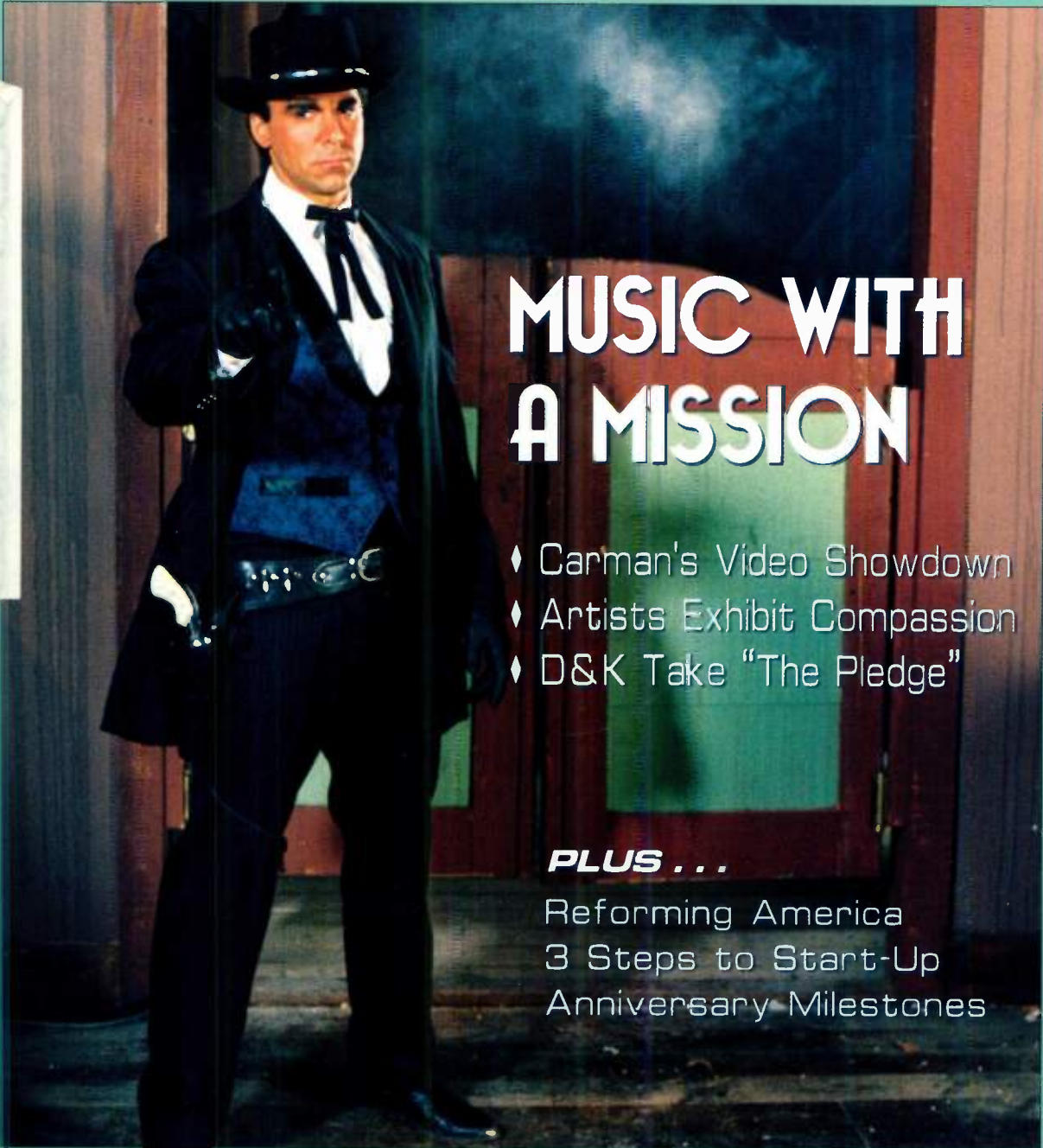


THE OFFICIAL PUBLICATION OF NATIONAL RELIGIOUS BROADCASTERS

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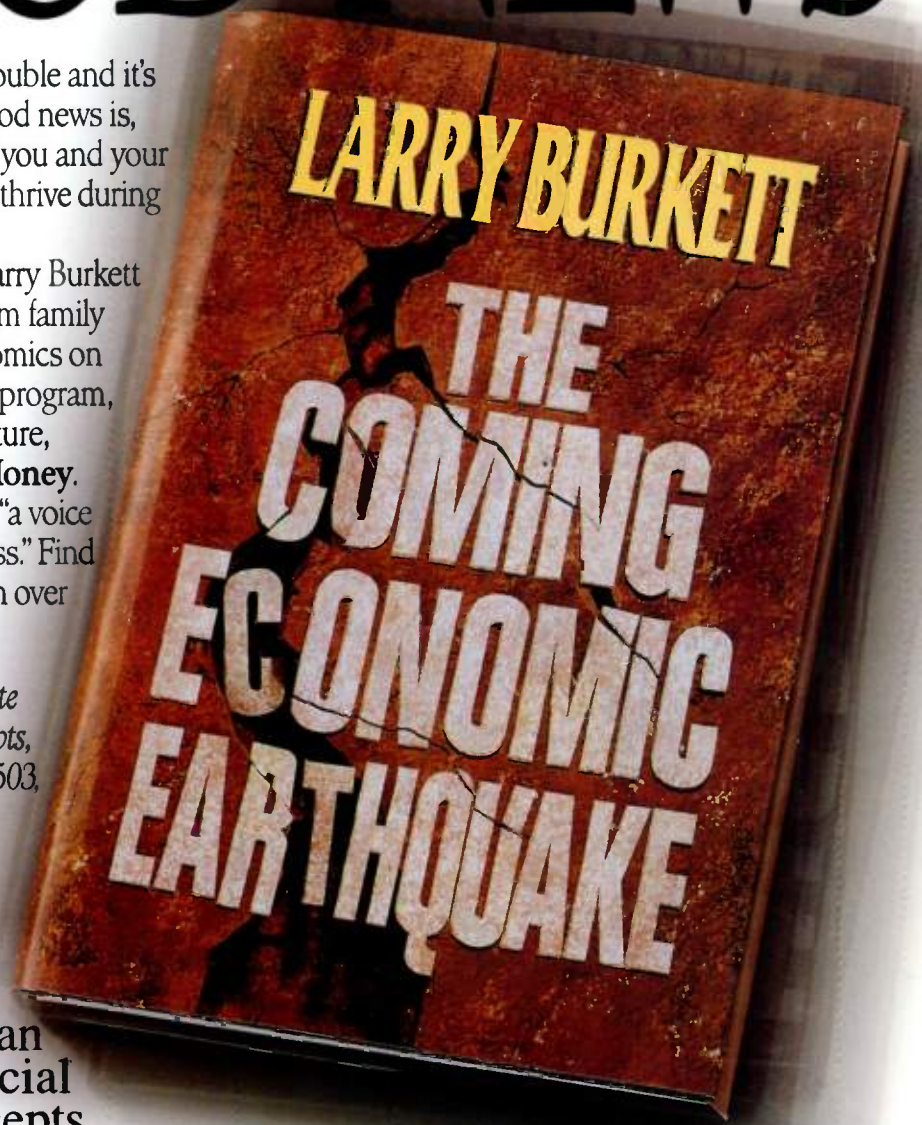
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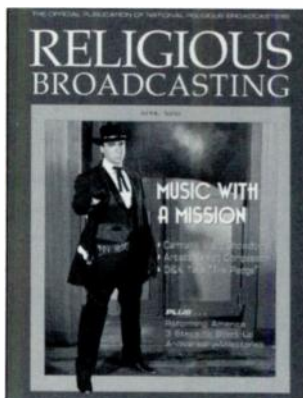
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Cover Photo: Bill Downes

MUSIC WITH A MISSION

Beginning on page 6 of this issue, *Religious Broadcasting* examines the various roles played by music and its artists in ministry to both the church and the world-at-large. Whether it's presenting the gospel via videos, reaching the needy through outreach, or promoting the Bible to young concert-goers, music is obviously a tool with unlimited missionary potential. On the cover, Carman is pictured in a scene from the video "Satan, Bite The Dust."

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SIGNING ON

In his 1960 work, *The Effects of Mass Communication*, Joseph T. Klapper summarized the effects of the media as follows: "Mass communication is more likely to reinforce existing opinions than to change them and more likely to produce modifications than conversions." Klapper supported this hypothesis with several studies conducted in the late 1940s and early 1950s which found that in election campaigns, only five to eight percent of the voters were "converted" to voting for another candidate by way of the media.

The viewpoint that the mass media reinforce already held attitudes but seldom convert listeners or viewers to new viewpoints has been accepted as axiomatic by most communication researchers writing about religious broadcasting today. It is apparently difficult for researchers who received their graduate education from major secular universities to break with the pronouncements of one of the founders of "social science."

This is true although there is a large, growing body of empirical research which demonstrates a high correlation between media consumption and conversion from passive listening/viewing to acting out various anti-social behaviors in children and adults.

It is fair to ask those who have built successful academic careers on researching Christian broadcasting why they seem to find no effects from religious broadcasting when their fellow "social scientists" find abundant evidence of the effects of secular radio and television.

In most recent books on Christian broadcasting, the generalization regarding few conversions or changes as a result of broadcasting is trotted out as though it is based on current research. Ironically, testimonies are abundant from those who claim Christian radio or television was a factor in their commitment or recommitment to Christ. Yet I am unaware of any comprehensive research of these incredibly important and abundant data.

How can competent researchers claim Christian broadcasting does not play a part in the conversion process if they have not systematically examined the many testimonies to the contrary? It is time for those who speak confidently of the non-effects of Christian broadcasting to apply their disciplines to the data at hand. I believe such research would find compelling evidence that the Holy Spirit is able to use Christian broadcasting along with the church, friends, and family in doing the work of reconciling mankind to God.

Part of the problem may be in the way *conversion* is defined. It is sometimes used to describe the commitment made by a person who has never had any prior contact with the Christian faith. Naturally, only a relatively small minority could meet this stipulation in America. I believe the definition for conversion should be broadened to include any self-acknowledged movement toward a deeper and more active faith in Christ. If a listener says a program awakened or strengthened his or her faith or led to a recommitment to Christ, at the very least, competent and fair-minded researchers should examine these testimonies.

Some may protest that many of these "conversion experiences" represent a return to a previously held faith rather than conversion to a new faith in Christ. No matter



Does Christian Broadcasting Lead To Conversion?

by David Clark

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READERS' FORUM

NCRS Action

Editor's note: The following is a challenge to religious broadcasters from National Christian Radio Seminar (NCRS) chairman Joseph Battaglia. NCRS celebrates its 20th year in broadcast training this year. For a closer look at NCRS, refer to this month's "Media Focus," page 33.

Dear Editor:

Over the past 20 years, the face of Christian radio has changed dramatically. As I look back over the National Christian Radio Seminar (NCRS) agenda the past 16 years I have been involved, the topics and workshops seem like they are from another era! And in the next several years, broadcasters will continue to face issues and decisions that could decide the future of Christian radio. Will we be ready? Or will we become irrelevant to our marketplaces and unable to deal with an industry which will demand change, creativity, and action?

Recent events have radically altered the public's perception of things uniquely Christian. Broadcasters must be prepared to handle this in light of their formats or be lost in the shuffle. Stations must sound better and become more competitive without compromising the basic values and image unique to Christian radio. This will require more training, more involvement, and more awareness. Thus, the significance of learning opportunities such as the NCRS, held each year concurrent with Gospel Music Association (GMA) Week.

Christian radio must become more relevant to its constituency, as well as continue to work cooperatively with all other areas within the industry — music, retailers, program producers. NCRS has never sought to promote one format over another. Although connected with the GMA, most of the participating stations include a variety of talk and teaching programs, too.

Interestingly, we at WWDJ-AM/Hackensack, N.J., have done focus groups with our audience and have found consistently that people ask for two things: more music and more teaching. Simply put, a dimension of a listener's life is not fulfilled solely by programs or music. When properly formatted, this combination speaks to Christians' hearts and minds and results in an audience that is open to hearing both, not one at the exclusion of the other.

The result will be a message which affects a wider universe of people than ever before — which should be the paramount programming philosophy and desire of everyone in Christian radio. NCRS hopes to do its part in encouraging, training, and providing a vision to those who want to do just that.

Joseph Battaglia
WWDJ-AM
Hackensack, N.J.

Hitting Home

Dear Editor:

The convention issue of *Religious Broadcasting* was particularly encouraging and useful to me. Thank you for listing and describing each of the exhibitors. I gave a copy of your magazine to each of our engineers with the request that when they look for equipment suppliers and cost bids, they please start with those listed in the NRB magazine who support Christian radio as exhibitors at our convention. I also asked that they please thank the suppliers for their support of NRB.

Your theme in February, "The Broadcaster's Role in a Hurting World," and your description of the Saturday workshop, "Restoring Your Spiritual Resources: How To Stay Fresh For God In This Work" led by Lloyd J. Ogilvie and Jack W. Hayford, drew my attention to that particular workshop which marvelously met my personal need of the hour.

It would be a marvelous experience for all who attend the 1993 convention in California if we could have Pastors Ogilvie and Hayford conduct a similar seminar for either the opening or closing plenary session.

The "watershed" of the '92 convention was Dan Betzer's stem-winder challenge to us in the Sunday morning worship service resulting in many tears of laughter, joy, and rejoicing but also tears of confession, contrition, and repentance. Thank you, NRB.

Paul R. Hollinger
WDAC Radio Company
Lancaster, Pa.

Convention Kudos

"The 1992 National Religious Broadcasters Convention was the best ever! The messages were challenging and timely. The music was entertaining and exciting.

The workshops were helpful and practical."

Wayne Pederson
KTIS-AM/FM
St. Paul, Minn.

"I write to congratulate [NRB] on a fine convention and the progress [being made] in resolving some of the [organization's] needs. I particularly appreciate the attention to membership requirements — especially the payment of dues. You have every reason to be encouraged about the future of NRB."

Billy A. Melvin
Natl. Assoc. of Evangelicals
Carol Stream, Ill.

"Thank you once again for a terrific NRB convention. I believe these are different and challenging days for religious broadcasting and that with God's help and guidance we will all have to adapt in order to be relevant and effective in the world in which we live."

R. Mark DeMoss
Mark DeMoss & Associates
Snellville, Ga.

"This was the best NRB convention ever! It was my eighth year attending, but I have never seen so much unity of spirit nor have I ever seen NRB so healthy."

Joe D. Davis
WMCA-AM
New York, N.Y.

"I am writing today to thank you for a good convention. For many years I have studiously avoided attending NRB conventions. I confess [I] had heard negative things . . . in the past. [I] found these did not hold true for this convention. I congratulate NRB on the high spiritual tone and quality of the speakers in the plenary sessions. They made the kind of statements that need to be made these days."

Ian M. Hay
SIM
Charlotte, N.C.

"Thanks for another great convention and the tremendous progress NRB has made. Most of us attend the convention for what we or our ministry can get out of it. We are grateful for those who work so hard to make it worth attending."

Larry Souder
Montrose Broadcasting Corp.
Montrose, Pa.

Middle Eastern Interest

Dear Editor:

I was heartened by [the] comments regarding Christian ministry in the Middle East, specifically Israel, in a recent edition of NRB's *Religious Broadcasting* magazine ["Global Challenges," January 1992].

I recently returned from a five-week stay in Jerusalem and agree wholeheartedly with the conclusions drawn in the article. While some Jews are offended by Christians, I found the majority of "street level" Jews were extremely interested in finding out more about Jesus and why Christians have any interest in Israel at all.

I had not planned on witnessing while in Jerusalem, but it was common for me to answer questions about my faith from English-speaking people I would meet at bus stops, eating establishments, etc. Israel is now wide open to the Gospel, and the hearts of many sincere, God-loving Jews and Arabs are coming to Christ in a slow but steady pace.

**Cliff Lethbridge
Melbourne, Fla.**

Reaching The Community

Dear Editor:

In response to Wallace Alcom's letter ("Readers' Forum," January 1992), First Baptist, Corpus Christi, Texas, uses commercial radio to enhance resident ministries and reach out to the community. Let me give you some examples.

Since 1987, the publicity committee [of First Baptist] has had as one of its goals to reach out to the community in non-traditional ways. We range in advertising from one-line messages on bus benches to inserts in newspapers and tourist magazines, providing a brunch for the national Outdoor Sailboard Regatta (of which First Baptist was an official sponsor), special events scheduled on the official Corpus Christi community calendar, and radio advertising.

In 1987, we looked at the demographics of whom we wanted to reach (by radio) and focused on the 20-to-40-year-olds (i.e., families with young children) via commercial radio. We broadcast a 60-second spot called *First Thoughts* (a thought-for-the-day concept) by our pastor, Paul W. Armes. [Dr. Armes] writes the copy, and I coordinate the commercial radio station schedules for production, broadcasting, and contracts. This consists of an introduction, followed by *First Thoughts*, with a musical bed of "Jesus

Loves Me."

