs we sing at our meetings. The heavier the beat, the shallower the message."**

The sad thing is Christians often equate "real" spiritual songs with an easy listening style. But that's not always the case. I've recently read through three



evangelical church hymnals and found, to my dismay, very few songs that deal with the issues of today. One- and two-hundred-year-old songs have a hard time addressing many contemporary concerns. Many of the songs were timeless doctrinal statements such as "A Mighty Fortress Is Our God," but others were of questionable value and vague meaning.

Some of the songs are difficult to understand or relate to today. For instance, I always thought it was a bomb in Gilead. And, with all of the terrorists in the Mideast, who would want to cross a dirty river in Israel? The archaic language makes it hard for many Christians to get the point. How about some of the others?

"When We All Get To Heaven," "I'll Fly Away," "I've Got A Mansion." Why do so many easy listening songs deal with escaping the cares of this world to a world of material gain? How materialistic can you get? Living for Jesus because you'll get a mansion when you die? How do we deal with the issues of today? Where are the songs that teach the Christian how to go through their troubles? How about living for Jesus by giving to others' needs?

I am definitely not saying our timeless hymns should be changed. They supply us with so many tremendous foundational truths. But let's not say that a Christian song is steak simply because it is mellow. We shouldn't measure value simply by style.

Where are the songs that help the Christians identify the sin in their lives? Where are the songs that encourage us to live for others? Where is the challenge to sacrifice for others' needs? Isn't the illustration about the Good Samaritan Christ's example of true Christianity? If so, where are the songs that teach that type of commitment?

These are the main areas of concern for contemporary Christian music. As I see it, the majority of easy-listening Christian music teaches a personal relationship with Jesus and biblical doctrine. Obviously it is good to be encouraged to develop these qualities, but seldom does it offer insight as to how to use that faith in living today.

On the other hand, the majority of contemporary Christian music teaches "real faith works" as taught in the book of *James*. The emphasis is to live for Jesus in the here and now. Let's not wait until we are "Somewhere Over The Hilltop."

If we examine the majority of contemporary Christian songs we notice that they deal with the issues of today, whereas the older songs deal with the issues of their day.

Since the mellower songs emphasize doctrine and a personal relationship with Jesus, and the spicier styles encourage an active use of that faith in Jesus, why not appreciate *both* styles? The bottom line to all this is to encourage a fair evaluation of contemporary Christian music. Thousands upon thousands of Christians (and we are not all liberals) are being ministered to, challenged, and prepared to live out their faith in the real world.

Good Christian rock will envelope listeners and urge them to respond to the message. Most of today's contemporary Christian music is not going to be mellow and relaxing, which means it is not background music. When selecting Christian music, I'd like to offer these suggestions:

1. Generally speaking, mellow Christian music has more doctrine, but is often lacking when dealing with the issues of the day.
2. Generally speaking, upbeat Christian music encourages Christian living in the here and now, but some lack deep teaching on Christian doctrine.
3. Look for good music that ministers to your needs.
4. Encourage others to listen to Christian music that ministers to their needs.
5. Understand that your taste in music is not the only taste that God can use to minister to others.
6. Try not to judge others who do not have your particular taste in music.

Remember Christian music's main purpose is to minister to the believer, not to merely entertain — be it light spice or heavy spice. Just because one enjoys the sound of the music, doesn't mean that it is good to listen to. To find out if it is worthy of one's time, evaluate the message of the lyrics and see if it is meeting spiritual needs.

**Al Menconi is president of Al Menconi Ministries in Cardiff by the Sea, Calif., a ministry devoted to challenging Christians of all ages to a deeper, vital relationship with Jesus Christ by helping them evaluate the impact of the entertainment media on their spiritual lives. The above article originally appeared in *Media Update*, a publication of Al Menconi Ministries, and is reprinted here in a condensed version with the author's permission.**

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# Can Music Truly Be Evangelistic?

by Glenn Kaiser

The idea of using art to “do” something in a very practical sense isn’t new. Historically, music in particular has served man in a myriad of ways. Due to its capacity to carry philosophical images via lyrics, coupled with the emotive qualities of both the human voice and instrumentation, powerful communication isn’t only possible, it is probable.

However, the phrase “evangelistic music” is, technically, a misnomer. Music alone may indeed imply a mood, but without accompanying lyrics, what evangelistic message (or message of any sort) can ultimately be communicated? It’s a bit like “tongues” without “interpretation.” (see I Corinthians 14)

Evangelism, simply put, is the communication of the Good News about Jesus Christ. Sharing the essentials about His life, atoning death, resurrection, and teachings. Though a case can be made that these things can be shared in non-verbal ways, Scripture itself speaks about the “foolishness of preaching” by which mankind will acquire saving faith.

Jesus told the disciples to “preach the gospel,” to “proclaim” it. To “make disciples of all nations, teaching them to observe whatsoever I have commanded you.” The implication throughout the Bible is that this sacred information will be most usually conveyed by human speech. Therefore, it is not music, but rather the lyrics and/or the speaking of the musician and his actions in life that actually “do” the evangelizing.

There is biblical evidence to support witness to faith toward God in the mentioning of songtexts actually pre-dating the Psalms of the Old Testament. Yet it is my opinion, based on careful study of the approximately 380 verses in the canon which clearly and contextually mention music that nothing sung can replace the verbal preaching of the Word of God.

We read that Jesus and His disciples

sang hymns (Matt. 26:30), yet he preached the Gospel and commanded the apostles and larger body of disciples to do likewise.

Incidentally, Scripture commands us to sing, to make melody as part of our normal exercise of worship toward God, and as a way to teach and admonish one another. The making of music and specifically singing is not an option. (Ps. 33:3)

Notice also that the two verses Paul has given to the church that most clearly speak to the usage of music by Christians seem to direct us more toward ministering to one another than directly to God.

Consider: “. . . speaking to one another in psalms and hymns and spiritual songs, singing, and making melody with your heart to the Lord . . .” (Eph. 5:19) “Let the word of Christ richly dwell within you; with all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with thankfulness in your hearts to God.” (Col. 3:16)

God is certainly in no need of teaching nor admonition from us! I conclude that believers are to sing ultimately to God Himself, while ministering practical biblical truth to human beings in the process. (John 17:17)

Harold Best, dean of Wheaton College’s Conservatory of Music, has stated that possibly the best sort of witness of our faith is “observed worship.” That is, as we sing and perform music in an attitude of worship, others may indeed discern our faith in God in the process.

Of course, the limitations of space require only a brief commentary on this topic. I encourage those who have strong beliefs (or interest) about the utilization of music by Christians to study to show themselves approved to God.

Too few Christian leaders have spent any real time searching the Scriptures

## Christian Music Publications

*Pure Rock Report* — This is by far the most comprehensive industry resource for media people who want to know just who and what is going on in Christian music circles. Reporting from over 100 North American radio outlets. A must. For subscription information, call: (800) 627-ROCK.

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*Notebored* — Another paper covering the diverse field of Christian artists, spanning rock to alternative. For subscription, write: *Notebored*, Box 202, RD 1, Atglen, PA 19310.



that speak to art in general, music in particular. Unfortunately, the same can be said of most Christian musicians.

What about music styles? And the practicalities of Christian broadcasters who desire to bring evangelical witness and nurture to listeners and viewers?

First, I would have to encourage prayer and a great deal of questioning with regard to the demographics of your particular market, both actual and sought after! Some seek to reach Christian teens, others are out to reach middle-aged individuals. A different vernacular must be employed to reach a given generation. Obviously, if the "mission" is of importance, so is the cultural language of a given people's group.

It is no understatement to list finances and stewardship as major factors in programming. What does ownership/management really seek to accomplish, particularly spiritually, in affecting the audience it reaches? All of these things have to be discussed, understood, and agreed upon for any successful witness to take place.

Frankly, if one considers media evangelism a form of missionary outreach, then music styles are important

only inasmuch as a given strata of society communicates in that musical "tongue."

Rap, rock, jazz, blues, southern gospel, older hymns, contemporary praise tunes alike can be used to "evangelize" in the broad sense of that word. It really depends on God's guidance to each broadcast outlet, and the willingness of that station, network, or program to obey Him in the casting of bread upon the water. (Eccles. 11:1)

As for what is called contemporary Christian music, I pose three questions: Is it contemporary? That is, is it dated, stale, impotent stylistically or in its usage of lyrical terminology in the minds of those you wish to reach? Or is it modern and with integrity in regard to these things?

Is it Christian in the sense of presenting a biblical world-view, scriptural truths, honest lyrical statements that exude conviction, conscience before God, authority? No less than seven times, making music "skillfully" is either commanded or implied in Scripture. What of this?

Whether or not it's "music" has much to do with one's own perspective! But the music you program must be

MUSIC from the perspective of your chosen or defacto audience.

Various Christian artists that cover the gamut of styles and lyrical topics can be discovered by reading any of several publications I've listed with this article. Many Christian bookshops have listening areas established where program directors can screen currently available products.

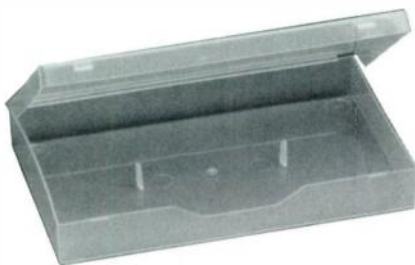
I have experienced some 20 years of service as a "musicianary" (musical missionary). Countless numbers of people from all walks of life have publicly and privately repented of sin, prayed, and received Jesus Christ as Lord and Savior as a result of any number of stimuli — ultimately, the work of the Holy Spirit.

Church history records innumerable revivals where music played a major role in the conversion and consequent discipling of large groups of people. Does it work? Certainly. Is it scriptural? Yes.

"For those who have ears to hear, let them hear." (Matt. 4:23)

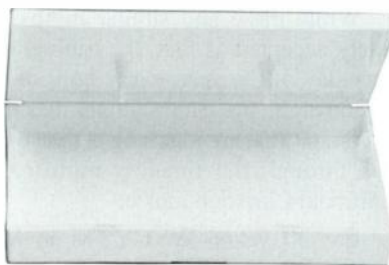
Glenn Kaiser serves on the pastoral staff of Jesus People U.S.A. Evangelical Covenant Church in Chicago, Ill. He also leads REZ band, through which he demonstrates his call as an evangelist.

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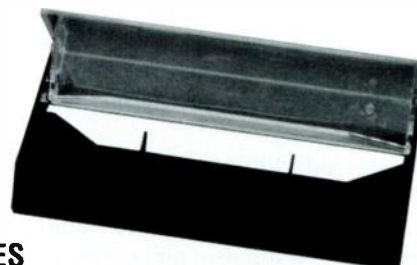
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# Traditional Music:

## *More Than Just Tried And True*



*Vic Eliason, WVCY Executive Director*

*by Ingrid J. Guzman*

**W**ithout question, music can be one of the most divisive issues in the Christian church today. Few other topics can generate as much heated discussion, or can elicit such emotional responses, as will the debate over Christian rock.

While individuals may not find themselves in the position of having to take one side or the other, Christian radio stations find that a music philosophy is one of the first programming decisions that must be made.

Few would argue that in recent years, radio stations with a traditional music format have decreased in number, while those that play contemporary Christian music, or Christian rock, have increased.

Frequently, traditional music stations are viewed as the last refuge of a tired and outdated genre of music, doomed to a fate not unlike that of the dinosaurs. It also is not uncommon to encounter the belief that traditional

music is categorically rejected by young people and is popular only with those over 65.

While these and similar myths are widely accepted as fact, the truth is that every day of the year, every hour of the day and night, there are stations all across the country that are touching people of all ages through the timeless ministry of traditional Christian music.

For 30 years, WVCY-FM in Milwaukee, Wis., has been one of those stations. Although a lot of things have changed in 30 years, the station's commitment to providing quality, inspirational music has not. Time after time, we have seen the ability of traditional Christian music to comfort, to encourage, and to present the Gospel.

### **Music That Ministers**

Put simply, traditional Christian music touches a chord in the hearts of people in a way that no other music can. On many occasions, the ability of Christian music to minister has come to WVCY's attention.

Late one night the WVCY studio telephone rang unexpectedly. The man on the other end of the line asked if the engineer on duty would play "Nearer My God To Thee." The engineer said he would be glad to and hung up. Minutes later the familiar strains of that old hymn made their way over the airwaves.

It wasn't long after the song ended, that the phone rang again. It was the same man, but this time he was crying. "My wife and I are down at Children's Hospital. While you were playing that hymn, our seven-year-old son passed away. Thank you for playing the hymn when you did, because my wife and I were completely alone except for your radio station."

Although WVCY has not veered from its musical course over the years, there was a time when a decision had to be made about the direction the station was taking in regard to music. Back in the 1960s, record companies that had previously produced the bulk of traditional Christian music began to notice a market for a form of music rapidly gaining popularity among Christians.



After initially shunning Christian rock as an example of state-of-the-art compromise, rock became accepted within the four walls of the church. The implications were clear to the record producers, and within a short period of time, the demo albums sent to Christian stations began to reflect a change, both in appearance and content.

As the new music was previewed at WVCY, it became increasingly clear that a very real chasm was growing between the music standards of WVCY and that of many up-and-coming Christian artists.

The choice was obvious: either the management would have to relax the musical standards of the station and follow musical trends of the day, or stand firm in its musical convictions, even if it meant standing alone. For several reasons, WVCY chose the latter.

### Making The Message Clear

The desire for clarity of message is the key factor in our music guidelines. What was most noticeable about the music that began arriving at the station was the blurring of the Gospel message in favor of more abstract, more ambiguous references to the Lord.

Jesus Christ was mentioned with less regularity, and a vague "he" was used instead. While the words of a song once were predominant, now the words were frequently drowned out by the sound of the music. Clearly, style had won out over substance in a big way.

Another element in WVCY's music standards has been the desire to truly represent an alternative to what the world without Christ has to offer. Someone listening by accident will not mistake WVCY for the album rock station in town. WVCY believes in making optimum use of the powerful ability of music to convey a message; and the station believes that the message of hope through Jesus Christ should be unmistakable.

As Christian broadcasters, we have an enormous spiritual responsibility to the people who listen to our stations. Because many young Christians turn to Christian radio for growth and encouragement, it is essential that what they receive be of highest quality to help them grow.

For WVCY to assume the role of a "sanctified" entertainment outlet would be to violate the sacred trust given to the station by the Lord. The WVCY staff feels it must strive to offer music in keep-

ing with the quality message the station broadcasts.

Amy Carmichael, the long time missionary to China, said it this way, "If the care of the soul, (or of the community) be entrusted to me, and I consent to subject it to weakening influences because the voice of the world . . . my immediate Christian world . . . fills my ears, then I know nothing of Calvary love." The spiritual well-being of the Christian community we serve as a radio station must be our highest priority.

Anyone involved with a traditional Christian music station will agree that it is increasingly unpopular to take a decisive stand on the music issue. We live at a time when it isn't "evangelically correct" to express concern about the general direction Christian music is taking these days.

Labels such as "narrow-minded," "old-fashioned," and "out of touch" are often hurled in the direction of anyone who dares comment on disturbing musical trends. It would be far simpler for those who believe in musical standards to take the path of least resistance and accept without question, whatever the

recording industry turns out.

But perhaps there has never been a better time for Christian stations to hear a call to re-evaluate their music philosophy. As we see the powers of hell literally assailing the U.S. from within and without, never has the challenge been greater for Christian broadcasters to forthrightly declare the message of the gospel in every aspect of their programming.

The salvation message has never had tremendous marketing appeal, nor has it enjoyed widespread popularity in any age. Unfortunately, there are many Christians who are so determined not to turn off the unsaved that the message is muted and watered down to the point of ineffectiveness. In times like these, the urgency of the message we broadcast each day should weigh heavily on all of our hearts.

Someday the question will be put to each of us as Christian broadcasters: did we make optimum use of the time we had to proclaim the hope that exists in Christ Jesus? It is a sobering and timely consideration for us all.

Ingrid J. Guzman is a producer for WVCY-FM and WVCY-TV 30 in Milwaukee, Wis.



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# For The Sake Of The Call

An interview with Steven Curtis Chapman

by Donald J. Peterson



Steven Curtis Chapman

**M**ost people in touch with gospel music today know the name Steven Curtis Chapman. After all, who can forget the 1990 Gospel Music Association's (GMA) awards ceremony when the then 27-year-old singer/songwriter walked away with five Dove Awards, including the industry's highest honor — Artist of the Year for 1989?

And as if that was not enough, Chapman was also honored with the Inspirational Male Vocalist of the Year Award and the #1 Single of 1989 for his album **More To This Life**. This year Chapman was nominated for a Grammy Award and his success continues to soar. As of this writing, only time will tell what this year's 22nd Annual Dove Awards ceremony will bring in Nashville, Tenn. on April 11.

Chapman's success is all the more remarkable for a songwriter and performer whose debut album, **First Hand**,

appeared as recently as 1987. And yet, he had been writing for a variety of Christian artists long before his first recording contract with Sparrow, and is quick to recall the years of hard work that went into his success.

I had the privilege of interviewing Chapman recently and was impressed by his humility and depth of character. First of all, he is a committed Christian and a devoted husband and father of three young children. Second, he is a singer/songwriter who desires to minister to the needs of others while bringing glory to the Lord Jesus Christ. The title song on his latest album, **For The Sake Of The Call**, is a fitting testimony to his life and ministry:

We will abandon it all,  
For the sake of the call,  
No other reason at all,  
but for the sake of the call.  
Wholly devoted to live and to die  
For the sake of the call.