Approximately four or five times a year, I contract with various stations to broadcast *First Thoughts* on a ROS schedule five days a week for several weeks at a time. This way we cover a variety of AM and FM stations. Radio formats include news-talk, country, easy listening, and light rock. I have a good relationship with radio advertising executives, and some even call me and say, "I heard *First Thoughts* on a competitor's station. When can I schedule them?"

For Christmas 1991, I asked the ministerial staff to write two 60-second Christmas greetings to be aired on a variety of stations (both AM and FM) December 1-25. I arranged with one of my station executives to set aside production time in late October. She coordinated this [effort] with each pastor, and we were ready for December. Each station I worked with was excited about this new venture and was pleased with the idea.

I also send promotional copy and PSAs to radio stations at special times of the year. I do have a budget to work with and use it wisely in addition to other publicity-related costs. I am currently working on some video ideas for cable television for the spring and already have other ideas for Christmas 1992.

Commercial radio can be used effectively if you take the time to understand the demographics and explain your philosophy of why you want to reach out to the community.

**Ruth G. Aipperspach
First Baptist Church
Corpus Christi, Texas**

Around The World

Dear Editor:

[The following is] in response to your challenge to report on some of the work done by Christian broadcasters in remote areas of the world ("Readers' Forum," July/August 1991).

Radio Cruz del Sur (Southern Cross Radio) of La Paz, Bolivia, has completed the installation of a new 10 KW medium wave solid state transmitter. It is situated on a high plain known as Alto Plano at an elevation of over 14,000 feet.

Established in 1949 by the Canadian Baptists, Radio Cruz del Sur reaches the city of La Paz with its one million residents and neighboring villages in a 50-mile radius. The station also operates a short-wave transmitter which reaches most of Bolivia. Educational programs, news, and

religious broadcasts are aired in Spanish and two Indian dialects, Aymara and Quechua.

The 10 KW solid state transmitter replaced a custom-built Argentinian 1 KW transmitter which had been in use since the late 1950s. Due to the high altitude, the original transmitter had to be de-rated to reduce arcing in the various high voltage circuits caused by corona. To overcome this problem, the station had custom built the medium wave 10 KW transmitter which was used until the new solid state transmitter was installed [early last year.]

Now operated by the Bolivian Baptist Union with support from the Canadian Baptists, Southern Baptists, and American Baptists, Radio Cruz del Sur's interdenominational programming has a strong evangelical thrust. The station works closely with local churches which look after individual follow-up of new believers.

In addition, Radio Station ZGBC (Voice of Life Radio) of Loubiere, Dominica, has completed another phase of an ongoing contract to upgrade broadcast facilities. This latest project involved a frequency change from 1060 to 740 KHz and the installation of a FM repeater site. The broadcast signal of ZGBC now covers every part of the island of Dominica and extends to Barbados and many other islands in the southern Caribbean.

In 1984, ZGBC began consulting our organization, Golden West Media, to assess the potential of the radio station and to correct several pressing technical problems. This has been followed by several maintenance contracts, including the installation of three separate FM repeater sites.

A major project in 1990 saw the installation of a satellite dish which now provides a reliable source of news and programs, overcoming the delays often experienced due to intermittent mail service. This addition has greatly improved ZGBC's ability to provide listeners with up-to-the-minute news coverage and a consistent program schedule.

**Jack Hoepfner
Golden West Media
Altona, Manitoba, Canada**

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TUNING IN

The Church today is blessed with an extraordinary diversity of musical talent. What has come to be known as contemporary Christian music (CCM), with its beginnings in the late 1960s and early 70s, now incorporates a wide variety of *styles*, including rock, rap, metal, southern gospel, country, and black gospel.

This year marks some significant milestones for Christian music. Benson Music Group celebrates its 90th anniversary. The National Christian Radio Seminar (NCRS), which runs every April at the Gospel Music Association (GMA) convention in Nashville, Tenn., has reached its 20th year. Also celebrating 20 years of ministry is REZ (formerly known as Resurrection Band), which pioneered early Christian rock and is associated with Jesus People USA/Evangelical Covenant Church in Chicago, Ill.

Not everyone welcomes the new sounds. Some evidently feel that music, like potatoes, should not be tampered with. Give them the traditional baked, boiled, or mashed with gravy and they're happy every time. "After all," they argue, "look what happened when they scalloped them." So forget the new recipes.

Others look forward to fresh, new musical expressions of the Christian faith. "In fact," they reason, "didn't the psalmist instruct us to 'Sing to the Lord a *new* song'? And who knows anyway what music sounded like in David's day with its combination of rams' horns, trumpets, harps, lyres, strings, and flutes, to say nothing of the 'tambourine and dancing,' the 'clash of cymbals,' and the shouting for joy that characterized early praise music."

Frankly, the *style* of music is no more important in the grand scheme of things than the architectural style of a church. What *is* important in Christian music is that it glorifies God. Good Christian music of whatever *style* inspires, instructs, and expresses joy. Sometimes a piece of music can do all of these at once. What makes music Christian? The lyrics? Suppose there are none. The *style*? Which one?

Why not just music produced by Christian artists who love the Lord?

CCM is experiencing some exciting times. I rejoice that Christian artists are reaching mainstream audiences with their music and helping to salt a society that desperately needs the savor of the gospel. Last summer, my wife and I had the opportunity to visit some friends in Nova Scotia, Canada, and tour Prince Edward Island (PEI). While browsing through an antique shop on PEI, Michael W. Smith's "Place In This World" came on the radio.

Of Mashed Potatoes And Music

.....
by Donald J. Peterson

A couple of months later I happened to be in a Radio Shack in New York City when the same song was playing on one of the sound systems. I couldn't help thinking of the potential audience the song was reaching and was happy that it was a fellow Christian singing, rather than one of today's dubious music idols.

There are a lot of great things happening in Christian music today. Behind all the public accolades of the recent Grammy Awards and this month's Dove Awards, there are many gospel artists who are deeply involved in various types of Christian ministry. This issue of *Religious Broadcasting* focuses on some of the ways Christian artists are using their musical talents to reach out with the gospel message.

Carman, featured on this month's cover, is just one example of a Christian artist who is not afraid to use innovative ways of bringing the gospel to a sight and sound generation. Recently, on the heels of a Billy Graham Rally in New York City's Central Park, Carman performed a free evangelistic concert in the Bronx, one of the city's boroughs. Unfortunately, such events don't always make major headlines. But the important thing is that they occur.

I hope that as station owners, managers, and announcers, you will be encouraged to work together to expand your music repertoire to include the best of CCM. Your Christian audience will increase in size and develop new musical tastes. But more importantly, a generation of young people tuning in to your station will encounter the gospel in musical *styles* they can identify with.

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

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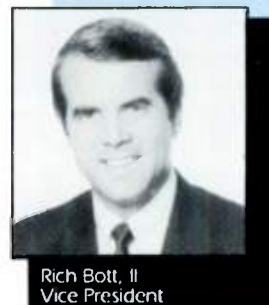
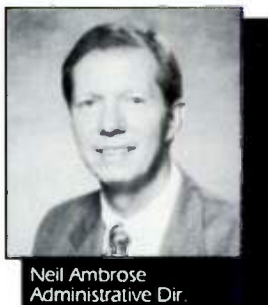
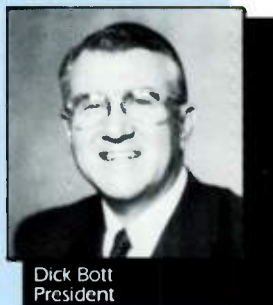
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WASHINGTON WATCH

Most of the attention paid to the Federal Communications Commission's (FCC) recent revision of its political broadcasting rules has spotlighted licensees' obligations to sell advertising time to candidates at the "lowest unit charge." But religious broadcasters and programmers also should be aware of how the Commission has narrowed the definition of a candidate's "use" of broadcast facilities, which triggers the "equal opportunities" provision of Section 315(a) of the Communications Act.

By restricting the type of candidate appearance that constitutes a use, the revised rules expand licensees' opportunities to deal with political candidates in a variety of program formats without also obligating them to make equivalent time available to candidates' opponents.

Change In FCC Political Rules Opens Program Possibilities

.....
by Richard E. Wiley

"Use" Of Broadcast Facilities

Section 315(a) provides that if a broadcast station permits any legally qualified candidate for federal, state, or local office to use its facilities — except for situations involving certain bona fide news programming — the station must provide equal opportunities to all other candidates for the same office to use that station. Section 315 also prohibits licensees from exercising any censorship over the material broadcast pursuant to the rule.

A use may involve time donated by the station, but in most cases it involves the sale of programming or advertising time. Previously, the FCC held that a use occurred whenever a qualified candidate appeared, by voice or picture, so that he or she was identifiable to the audience.

In one famous example, stations choosing to air one of President Reagan's old movies during applicable campaign periods were required to make an

equivalent amount of time available to Reagan's opponents for the presidency.

Under this old standard, broadcasters found that judging what constituted a use — and thus what triggered the equal opportunities clause — became increasingly difficult as "negative" advertisements and third-party endorsements grew more popular. Although licensees are under no obligation to air political spots not authorized by candidates, under the agency's old rules, spots produced by independent entities constituted a use if they were deemed a "positive" appearance of a candidate.

Therefore, while disparaging treatment of a candidate by opponents did not qualify as a use, a third party's endorsement of a candidate, even if unauthorized and undesired by the candidate, was considered a use and would have triggered the equal opportunities provision.

Under the revised rules, the Commission has narrowed its interpretation of use to include only candidate appearances which are "controlled, approved, or sponsored by the candidate (or the candidate's authorized committee) after the candidate becomes legally qualified."

This new focus on the candidate's affirmative control of his appearance better reflects the language and legislative history of Section 315, which suggests, the FCC explained, that Congress was concerned with candidate-initiated appearances and speeches broadcast during a campaign.

Under this standard, stations may air old movies or old TV programs featuring an actor, spokesman, or commentator who is a current candidate for office because the candidate's control over the old movie or TV program ended before he became a legally qualified candidate. However, if a candidate voluntarily appears on an entertainment program after qualifying to run for office, his appearance does constitute a use and will trigger the equal opportunities provision.

Similarly, the voluntary appearance of a legally qualified candidate in the role of announcer, newscaster, interviewer, commentator, or other talent would be deemed a use. Candidates voluntarily choosing to appear in another candidate's program or advertisement also would trigger the equal opportunities provision. In each case, the agency has emphasized that determining whether the appearance con-



stitutes a use depends on whether the candidate's appearance was under his control and occurred after he became legally qualified to run for office.

News Exemptions Unaffected

More than 30 years ago, Congress amended Section 315 to encourage increased broadcast news coverage of political campaigns by exempting certain news programs from the equal opportunities provision: bona fide newscasts, bona fide news interviews, bona fide news documentaries (so long as the candidate's appearance is incidental to the documentary's subject), and spot news coverage of bona fide news events, such as political conventions.

These exemptions remain in effect. To avoid triggering the equal opportunities provision, news programming still must be *bona fide* — it must be of genuine news value and not be designed by the broadcaster to advance any particular candidate. News interview programs still must be regularly scheduled and licensee-controlled, and news documentaries still must focus on matters other than the candidate.

The Commission also has reiterated that licensees need not completely control a newscast's production in order for the program to qualify for the "bona fide newscast" exemption. Programs will qualify as long as they report news of current events in a manner similar to more traditional newscasts, whether or not they are produced by licensees or third parties.

Licensees are deemed to control third-party produced newscasts because they ultimately decide whether or not to air the program. The FCC has warned that third-

.....
CONTINUED ON PAGE 50

Broadcast Standard Remote Control Stop, Start, Record, and Drawer Open controls are all brought out to standard pull-to-ground contacts. Lamp drivers are also provided for these and other functions.

Wired Remote Control All front panel functions are available on an optional hand-held remote controller with 15' of cable provided.

Balanced Inputs and Outputs on XLR Connectors High slew rate and low distortion audio circuitry insure the integrity of the audio signal.

User-Programmable Logic Functions:

End-of-Cut Relay Closure RS-DAT machines are the only DAT machines to provide user-positioned end-of-message closures for automatic next event sequencing.

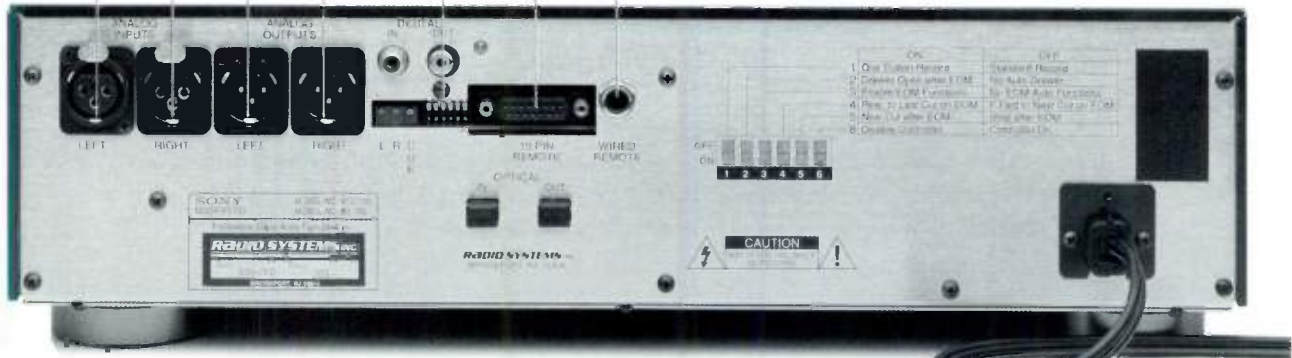
Tape Auto-Cue on Insertion Tapes cue up to the beginning of cut start ins and park in pause play automatically after insertion.

Drawer Open On Cut End Dip switch settings allow the drawer to open automatically on cut completion, signaling the operator to change tapes.

Cue to Next Cut on Cut End The RS 700 can be programmed for multiple end-of-cut functions. The next cut option automatically fast forwards the tape to the next cut and parks in pause play, and awaits the next start command.

Re-Cue to Cut Beginning Programming allows tapes to automatically rewind on cut end, and re cue to the beginning of the cut to facilitate special one-cut-per-tape applications.

One Button Network Record The RS 700 is perfect for auto-record functions because it easily interfaces with network formats. One closure to the remote connectors puts the RS 700 into recordplus.



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All DAT machines look about the same viewed from the front panel. But the business end of the RS-700 is around back. That's where it has been extensively factory modified to connect and perform like a professional studio machine. Built around the superb sounding SONY DTC-700, the

RS DAT-700 includes a large circuit board housed just under the lid, with connectors and controls accessible on the rear panel. Extensively inter-wired to the DAT machine's logic and audio sections, this special RS-700 circuitry delivers true professional performance.



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The Gospel Music Video à la Carman & Yake

by Mellie Matula

"The Christian music video ministry is very important. In fact it's essential in communicating spiritual truths to a sight and sound generation. With the vast amount of negative programming on television, there's a great need to provide solid Christian viewing alternatives — alternatives with an easy-to-understand message of the Gospel of Jesus Christ. When someone puts one of these videos into their VCR, their lives could actually change forever."

It is not surprising that the above statement comes from the heart of Carman, Christian music video's trendsetter and one of the industry's fastest growing artists, based on concert attendance and unit sales. In the 1980s, he recorded two live concert videos, *Comin' On Strong* and *Live . . . Radically Saved!*, which concentrated primarily on capturing his stage show. But it was not enough for him.

It did not compare with the high-tech production of television, movies, and general market videos to which people were already conditioned. The year 1990 and an extraordinary working relationship with Steven Yake gave birth to the video that would change all of that.

Breaking all previous sales records in the Christian music video industry and setting a completely new standard for the videos to come, *Revival In The Land* shipped with initial orders in excess of 25,000 units, gold status by RIAA (Recording Industry Association of America) standards at that

time. Within five months it had skyrocketed to platinum (50,000 units). Almost two years after its release, *Revival In The Land* continues to sell rapidly and its creators, Carman and Yake, are at it again with *Addicted To Jesus*.



DC Talk and Carman in the video title cut *Addicted to Jesus*.

The Beginnings

Back in 1986, Yake began producing *Fire By Night*, the video subscription club, for Willie George Ministries. Carman was the very first guest on the Tulsa,

Okla.-based program, helping launch it toward success. With a growing need for material to include in the program, and a sad lack of resources already available in the Christian marketplace, *Fire By Night* fronted the money for the production of a selected number of videos with Yake at the helm.

"It was a risk on our part," he says, "but it really helped boost *Fire By Night* to the next level and started my career in video. I didn't realize I was creating my own demand. I just enjoyed what I was doing." Word spread about the quality of these projects, and after having worked with him several times on the set of *Fire By Night*, Carman called Yake to produce *Revival In The Land*.