## Steven, how did you first become involved with music?

I first got into music by way of a Roy Rogers guitar when I was six years old. I always tease about having Roy Rogers painted on the front of it, but I don't know that it really did. It was more along the lines of a toy.

But I was seven or eight when I got my first real guitar and performed in my first talent show with my older brother. So I've been involved in music now for about 21 years. And I grew up in a musical family. My father owns a music store, teaches music, and was minister of music at the church I grew up in for a few years.

## Where was that?

Olivet Baptist Church in Paducah, Ky. When I was eight years old, I made a commitment of my life to Christ. My parents had really committed their lives to the Lord about a year before that. We had a revival at our church and the Spirit was at work in the church and in our

community. So it was an exciting time.

My older brother and I performed together and sang all through my years of elementary, junior high, and high school until he went away to college. When my brother left for college, I started to do a few things on my own. As a 15- or 16-year-old, I wrote my first song while riding on a lawn mower. We lived out in the country and had about three acres, so it took a long time to mow.

When I worked, I would sing. So I guess that morning I had read the verse of Scripture or had been thinking about when Christ returns, He'll say to some, "Well done, good and faithful servant" and to some, "Depart from me, I never knew you." And I remember thinking, "I want to hear Him say to me, 'Well done, good and faithful servant.'"

So I came up with the idea for a song that says, "When Christ comes, I want to hear Him say 'well done.'" I remember putting the lawn mower in high gear and racing back to the house to get a pencil

and piece of paper so I didn't forget my ideas. So that was the first song and it was a way for me to express my relationship with the Lord.

And the next few songs that I wrote had similar messages — Bible-based messages and themes of the Christian life in conversational perspective. So that's why I started writing songs. It was a way for me to relate to my friends. I knew that they'd listen to my music and I always took my guitar to school. And they'd say, "Hey, play a song that you wrote." So it gave me a chance to share and witness in that way.

I went to Georgetown College in northern Kentucky and transferred after one semester to Anderson College in Indiana, which is now Anderson University, home of Bill Gaither, Sandi Patti, and several other music people. Once I became involved in that environment of music, I was able to begin to spread my wings a little bit and find out that I had some ability as a songwriter.



## **Did you have the opportunity to work with Bill Gaither and some of the others?**

As a matter of fact, [Bill Gaither] was really the one who was instrumental in giving me the opportunity to do what I'm doing now. He was the first one to acknowledge what abilities he saw and heard in what I was writing. I started to get some opportunities to work with some publishers in Nashville during short breaks from college. I remember talking with Bill Gaither, and I was kind of discouraged.

A lot of the publishers in Nashville were saying, "you need to change this," and "do this a little differently," and "write a little more this way." Bill was really encouraging to me. He would say, "Do what's in your heart. Eventually, that's what people will latch onto, that's what will communicate to people — when they see that you're being real, that you're being honest, and that you're being vulnerable."

## **Did you think, at that time, that you had what it took to be a successful singer and songwriter?**

At that point, I pretty much put singing and playing on the back burner. I saw that as something that probably wouldn't develop. That was the point where I decided that songwriting was where my niche was. I was traveling around for the college at the time with my brother. We were doing a few concerts and kind of had a little group on the side. But I was not thinking of pursuing music — singing and performing in a concert ministry. It was more just as a songwriter.

I got my first song recorded by the *Imperials*, and this was probably in 1983. About that same time, I had gotten to know Sandi Patti from being at Anderson. She had attended school there and she recorded one of my songs. At that point, the wheels started rolling and everything got in motion. I married my college sweetheart and we moved to Nashville in the fall of 1984, and I transferred colleges again.

I went to Nashville to become pretty much full-time involved with the publishers as an exclusive songwriter. I was there about a year, and Greg Nelson went to [Sparrow Records] and got them interested in signing me as an artist. So we all approached it as, "Well, let's just see what happens. Let's see if this connects with people." I always believed that it would

because I wrote from that perspective.

I've never written a song that I haven't lived in some way, or that I haven't experienced. And I've kind of made that a prerequisite for myself. So when I got that opportunity, I was excited about it, and thankful for it, and yet I immediately felt very inadequate for the task. And I felt kind of complacent.

I remember praying this prayer, and I even said, "Lord, light a fire under me, whatever you have to do." About two weeks later, my wife and I had a fire that destroyed the apartment we were living in. We had a five-week old baby at the time, and so for the next three months we were in some friends' house sleeping on the floor and trying to hold our lives together.

That's when God started to teach me that He really did have some things He wanted me to say, and that they weren't all going to come through real pleasant experiences, but that He was going to use this platform.

## **So you really have to watch what you pray for?**

Exactly.

## **Do you ever struggle with success and, if so, how do you deal with it?**

God has very interesting ways of helping my wife and me deal with success. The way God has helped us deal with it, is to keep it at arm's length and say, "This will not consume us. Before it does, I'll let go of it." Because it could happen so easily and so subtly.

While it's frustrating, it is encouraging because it lets me know that God still does have His hand on this. If at any point I had really thought this had become the Steven Curtis Chapman show, I think God has made it clear enough to me that I would be able to let go of it.

## **What are your thoughts on rock music?**

I believe the old thing that music is a vehicle. I don't believe that God says, "As long as it doesn't go past this tempo, or have this many drums, or whatever, makes it inherently evil or good." It's the heart with which it's played.

I have a drummer in my band right now that could play any beat known to man, and if he plays it, it's going to be played to the glory of the Lord. That's just his heart. You can look back at him at any point in the concert and he's got this smile on his face and his eyes closed.

It's like the runner in *Chariots of Fire* who says, "When I run, I feel like God is pleased." I believe it's the attitude of the heart and the intent. It's like a knife. In the right hands it can be used in a positive way, and in the wrong hands it can be used destructively. And I believe rock music is definitely being used very destructively in the lives of teenagers.

## **As someone who is a participant in Christian radio and television, is there anything you would like to see happen in the industry?**

That's one of those questions you have to sit with for awhile and think about. [Pause] Well, let me answer it this way . . . I think the level of excellence is so important. I'm committed to it for the honor and glory of the Lord. I know that it takes money to do that, and so I don't necessarily mean that we have to make it flashy and have all the elements that the world would say is professional.

You know, it's kind of like the old thing, "Let's not do it unless we can do it right." And obviously those standards are going to be different for different things. But I think as long as we keep that a concern, God will take care of the rest, financially or otherwise.

Particularly with Christian radio, I've been encouraged, and one thing that encourages me is to know that people can switch over to Christian radio stations now and not know the difference, except when they listen and say, "Wait a minute, listen to the lyrics." I don't mean that we should try not to represent a difference. It should be day and night when they switch over, but not in terms of the level of quality.

I've [also] seen that to be the case with Christian television to see some of the programs that people are drawn into and that represent a standard that the Lord honors. Obviously, again, it's a big question of money and how much we can afford to spend on these things.

I guess the thing all of us as Christians have to guard against is ever saying, "Well, this is Christian music, or this is Christian radio, or Christian television, so we have an excuse for it *not* to be the standard of excellence." If, before the Lord, we've offered what we have to Him and we're determined to become as good at that, whatever it is, *then* it's successful, *then* it's complete.

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Donald J. Peterson is the assistant editor of *Religious Broadcasting* magazine.

# Television/ASCAP Battle Could Be Sweet Music For NRBMLC

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by Russ Hauth

**F**or years the National Religious Broadcasters Music License Committee (NRBMLC) has closely monitored the *Buffalo Broadcasting* case. Studying this decade-long battle between local television stations and ASCAP has been both motivational and instructive to the Committee. At press time, the trial had just been completed in the proceeding, which is also known as the All-Industry Television Committee's Rate Court Trial (*United States v. ASCAP-Application of Buffalo Broadcasting, Inc., Et. al.*).

The fate of this intense and historical litigation now rests with Magistrate Michael Dolinger, who presided over the proceeding in Federal Court, but it will likely be many months before the Magistrate renders his decision. (Post trial briefing will not be completed until the end of May.) Although it is much too early to declare a TV victory, the mood of the music broadcasting community is clearly one of optimism.

NRBMLC counsel Bruce Joseph of Wiley, Rein and Fielding was on hand

during the closing days of the case. He observed trial dynamics and conversed with a number of key participants. What he saw was an impressive television effort, whose legal team managed the case with competence and preparedness. Although the final outcome may not be known for a number of months, there are numerous implications in this for all broadcasters.

For the religious broadcaster in particular there are lessons to be learned:

## Historical Precedents Can Be Overcome

Never before in the history of television or radio music licensing has the Rate Court adjudicated a rate dispute through to a trial, nor has ASCAP been required to "prove the reasonableness of its pricing structure." The Television Rate Court trial has broken that discouraging precedent, giving hope to broadcasters that, in spite of incredible odds, a trial can be achieved in the Rate Court.