An Upgrade In Quality

Originally, Christian record companies plainly did not budget enough money for their videos. These projects were looked upon as extras — nice to have without wasting too much money

on them. The funds did not allow for the quality which viewers had come to expect from general market video fare.

But it was not necessarily so much wanting to compete with the general market as it was realizing the gospel message was not being communicated effectively that changed the mindset of the record executives. People simply did not respond to the message when the medium that carried it could not hold their attention.

The Christian industry cannot compete monetarily with the likes of Madonna, Hammer, and Michael Jackson. However, Yake proclaims, "That's where God steps in. We have the source of all creativity to inspire us and give us the resources to make it look like we've spent millions. We have to be good stewards of the money we have and make each dollar perform as if it were five."

The Creation Process

Budget constraints require an urgency in pre-production, which means reducing some costs and making every shot count. Even for clips like Carman's trademark story songs, which may seem easily translatable to pictures, every song demands intense concentration to develop the script.

The producer/director must see every shot in his mind, choosing and refining each camera angle, pan, and change of scene before the shooting begins. While this process is difficult and tedious, and requires an incredible imagination, the final script provides the organizational structure of the entire shooting process. And with limited budgets, this is crucial.

Video Tedium

For those who enjoy watching live performances, the filming itself is dreadfully boring. It contains some inherent difficulties which can never be deduced from viewing the final product. Though lip sync would be the first thing to come to mind, it is not the chief problem on the video set. Performers must repeatedly act out small bits of the song with energy as if they had sung the entire piece.

Ten-second slices of action are filmed over and over with the performers struggling to keep the same intensity throughout. While actors in the theater can play off the energy of the audience and build from the beginning to the end of a scene, video requires that they jump into each segment from a dead stop and

still communicate the intensity.

When one shot has been completed, the camera is moved to another angle, and they begin again. This sometimes entails moving other pieces of scenery, bringing into play another problem: continuity. Each time a piece of furniture or set dressing (drinking glasses, a magazine, or a lamp) is moved, it must be replaced exactly as it was before.

The unsung heroes of the video set spend literally hours photographing layouts and moving items only to turn around and replace them. If the tedium here is not obvious, imagine the setting of an interrupted poker game where cards and chips are strewn about. Each card, each chip must be replaced in the exact spot it originally held in order for the viewers of the final product not to perceive the difference when visual angles change. It must look to them as if nothing is ever moved on the set.

Addicted To Jesus

The poker scene mentioned above was actually a part of "Satan, Bite The Dust," Carman's western epic from the album *Addicted To Jesus*. Shot primarily on the set of an Old West saloon, it includes extensive prosthetic make-up on the demons and Satan as well as some stunt work. As the gunslinger sent by God to arrest Satan, Carman breaks the bondage of the demons in the saloon and fires the bullets of the word of his testimony and the blood of Christ at his ultimate opponent.

The clip "1955" begins on the streets of a small town where a visiting evangelist, Carman, of course, has invited both blacks and whites to attend the upcoming tent revival. The fact that both show up causes some eyebrow raising at first, but eventually the joy of praising the Lord unites the entire congregation.

DC Talk joins Carman for the title cut, "Addicted To Jesus." Dancing from the streets to a set with a giant representation of Jesus in the background (taken from the cover of the audio project), the guys rap about the only thing in life worth getting addicted to: Jesus

"Our Turn Now" will feature Petra and Carman looking into some classrooms where prayer has been eliminated. The group Commissioned will invite the audience to "Come Into This House" from Carman's own concert stage. Other cuts are still being considered for this

CONTINUED ON PAGE 13

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THE GOSPEL . . .
CONTINUED FROM PAGE 11

summer release.

Moving Into The Future

While Christian music video at the moment finds its primary success through retail package sales, broadcast opportunities continue to expand. Christian video shows seem to crop up daily in local and regional markets. *Light Music* and *Videosyncrasy* have succeeded in opening some doors. And now, ZTV, the first major Christian music video network, is emerging on the horizon.

With all the possibilities opening up for this medium, the goal remains the same: communicating the Truth. Steve Yake sums it up: "So many folks are questioning life now. You see it in everything. We need to give people something different, something that speaks truth rather than just throwing out more questions.

"In production quality, we don't really compete with the world, but we must try to compete with our young people's minds and what they expect to see. The bottom line is to communicate the gospel message, and Carman and I will continue to reach for that goal."

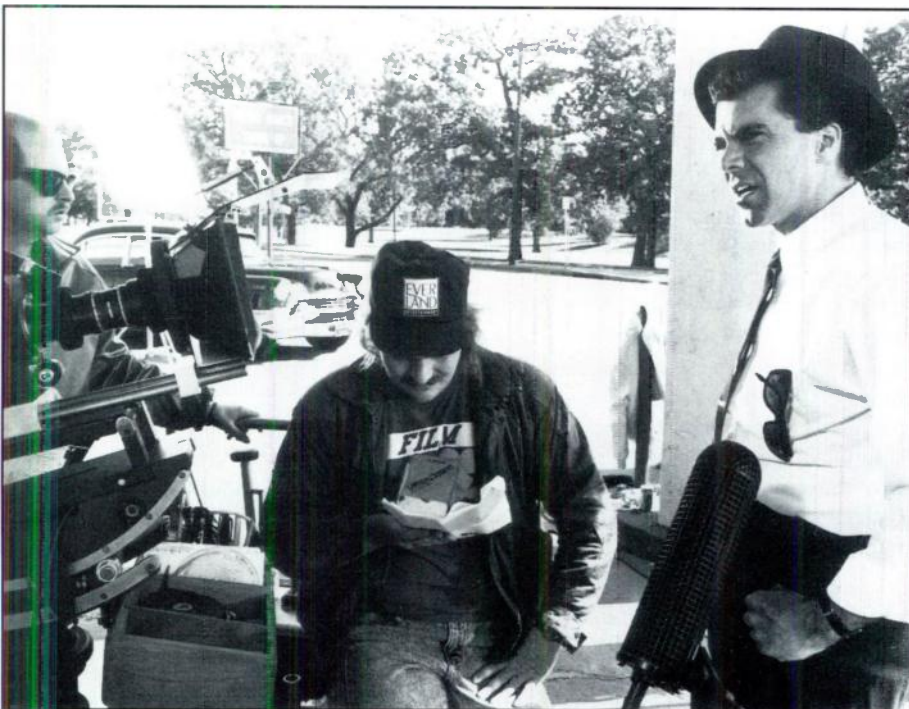
Mellie Matula is a music publicist in Nashville, Tenn.



The demon Alcoholism patiently endures the long hours of make-up for "Satan, Bite The Dust."



Carman as the preacher in the tent meeting scene from "1955."



Carman on the set of "1955" as the visiting preacher.

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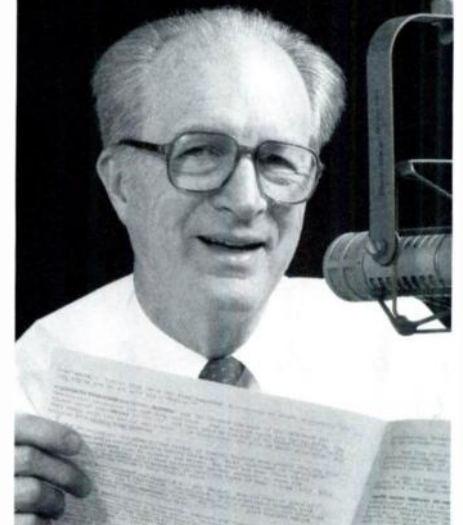
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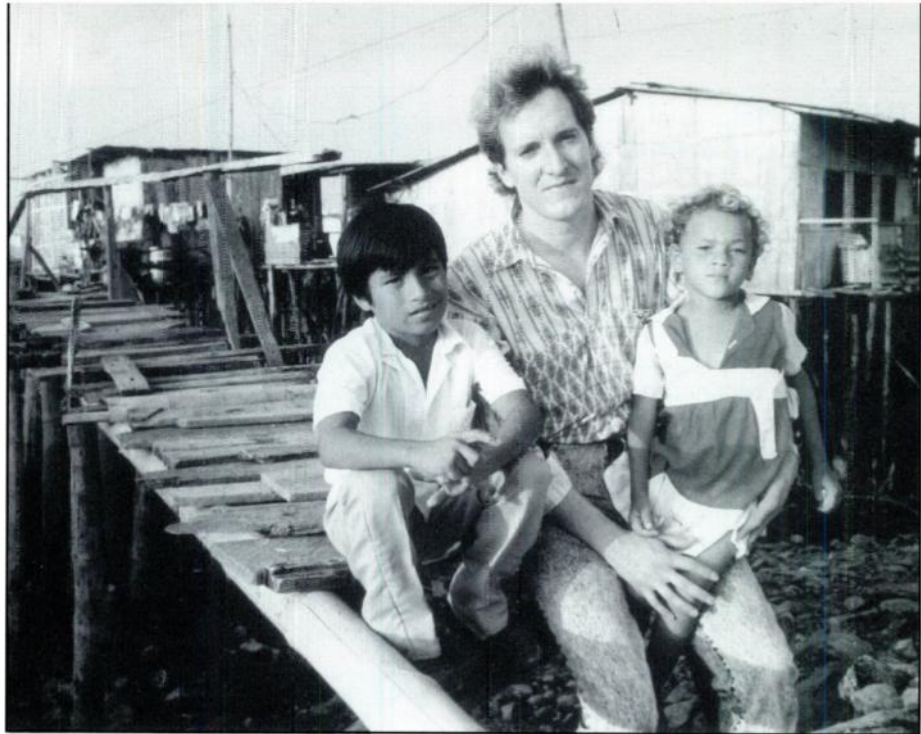
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Waking the Church To World Needs

by Devlin Donaldson



Randy Stonehill with two children in a Guayaquil, Ecuador, barrio.

The 1980s were often referred to as the “me” decade. We have been bombarded by stories about the greed and pursuit of riches until we are no longer shocked by the lengths people will go to enrich themselves. For many in our society, this was far too true. Unfortunately, this doesn’t tell the whole story.

During the eighties, there were those who went to great lengths to use the means they had available to reach out and help others. They extended that which God had given them in order to make life a bit easier and the future a bit brighter for many around the world.

Christian musicians in the eighties caught the vision of missions and, in large numbers, dedicated all or part of their ministry to encouraging a whole generation of young Christians to become involved in missions.

And just as Christian musicians in the late 1960s and early 1970s used their music to communicate the message to the Church — during the height of the Jesus Movement — today’s contemporary Christian artists are also using their music to call the Church to action.

In the mid-eighties, there was a rash of charity “aid” music — Band-Aid, Live Aid, Hear-N-Aid, and We Are The World — all spurred on by the passion of rock star Bob Geldof’s outrage at the increasingly devastating famine in Ethiopia.

However, reaching out through music and getting involved with people around the world didn’t start with these mega records and concerts. Almost from the start of contemporary Christian music, groups and individual singers performed benefit concerts to fund local mission outreaches. And while today many feel that the public is suffering from “compassion fatigue,” there are more artists involved in more projects than ever before.

One can better understand the Church’s awareness of world needs and the phenomenon of the so-called “compassion fatigue” that many claim has hit the general public by examining the music ministries of three Christian artists who have dedicated themselves to ministering to the needs of others.

Randy Stonehill is a pioneer of contemporary Christian music. He has been singing his Christian music and recording albums since the early 1970s.

Steve Camp has been involved in Christian music since the mid-1970s and, in 1985, was the driving force behind the CAUSE (Christian Artists United to Save The Earth) which recorded “Do Something Now.”

And then there is Steve Geyer, a Christian comedian who is passionate about using his platform to inform the Church about the responsibility Chris-



Steve Geyer and his sponsored child in Mexico.

tians have to help those who can't help themselves.

Who Will Save The Children?

Randy Stonehill became a Christian in 1970. At the time of his conversion, Stonehill was pursuing a career in secular music. "I have always been passionate about music," says Stonehill, "and since Jesus intervened [in my life] in 1970, I have been passionate about serving Him and sharing His love. These two things have been knit together in my life."

Since the release of his landmark debut album *Welcome To Paradise* in 1975, Stonehill has released over ten albums that articulate his views on a fallen world, faith, and how the two connect. However, on 1983's release *Celebrate This Heartbeat* was the first of several songs that Stonehill wrote to share his feelings about the plight of children who are caught up in the world's poverty cycle.

"'Who Will Save The Children' was born out of my belief as a Christian that we are responsible for each other," says Stonehill. "When asked what the greatest commandment was, Jesus answered, 'to love the Lord with all your heart and soul and mind and to love your neighbor as yourself.'"

"Yet here we are in this world. mak-

ing excuses for not loving others. God wants us to break through differences in politics and culture, and love one another. That's what life is all about: loving each other with the love we receive from God."

Yet amazingly, the deeply moving "Who Will Save The Children" was written before Stonehill had the opportunity to visit a Third World country. Just a year later Stonehill visited the country of Haiti, the poorest country in the western hemisphere. So moved by the poverty and the plight of children who bear the brunt of poverty in any society, Stonehill wrote and recorded another song, the angry balance to "Who Will Save The Children," which he called "Judgment Day."

A counter-balance to the sweet melody and encouraging tone of the earlier song, "Judgment Day" is an angry rock song that articulates the righteous anger of a man moved by the injustices he has seen first-hand. Since that time, Stonehill has also made trips to Thailand, Brazil, and, most recently, Outer Mongolia.

After the trip to Thailand, Stonehill was once again moved by the injustices that he had seen and that strong emotion was translated into art as Stonehill wrote yet another song about his Third World

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Steve and Kim Camp visit the family of their sponsored child in the Philippines.

WAKING THE CHURCH . . . CONTINUED FROM PAGE 15

experiences. "Can Hell Burn Hot Enough." Stonehill wrote the lyrics to this song on the airplane while he was flying back from Bangkok.

"I was outraged by what I saw there. How could mankind be so cruel to itself?" he explains. "But as I continued to think about it, I realized that I too was guilty of being a part of the oppression. The only way we as Christians are different from the rest of the world is that we have been forgiven."

How important is this Third World ministry to Stonehill? "My fear is that if the desire to meet world needs is not bolstered by a heartfelt commitment born out of a relationship with God, our concern will merely be a passing fad," replies Stonehill. "I don't take the privilege I have to sing and speak to thousands every year lightly. I want to be singing and talking about reaching out to the poor. I will do that until I don't have a breath left in my body."

Do Something Now

Steve Camp grew up in Wheaton, Ill., a hub of Christian organizations and activity. His father was involved in religious radio and in one of the first Christian advertising agencies. Some of his clients included well-known organizations such as Radio Bible Class, Back To The Bible, and the Billy Graham Evangelistic Association.

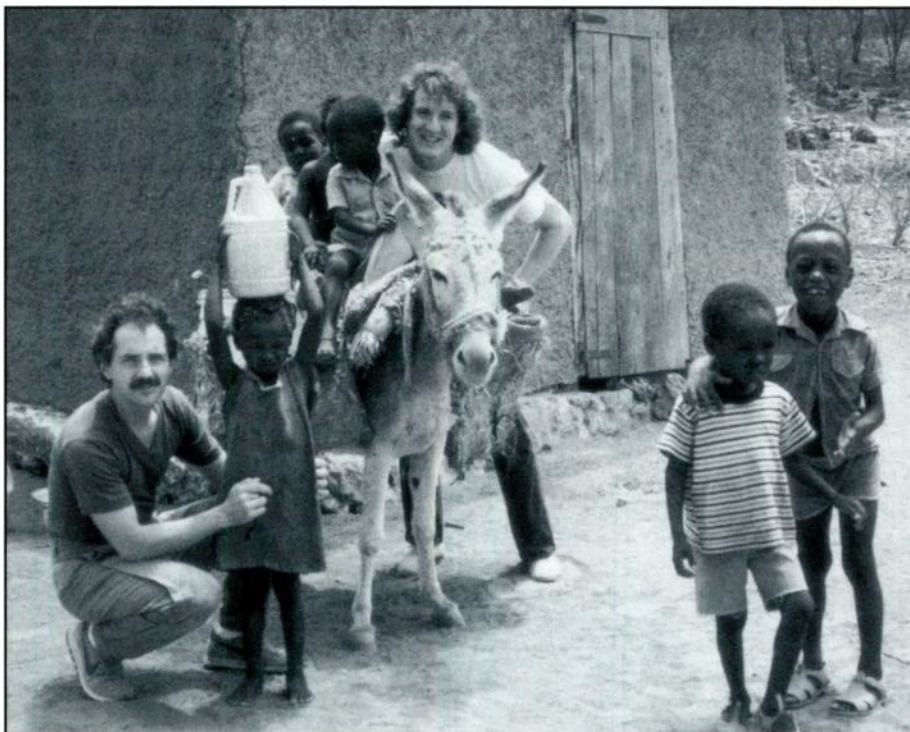
Camp has been recording Christian albums since 1978. And since his involvement with the Christian artist project, *Do Something Now*, recorded in 1985 with the help of over 60 other Christian musicians, his work has increasingly focused on justice and personal application of God's principles.