## Staying Power Is Key

This case was originally brought on antitrust grounds and won by TV at the Trial Court level. That victory was later overturned on appeal by ASCAP at the Second Circuit Appeals Court, whereupon the dispute moved to the Rate Court of adjudication under the provisions of the Amended Final Judgment ("ASCAP Consent Decree").

By the time a final license is determined, this case may well have consumed 14 years. Yet, through all of the setbacks and delays, the local television stations have somehow maintained their resolve and solidarity.

## Per Program License Mandate Clarified

This effort, financed by local television stations at what may total millions of dollars, brought to light the inequity inherent in the ASCAP per program license. The intent of the ASCAP Consent Decree was put to the test and clarified in a way that begins to make sense to the broadcaster.

Close examination of historical ASCAP licenses in light of Consent Decree provisions seemed to reveal a circumvention by ASCAP of the Decree's mandate for a per program license which offered the user an economic alternative to the blanket form of license. Moreover, in these proceedings ASCAP had to defend its per program pricing structures, which had formerly discouraged the use of that license by all but a handful of stations.

Ironically, ASCAP's primary argument in defense of its television per program license was that the "radio industry" had, for years, accepted a similar license. What ASCAP failed to mention was that our Committee, representing a significant part of the radio industry with many of the same music use problems as local television stations has, for years, rejected that same inequitable license.

For commercial radio broadcasters with specialized formats (teaching and talk mixed with some music), the NRBMLC's major focus has for years been to obtain a viable, usable per program license. It was envisioned that such a license would take into consideration a radio station's inability to select and control all of the music it plays, in much the same way as a TV station has no control over the music which is contained in its



syndicated programming.

Such a license could also give that broadcaster an option to pay music license fees proportionate to usage, rather than paying the same licensing fee as if it were a contemporary or rock-formatted station which relies entirely on music for its identity and livelihood.

As the NRBMLC proceedings and various negotiations continue, the TV case has helped reinforce the importance of focus, discipline, and solidarity. Research played a significant role in the TV Committee's ability to prove its points and challenge the defense of ASCAP economists and lawyers. When the NRBMLC asks its stations for information, it is important that they participate openly and constructively.

*Buffalo Broadcasting* was a contest of wills, patience, and resolve. It appears that an entire industry was willing to pay a hefty price for what could mean decades of equitable music licensing agreements.

### **The NRBMLC At NRB 91**

The 1991 National Religious Broadcasters (NRB) Convention in Washington, D.C., was the setting for an important annual business meeting of the NRBMLC. This meeting was well-attended and proved strategically important in prioritizing the Committee's agenda.

It was announced that although the major focus of the NRBMLC has recently been ASCAP license negotiations, BMI license negotiations will need to be added to the equation during the next few months. New committee members were appointed to help NRBMLC prepare for these increased demands.

The National Religious Broadcasters Music License Committee (NRBMLC) is chaired by Edward Atsinger of Salem Communications. It represents 375 commercial religious and specialty-formatted radio stations in its present ASCAP license negotiations.

Later this year, the Committee will commence negotiations with BMI for the multi-year licensing period commencing January 1, 1992. Radio broadcasters with mixed talk/music formats are encouraged to call the NRBMLC at (805) 987-0400, or write to: Russell R. Hauth, NRB Music Licensing Committee, 2310 Ponderosa, Camarillo, CA 93010.

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## • NATIONAL •

### NRB 91 Attendees Offer Best Wishes To Dave Dravecky

GRAND RAPIDS, Mich. (NRB) — Nearly 300 people attending the National Religious Broadcasters (NRB) convention in Washington, D.C., January 25-29, signed a get well card for Dave Dravecky, the former San Francisco Giants pitcher and author of the number-one bestseller *Comeback* (Zondervan, 1990).

Dravecky was scheduled to give his testimony at the Monday evening general session during NRB 91. Two days prior, however, Dravecky was diagnosed as having a severe staph infection in his left arm that would prevent him from attending the convention. Instead, a Giants-produced video about Dravecky was shown to the attendees and was followed by a live telephone interview with the ex-pitcher from his home in Ohio.

Zondervan, Dravecky's publisher, distributed more than 1000 copies of *Comeback* during the convention, and invited NRB 91 attendees to come to its exhibit booth to sign a get well card for him.

"Dave's resolve, strength, and courage are an inspiration to everyone who knows him," said Scott W. Bolinder, publisher for Zondervan's general trade books. "Those attending NRB were deeply touched at this new development in Dave's ongoing battle with cancer."

Dravecky had cancer surgery on his left arm twice last year. He also underwent several weeks of radiation treatment. Dravecky retired from professional baseball November 14, 1989, after doctors discovered a lump in his pitching arm. At the height of Dravecky's career in 1988, a cancerous tumor was diagnosed in the primary throwing muscle of his left arm.

On October 7, 1988, physicians conducted an eight-hour operation to remove a malignant tumor and nearly half the deltoid muscle. The prognosis was that he'd never throw again, much less pitch. Dravecky underwent a courageous rehabilitation in less than a year and made a dramatic return to the mound August 10, 1989, to pitch eight innings against the Cincinnati Reds and lead the Giants to a 4-3 win.

But five days later, while pitching against the Montreal Expos, Dravecky broke his left arm. It was broken a second time on October 9 during the Giants' on-

the-field victory celebration following their defeat of the Chicago Cubs for the National League pennant.

Since his own battle with cancer began, Dravecky has been involved with Life-Savers Foundation of America, a charitable organization whose purpose is to recruit volunteer marrow donors for victims of Leukemia, Hodgkins Disease, and other serious blood disorders, who would otherwise die without a transplant.

Zondervan made a contribution of \$25,000 in the name of Dravecky to Life-Savers last October. During his major league comeback in 1989, Dravecky helped raise about \$120,000 for a six-year-old boy in Hillsborough, Calif., who needed a bone marrow transplant. Dravecky and his wife Janice have two children of their own.

### Gospel Artists Will Co-Host 22nd Annual Dove Awards

NASHVILLE, Tenn. (NRB) — Versatile actor/singer Clifton Davis will join acclaimed gospel music artist Sandi Patti in hosting the 22nd Annual Dove Awards live on The Nashville Network (TNN) this month. The popular team returns for the second consecutive year as co-hosts of gospel music's most prestigious awards.

The 22nd Annual Dove Awards will air live on Thursday, April 11, at 9 p.m. (EDT). The program will be repeated April 13, at 6:30 p.m. (EDT). The 90-minute live special will feature award presentations in seven categories including "Song of the Year," "Songwriter of the Year," "Male Vocalist of the Year," "Female Vocalist of the Year," "Group of the Year," "New Artist of the Year," and "Artist of the Year."

### Greg Laurie Ministry Receives Attention From Media Outlets

FULLERTON, Calif. (NRB) — Greg Laurie, teacher on *A New Beginning* radio program and pastor of the 9000-member Harvest Christian Fellowship in Riverside, Calif., has been receiving national media attention due to the burgeoning outreach of his ministry.

In a lead article in the February 7, 1991, edition of *The Los Angeles Times*, Laurie was quoted as saying, "I feel it is time to go through God's manual, teaching about what is coming." The two-page *Times* article went on to chronicle the growing response that Laurie's ministry is



Get well card presented to Dave Dravecky from NRB 91 attendees.

receiving as a result of the war in the Persian Gulf.

Laurie's weekly Bible study class in Costa Mesa, Calif., regularly draws thousands of young people to participate in worship and the study of God's Word. In February, NBC News sent a camera crew to document the Monday night Bible study gathering where 4000 enthusiastic young people cheered the presence of the network film crew.

In addition to the home-based outreach, Greg Laurie and the *A New Beginning* team make annual radio rally tours to cities across the country. In conjunction with local Christian radio stations, rallies provide an opportunity to meet listeners as well as to have an evangelistic outreach in the local listening area.

On March 16, *A New Beginning* rally was held at the 4000-seat Charlotte (N.C.) Convention Center in conjunction with station WFGW-AM/WMIT-FM of Black Mountain, N.C. Another rally, sponsored by WABS-AM of Arlington, Va., was held March 17 in the Washington, D.C.-area at the Fairview Park Marriott Hotel in Falls Church, Va.

Two other rallies were also held last month. One was at the Radisson Hotel of Long Island, N.Y., on March 19 in collaboration with station WLIX-AM of Islip,

CONTINUED ON PAGE 26



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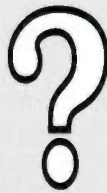


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## MEDIA FOCUS

CONTINUED FROM PAGE 24

N.Y. The other was in cooperation with New York City's WMCA-AM at the Days Inn of Manhattan on March 21.