"Satan offered all the kingdoms of the world to Jesus without the cross,"

says Camp, "without a cost. We forget there is a cross to follow. And while we are caught up in our Christian concerts and our TV evangelism, we've lost our vision; we've lost our purpose."

"Our purpose is to take the message of Christ to the world. And while the rest of the world is dying, we have lost the ability to really care for them. Jesus said we would have the poor with us always. But James says that 'true and undefiled religion is to care for the widows and orphans in their distress.' The other side of the world needs our help."

Camp first traveled to Haiti in 1979, and then to Mexico in 1986. For the last



Phil Keaggy and Randy Stonehill share a moment with some Haitian children.

11 years he has searched out ways to help get people in the United States involved in helping take the Gospel around the world.

Christian artists, starting back in the early 1970s, have been involved in calling out to the Church to respond to a dying world. That work was carried on most notably by Keith Green in the late seventies and early eighties before his untimely death.

Today, the legacy of that message is that large numbers of Christian musicians are getting involved. But with the outpouring of help from secular musicians and the media in the mid-eighties, it appeared as though Christian artists were merely jumping on a bandwagon. However, just as quickly as the media

became interested, they became disinterested, while Christian artists remain involved.

"Today, I feel that the average American has been so inundated with calls to help solve the causes of hunger around the world that they are desensitized to it," says Camp. "So now, again, it is the Church's responsibility."

"If you have ignored the cries of the poor, you don't have the faintest idea of the message of Jesus Christ for practical living. But don't get involved for guilt reasons, don't get involved on an emotional whim. Do it because we are called by Jesus to be involved in the lives of needy people."

"Tony Campolo quotes a statistic that 42,000 children die every day from poverty-related causes," continues Camp. "That is where we are at. Many of them will never have a chance to hear the Gospel. Well, I think we've heard about this for long enough. It's time for all of us to do something."

The International Language

Besides musicians, there are others in Christian entertainment who are responding as well. Steve Geyer, a Christian comedian,

is a case in point. On a recent trip to the mission field, he learned that music isn't the international language.

"I visited some mission projects with Compassion International with some other musicians in 1991," says Geyer. "These guys would sing and the kids would all respond enthusiastically. I didn't really think that my comedy would work in a cross-cultural situation. But the artists I was with forced me to get up with the kids and imitate animals. Initially I was like, 'No way man, I can't do this because it's embarrassing.' But the kids hollered out that they wanted me to be a monkey."

"I climbed up on the chairs and picked up one of the kids. Through an interpreter I told them that this kid was a

banana and that I was gonna peel him. The kids went wild," says Geyer. "The next day I was talking to some missionaries and told them this story, as I related that I had always thought that music was the international language, but now I realized that love was. Those kids could tell that I loved them and they loved me right back."

Meeting the people that he wanted to help allowed Geyer to reach some new conclusions about the way he viewed the world. "I was apprehensive about meeting the people in Mexico because I thought they would resent this American rich man. It was totally the opposite. They were some of the most gracious people that I have ever met.

"By being involved in bringing the message of Christ to people around the world, I have learned a number of things," says Geyer. "I used to think poverty was just laziness. But I found these people are anything but lazy. They just don't have any options. I had always heard of these one-room homes, and I figured they were like families living in hotel rooms. That is not the way it is. These one-room homes contain everything that the entire family owns, and

sometimes even that one room is pretty empty.

"And I have come to really believe that the people who say, 'Oh well, someone else will take care of these people,' are in direct disobedience to God's commands. God said, 'Take care of the poor.' This experience has made me militant about this issue. Maybe not militant, but radical. The thing that I need to do is to be careful of not presuming someone who isn't involved is just selfish. But I will never forget those children and will always want to be involved in getting help to them."

The Church's Future

Stonehill, Camp, and Geyer are just three artists who are deeply committed to living out their faith in a needy world. There are many more who feel just as passionately about being involved. Compassion International, for example, has enjoyed a great partnership with many artists over the last 14 years. Through the work of these artists, many children around the world have been able to have a chance of realizing their potential.

Other Christian organizations are also involved in similar projects that link

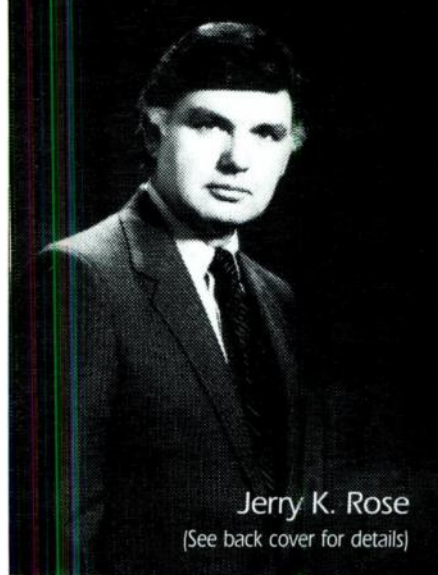
Christian missions with missionary work. Many artists work with Youth With A Mission (YWAM) in getting young people involved in missions, or with Habitat for Humanity in getting adequate housing for the poor in our own country.

Others train nationals around the world in music ministry and provide them with instruments through an organization known as I CARE. Still other organizations — local, national, and international — receive support from Christian musicians.

The concept of being a missionary has waned in the recent past, but is clearly on the rise again. There are thousands of young people today who are involved in missionary work, either through prayer, financial support, or actual field work as a direct result of the encouragement and support of Christian musicians. Christian music has played no small role in helping to nurture this rising commitment by a new generation to take the Gospel into all the world.

Devlin Donaldson serves as the market development manager and former head of the music program department for Compassion International in Colorado Springs, Colo.

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REACHING OUT:

The Music Ministries of Jesus People USA

by David Canfield



REZ Band (formerly known as Resurrection Band) is currently celebrating 20 years of evangelistic ministry. Pictured from left are Stu Heiss, Wendy Kaiser, Glenn Kaiser, Roy Montroy, and John Herrin.

Jesus People USA (JPUSA) never started out to be a Christian community. Its roots were in the early Jesus Movement of the late sixties and early seventies. "Community living resulted from the practical expression of ministry we found ourselves in," says Neil Taylor, one of JPUSA Covenant Church's pastors. "... really what we are are missionaries."

Situated in the inner-city area of Chicago, Ill., known as Uptown, Jesus People USA Covenant Church is made up of 450-500 men, women, and children. Community members live in the ten-story "Friendly Towers" together along with about 60 senior citizens. "The building used to be a retirement home of sorts but it had gotten pretty run down," says Taylor. "What we provide isn't just a place to live. We try to be there to talk, and just be friends. It's quite a privilege to have this chance to [interact in] each others lives."

Ministry opportunities are only limited by the imagination of community members and the call of God. "We serve as a spiritual shelter for many people," notes Taylor. "A lot of discipleship goes along with this kind of lifestyle. Hand in hand with that is our dinner program which feeds about 200 people a day, our shelter for homeless women and children, and our Crisis Pregnancy Center.

"A really exciting thing is [that] we were able to rehabilitate an old building into 20 units of low-income housing. It serves as a transitional living program for the women from our shelter. There they have a year or two to work through the difficulties that made them homeless in the first place."

JPUSA has always been involved in reaching out to people. Even the businesses it runs to support itself give increasing opportunities to minister. "We run one of the larger roofing supply warehouses in Chicago, a painting company, moving company, carpentry crew," continues Taylor. "It isn't unusual to have the chance to share your testimony with a customer. Sometimes just the way you do your work is a big witness."

The literary voice of JPUSA is *Cornerstone Magazine*, with 60,000 copies



The group Crashdog reaches an often neglected segment of American youth with its blues-influenced punk sound.

circulated six times a year. Known for its strong focus on current events, doctrinal issues, cults, and music, it has also received numerous awards for its avante garde art. A member of the Evangelical Press Association, the magazine has as its statement of purpose "... to communicate doctrinal truth based on Scripture, and cultural freedom to participate in the complex world of today. We aggressively challenge our readers to look out the window of biblical reality and break the 'normal Christian' mold with a stance that has cultural relevancy."

One of the many (and most well-known) ministries of Jesus People USA Covenant Church is Rez band. Rez occupies a unique place in the history of contemporary Christian music as the first truly "Christian hard rock" band. The band started as a folk/rock outreach called Charity but switched to a hard rock/blues sound in the early spring of 1972. Little did anyone in the band realize what God had in store.

Within a few short years Resurrection Band (as it was then known) had performed numerous concerts and seen literally thousands of people won to the Lord. Next came its first album, *Awaiting Your Reply*, yet another tool to use in reaching the lost, and ministering to the hurting. Subsequent albums followed

and the band developed a strong reputation for integrity and commitment to missions/evangelism.

In 1985 Rez took three years off to tend to family concerns and pastoral responsibilities (lead singer Glenn Kaiser and drummer John Herrin are pastors in the Jesus People community), performing only occasionally during that time period. Then, in 1988, the band entered the studio once more to record *Silence Screams*, an album that continued not only in the hard rock vein it was known for, but also in its strong lyrical stand for biblical justice. Since then the band has recorded two albums (*Innocent Blood* and *Civil Rites*) and enjoyed widespread radio airplay yielding at least two number-one singles.

Rez is currently restructuring its touring schedule to include more time at each venue. The weekend events include not only concerts, but

accompanying seminars and time for additional ministry. This is to aid area churches in discipling those who have made commitments to Christ at the concerts. Still together after 20 years, the group's focus hasn't changed: to see souls won to Christ and to encourage others into true discipleship and mature stability through music, preaching, and teaching.

After more than a decade of being a one-band ministry, the Jesus People community added several new musical outreaches. It was only natural that a ministry so closely identified with the streets would use the music of the streets to preach the Gospel. JPUSA's rap group Cauzin' Efekt has had the opportunity to perform in prisons, naval bases, and pro-life rallies.

This, combined with concert appearances (both on its own and with Rez), and the release of its first album, has given Cauzin' Efekt an ever larger platform from which to minister. Part of that platform has been radio airplay. The group's first single, "Have A Good Time," has enjoyed number-one status in the Christian rap market for over two months.

Group spokesman Melvin Rich

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REACHING OUT . . .

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didn't join JPUSA with the idea of starting a music ministry. It was shortly after a botched suicide attempt and years of drug abuse that a friend told him about Jesus People USA. Says Rich, "I came with just the clothes on my back and was there only one day before I asked Jesus into my heart. That was more than four years ago, and I'm amazed at how much my life has changed since then!"

Soon to release its second album, *Cazin' Efekt* looks forward to increased opportunities in music ministry. "This album's gonna be harder [with] more street," Rich notes. "That'll help us get to where a lot of people are really living. We want to address issues in ways people can understand and relate to. And we want to help people see that no matter how contemporary their problems are, God is still the answer, Jesus is still relevant."

In the words of Crashdog's lead singer and founder Spike Nard, Crashdog exists for many reasons, "We're hoping to touch on some realities other bands might not touch on." The group's blues-influenced punk sound may turn off those who wonder if this style of music has anything to offer anybody, but Nard and the other dogs are sure of their calling. Crashdog is accountable (as are all JPUSA bands) to JPUSA pastors. In fact, Crashdog was as much the pastors' idea as Nard's.

"I came to the community as a runaway," recalls Nard. "I wasn't even a Christian, and hated it here because I was surrounded by people who were at peace with the Lord and I wasn't. Finally, I had made up my mind to leave and then, on that same day, I ended up praying (for real this time) for salvation. Since then Jesus has really healed my relationship with my parents. To be honest, at first I didn't want to be in a band. I was comfortable just listening to music. Music definitely takes a back seat to my relationship with the Lord, my family, and friends."

With its regular appearances at Cornerstone Festival and the release of its first album, Crashdog has seen first hand the hard work and "dying to self" that goes into any successful music ministry. Nard says, "Going on the road has to be the hardest thing I've ever done. We traveled on an RV with 12 people for three and half weeks. You think you know your friends. Well, wait until you do that!"

The Lord has blessed Crashdog's efforts. At last count its first single was number six on the hard/rock metal charts. Still, Nard is reticent about such success, explaining, "I don't think we're spectacular musicians or writers, or even these spiritual giants. I just think we're four guys trying to do what the Lord has given us to do."

Less well known than their fellow JPUSA bands are the folks who make up the community's celtic folk band, *The Crossing*. In existence for more than nine years, the band has found itself increasingly busy of late. You're just as likely to see them performing a set of jigs or reels in a local Irish pub as to hear them in a conservative church setting.

This unique approach to ministry has planted seeds in the hearts of many due to the melding of traditional instruments/music and hard-hitting, biblically based lyrics. "The opportunity to reach people through the lyrics and talk to them after the show has born a lot of fruit over the years," says Tony "Bones" Krough, the group's founder and leader.

This six-member band utilizes a large number of instruments, including Scottish and Irish bagpipes, guitar, bazooki, bodhran (Irish drum), flutes, whistles, violin, harp, bones, keyboards, bombard, and cello. "Our music doesn't change according to the environment," notes Krough. "It doesn't have to. For churches, it's usually a very special introduction to music they wouldn't have heard otherwise; for pubs, it's an opportunity to present the Gospel in language they understand."

To date, the band has performed primarily around the Chicago area, but it has been able to take advantage of many opportunities to play in the surrounding midwest. This, in addition to a yearly tour of New England, where the band graced the stages of various folk and gospel festivals, has exposed many to *The Crossing's* singular vision.

The high point of 1991 was an Easter special produced by Voice of America radio. The special, which was aired internationally to a listening audience spanning 70 countries, featured *The Crossing*. Krough laughs saying, "We didn't realize the potential listening audience until after the show was taped. It's a good thing. Otherwise we might have been pretty nervous."

This year will see the release of the band's third recording project and, for the first time, *The Crossing* will be available

on CD. Tentatively entitled *Helter Celtic*, it is scheduled for an early summer release. Krogh laughs again, "It might not fit everybody's radio format but we'll definitely release a single."

Just added to JPUSA's list of artistic outreach is a full-length musical video entitled *Many Are Called But Few Can Stand It*. Produced over a period of two years, it was an ambitious undertaking for the cast and crew. Says director Mike Hertenstein, "Making a movie was, for us, like re-living the Jesus Movement. We had no idea of what we were in for. Our bus kept breaking down, yet we knew God was somehow in the thing and would see us through. And He did."

The story centers on a group which suspiciously resembles Jesus People USA Covenant Church and takes place during the Jesus Movement of the early seventies. A soundtrack is soon to be released.

JPUSA's commitment to music ministry doesn't stop with the outreach of their various bands. Once a year, for the last eight years, it has held Cornerstone Festival, a multi-faceted event attended by more than ten thousand people over four days. More than 50 bands and 40 speakers are present to preach, teach, encourage, and entertain.

In its presentation of seminars, Cornerstone is unique amongst the many "music" festivals held in this country. Speakers as diverse as John Perkins, George Verwer, Edith Schaeffer, and Josh McDowell, offer multiple sessions to challenge and uplift attendees. Topics over the years have included cults and new religions, sexual purity, music ministry, poetry, and writing. The list goes on and on. Seminars are more than just "that other part of the festival." They are a vital piece of its backbone.

Musically, the Festival offers the widest possible spectrum of styles. Rock, rap, gospel, industrial, folk, metal, and punk. The list is only limited by the God-given creativity of the musicians. Many bands have been launched from the stages of Cornerstone and, with the recent addition of its new band stage, the number grows with each year that the Festival is held.

The event is known more for its spirit than anything else, and can easily be viewed as a microcosm of daily life in the JPUSA community: people working together submitting in love to one another with a common goal in mind. Cornerstone is about the gathering of God's



Using a wide assortment of traditional instruments and solid, biblical lyrics, The Crossing ministers in pubs and churches alike.

people. It is sort of like the nation of Israel camped all around for the Feast of the Tabernacle. But it isn't just a Festival. It is a chance for brothers and sisters to fellowship with each other (all 12,000 of them!).

The opportunity to use music in ministry is a privilege. In a world where people have elevated art to ridiculous

heights, it is JPUSA's hope to help restore a biblical perspective. Using the arts not only to create works of beauty, but to speak to issues, spread the Gospel, and provide a platform for real ministry, is really what music *ministry* is all about.

Dave Canfield is the music editor for Cornerstone Magazine in Chicago, Ill.

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DeGarmo & Key Promote Biblical Literacy Through Music



by Michael Stanford Remington

Go To The Top marks the release of album number 13 for DeGarmo & Key (D&K), the pop/rock band that continues its role as an innovator in contemporary Christian music. *Go To The Top* is the most unique and comprehensive album package released to date, including the cassette and CD album formats, an all-new music video album, a 13-week curriculum, and a devotional guide.

Moreover, the whole package is tied to the *NIV Student Bible*, which serves as a common thread for scripture references for more in-depth study. It is this unique combination of contemporary Christian music (CCM), Christian education, and a passion for promoting biblical literacy that makes DeGarmo & Key distinctive.

Ministry Innovators

From media accounts and acclaim by key industry personnel, to the support of fans and church leaders worldwide, DeGarmo & Key are launching this all-new album with their most impressive innovation yet — the full curriculum and separate devotional guide based on *Go To The Top*, which was created by D&K long-time associate Robert Michaels and written by Gospel Light, the leading Christian curriculum house. This newly opened door will put D&K

firmly in front of the leaders of more than 100,000 churches.

For DeGarmo & Key, this new venture provides something they have long

Eddie DeGarmo adds, "This gives the youth leader an opportunity to make more of the concert event by giving him a tool that provides continuity with what they heard that night. Dana and I are both former Youth For Christ leaders, so this idea really makes sense for us."

In fact, the curriculum is designed so that it integrates the use of the new *Go To The Top* video, as well as the critically acclaimed D&K musical *The Pledge*. Churches are encouraged to launch the curriculum with a "Take The Pledge Sunday," which focuses on a commitment to the Lordship of Christ. The following 13 weeks are spent discipling those who made a decision. As an added feature, the curriculum allows a youth leader to choose either a seven- or 13-week presentation.

For Robert Michaels, this was an opportunity to utilize his education, which includes a B.A. in Biblical Education from Columbia (S.C.) Bible College and a M.A. in Communications from Wheaton College.

Says Michaels, "The idea developed as we reviewed the new album direction and considered what we accomplished through the last project by promoting biblical literacy. With a clear focus on discipleship, the album was



Eddie DeGarmo and Dana Key

wanted — a tool for church leaders to use as a follow-up to the D&K concert event. Dana Key comments, "It has always been an issue with us. We have looked for ways to continue the excitement we start in young people's lives at the concert. The curriculum gives us that."

CONTINUED ON PAGE 24

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DEGARMO & KEY . . . CONTINUED FROM PAGE 22

ideal for a full-blown curriculum. Likewise, the D&K commitment to ministry made them the ideal group to try such an idea. When I discovered that Gospel Light had similar desires, the pieces fell into place.”

The curriculum idea came together at the National Religious Broadcasters (NRB) convention in Washington, D.C., during a meeting with the curriculum house leaders. Gospel Light vice president Mark Maddox liked the idea so well that he immediately presented it to the acquisitions committee on his return to Ventura, Calif.

The Gospel Light staff was so impressed with the concept that it gave the project immediate priority for a September release, a turnaround unheard of in curriculum circles. Adding to the support was Gospel Light president Bill Greig Jr. “My wife and I have been praying for some time,” said Greig, “that God would give us a way to combine our expertise in curriculum development with the power of the ministry of contemporary Christian music. I am thrilled with this opportunity.”

A Tool For The Church

“We look at ourselves as a tool for the church,” says DeGarmo. “Kids listen to 40 hours of music a week, and our hope is that we can get them listening to Christ-centered lyrics. Each time we leave home and go on the road, we ask ourselves why we leave our families behind to go to places all over the world. Our answer comes when we consider what God has asked us to do, and it is confirmed when we close the concert with an invitation and see kids come from all over the hall, often 100 or more.”

Key talks about direction, noting, “Each time we plan a tour or album, we look at what is going on around the country. We consider trends, issues facing our audience, and information that describes their needs. For example, when we were developing *The Pledge* tour, Rob Mi-

chaels brought us research from Barna Research Group that shocked us. Biblical literacy was at an all-time low.

“With ‘Lordship’ as a theme of *The Pledge*,” continues Key, “we worked together to come up with a plan that would create a tour to promote biblical literacy. Rob, along with Dan Brock, our manager of 11 years, developed the ‘Take The Pledge, Read The Word,’ campaign, which they presented as a proposal to Zondervan regarding the *NIV Student Bible* and Family Bookstores.

“I had been using this particular Bible in my own devotions, and had found it quite helpful in maintaining de-



DeGarmo and Key being interviewed by Ralph Edwards on TNN's Nashville Now.

votional discipline. The rest is history. We joined together, setting a course to increase Bible reading, and hopefully biblical literacy.”

“This tour sponsorship made news everywhere we went,” said DeGarmo. “It was launched at the same time that Budweiser sponsored the Rolling Stones.

“That’s true,” says Key. “It always came up in interviews, which gave us a chance to talk about the difference in our music and messages, and to talk about the focus of the tour.

“For us, *Go To The Top* was the logical next step to follow and build on *The Pledge* and the tour, continuing the Family Bookstores and *NIV Student Bible* connection, and adding the curriculum. After talking with youth leaders and young people, we discovered the need for discipleship, so we wrote the album to address that theme.

“With the curriculum, we couldn’t ask for a better tool to round out the package, and with Gospel Light, the best in the business, we couldn’t ask for a

better partner. So this year we are continuing the biblical literacy concept by adding a teaching tool to get kids into God’s Word.”

DeGarmo and Key have maintained a reputation for their ministry motivation. It began when they turned their back on a record contract with London Records, which then boasted artists like the Rolling Stones and the Moody Blues. Their musical transformation followed a spiritual change.

DeGarmo’s brother led him to Christ at a Dallas Holm concert. His first reaction was to tell his friend (since the first grade) Key. He did this in a janitor’s closet at Key’s request — so friends would not hear DeGarmo talking about Jesus.

From DeGarmo’s first act of evangelism to their combined ministry and talents, which reach worldwide, DeGarmo & Key have left a legacy that has inspired both secular and Christian media acclaim.

Add to the music industry acclaim a heritage unique to this band’s

founding members. Key is a descendant of Francis Scott Key, the composer of “The Star Bangled Banner.” DeGarmo is a descendant of the legendary pioneer Davy Crockett.

Moreover, Key’s father Jim has played country gospel music for almost 40 years. According to Key, his dad is quite the guitar player and songwriter, something he as his son rightly inherited. Together, they have enjoyed playing together many times around the Memphis area.

DeGarmo & Key’s track record, proven performance skills, and industry acclaim settles them in their niche as the top touring band in Christian music. Whether playing at a Billy Graham Youth Rally, in a church setting, or at a major festival held at Disneyland, DeGarmo & Key remain a leading force in helping to change the lives of youth around the world.

Michael Stanford Remington is a communications consultant in Nashville, Tenn.

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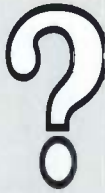
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Bebe and Cece Winans



Amy Grant



Kathy Troccoli

If the 1980s was the decade that contemporary Christian music became acceptable to Christians, the 1990s may be the decade that finds contemporary Christian music palatable to the world. But finding success in the secular music industry — crossing over — is not without its controversy.

Have Christian artists downplayed the message to become more “successful” or are they simply following Christ’s mandate to “Go into all the world?” That debate has as many opinions as there are people willing to discuss the topic — and there are no easy answers.

One thing, however, is not debatable. Music by Christian artists like Amy Grant and Michael W. Smith is finding a home on the playlists of pop radio stations. Both Grant’s *Heart in Motion* and Smith’s *Go West Young Man* have sold in the millions.

So who’s listening and buying? Studies have shown that only ten percent of Christians patronize Christian bookstores, currently the largest outlet for strictly gospel music, while Grant’s concert tour last year had a 90 percent Chris-

GOSPEL ARTISTS IN THE MAINSTREAM

by Sandy Smith

CONTINUED ON PAGE 28

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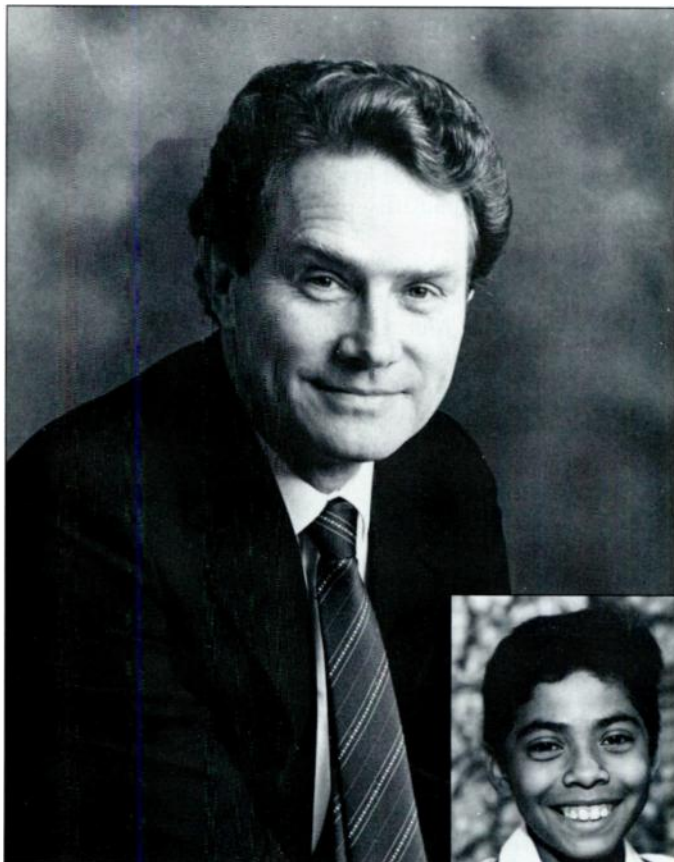
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GOSPEL ARTISTS . . .
CONTINUED FROM PAGE 26

tian audience.

However, the enormous success of Grant's album has brought the issue to a boiling point. The Gospel Music Association has been grappling with what's become known as "The Amy Rule," an attempt to define what constitutes gospel music. Some of Grant's songs reportedly were disqualified from the Dove nominations. The singer was nominated in three categories, though, including artist of the year.

But the secular community has been more accepting of Grant's music. Her *Heart in Motion* drew four Grammy nominations, including the prestigious Song of the Year. "Baby, Baby" went to number one on the pop charts and the album ended the year in *Billboard's* Hot 100 album charts.

Grant is not alone. Michael W. Smith's "Place in this World" also landed in the top spot on the pop charts and he was named favorite adult contemporary artist in the fan-voted American Music Awards.

Oddly enough, it is Grant and Smith who are bearing much of the criticism for crossing over, while R&B artists BeBe and CeCe Winans have been enjoying frenzied success in the secular field as well. Their "I'll Take You There," originally a hit for the Staples, was number one on the *Billboard* R&B charts.

But behind every Christian artist with secular ambition sits a record company with a secular distribution deal. Without it, those artists would have no venue through which to reach pop radio and secular record distributors. Reunion Re-

cords works with the pop giant Geffen; Word with Epic; Sparrow with Capitol. Benson has distribution by Epic for its black gospel product only. (Grant has a joint contract with Word's Myrrh label and the secular giant A&M.)

While Grant's record contract is unique, her success has launched a spate of would-be Amys. Word Records alone plans to distribute upcoming projects by Bruce Carroll, Helen Baylor, First Call, Al Green, and Petra into the mainstream or secular marketplace.

Reunion is pushing Kathy Troccoli's project, which includes two pop songs by hit songwriter Diane Warren, to mainstream adult contemporary radio. Within the first month of release, Troccoli's "Ev-



Michael W. Smith

everything Changes" was the most-added song on both mainstream adult-contemporary and mainstream contemporary hit radio, according to the trade magazine *Radio and Records*. And *Billboard's* Hot 100 Singles recently listed the song as number 49 and climbing.

Even for established artists like Troccoli, Carroll, and Petra, there's no proven formula for success. Word is even using different approaches to push new products by Carroll and Petra.

For Carroll's country-flavored *Sometimes Miracles Hide*, Word's strategy is to promote him to Nashville, increasing his visibility in the Music City. The title cut sings of finding the miracles

in the life of a handicapped child. Because of that, Carroll will make frequent appearances on local telethons.

Petra, however, will take a more traditional approach. They've hired the powerhouse secular agency William Morris and Stan Mores, manager for country's K.T. Oslin, is now the group's manager. A publicist with secular rock press experience has been



Petra

put on retainer and Petra's stage show has been revamped by Jim Linaham, whose other clients include Tom Petty. "Destiny" will be released by Epic to mainstream album-oriented-rock radio while Word and Epic will produce two videos, *Destiny* and *Who's On the Lord's Side*.

While Christian record company executives are hesitant to discuss which artists they plan to promote to a secular market — and how they decide — industry insiders say those most likely to feel a secular push are those who consistently sell well (a good indicator is gold or near-gold status, signifying 500,000 units sold in the Christian market).

Just as Word doesn't have one formulaic game plan for all its artists, even different genres of gospel music operate differently. While country gospel musicians haven't reached the level of national achievement that some CCM artists have, there are pockets of success which prove that the potential is there.

The Nashville Network (TNN), a fast-growing cable channel devoted solely to country music, has been extremely receptive of country gospel artists like Midsouth and Bruce Carroll.

Those two artists, both on Word-affiliated labels, perhaps have the most potential to achieve secular success, thanks largely to Word's deal with Epic Records.

Midsouth's latest release garnered a modest amount of airplay on country radio while its videos were successful on TNN and the country video channel Country Music Television.

Jeff and Sheri Easter, a husband-and-wife duo with strong roots in both bluegrass and gospel music, are lauded annually by the International Association of Bluegrass Musicians.

More successful though, are artists like Paul Overstreet, who has crossed over, but backwards. Overstreet, a successful country songwriter before he became an artist, released an album for country radio. Record executives realized that Overstreet's uplifting songs of family life would appeal to the Christian market as well. Sales and critical acclaim proved they were right.

Ricky Skaggs may be the next artist to follow in Overstreet's footsteps; his *My Father's Son*, originally recorded for his country label, Epic, is being released in the gospel field by Word.

But who'll be next to follow Amy's and BeBe and CeCe's success? Of course, no one knows for sure, though both secular and gospel labels obviously believe there are those who will come.

Sandy Smith writes for *The Tennessean*, a newspaper based in Nashville, Tenn.



Bruce Carroll

National Disaster In Italy

Did You Know...In Italy!

- ...There are more than 57 million people;
- ...Less than one-half of 1% of the population is born again;
- ...Less than 10% EVER attend church;
- ...The second largest religion in the nation is Jehovah's Witness;
- ...Italians are more and more requesting a "magic god that answers their requests immediately and does not allow one to get sick and doesn't demand to refrain from anything";
- ...There are more sorcerers and witches in Italy than there are Catholic priests;
- ...The magic "forces" in Italy are represented by more than 100,000 agents working full-time or part-time, compare to 38,000 Catholic priests;
- ...There are more than 260 occult organizations in Italy.
- ...There is only one Christian missionary to every 200,000 people;
- ...Italians have spent 1.5 billion dollars in the "shops of the mysterious". They have contributed less than half this amount to the Catholic Church;
- ...Catalogues sold by the occult organizations offer lustral water for exorcisms, "oil of grace" against curses and the "bad eye," oil of miracle for therapeutic usage and "blood of Judas" wine for rites of love;
- ...agents for the occult practice black magic, which involves death, hate and violence;
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INSIDE NRB

NRB Adopts Two Resolutions Urging Government Response

PARSIPPANY, N.J. (NRB) —

During the annual business meeting of the National Religious Broadcasters' (NRB) membership in Washington, D.C., two resolutions were adopted regarding the radio and television industries, one for presentation to the Federal Communications Commission (FCC) and the other to George Bush, respectively.

The first resolution addressed the viability of the radio industry, the FCC's proposed "rule-making" in docket number 91-140, and the organization's stance regarding the continued development of digital audio broadcasting. The second resolution urged President Bush to support the adoption of the Senate's Cable Television Consumer Protection Act of 1991 (S. 12), which would re-establish "must carry" protection for local television stations.

The radio resolution outlined NRB's concern with increased competition in the radio industry which, according to the organization, has brought about the demise of many stations and has "resulted in the overall AM spectrum operating at a loss." The resolution urged the FCC to adopt regulatory policies promoting the economic viability of the industry.

Regarding the FCC's proposed "rule-making" in docket 91-140, NRB strongly suggested the following:

- that the FCC eliminate all restrictions on the number of stations an individual or company can own;
- that the FCC eliminate the current duopoly rules and adopt rules allowing broadcasters to own up to two FM stations and at least two AM stations within overlapping signal contours; and
- that the FCC continue to allow broadcasters flexibility to employ time brokerage agreements, joint venture agreements, and local marketing affiliation agreements (LMAs) to restore their economic viability.

In reference to digital audio broadcasting (DAB), NRB went on record as supporting the development of DAB in band and on channel, "thereby minimizing economic displacement of broadcasters and maximizing community services of both secular and religious broadcasters."

In its television resolution, NRB established local television stations as "the foundation of the American system of

television broadcasting," and stated the pervasive influence of the cable industry has "imperiled the ability of many local television stations to reach their intended audiences." According to NRB, this problem is most acute in the case of stations which serve specialized needs, including the presentation of ethnic, educational, and religious programming.

The organization concluded the resolution by stating the continued survival of these stations could *only* be safeguarded by the enactment of legislation to ensure the carriage of television station signals by local cable systems.