Prior to each of the rallies, *A New Beginning* aired a radio promotion inviting listeners to write for free information titled "Operation Andrew." Included was a card for listeners to list non-Christian friends for whom they would pray.

The listeners were also encouraged to invite their "prayer" friends to the local rally to hear the Gospel. Special programs and spots were pre-produced for use by local stations in encouraging prayer and attendance at the radio rallies.

Inaugurated in 1980, *A New Beginning's* daily half-hour program is now heard nationwide. Greg Laurie's teaching combines evangelism and the practical application of God's Word in his daily broadcast messages.

### Director/Announcer Jack Odell Of *Unshackled!* Passes Away

CHICAGO, Ill. (NRB) — John Phillips (Jack) Odell, the writer, announcer, and director of Pacific Garden Mission's popular half-hour radio drama *Unshackled!* since 1955, died February 15 in a Wisconsin nursing home following a long bout with fibrosis of the lungs. He was 75.

Odell broke into radio during the 1940s as an announcer for WCFL in Chicago. Addiction to alcohol, however, eventually sent him job searching. He became a cab driver in the Windy City for several years until he was able to return to radio.

In 1952, Odell was introduced to *Unshackled!* writer and director Eugenia Price. Two years earlier, the program had begun presenting the true stories of converts to Jesus Christ. From time to time, Odell would refrain from driving his cab in order to work as an actor on the radio drama.

Through the counseling and encouragement of Miss Price, Odell asked Jesus Christ to take over his life. Odell's conversion came while sitting in his cab after an *Unshackled!* broadcast on which he had played a leading role.

In time, Odell professed that his thirst for alcohol had been quenched with "Living Water," referring to John 4:10-14

where Jesus says that "whosoever drinks of the living water that I shall give him shall never thirst."

Odell took charge of *Unshackled!* in 1955 when Miss Price gave up her duties to pursue book writing. He came to Pacific Garden Mission each Saturday to write and direct a team of professional actors in taping broadcasts before live audiences in the mission's auditorium. At times he would feed actors stories page by page from his typewriter as they rehearsed.

The deep voice of Odell has been heard by millions on the unique broadcast patterned after old-time radio dramas. Some of his stories of people whose lives were transformed by Jesus Christ have been revised for 15-minute broadcasts in Arabic to the Middle East and on WONX-AM in Evanston, Ill. Odell is survived by his wife Joan, one daughter, and a granddaughter.

## INTERNATIONAL

### Twenty-Year Religious Program Concludes In South Australia

ADELAIDE, Australia (NRB) — Twenty years of Sunday night religious programming on 102 FM and 5DN in the South Australian city of Adelaide recently ended. Despite repeated assurances that the program was to continue into 1990 and beyond, last mid-December station management announced that the information and music program would end.

Rev. Ken Anderson presented the last program on December 23. "It's extremely disappointing for the churches of South Australia," said Anderson. "A program that has been their voice-piece for over 20 years has now finished."

Over the years, the program interviewed well-known people such as Cliff Richard and Mother Theresa, and discussed issues of faith and personal concern through the medium of talk-back radio. It also ministered to many thousands through its off-air counseling facility.

For much of its existence, the program maintained the number-one position over all Sunday night radio programming in Adelaide. At the height of its success, it attracted 38 percent of the Sunday night radio audience.

### HCJB Begins Programming To Soviet Republic Of Georgia

OPA LOCKA, Fla. (NRB) — For the

first time, the four million people in the Soviet Republic of Georgia, located between the Black and Caspian seas, can hear gospel radio broadcasts in their own language. Radio station HCJB in Quito, Ecuador, began transmitting Georgian programs on February 4.

The broadcasts started almost exactly two years after the Fresno (Calif.) Evangelical Free Church agreed to cooperate with HCJB in bringing gospel radio to this nearly unreached language group. The Bible was only recently translated into Georgian by a young man who is fluent in seven languages.

Jim Tutt, chairman of the Fresno church's missions committee, visited the Soviet republic in mid-January. He picked up newly recorded Georgian programs and delivered them to HCJB in Quito on January 24. The half-hour programs, consisting mainly of Scripture reading, air on HCJB at 11 p.m. (EDT) Sunday through Thursday on the shortwave radio frequency of 6,205 kHz.

"We have adopted the Georgian church as our sister church," said Tutt. "This project has raised our vision of what we can do as a church to help evangelize the world. God has done so much more than what we ever dreamed would happen."

Members of Tutt's church, along with representatives from HCJB, first traveled to the Soviet republic last May. They visited local Christians and made contact with a potential Georgian radio programmer. "In October an HCJB team returned to Georgia with a portable recording studio, a mixer, duplicator, and plenty of blank tapes," Tutt explained.

Plans are to send "crusade teams" to Georgia four times a year to collect recorded programs and help local church members grow in their faith. Tutt added that HCJB's Georgian broadcasts have started at a strategic time. Unrest and tension throughout the republic is prompting many people to turn to God for answers to life's questions.

Georgian is one of 16 languages which HCJB has targeted as its role in the World by 2000 project. HCJB is working with Trans World Radio, Far East Broadcasting, and SIM International in an effort to make gospel broadcasts available in all the world's major languages by the year 2000.



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### Waterloo

KNWS 102 FM ★ 4880 Texas St. Waterloo IA 50702, 319-296-1975; MARKET: Waterloo, Cedar Falls, Cedar Rapids; OWNER: Northwestern College; PRES: Dr Donald Erickson; GEN MGR: Jeff Seeley; CHIEF ENG: Dave Dobs; CLASS: Non-commercial 100 kw, paid/sustaining prgrms; NETWORK: Skylight Satellite Net, UPI News; HRS of OPER: 24; FORMAT: religious fulltime

### Gainesville

WJLF FM, 2925 NW 39th Ave. Gainesville FL 32605, 904-374-4941; MARKET: Alakus County; OWNER: Alakus Public Radio Inc; PRES: A L Lastiner, TREAS: R J Haddock; GEN MGR: A L Lastiner; OFFICE MGR: Sue Mackey; CHIEF ENG: Teorge Perdue; CLASS: Educational; NETWORK: USA; AUDIENCE P: 18-35; HRS of OPER: 24; FORMAT: religious contemp Christian radio, adult contemp

### Ashland

WTSF-TV Channel 61 ★ PO Box 2 Ashland KY 41101, 606-329-2700; OWNER: Tri-State Family Bcstg; GEN MGR: Claude H Messinger; PROG DIR: Anne Bledsoe; CHIEF ENG: Grey Payton; PROD MGR: Randy Fleming; CLASS: 1.760. 000 kw; FORMAT: religious fulltime

Control Technology Inc, 2950 SW 2nd Ave. Ft Lauderdale, FL 33315, 305-761-1106, FAX 305-764-3298; James C Woodworth, pres; Carola U Woodworth, vp; Allen Range, sls mgr; Jackie Robson, sec; Full line broadcast distributor, specializing in MCI tape equipment & automation

Sparrow Records, 9255 Deering Ave, Chatsworth, CA 91311, 818-709-6900, FAX 818-341-5414; Billy Ray Hearn, pres; Bill Hearn, sr vp/mktg; Rick Home, sr vp/fin; Records, cassettes, videor for promotion, sale and rental; complete administration of BMI, ASCAP and SESAC catalogs

Horizon Christian Fellowship ★, PO Box 17380, San Diego, CA 92117, 619-277-4900; Mike Mac-  
HOST: Sanford Krause, prod; Terry Frost, annrc; Oasis Int'l, furnitions, rep  
Horizon Ministry: 30 min weekly; Bible teaching, preaching, talk in English; Audience: gen Christian, non Christian; time, public service

Evangelism Fellowship, Inc, PO Box 348, Warrenton, MO 63383, 314-456-4321; Reese Kauffman, PRES; Steve Bates, vp/services; Dwight Racke, prod eng  
Here's How: 15 min weekly; teacher training; Audience: Christian, children's workers; paid time, public service



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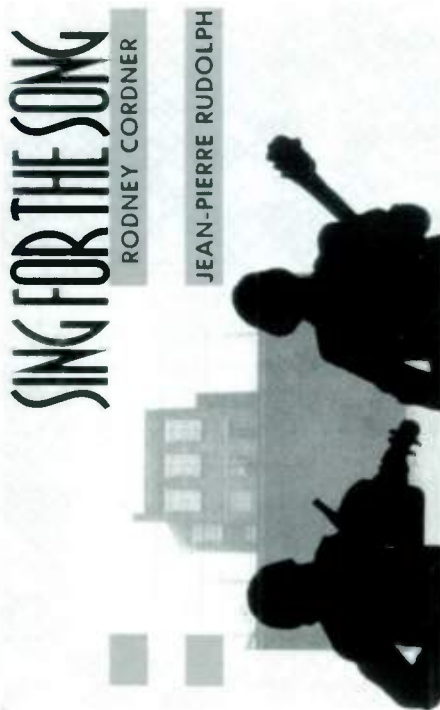
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## Irish Music: Imported & Domestic

by Darlene A. Peterson



### *Sing For The Song* BY RODNEY CORDER & JEAN-PIERRE RUDOLPH

produced & arranged by  
Jean-Pierre Rudolph  
Grrr recordS (U.S. distributor)

Mention Ireland and you're bound to conjure up either (or both) of two very different images: one of lush green countryside dotted with picturesque cottages and romantic ruined castles and inhabited by warm, friendly people; the other of evening news reports on bombings, shootings, and other terrorist activities.