NRB Loses Directory Editor To Three-Year Battle With Cancer

PARSIPPANY, N.J. (NRB) —

Majorie Stevens, the recently retired managing editor of *The Directory of Religious Broadcasting*, passed away February 22, after a three-year battle with cancer. A nine-year employee of National Religious Broadcasters (NRB), Stevens was 71.

Stevens, who was born and raised in Chicago, Ill., concluded her work at NRB with the publishing of the 1992-93 directory. In each directory she invested countless hours, making sure every volume was as accurate as possible and better than its predecessor. The latest directory is the most exhaustive ever produced by NRB and reflects the steady stream of improvements Stevens had made to the book.

In performing her tasks as managing editor, Stevens was able to fall back on her experience in religious broadcasting due to her past work with Christian television stations in Arizona and New Jersey. All told, her involvement with the industry lasted more than 20 years.

"Marj was a fine Christian woman who took her work with *The Directory of Religious Broadcasting* very seriously," said NRB executive director E. Brandt Gustavson. "She gave painstaking attention to accuracy, inclusion of all religious broadcasters, and had such a heart to serve



Marjorie Stevens

the members of NRB and the readers of the directory. Because of her love for Christ and her beautiful personality, we miss her very much."

A memorial service was held for Stevens on March 1 at the First Presbyterian Church of Caldwell, N.J., where she had been an extremely active, long-time member. Stevens was buried in Phoenix, Ariz., alongside her husband. She is survived by her son Robert, daughter April Fisher, and three grandchildren.

NRB Music License Committee Files Second Rate Proceeding

CAMARILLO, Calif. (NRB) — The National Religious Broadcasters Music License Committee (NRBMLC) filed papers initiating a second rate proceeding for determination of reasonable American Society of Composers, Authors & Publishers (ASCAP) license fees.

Filed in Federal Court last December 17, this filing became necessary after ASCAP effectively terminated negotiations with NRBMLC, advising it would only offer NRBMLC-represented stations licenses identical to those negotiated by the Radio Music License Committee (RMLC).

Having just recently opposed the same RMLC/ASCAP accord in court on grounds that the agreed upon per program license discriminated against its stations, NRBMLC found ASCAP's offer unacceptable. NRBMLC's first rate proceeding, filed in 1988 on similar grounds for a prior license period, is still pending.

A rate proceeding is a means for license fee adjudication following an impasse in negotiations. It is provided under the terms of the Department of Justice/ASCAP Consent Decree, which established the Rate Court to insure reasonable licensing terms for user applicants and to protect applicants from infringement claims while the litigation progresses.

BMI Progress: In anticipation of the expiration of Broadcast Music Inc. (BMI) radio industry licenses on December 31, NRBMLC entered negotiations with BMI last December 3. The first negotiating session led to an agreement of an interim

license effective January 1, which is expected to last until such time as a final license agreement is achieved. A second negotiating session is scheduled for this month. As of January, approximately 375 commercial radio stations had formally authorized the NRBMLC to represent them in BMI negotiations.

Television Rate Court Decision: The critical event of 1992 will be the pending All-Industry Television/ASCAP Rate Court decision. The entire music license industry awaits U.S. Rate Court Magistrate Michael Dolinger's decision in this case, since it could profoundly affect future licensing agreements throughout broadcasting.

This case deals with the availability of reasonable, non-discriminatory per program music licenses for local television stations. It has been in progress in some form for nearly ten years. The television industry has challenged the validity and fairness of ASCAP's television per program license, a license modeled in most respects on the radio per program license. Television advocates expect a decision from Magistrate Dolinger early this year. The trial was held in March 1991.

Station Representation: Radio stations wanting to be represented by the NRBMLC may still do so under certain circumstances, if they have not already bound themselves to RMLC-negotiated license agreements. For more information, contact Russ Hauth at (805) 987-0400.

BNRB Addresses Access Issue; Election Yields New Leadership

PARSIPPANY, N.J. (NRB) — In recent months a number of changes have taken place within the structure of the Black National Religious Broadcasters (BNRB). During elections held at the National Religious Broadcasters (NRB) convention in Washington, D.C., Glenn Plummer, president of Detroit's (Mich.) TV-48, succeeded Bishop Samuel Green as chairman of the standing committee.

As the BNRB moves ahead under new leadership with attempts being made to fully utilize the committee's potential, there are some who feel it would be to the benefit of BNRB members to disband, stressing the necessity of black religious broadcasters becoming more actively involved in mainstream NRB activities. In a recent interview, Plummer discussed this "to be or not to be" issue and explained his

views regarding the standing committee.

According to Plummer, the BNRB is presently working to address the issue of access. The committee was developed in 1974 in response to a need for black representation in NRB. Today, there is still a need for the BNRB, Plummer said, but not under the same context as originally designed.

"NRB came into existence nearly 50 years ago specifically because of an access issue — for the purpose of gaining access for the religious broadcaster. Black broadcasters are still faced with the access dilemma today, even on Christian stations. [The BNRB] wants to address this issue from a purely positive perspective. We want to be a source for NRB members who are looking for black Christian programming and/or qualified minorities for employment . . . as well as encourage broadcast property ownership by minorities," he explained.

"We want to clearly dispel the notion that the BNRB is a separate or segregated group not involved in the mainstream of NRB and Christian broadcasting. We want to act as an interface between NRB members and the black broadcasters out there who are not a part of NRB or those who are a part of NRB but have distanced themselves."

Plummer stated that although there are over 1000 black Christian broadcasters in the United States today, they are primarily local broadcasters with local programs. "In an area such as Detroit, there are actually more local Christian broadcasters who are black on radio and television than there are local white Christians on radio and television. . . . You can count on one hand the number of black Christian broadcasters who have national programs," he said, citing Tony Evans, Fred Price, Clinton Utterbach, and B. Sam Hart as the only known examples.

It is the committee's intention, according to Plummer, to use the BNRB as a means of getting the local Christian broadcasters involved. "We are attempting to assist black broadcasters in reaching this nation and this world with the Gospel by radio and television," he said.

To assist in accomplishing this goal, the BNRB spring meeting will involve the division of the organization into six regions (eastern, western, southern, central, midwestern, and atlantic), thus providing NRB with a better opportunity

to reach the local black broadcaster.

According to Plummer, opinions vary as to what method is best in rallying all Christian broadcasters together, regardless of race, for the purpose of communicating the Gospel. He, however, encouraged NRB members to "perceive the BNRB as brothers and helpers, [because] we're all in this thing together."

Southwest Chapter Prepares Annual Convention Schedule

DALLAS, Texas (NRB) — The National Religious Broadcasters' (NRB) Southwestern Chapter is making final preparations for its regional convention to be held in Dallas at the Harvey Hotel, July 22-24. "Countdown 2000 — Broadcasting Solutions" has been chosen as the theme.

This year's event will feature a number of well-known personalities, including author Max Lucado, Christian recording artist Michael Card, and Focus on the Family's Chuck Bolte.

Special emphasis has been placed on the organization of the workshops, which, according to chapter president Joe Willis, have been designed to promote excellence in programming, production, management, marketing, and fundraising. Among those presenting workshops is Ashton Hardy, who will address Federal Communications Commission (FCC) regulations and how these regulations affect religious broadcasting.

The banquet on Friday, July 24, will include the presentation of the Pioneer Award, honoring an individual who has made great strides in broadcast development; the Barnabas Award, honoring an individual who has shown exceptional behind-the-scenes success in programming, production, or related areas; and the Morning Star Creative Award, a new award honoring creativity in commercial program production.

FCC pioneer Sam Morris has been nominated posthumously to receive the Pioneer Award. The nominees for the Barnabas and Morning Star Creative awards will be announced at the banquet.

A number of events have been scheduled in addition to the workshops and sessions to encourage fellowship among the convention attendees. Such special events include an evening auction and a Texas-style barbeque on Thursday, July 23. For further convention information, contact Joe Willis at (214) 991-5571.

• NATIONAL •

Randall Terry To Launch Live Social Issues Radio Program

BINGHAMTON, N.Y. (NRB) — Randall Terry, the man who founded "Operation Rescue" and led thousands of abortion protestors on hundreds of missions across America, has announced he will launch his own syndicated radio talk show this month. *Randall Terry Live* will be broadcast daily by satellite from studios located in Terry's hometown of Binghamton, beginning April 20.

Commenting on the broadcast endeavor, Terry said, "I intend to use my skills as a communicator to clearly define issues confronting America today, then to educate, motivate, and inspire [people] to action." Terry defined himself as an activist and said he intends to challenge his listeners to act out their beliefs and provide them with practical, concrete plans for action.

"I don't want a parent to just be angry when Planned Parenthood brings a sex education program into the schools. I want to help train him or her to effectively lobby the school board — better yet, get elected to the school board, and kick Planned Parenthood out," he stated. According to Terry, his program will feature well-known newsmakers and will give listeners an opportunity to call in and discuss issues of concern.

"If 20 years ago someone would have predicted the current decadence of our society — 30 million dead through abortion, violence in the street, families destroyed, pornography, the growth of homosexual influence in our society — we would have been laughed to scorn," noted Terry. "But now, our nation's rejection of God has left us all to reap the consequences. I hope this daily radio program will help provide Christians with a vision and strategy to reclaim our culture for righteousness."

NAB Urges Sweeping Reforms Of Current FM License Policies

WASHINGTON, D.C. (NRB) — The National Association of Broadcasters (NAB) recently urged the Federal Communications Commission (FCC) to reassess its rules for awarding FM station licenses. NAB said existing FM policies have over-crowded the airwaves with new FM stations, diminished FM technical

quality for radio listeners, and worsened the economic situation of existing FM stations.

NAB stated its request for sweeping reforms would mirror actions regulators recently took to improve AM radio, including a freeze on all new applications for AM stations. As part of its request, NAB also is asking for an FM license freeze.

In addition, NAB is asking the FCC to expand its FM ownership opportunities for minorities, including policies that would make it easier for minorities to purchase existing FM stations. NAB said this could be accomplished, in part, by expanding distressed sale and tax certificate policies.

According to NAB, the rules for awarding new FM stations licenses "are in

Benson Music Celebrates 90 Years In Gospel Publication

NASHVILLE, Tenn. (NRB) — This year, Benson Music Group, a Nashville-based Christian music communications company, celebrates its 90th anniversary. Conceived in 1902 as a small mission endeavor in the slums of Nashville, Benson's purpose was to spread the Gospel by distributing books, printing pamphlets and tracts, and selling Bibles. Gospel music publishing was added in 1904 and soon became the organization's primary emphasis.

As the gospel music industry grew, Benson struggled to maintain a solid foundation. The organization encountered difficulties both managerially and financially as it sought a means to establish itself



photo courtesy of Randall Terry Live!

Confronting the abortion issue and making a stand for family values and the pro-life movement, social activist Randall Terry (left) appears on Phil Donahue's nationally syndicated talk show.

dire need of reassessment and amendment," and that such a review would come at an important time since regulators are exploring options which include granting digital audio broadcasting (DAB) facilities to existing broadcasters. The policy review is particularly appropriate today due to the troublesome economic climate for radio.

In supporting an FCC freeze and regulatory review, NAB also wants the FCC to continue to allow broadcasters to upgrade their existing FM facilities, stating, "We believe the Commission should not cease allotment and licensing activity associated with the improvement of existing service."

within the industry. In 1960, Benson added the Heartwarming and Impact record labels to help popularize the company's existing copyrights. The addition of the labels provided an avenue by which the organization could immerse itself in the newly evolving genre of contemporary Christian music. Business blossomed, and in 1980 the Zondervan Corporation became Benson's parent company.

Today, Benson's artist roster includes Carman, 4 Him, Glad, Lamelle Harris, Dallas Holm, and Dino. Benson also represents such black gospel artists as Commissioned, and Billy and Sarah Gaines, as well as southern gospel artists Gold City

and Lulu Roman. Company-owned record labels now include that of Benson and Riversong Records. Benson Music Group also distributes Maranatha! Music, Urgent Records, and Yo! Forefront labels.

After 90 years, Benson Music Group's goals are not much different from those of the early days, according to its president, Jerry Park. "We're using our resources to tell people about Christ. We could be making different kinds of records. We could be making more money. But we're using our resources as aggressively as possible to tell people about Christ," he stated.

In looking toward the organization's centennial, Park said he anticipates a broadening of Benson's musical ministry outreach over the next ten years via new artists and projects.

Maranatha! Music Wins Award At Annual Grammy Ceremony

NEW YORK, N.Y. (NRB) — History was made recently at Radio City Music Hall when, for the first time, a Christian recording received the National Association of Recording Arts and Sciences Grammy Award for the Best Children's Record of the Year. Maranatha! Music, a division of the Corinthian Group, received the 1991 award for its album *A Capella Kids* by Kids Praise!

Alex McDougall, executive producer of children's products for Maranatha! Music, was on hand with album producer Clifford "Barney" Robertson at the ceremony to accept the award. "This represents a giant breakthrough for Christian music as a whole," McDougall said. "We are now being recognized, even in secular categories, as producers of quality products, which elevates the entire Christian music recording industry."

A Capella Kids beat out four well-known competitors, Danny Glover, John Gleigud, Jonathan Winters, and Dom DeLouise, for the industry award.

NCRS Celebrates 20 Years Of Service To Broadcast Industry

NASHVILLE, Tenn. (NRB) — From humble beginnings in 1972 when 35 registrants gathered at a Nashville motel, the National Christian Radio Seminar (NCRS) expects to draw more than 300 attendees to its 20th anniversary session this month during Gospel Music Week.

Besides the growth in its size over the

past two decades, the NCRS has seen its purpose grow to meet the needs of the industry and the people it serves, according to organization chairman Joe Battaglia. "Originally, NCRS was more fellowship and issues-oriented; it's more nuts and bolts today," he explained recently.

Originally known as the Gospel Radio Seminar, the NCRS primarily sought ways to bring the Christian radio and music industries closer together. But, according to Battaglia, "It's less music-driven than during its early days. The format has grown to the point that when people leave the seminars, they can go back to their stations and implement ideas and changes.

"NCRS altered its mission because there was such a need for training such as this," continued Battaglia about the Nashville seminar which runs from April 5-9. "We want to help our attendees be better broadcasters. Whatever the challenge is, we want to meet it."

INTERNATIONAL

Eastern European Dignitaries Attend Regent Commencement

VIRGINIA BEACH, Va. (NRB) — Regent University recently hosted Eastern European embassy representatives in an historic commencement ceremony at which 25 graduate students from Poland, Bulgaria, Romania, Hungary, and Czechoslovakia became the largest group of

Eastern Europeans ever to receive master's degrees from a Christian university.

Dignitaries in attendance included His Excellency Ambassador Virgil Constantinescu of Romania, Counselor for Science and Technology Hubert Romanowski of the Republic of Poland, First Secretary for Science and Technology Vladimir Ossenov of the Republic of Bulgaria, and Counselor for Cultural and Educational Affairs Csaba Szabo of the Republic of Hungary.

Regent University president David Gyertson presented the graduates with diplomas and certificates in business, communications and the arts, journalism, education, public policy, and biblical studies. Regent chancellor M.G. "Pat" Robertson delivered a charge to the Eastern Europeans during the ceremony held at the Founders Inn and Conference Center.

Selected for their excellent leadership potential, the students were fully subsidized by Regent as Chancellor Leadership Scholars. The scholarship was established in accordance with the university's desire to equip professionals around the world to affect leadership change.

"The critical need of the emerging Eastern European countries is for leadership that has both the skills to change their nations and values to sustain that change," stated Gyertson, "and that is the mission of Regent University."

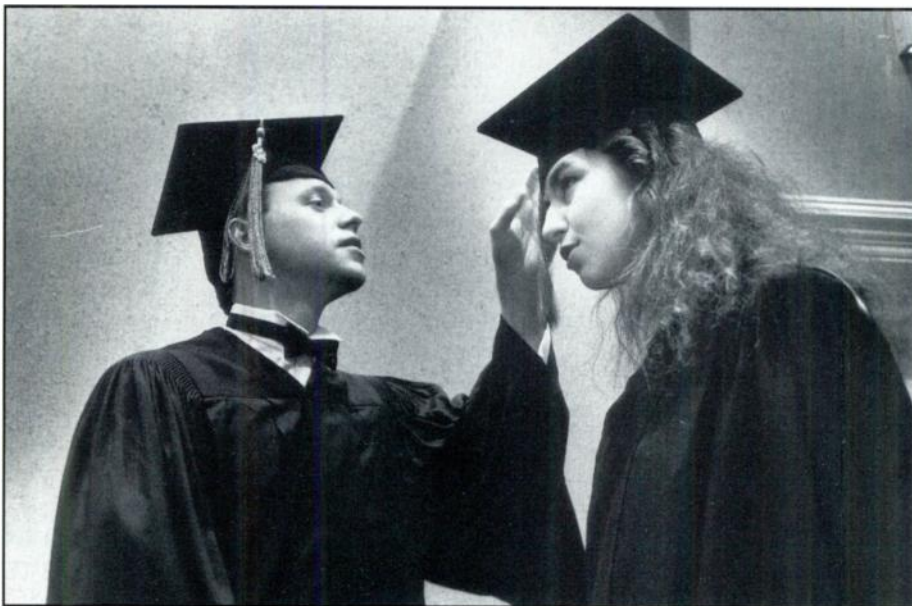


photo by Kerry Lammi

Krzysztof Chmielarczyk makes final adjustments to wife Bozena's tassel. The two students from Lublin, Poland, participated in Regent University's first international student commencement.