Gifted Celtic musician Rodney Corder, from Portadown, Northern

Ireland (a town 30 miles southwest of Belfast), comes from and ministers to the people in this land of beauty and strife.

"The problems that exist are more cultural than religious," says Corder. "If you're going to get involved, you're going to have to lay down sectarianism and that's not easy for many people. We have a society where a large percentage claim to be born again, yet many, including big preachers, still take a bigoted stand. And this has done a lot of damage to the cause of Christ."

With a ministry of reconciliation and evangelism, Corder has been traveling for more than ten years all over Ireland and Europe, using his music to bring the gospel into situations (universities, folk clubs, theaters, etc.) normally closed to Christians.

He is often accompanied by Jean-Pierre Rudolph, a fiddle player from Strasbourg, France. Corder has also teamed up with Larry Hogan, a singer/songwriter of Catholic background from Dublin, proving with this teamwork that reconciliation is possible.

In addition to Christian themes, Corder's music addresses social issues such as the divisions in Ireland and unemployment. On his tape, *Sing for the Song*, the song "There Were Roses" laments the tragic deaths of two men, one Catholic and one Protestant, who were close friends:

*An eye for an eye was all that filled  
their minds  
And another eye for another eye  
till everyone is blind*

*There were roses, roses  
There were roses  
And the tears of the people  
ran together*

"Ordinary Man" expresses the consequences and frustration produced by a factory closing on a man who had worked 20 years in it — a song that could apply just as easily in any industrialized area facing hard economic times. And adding a balancing dash of the witty wordplay of Irish humor is the informal, acappella "Dunn Song," tongue-twisting the elaborate domestic

history of the populous Dunn family.

Beautiful, skillful instrumental pieces are liberally sprinkled throughout this recording, featuring Jean-Pierre Rudolph on 5-string violin, mandolin, tin whistles, fife, and guitar. Also helping out is recording engineer Theo Mertens on guitar, accordion, harmonica, and keyboards. In addition to singing the leads, Corder plays guitar and mandolin.

Lyrics that make you think, instrumental music that makes you want to dream or dance, and a ministry that goes places that most ministries don't reach all add up to another bright light for Christ in a dark and confusing world. *Sing for the Song* blends the beautiful, traditional sounds of Irish music with the gospel and the concerns of the day.

### THE CROSSING



### LOOK BOTH WAYS

### *Look Both Ways* BY THE CROSSING

produced by The Crossing  
Bones & Wheats Music

Irish folk music from Chicago? It's good and it's true! From the Christian



community Jesus People USA comes *The Crossing*, a group of six talented musicians who perform Irish folk music with a socially aware, Christian conscience. Although they do play in churches, their type of music also gets them (and their message) into folk festival and coffeehouse settings.

The Crossing has produced two recordings, *Look Both Ways* and *Rise and Go*. Like Rodney Corder's work, these recordings feature both instrumental pieces and songs with lyrics. *Look Both Ways* features two moving portraits of Christ ("My Son" and "Carpenter"), a parable on the general selfishness of man ("The Cold Within"), and "No Easy Answer," a song about the divisions in Ireland that makes some perceptive observations about human nature in general:

*O Ireland the war within  
Is where the battle starts  
His peace will come to nations  
When He changes human hearts*

The Crossing's most recent recording, *Rise and Go*, lives up to its name with the challenging songs "What Will Ye Do?", which asks each of us, in very practical terms, what we will do for our neighbor, and the title song "Rise Ye Up and Go," a reinterpretation through marvelous celtic imagery of the call to "fight the good fight."

Conversations with Vietnam veterans inspired "None But One," while the tragedy of abortion led to "November Child." First played at a memorial service for the many millions of children aborted since 1973, this song relates to the significant increase in abortions among young, college-aged women in the month preceding Thanksgiving. I found this one of the most haunting and moving songs I've ever heard on the issue. The song concludes:

*tears are softly falling  
(on a cold November day)  
darkness slowly falling  
a little one was calling  
(on a cold November day).*

The instrumental music throughout is joyous, moving, invigorating, and well played. Versatile musicians Tony Krogh, Mike Baznik, Pat Peterson, Jennifer Mullen, Mark Maguire Hall, and Hilde Bialach sing and play bouzouki, guitar, bowed psaltry, Highland pipes, whistles, bodhran, lap dulcimer, fiddle, harp, flute, and cello.

### A Closing Note

Always on the prowl for meaty lyrics, excellent musicianship, and diversity, I was excited when I discovered the music and ministries of these people (Rodney Corder and The Crossing). The fact that my mother grew up in Belfast, Northern Ireland, and has kept close ties with her family there might have a wee bit to do with it, too! But I know of few people who aren't mesmerized by the unique beauty of Irish music. And I deeply respect the unique ministry of these performers.

**Darlene A. Peterson**, a contributing editor to *Religious Broadcasting*, lives in Caldwell, NJ.

# People are listening...

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John Banner—Cottonwood, Arizona

"Thank you for your persistence and concern in the area of human life."

LaVeta C. Byrne—Bucyrus, Ohio

"We are praying and believing God for victory over abortion and we urge you to keep this needed work up..."

Daniel and Carol Sanchez—Oklahoma City, Oklahoma

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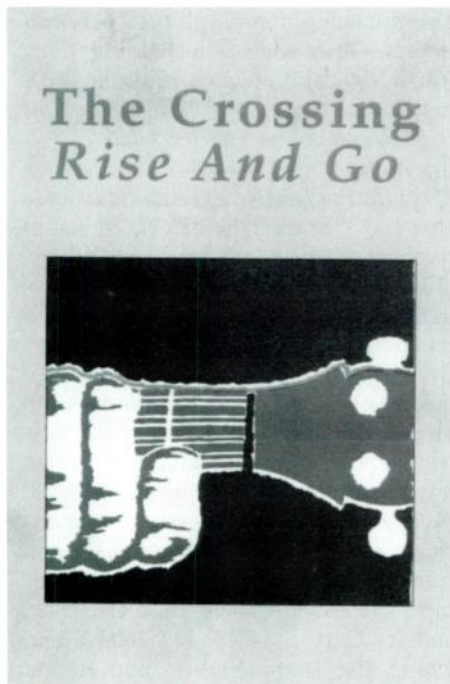


John Willke, M.D.

## Pro-Life Perspective

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*Rise and Go*  
BY THE CROSSING

produced by The Crossing  
Grrr records

# Christian Best Sellers!

## CLOTHBOUND

- (\*) 1. "Good Morning, Holy Spirit," *Bennie Hinn*, Thomas Nelson Publishers
- (3) 2. *The Grace Awakening*, *Charles Swindoll*, Word Publishing
- (2) 3. *The New Millennium*, *Pat Robertson*, Word Publishing
4. *Gifted Hands*, *Ben Carson with Cecil Murphey*, Zondervan Publishing House
- (10) 5. *Love Hunger*, *Frank Minirth, Paul Meier, Robert Hemfelt, and Sharon Sneed*, Thomas Nelson Publishers
- (8) 6. *Love Is a Choice*, *Robert Hemfelt, Frank Minirth, and Paul Meier*, Thomas Nelson Publishers
- (6) 7. *Children at Risk*, *James Dobson and Gary Bauer*, Word Publishing
- (5) 8. *The Applause of Heaven*, *Maz Lucado*, Word Publishing
- (4) 9. *My Utmost for His Highest*, *Oswald Chambers*, *Barbour & Co.*, Discovery House Publishers, *G.R. Welch Co. Ltd.*
- (7) 10. *The Two Sides of Love*, *Gary Smalley and John Trent*, Focus on the Family Publishing (Word)
11. *Courtship After Marriage*, *Zig Ziglar*, Oliver-Nelson Books (Thomas Nelson Publishers)
- (9) 12. *Eternal Security*, *Charles Stanley*, Thomas Nelson Publishers
- (13) 13. *Love for a Lifetime*, *James Dobson*, Multnomah Press
14. *Quiet Times for Couples*, *H. Norman Wright*, Harvest House Publishers
15. *Halley's Bible Handbook*, *H.H. Halley*, Zondervan Publishing House
- (15) 16. *The Man in the Mirror*, *Patrick Morley*, Wolgemuth & Hyatt, Publishers
- (12) 17. *Tom Landry: An Autobiography*, *Tom Landry with Gregg Lewis*, Zondervan Publishing House, HarperCollins Publishers
18. *Kids Who Carry Our Pain*, *Robert Hemfelt and Paul Warren*, Thomas Nelson Publishers
19. *His Needs, Her Needs*, *Willard Harley*, Fleming H. Revell Co.
- (17) 20. *Streams in the Desert*, *Mrs. Charles Cowman*, Zondervan Publishing House