American Reform: Inspiring A Nation To Change

by David Aikman

The following is the final segment of a five-part series entitled *Global Challenges for the 90s*. This series has examined important global developments and their relationships to opportunities for evangelical ministry. The series has been comprised of excerpts from a presentation given by *Time* magazine senior correspondent David Aikman.

The United States is the most churchgoing country in the world. On any given Sunday, about 40 percent of the nation's population is in church. It is highly Christianized. Gallup polls year after year reveal that 93 to 94 percent of the population says it believes in God. An enormous proportion, approximately 30 to 40 percent, professes to be evangelical Christian and defines *evangelical* in very narrow terms: Believing in the Bible as the inerrant Word of God, believing in the necessity of a personal decision of salvation, etc.

Examining Statistics

Yet look at some of the other figures. The United States has by far the highest prison population per thousand of any country in the world. We have more prisoners in the United States now than any other country has ever had, with the exception of the Stalinist Soviet Union at the height of the gulag. And ours are not political prisoners; these are people who, for the most part, were honestly convicted of actually committing crimes.

Family breakdown is a pandemic, not an epidemic, a pandemic — a disease which has afflicted the *entire* nation, not just a portion. In 1960, five percent of the births in the United States occurred out of wedlock or as we quaintly used to say, were "illegitimate." In 1988, that figure was 26 percent; among Americans of African heritage the figure was 63 percent.

What does this mean? It means nearly one-third of all American children encounter poverty before the age of 18, because single-parent families have lower incomes than traditional families, regardless of whether they are led by men or women. And this is in a country where the standard

of living is still the highest in the world by most general reckoning. Is it a pipe dream to believe the Gospel can change American society? Based on history, I do not believe it is a pipe dream at all.

Transforming Society

Between 1800 and 1820, English society was totally transformed from a sordid, gin-sodden (the equivalent of drug-laden) society where it was dangerous to even walk in many parts of London, into a place where one could walk without fear of mugging or problems in virtually any part of any major city.

How did this happen? Was it through lawyers lobbying members of parliament, writing signatures to the King of England? No. It was through the efforts of evangelical Christians praying, working within the system, seeking revival, seeking renewal, and then seeing it happen.

There were renewals like this throughout the 19th century in England. One of the more remarkable ones was the efforts of the Salvation Army to change the conditions of the industrial slums which sprang up in the second half of the 19th century. These are the words of W.E.H. Lecky, a famous non-Christian historian, commenting on the changes in England accomplished by the evangelicals:

"The evangelical revival is a great moral revolution in England. It has planted fervent and enduring religious sentiment in the midst of the most brutal and most neglected portions of the population. And whatever may have been its effects, it undoubtedly emancipated great numbers from the fear of death and imparted a warmer tone to the devotion and a greater energy to the philanthropy of every denomination, both in England and the colonies."

This change which he spoke of transformed the working classes of England from a brutalized proto-revolutionary proletariat which might have had a Bolshevik revolution in England, into law abiding, patriotic citizens who in the end stood up to Hitler, and who, though stand-



ing on opposite sides of political issues with the conservatives, worshiped the same God and lived by the same values propagated by the Church of England itself.

Charles Spurgeon, the great 19th century English evangelist probably did more to turn around the English working class and lead them out of the brutality and into a new, healthy life than any other person. Therefore, it is not surprising that when Frederick Engels, who cooperated with Karl Marx on the *Communist Manifesto* and *Das Kapital*, was asked what person in England he hated most, he replied, "Charles Spurgeon."

Wouldn't it be a compliment if the enemies of the Gospel or if the advocates of violent revolution in the United States were to single out Christian evangelists as their most dangerous opponents because of what they were accomplishing? If this country is going to continue to be the center of missionary-sending activity and a force for justice, freedom, and stability in the world, this country *itself* must be changed.

Accepting The Challenge

I believe it can be done. I believe it is part of an ongoing response to the evangelical challenges of the 1990s. We need guts, however, real courage, even physical courage, and we need a willingness to leave behind comfort. We in this country have become terribly comfortable in our prosperous and successful churches. We have become so comfortable that in many cases we have just missed out.

My final challenge is this: To inspire people to take great personal risk, to be willing to live very hearty lives of great uncertainty. With this, the evangelical challenge is not something this generation will fail to accomplish, but rather something it will accomplish in a more inspiring way than many of us have lifted our eyes so far to behold.

David Aikman is senior correspondent for *Time* magazine. © David Aikman. Printed with permission.

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SOUNDS OF THE TIMES Fast-paced interviews with young adults and biblical responses to their concerns and questions aired Monday through Friday. (*apologetic/5 minutes*) Weekend edition also available. (5 minutes)

SPORTS SPECTRUM Presenting sports in a new light... bringing listeners to you. This live talk radio program airs each Saturday (noon Eastern time). Chuck Swirsky, sports director for WGN in Chicago, hosts top athletes and handles hot topics from around the country. (*evangelistic/55 minutes*)

*Be sure to include the entire family line-up on your station. Contact Gordon Wassenaar at Midwest Media Managers. **CALL TODAY 616-942-6360***



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PROGRAMMING ISSUES

During the last few years I have had the privilege of being involved in a number of fundraising efforts for Christian radio stations from Florida to Alaska. Until recently, very few articles have been written on the subject of raising "start up" funds to build new stations or operate them during their first few months on the air.

I applaud the exploration of this subject as more and more groups with construction permits are finding themselves lacking the necessary funds to build the station either partially or entirely debt free as they would prefer. With this need for funds on the rise, I feel it is important for those of us who have been through the experience to share our successes and our failures with others who are seeking to bring Christian radio to their communities.

I found the experience of starting a new station to be both rewarding and challenging. Galatians 6:9 became a favorite of

Fundraising For Start-Up Christian Radio

by Bob Augsburg

mine during this period: *Don't become weary in well doing for in due season we will reap, if we do not lose heart.*

The project to which I am referring centered around raising support for a new contemporary Christian station in the Nashville, Tenn., area. WAYM-FM is the second such station in our small network of youth/young adult-oriented ministries. This vision began with the signing on of WAYJ-FM/Fort Myers, Fla., over four years ago.

One of the most challenging tasks in raising funds in advance of a station being on the air is convincing people that this project is going to become a reality. It is not just a pipedream — it is a vision with substance. The intangible aspect of radio is difficult enough to sell even after it is on the air, a fact to which any commercial radio salesperson will attest. The key to beginning a campaign for start-up funds is to be sure you are equipped with the proper tools.

Creating A Media Kit

Foremost is the creation of a successful print campaign, complete with the proper materials in a sharp looking folder. The quality of your print campaign will say much about the quality of your future station. People will be more apt to pay serious attention to your vision if they see an organized, professional presentation.

Start with the creation of a logo with your call letters and dial position. Do not settle for anything less than first class; your logo will be your identity for years to come. Find the best graphic artist in your area and describe to him or her what your station's image will be (who your target audience is, etc.). Your logo will be printed on the outside of your folder.

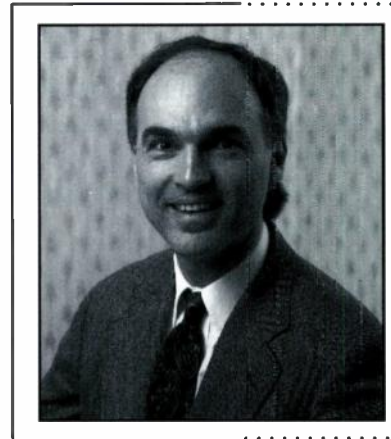
Inside you should include a copy of your construction permit, IRS tax exemption certification, coverage map, endorsement comments from credible leaders in your area, and an insert detailing your needs for signing on. In our recent campaign for Nashville, we prepared several inserts detailing specific equipment item needs, including a photo from the catalog along with the price. People are more excited about giving when they know they are underwriting something tangible.

A number of individuals underwrote items such as microphones, cassette decks, and audio processors in the \$400-\$700 price range. One corporation underwrote the cost of the broadcast antenna at \$5000. I would suggest creating three or four different lists of equipment needs, grouping them together in price ranges. Then you can present a specific insert tailored to the donor with whom you are meeting.

Preparing An Audio Cassette

In addition to a professional media kit, it is extremely helpful to have an audio cassette which highlights the format of your future station. In our case, we produced a one-minute introduction narrative detailing the history of our organization and the vision of the station. We invited the listeners to stay tuned for a 20-minute example of what the future station would sound like. We then featured carefully edited bites from our existing station. We selected some of the best samples from the morning show and a few other day parts.

Admittedly it is easier when you have an existing station to draw from. If you are starting your first station, you will need to produce a simulated air check scope high-



lighting the music mix you plan to feature, plus other important programming elements such as news, announcers, community service promos, and programs. This will give people an opportunity to hear what your station will sound like.

Again, bear in mind the importance of presenting a professional, quality audio sample. If you have any doubts about your ability to accomplish this, do not hesitate to seek help from an experienced professional in the area of radio production.

At the conclusion of your tape, remind people how they can become involved. Be sure to include an address and telephone number. We found the audio tape idea to be one of the most cost effective ways to get people excited about the future radio station. Cassette tapes can be professionally duplicated for as little as 75 cents each.

Developing A Video

If finances permit, a video of your ministry is without question the ultimate tool in raising funds. We wrote and had professionally produced a ten-minute video on the ministry impact of our flagship station. The video highlighted format and most importantly the testimonies of individuals whose lives have been affected by our first station.

Though not an inexpensive project to undertake, we discovered it was an investment that more than paid for itself. There are numerous fundraising methods which have worked for other startup organizations, the key is to prayerfully seek counsel and the mind of Christ as to the approach He is leading you to take.

Bob Augsburg is president of Programming Plus in Nashville, Tenn., and heads the WAY-FM network, a youth-oriented Christian radio group.

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SOUNDS OF THE TIMES Fast-paced interviews with young adults and biblical responses to their concerns and questions aired Monday through Friday. (*apologetic*/5 minutes) Weekend edition also available. (5 minutes)

SPORTS SPECTRUM Presenting sports in a new light...bringing listeners to you. This live talk radio program airs each Saturday (noon Eastern time). Chuck Swirsky, sports director for WGN in Chicago, hosts top athletes and handles hot topics from around the country. (*evangelistic*/55 minutes)

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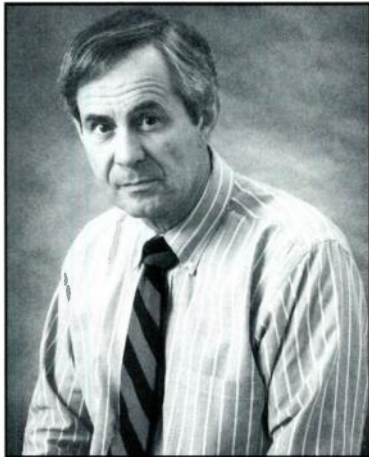
TRADE TALK

John Frohnmayr, chairman of the scandal-plagued National Endowment for the Arts, has resigned under pressure from the Bush administration and pro-family voters. Frohnmayr's dismissal was precipitated by flap over tax-funded pornographic "art," with the most recent controversy involving a \$5000 grant to fund two books entitled *Queer City* and *Live Sex Acts*.

Cable penetration in the United States is now estimated to be 61.2 percent or 56,189,000 households, according to the November 1991 Arbitron sweep. This figure is up from 60.6 percent last July. **VCR ownership** is estimated to be 77.5 percent of U.S. television households.

Amy Grant's *Heart in Motion* was the top-selling album in Christian retail stores in 1991,

according to figures compiled by CCM Publications and reported by the *EP News Service*. Grant's album, also distributed in the mainstream pop market, has sold over two million copies.



Ronald E. Wilson

Ronald E. Wilson has been selected by the Evangelical Press Association (EPA) board of directors to serve as the organization's new executive director. He will replace Gary Warner, EPA executive director since 1978. Wilson will officially assume the responsibilities of his position July 1.

Christian music artists are gearing up for the **23rd Annual Dove Award Ceremony** to take place April 9 in Nashville, Tenn., in conjunction with Gospel Music Association Week. Word Inc. artists lead the industry with 43 award nominations, including a landslide showing in the rapidly growing country categories. Sparrow Distribution's represented record labels received 39 nominations, with BeBe and CeCe Winans setting the pace at seven. Benson Music Group artists were honored with 16 nominations.

The United States Congress has declared the first Thursday of May each year the **National Day of Prayer**. Under the direction of Shirley Dobson, Vonette Bright, and Pat Boone, Christians will join in prayer on May 7 to renew commitment to moral and spiritual heritage, bring guidance to the nation's leaders, and strengthen families and communities. President and Mrs. George Bush have been selected as "honorary co-chairpersons" for the day. For more information, contact the National Day of Prayer task force at (719) 531-9300.

The National Academy of Recording Arts and Sciences' **34th Annual Grammy Awards** ceremony was recently held at Radio City Music Hall in New York, N.Y. The following Christian artists received Grammy honors: Best Rock Contemporary Gospel Album, **Under the Influence, Russ Taff**; Best Pop Gospel Album, **For the Sake of the Call, Steven Curtis Chapman**; Best Southern Gospel Album, **Homecoming, The Gaither Vocal Band**; Best Traditional Soul Gospel Album, **Pray For Me, Mighty Clouds of Joy**; Best Contemporary Soul Gospel Album, **Different Lifestyle, BeBe & CeCe Winans**; Best Gospel Album by a Choir, **The Evolution of Gospel, Sounds of Blackness**; and Best Jazz Vocal Performance, **He Is Christmas, Take 6**.

Christian radio talk show host **Rich Buhler**, whose daily program *Table Talk* has been a mainstay of KBRT-AM/Los Angeles, Calif., for more than 11 years, has left the station

and has joined Salem Communications Corp. and its radio group in the satellite syndication of the program.



Ronald W. Beaty

Ronald W. Beaty has been named vice president of sales by the board of directors at Spectra Distribution Inc. Spectra has also announced the signing of an exclusive long-term distribution agreement with **Sweet Rain Records Inc.** Sweet Rain plans to cata-

log all existing products with Spectra, as well as upcoming releases by Bruce Parham, Greg Hoover and the Charlotte Area Community Choir, and others.

In February, **Petra** and Word Inc.'s mainstream distributor, Epic Records/Sony Music, launched their explosive *Unseen Power* project into mainstream retail outlets. The project re-teamed the band with Grammy award-winning producers John and Dino Elefante and marked the first time Petra has joined forces with producer/engineer Neil Kernon.

The Southern Baptist Radio and Television Commission (RTVC) has been granted permission by Russian authorities to begin broadcasting RTVC-produced programs in Russia. Russian officials and representatives of the

American Christian Television System (ACTS) Network recently agreed upon as many as seven hours of weekly programming for an estimated audience of 80 million, according to the *Baptist Press*.



Rich Buhler

The Jesus Film premiered recently in the People's Republic of Mongolia as the first Western

film of any kind to be allowed into the formerly Marxist nation. The director general of the Mongolian film industry stated he expects at least 25 percent of the widely dispersed population of 2.2 million to see the film this year.

The Nashville-based interracial hip-hop group **DC Talk** has gained worldwide prominence for its anti-racism music video *Walls*. The International Film Festival of New York awarded *Walls* the gold medal in the R&B music video competition. The world premiere of the video, which features the burning of a Ku Klux Klan robe, was held in Pulaski, Tenn., the birthplace of the Klan. The premiere received national coverage via ABC's *News One*, was reported by six news stations, and spawned a front-page story in *USA Today's* Life section.

Trans World Radio is celebrating its 40th year in international Gospel broadcasting. Incorporated as International Evangelism Inc. in 1952, Trans World Radio now transmits over 1000 hours of Gospel programming weekly in 90 languages from seven transmitting locations, reaching 80 percent of the earth's surface.

Ten-time Dove Award winner **Steven Curtis Chapman** has begun 1992 by receiving his second Grammy Award, his fifth consecutive number one single, and a new, exclusive worldwide recording and publishing agreement with Sparrow Communications Group. Chapman's first recording under the new agreement will be released in late June.

Pat Boone received the Mercy Corps International Lifetime Achievement Award at the National Charity Awards Dinner in Phoenix, Ariz. He was honored for his longstanding commitment to charities

throughout the United States. Boone was a key figure in launching Mercy Corps International's humanitarian outreach programs in 1979.

Christian classical pianist **Dino Kartsonakis** has re-signed a multi-record contract with Benson Music Group. The six-time Dove Award winner will continue his "Peace" series, which includes *Peace In The Midst Of The Storm*, *All Creation Sings*, and his current release *Majestic Peace*, with the release of a Christmas recording in the fall.