## PAPERBACK

- (\*) 1. *Armageddon, Oil and the Middle East Crisis*, *John Walvoord*, Zondervan Publishing House
- (5) 2. *The Rise of Babylon*, *Charles Dyer*, Tyndale House Publishers
- (2) 3. *This Present Darkness*, *Frank Peretti*, Crossway Books
- (3) 4. *Piercing the Darkness*, *Frank Peretti*, Crossway Books
- (6) 5. *Armageddon: Appointment With Destiny*, *Grant Jeffrey*, Bantam Books
- (4) 6. *Julia's Last Hope*, *Janette Oke*, Bethany House Publishers
- (8) 7. *Stick a Geranium in Your Hat and Be Happy!*, *Barbara Johnson*, Word Publishing
- (9) 8. *Global Peace and the Rise of Antichrist*, *Dave Hunt*, Harvest House Publishers
- (7) 9. *Joshua*, *Joseph Girzone*, Macmillan Publishing Co.
- (12) 10. *Becoming a Woman of Excellence*, *Cynthia Heald*, NavPress
11. *Escape the Coming Night*, *David Jeremiah with C.C. Carlson*, Word Publishing
- (15) 12. *Millennium*, *Teze Marrs*, Living Truth Publishers
13. *52 Simple Ways to Say "I Love You."*, *Stephen Arterburn and Carl Dreizler*, Thomas Nelson Publishers
- (11) 14. *The Blessing*, *Gary Smalley and John Trent*, Pocket Books
- (13) 15. *The Late Great Planet Earth*, *Hal Lindsey with C.C. Carlson*, Zondervan Publishing House
16. *Arabs, Oil & Armageddon*, *Edgar James*, Moody Press
- (18) 17. *Prayers That Avail Much*, *Word Ministries*, Harrison House
- (20) 18. *God Calling*, *A.J. Russell*, Fleming H. Revell Co., Barbour & Co.
- (14) 19. *The Calling of Emily Evans*, *Janette Oke*, Bethany House Publishers
20. *Preparing for Adolescence*, *James Dobson*, Regal Books (Gospel Light Publications), Bantam Books

\*Last month's position

This list is based on actual sales in Christian bookstores in the United States and Canada during February. All rights reserved. Copyright 1991 CBA Service Corporation and Spring Arbor Distributors. Distributed by Evangelical Christian Publishers Association.

# TRADE TALK

Word, Inc. has announced that **Sandi Patti**, Grammy and Dove Award winning recording artist, recently completed her first concept video. The video, based on chart-topping "Another Time, Another Place" duet with Wayne Watson, was shot on the northern California coast and produced by veteran Christian video producer Steve Yake (Petra, Carman, Michael W. Smith). The serene, picturesque video is not for retail sale, but has been released to Christian and mainstream broadcast video outlets. Currently, the video can be seen in the music departments of all Target stores.

The **Sparrow Records**-released *Tramaine Hawkins Live* received the Grammy Award as Best Traditional Soul Gospel Album from the National Academy of Recording Arts and Sciences in New York City on February 20. It is Hawkins' first Grammy Award. At press time, *Tramaine Hawkins Live* was number four on *Billboard's* Top Gospel Album chart and has remained on the chart during the five-plus months since its release. Hawkins, who also received the Traditional Artist Of The Year award from the Gospel Music Workshop of America, has made television appearances on such programs as *The Arsenio Hall Show*, ABC-TV's *Gabriel's Fire*, and an upcoming edition of the *Joan Rivers Show*.

The **Doulos Training Schools** of Nashville, Tenn., has expanded its curriculum to offer four complete sessions per year. Schools include Ministry Development and Songwriting, plus 18 specialty workshops for singers, songwriters, musicians, technicians, actors, comedians, and speakers. Sessions for both Ministry Development and Songwriting will run in April, July, and October. Doulos Training Schools founder Russ Hollingsworth has also developed a one-day career strategies seminar called Ministry Quest, which is held in conjunction with concerts by major Christian artists. This year will feature Ministry Quest seminars with Steven Curtis Chapman, First Call, Steve Camp, and Bruce Carroll among others.

DaySpring (Word, Inc.) recently released the Atlanta-based group **NewSong's** debut album *Living Proof*. And, if the initial momentum created by

the recording is an indicator of its long term success, the group can relax and enjoy *Living Proof's* immediate acceptance. *Living Proof* is NewSong's fifth project with Word, Inc. The group's previous recording, *Light Your World*, received a 1990 *Album of the Year* Dove Award nomination. The release also spawned two hit singles, "Light Your World" and "Love Is," which topped *Contemporary Christian Music (CCM)* magazine's adult contemporary charts at numbers two and three, respectively.

**Family Life Broadcasting** recently received its first Silver Angel Award from Excellence in Media, the sponsoring organization of the 14th annual International Angel Awards in Beverly Hills, Calif. The network received the award for *The Adventures of Family Man*, a promotional series featuring a super hero character humorously handling domestic conflicts. The series was written and produced by Warren Bonesteel and Rod Robison. The International Angel Awards, founded by Mary Dorr, recognize creative achievement in works of outstanding moral, spiritual, or social impact. Other winners include the films *China Cry* and *Avalon*, plus the PBS mini-series *The Civil War*, *Jack Van Impe Presents*, and *The 700 Club*.

**Life Perspective** executive producer Don Hawkins recently announced that in response to the results of a fall survey, plus feedback from numerous executives, the live call-in program will be produced weekdays from 10 until 10:55 p.m. (CDT). According to Hawkins, the objective of the program is still the same though the time slot is different: "It is our purpose to provide quality Christian programming on a wide range of issues, such as finances, witnessing, relationships, and emotional problems. We still plan to feature regular guests, such as members of the Ronald Blue Company, authors Gary Smalley and John Trent, evangelist Larry Moyer, and Rapha counseling professionals, including Robert McGee, Dr. Gary Collins, and Dr. Jim Jennings. Although a few daytime stations may be unable to carry *Life Perspectives* in the new time slot, others will carry the broadcast the next day on a tape-delayed basis."

The **Arbitron Company** recently



introduced a brand new version of its TV MaximiSer, as well as an upgraded version of Market Manager, both of which work in a Microsoft Windows operating environment. Both systems form the core of Arbitron II, an all-in-one pre-applications system which will enable television stations to do all the calculations and trending that are still being done, in varying degrees, by hand. For more information call (212) 887-1318.

Word, Inc. recording artists **Kim Boyce** and **Bryan Duncan** have teamed up to co-headline a national tour which takes its theme from author Tony Campolo's compelling new book *The Kingdom Of God Is A Party*. Campolo joined the two Myrrh recording artists in Tulsa, Okla., to tape a segment of the television program *Fire By Nite*. The hour-long *Fire By Nite* is one of the nation's top Christian video shows for teenagers. It includes lively teachings from host Blaine Bartel, along with zany commercials, music reviews, interviews, and music videos from today's top contemporary Christian artists. The segment of the show which featured Duncan, Boyce, and Campolo is titled "Busted Brains, Happy Heart," and was released in February. "Busted Brains, Happy Heart" will be ready for broadcast by mid-summer. For more information on *Fire By Nite*, call (918) 234-5656.

WMHK-FM/Columbia, S.C., received the top feature award in the third annual radio news contest sponsored by Madison, Wisc.-based *Scribe*. WJYJ-FM/Fredericksburg, Va., meanwhile, won the newscast award and received an honorable mention in the feature category. The winning feature entry, *Rest Stop Sex*, was produced by WMHK news director Carolyn Taylor. The two-part feature gave an in-depth look at reports of widespread sexual activity at highway rest stops followed by community reaction. The runner-up entry by WJYJ news director Ted Schubel was "Missions: Changes and Challenges." Schubel analyzed the state of Christian missions and the impact of research, technology, and training. SCRIBE is a quarterly newsletter which serves as a resource for news reporters in Christian broadcasting. For more information on the Scribe Awards, call (608) 271-1025.

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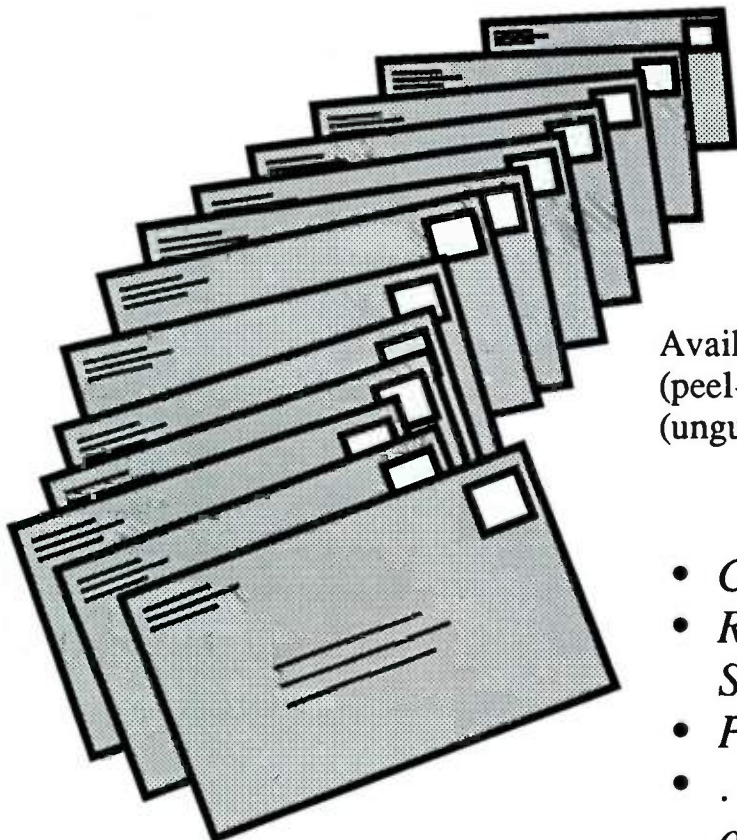
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There are presently 1870 FM translators in operation today with construction permits granted for an additional 350. Many of today's well-known Christian stations, particularly non-commercial FMs, are reaching out well beyond their primary coverage through this technology.

Several western stations like KNIS in Carson City, Nev., KLVR in Santa Rosa, Calif., and KSLT in Rapid City, S.D., are using as many as 14 translators to carry

translators have to meet exacting technical standards pertaining to the degree of interference with protected contours of other stations. Like the separation requirements of NCE FMs, translators will have to afford protection up to the third higher and lower adjacent channels. Shortage of channel "elbow" room in metro areas will give rise to more directional antennas.

**AUGSBURG:** *What are the new effective radiated power (ERP) limitations?*

**ENSTROM:** While maximum operating power is now 250 watts ERP, the 1.0 mv/m coverage contour cannot exceed 13 kilometers (8.08 miles) for systems west of the Mississippi River or 7 kilometers (4.35 miles) east of the river. An antenna may be well elevated above average terrain in some or all radial directions and of itself have power gain.

Then the ERP would often be significantly less than the 250-watt maximum in order not to exceed the kilometer distance the 1.0 mv/m coverage contour. For example, east of the Mississippi, using an antenna 60 meters above average terrain, the maximum ERP would be 55 watts. The antenna would have to be down to 32 meters or only 105 feet for 250 watts. West of the river, about 3.3 times the antenna height can be used for a given ERP.

**AUGSBURG:** *Can non-commercial FM stations now apply for translators on all*

20 reserved or 80 unreserved channels. After May 1, applications will be accepted for commercial translators proposing service but only on the unreserved band (92.1 - 107.9). Some additional ownership restrictions apply to commercial stations.

**AUGSBURG:** *Do the new rules restrict the use of translators fed by other translators?*

**ENSTROM:** The rules are unchanged, so a translator may relay a signal for use by another translator but not solely for that purpose.

**AUGSBURG:** *What about the use of translators receiving their signal from a satellite feed, sometimes called satellite translators?*

**ENSTROM:** Satellite-fed translators must operate on a reserved non-commercial channel and must be owned and operated by the licensee of the NCE primary station. Other conditions prevail pertaining to the translator's distance from the primary station and service contours of other non-commercial stations.

**AUGSBURG:** *Howard, are you pleased overall with the new set of rules or were we better off before?*

**ENSTROM:** For the most part I am pleased Bob. I do disagree, however, with the continuing differential treatment in permitted coverage using the Mississippi River dividing line. I also think remote communities deserve at least some local programming flexibility beyond the 30-second hourly donor announcement.

After getting FM translators off the ground in the 1970s, I have provided a great deal of input to the Commission regarding rule-making. Frankly, some translator opponents have had justifiable complaints. In coming up with these new rules, the FCC has had quite a balancing act to perform.

All things considered, a hat appears to be tipped toward non-commercial stations. The marvelous little black box continues to demonstrate what flea power can do when properly directed. "Not by might, nor by power, but by my Spirit, saith the Lord of Hosts."

**Bob Augsburg is president of Programming Plus and WAYJ-FM in Fort Myers, Fla. Howard Enstrom, the founder of FMTA in Mount Dora, Fla., can be contacted at (904) 383-3682.**

## A Translation Of The FCC's New Regulations Regarding All FM Translators

by Bob Augsburg

their Christian programming several hundred miles to unserved communities. The use of translators is more widespread in the less populated rural Western states, as the Federal Communications Commission (FCC) has adopted a more liberal coverage policy for stations west of the Mississippi River.

Recently the Commission formerly approved a new set of rules governing translators in hopes of ending some of the abuse and misuse of this technology. Howard Enstrom, president of FM Technology and Associates (FMTA), is one of the nation's foremost authorities on translator system design.

As a consultant who specializes in this area exclusively, Mr. Enstrom is called upon often to engineer and design systems for numerous Christian organizations. Recently he has been featured in *Radio World* magazine in a series of in-depth articles on translator technology and installation. It is with confidence that I turn to him for a series of questions and practical interpretation of the new translator rules.

**AUGSBURG:** *Under the new rules will it become more difficult to fit a translator in congested, populated areas?*

**ENSTROM:** Yes, unlike before, FM

---

**In coming up with these new rules, the FCC has had quite a balancing act to perform. All things considered, a hat appears to be tipped toward non-commercial stations.**

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*available channels including the commercial FM band?*

**ENSTROM:** Yes, effective March 1, the FCC will now accept applications for NCE translators proposing service on any of the

# CLASSIFIEDS

## HELP WANTED

**ANNOUNCER/NEWS PERSON** — Hard working, ministry-minded person is needed to fill air-shift and work in the news department. Prefer to have a female fill this position. Must be outgoing and a team player. EOE, resume, demo tape, photo, and references to Family Life Network, P.O. Box 506, Bath, NY 14810.

**THE PUBLICATIONS DEPARTMENT** of National Religious Broadcasters (NRB) is seeking a talented and detailed-oriented journalist to serve on the editorial staff of both *Religious Broadcasting* magazine and the annual *Directory of Religious Broadcasting*. The selected candidate would work as the magazine's departmental or news editor, while also filling the role of the *Directory's* assistant editor. Bachelor's degree in journalism or related field required. In addition, an appreciation for the work of the evangelical broadcaster is a must. Must be willing to relocate to Parsippany, N.J., by May 1. Please send resume, references, and samples of work to: Elaine Sutherland, National Religious Broadcasters, 299 Webro Road, Parsippany, NJ 07054. Additional information may be obtained by calling (201) 428-5400.

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## EUROPEAN RELIGIOUS BROADCASTERS CONVENTION

April 29-30, Altensteig, Germany

## EVANGELICAL PRESS ASSOCIATION CONVENTION

May 6-8, St. Charles, Illinois

## NRB SOUTHWEST REGIONAL CONVENTION

July 31-August 2, Dallas, Texas

## NRB WESTERN REGIONAL CONVENTION

September 22-24, Los Angeles, California

## INTERNATIONAL CHRISTIAN MEDIA COMMISSION CONFERENCE

September 22-27, Sheffield, England

## NRB MIDWEST REGIONAL CONVENTION

October 3-6, Arlington Heights, Illinois

## NRB EASTERN REGIONAL CONVENTION

October 17-19, North East, Maryland

## NRB SOUTHEASTERN REGIONAL CONVENTION

October 17-19, Chattanooga, Tennessee

## NATIONAL RELIGIOUS BROADCASTERS 49TH CONVENTION

January 25-29, 1992, Washington, D.C.

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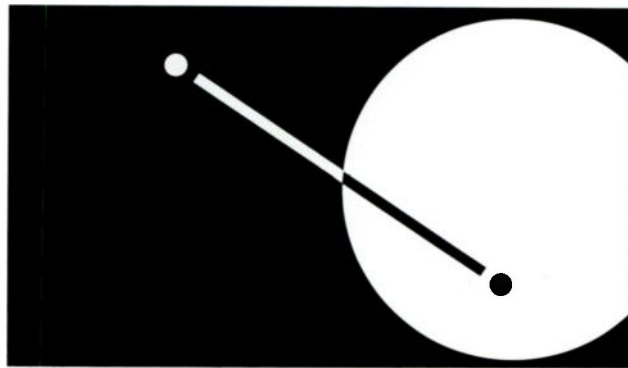
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