In light of **Focus on the Family's** 15th year of broadcasting consistent encouragement and practical information



DC Talk rapper Toby McKeehan (center) leads Kevin Smith (left) and Michael Tait (right) in a performance for the taping of their *Walls* video.

on issues facing the American family, founder and president James Dobson has joined forces with the American Christian Television System (ACTS) Network to introduce a new TV series. The *Family Enrichment* series, which premiered at the

end of March, is comprised of nightly seminars designed to assist in combating the forces tearing apart the family unit. Future guest hosts for the series include D. James Kennedy of Coral Ridge Ministries and Kay Arthur of *How Can I Live?*

Recording artist **Charlie Peacock's** spring "Love Life" tour will be stopping in more than 40 cities across America, including Los Angeles, Chicago, Dallas, Atlanta, Minneapolis, and Nashville. Peacock is being joined on the tour by Vince Ebo and Out of the Grey. The "Love Life" tour began in March and will end next month.

Family Life Radio, KFLR-FM/Phoenix, Ariz., has announced the completion of

CONTINUED ON PAGE 38

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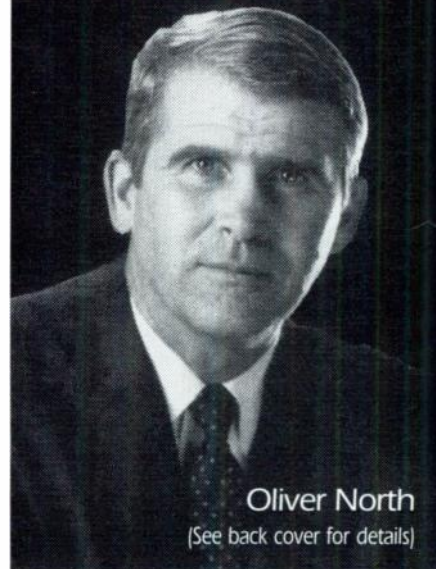
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TRADE TALK

CONTINUED FROM PAGE 37

"The Mountain Top Project." The station has moved its transmitter from a ground location to the top of South Mountain, a location from which the majority of Phoenix-area radio and television stations transmit. The KFLR transmitter is now operating at 50,000 watts.

Recording artist **Steve Green** has finished work on *Hide 'Em In Your Heart, Bible Memory Melodies, Volume 2*, the follow-up to his 1991 Dove Award-winning *Hide 'Em In Your Heart Songs*. Produced by Frank Hernandez, *Volume 2* combines songs, narration, and Bible readings to assist children in learning Biblical values and principles. It features 21 songs, including "If We Don't Lose Heart," "There Is A Friend," and "Give Thanks To The Lord."

KJLY-FM/Blue Earth, Minn., has announced the promotion of music director **Bob Strauter** to the position of director of broadcast operations and traffic director **Gina Frandle** to music director.

The Sparrow Corporation has announced the following promotions within Sparrow Distribution: **Mark Funderburg** has been appointed to senior director of sales and marketing; **Bob Gurich** has been appointed to director of sales; **Linda Klosterman** has been appointed to manager of marketing; and **Susan Hall** has been appointed to manager of sales administration.

The REZ Band (formerly Resurrection Band) celebrated its 20th anniversary with a commemorative concert on March 27 at the Copernicus Center in Chicago, Ill. The performance included songs from each of the band's 12 albums, as well as from their 1974 demo release *Music to Raise the Dead*. The concert was recorded for release on CD, cassette, and VHS videocassette and will be distributed by Word International.

The Robert Michaels Agency, a Christian marketing and public relations organization, is celebrating its fifth year of service. The agency has relocated to a larger facility at Crossroad Business Park South, 7105 Crossroad Blvd., Suite 101, Brentwood, TN 37027.

The Arbitron Company: November 1991

Top 20 Syndicated Religious Television Programs

Rank	Program	Total TVHH	Markets	% U.S.
1.	<i>Hour of Power</i>	1,521,000	158	94.93
2.	<i>The World Tomorrow</i>	1,397,000	116	83.43
3.	<i>In Touch</i>	650,000	62	55.86
4.	<i>Believer's Voice of Victory</i> (wkly.)	630,000	128	86.69
5.	<i>Miracles Now With Oral Roberts</i>	528,000	119	83.38
6.	<i>Larry Jones Presents</i>	500,000	90	70.62
7.	<i>Ever Increasing Faith</i>	423,000	47	55.98
8.	<i>Coral Ridge Hour</i>	400,000	116	75.18
9.	<i>The 700 Club With Pat Robertson</i>	299,000	101	75.86
10.	<i>Day of Discovery</i>	281,000	123	68.29
11.	<i>It Is Written</i>	218,000	45	44.45
12.	<i>Success-N-Life</i>	199,000	93	70.11
13.	<i>Day of Restoration</i>	198,000	59	41.47
14.	<i>Insight</i>	182,000	15	27.87
15.	<i>This is the Life</i>	174,000	37	24.53
16.	<i>Christian Lifestyle Magazine</i>	157,000	18	25.82
17.	<i>Jimmy Swaggart</i>	143,000	30	20.92
18.	<i>Believer's Voice of Victory</i> (daily)	142,000	54	58.20
19.	<i>The John Ankerberg Show</i>	117,000	32	44.51
20.	<i>Garner Ted Armstrong</i>	98,000	36	22.72

Total Survey Area/Aggregate Cume TV Households; cable and noncommercial viewership not included. © 1992 Arbitron Co.

Nielsen Media Research: November 1991

Devotional Programs: 30,000+ Average Household Audience

Rank	Program	Ave. TVHH	Stations
1.	<i>Hour of Power</i>	1,417,000	171
2.	<i>The World Tomorrow</i>	745,000	140
3.	<i>Believer's Voice of Victory</i> (wkly.)	499,000	129
4.	<i>Miracles Now With Oral Roberts</i>	497,000	124
5.	<i>In Touch</i>	460,000	41
6.	<i>Ever Increasing Faith</i>	410,000	28
7.	<i>Coral Ridge Hour</i>	345,000	116
8.	<i>Day of Discovery</i>	284,000	119
9.	<i>Insight</i>	235,000	13
10.	<i>The 700 Club With Pat Robertson</i>	211,000	92
11.	<i>Day of Restoration</i>	206,000	67
12.	<i>Larry Jones Presents</i>	185,000	47
13.	<i>This is the Life</i>	165,000	28
14.	<i>Christian Lifestyle Magazine</i>	154,000	15
15.	Worldvision: Specials	130,000	58
16.	<i>Believer's Voice of Victory</i> (daily)	126,000	44
17.	<i>Success-N-Life</i>	112,000	107
18.	<i>Garner Ted Armstrong</i>	109,000	34
19.	<i>Christopher Closeup</i>	104,000	20
20.	<i>Jimmy Swaggart</i>	93,000	29
21.	<i>Mass For Shut Ins</i>	91,000	15
22.	<i>Music & the Spoken Word</i>	85,000	15
23.	<i>Real to Reel</i>	83,000	9
24.	<i>The John Ankerberg Show</i>	76,000	20
25.	<i>Jack Van Impe Presents</i>	67,000	27
26.	<i>Search</i>	67,000	25
27.	<i>In Touch Minister</i>	51,000	12
28.	<i>Let God Love You</i>	48,000	5
29.	<i>Changed Lives</i>	38,000	13
30.	<i>Amazing Grace</i>	37,000	9
31.	<i>Religious Town Hall</i>	36,000	8

Ranked by ave. household audience. Cable and non-commercial viewership not included. © 1992 Nielsen Media Research

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Active Christian Home School Product Buyers (12,893)	\$80/M*	Financially Secure Christians (11,796)	\$90/M*
Activist Evangelical Donors (473,992)	\$60/M	Freedom Village USA (56,867)	\$65/M*
AMG International (38,081)	\$60/M*	Glory Ministries (16,222)	\$80/M*
American Church Bond Investors (47,354)	\$95/M*	Great Christian Books Actives (66,636)	\$75/M*
Back to God Activists (14,783)	\$70/M	Great Christian Books Prospects (70,881)	\$50/M*
Best Political Conservative PAC Donors (234,717)	\$100/M	Greenhomes America (4,276)	\$80/M*
Bible Pathway (22,000)	\$90/M	High Profile Christian Business Men (82,870)	\$60/M*
Bible Prophecy Bookbuyers & Donors (9,688)	\$100/M	Home & Family Causes Donors (491,342)	\$65/M
Biblical Perspectives Active Buyers (11,090)	\$85/M*	Home School Oriented Christian Families (90,179)	\$60/M*
Biblical Scoreboard Magazine (51,063)	\$65/M*	Ichthys Books (5,462)	\$75/M*
Born Again Doctors Who Donate (6,388)	\$100/M*	In God We Trust (58,152)	\$50/M*
Buyers of Christian Bestsellers (4,000)	\$80/M*	Inspirational Network Buyers (10,819)	\$85/M*
California Evangelical Political Givers (26,776)	\$100/M*	Keep America Christian Donors (18,463)	\$100/M*
Canadian Christian Heritage (49,734)	\$60/M	Kingdom Kids (2,846)	\$75/M*
Check Writing Evangelical Activists (51,717)	\$80/M	Liberation (32,000)	\$90/M*
Christian Action Network (28,817)	\$120/M*	\$1000+ Lifetime Members of a T.V. Ministry (40,244)	\$80/M*
Christian Computer Software Buyers (3,465)	\$80/M*	Living Truth Ministries (13,440)	\$80/M
Christian Donors for Constitutional Rights (37,241)	\$70/M*	Mickey & Becki Moore Ministry (4,512)	\$85/M*
Christian Health & Nutrition Bookbuyers (40,781)	\$70/M*	Mid America Evangelism Donors (72,592)	\$65/M*
Christian Heritage (210,000)	\$110/M	Midnight Call Magazine (44,000)	\$80/M*
Christian Home School Product Buyers (31,264)	\$75/M*	Music Buying Churches (48,638)	\$60/M*
Christian Information Bureau (7,685)	\$85/M*	National & International Religion Report (7,128)	\$95/M
Christian Inquirer (45,421)	\$80/M*	National Christian Computing Convention	
Christian Lifestyle Select (113,757)	\$60/M*	Attendees (1,714)	\$125/M*
\$100+ Christian Political Donors (50,363)	\$85/M*	National Citizen Action Network - VIP List (14,992)	INQUIRE*
Christian Publishing Company Buyers (155,983)	\$75/M*	News From Israel (8,000)	\$80/M*
Christian Recreation Investors and Donors (45,100)	\$80/M	North American Renewal Service Committee (35,590)	\$80/M*
Christians Seeking Extra Income (9,309)	\$65/M*	Prime Donors to a Christian Prophetic Ministry (20,113)	\$80/M*
Christians With a Heart for Israel (33,091)	\$55/M*	Prime Evangelical Donors (106,269)	\$70/M*
Church Audio-Video Equipment Buyers (24,735)	\$75/M	Prime Evangelical Political Donors (19,916)	\$90/M*
Church Music Report (19,299)	\$70/M*	Prime Music Buyers (57,329)	\$65/M*
Church Video and Film Buyers (55,680)	\$50/M	Prophecy Bookbuyers (66,343)	\$60/M*
Cream of the Crop Christian Activists (51,765)	\$85/M	The Prophecy Newsletter (8,425)	\$95/M*
Cream of the Crop PTL Donors (66,318)	\$75/M	Protestant Pastors & Churches by	
Cream Republican Donors (54,014)	\$95/M	Denomination (117,000)	\$45/M
Crusade Donors (253,892)	\$75/M	Pulpit Helps (143,495)	\$45/M*
Cult Awareness Buyers and Donors (15,266)	\$70/M*	Reap Mission (16,000)	\$55/M*
Destiny Image Publishers (21,723)	\$80/M*	Religious Libraries (11,043)	\$60/M*
Destiny Image Publishers' Bookstore Customers (4,129)	\$65/M*	Religious Market Suppliers (5,000)	\$125/M*
Direct Mail Responsive Pastors and Churches (109,100)	\$75/M	Responsive Fundamentalist Donors (85,310)	\$70/M
Donors to a Christian Legal Defense Ministry (4,372)	\$80/M*	Revival Donors (17,048)	\$65/M
Donors Who Oppose Religious Persecution (6,352)	\$125/M*	The Rutherford Institute (16,943)	\$90/M*
Eagle Systems' Children's Video & Book Buyers (27,000)	\$60/M*	7th-Day Adventist Pastors, Leaders & Decision	
Evangelical Outreach Activists (25,461)	\$80/M	Makers (63,949)	\$65/M*
Evangelical Political Activists (120,592)	\$60/M*	7th Day Adventists Churches (3,913)	\$45/M*
Evangelical Pro-Life Donor Masterfile (212,786)	\$95/M*	Single Adult Ministry Leaders (4,800)	\$425/F*
Evangelical Pro-Life Donors (4,778)	\$65/M*	Sound Givers (143,671)	\$70/M
Evangelize the World Donors (38,048)	\$70/M	Texas Christian Activists (40,308)	\$65/M*
Family Concern (66,133)	\$60/M*	Video Bible Story Buyers (119,973)	\$65/M*
Family Donors (120,496)	\$65/M	Voice of Americanism (39,000)	\$60/M*
Family Entertainment Network (340,959)	\$75/M*		
Family Trust (64,582)	\$100/M		

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PROGRAMMING ISSUES

During the last few years I have had the privilege of being involved in a number of fundraising efforts for Christian radio stations from Florida to Alaska. Until recently, very few articles have been written on the subject of raising "start up" funds to build new stations or operate them during their first few months on the air.

I applaud the exploration of this subject as more and more groups with construction permits are finding themselves lacking the necessary funds to build the station either partially or entirely debt free as they would prefer. With this need for funds on the rise, I feel it is important for those of us who have been through the experience to share our successes and our failures with others who are seeking to bring Christian radio to their communities.

I found the experience of starting a new station to be both rewarding and challenging. Galatians 6:9 became a favorite of

Fundraising For Start-Up Christian Radio

by Bob Augsburg

mine during this period: *Don't become weary in well doing for in due season we will reap, if we do not lose heart.*

The project to which I am referring centered around raising support for a new contemporary Christian station in the Nashville, Tenn., area. WAYM-FM is the second such station in our small network of youth/young adult-oriented ministries. This vision began with the signing on of WAYJ-FM/Fort Myers, Fla., over four years ago.

One of the most challenging tasks in raising funds in advance of a station being on the air is convincing people that this project is going to become a reality. It is not just a pipedream — it is a vision with substance. The intangible aspect of radio is difficult enough to sell even after it is on the air, a fact to which any commercial radio salesperson will attest. The key to beginning a campaign for start-up funds is to be sure you are equipped with the proper tools.

Creating A Media Kit

Foremost is the creation of a successful print campaign, complete with the proper materials in a sharp looking folder. The quality of your print campaign will say much about the quality of your future station. People will be more apt to pay serious attention to your vision if they see an organized, professional presentation.

Start with the creation of a logo with your call letters and dial position. Do not settle for anything less than first class; your logo will be your identity for years to come. Find the best graphic artist in your area and describe to him or her what your station's image will be (who your target audience is, etc.). Your logo will be printed on the outside of your folder.

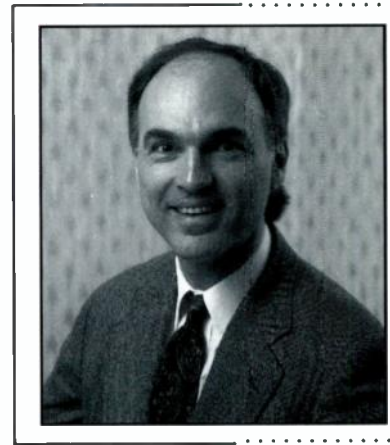
Inside you should include a copy of your construction permit, IRS tax exemption certification, coverage map, endorsement comments from credible leaders in your area, and an insert detailing your needs for signing on. In our recent campaign for Nashville, we prepared several inserts detailing specific equipment item needs, including a photo from the catalog along with the price. People are more excited about giving when they know they are underwriting something tangible.

A number of individuals underwrote items such as microphones, cassette decks, and audio processors in the \$400-\$700 price range. One corporation underwrote the cost of the broadcast antenna at \$5000. I would suggest creating three or four different lists of equipment needs, grouping them together in price ranges. Then you can present a specific insert tailored to the donor with whom you are meeting.

Preparing An Audio Cassette

In addition to a professional media kit, it is extremely helpful to have an audio cassette which highlights the format of your future station. In our case, we produced a one-minute introduction narrative detailing the history of our organization and the vision of the station. We invited the listeners to stay tuned for a 20-minute example of what the future station would sound like. We then featured carefully edited bites from our existing station. We selected some of the best samples from the morning show and a few other day parts.

Admittedly it is easier when you have an existing station to draw from. If you are starting your first station, you will need to produce a simulated air check scope high-



lighting the music mix you plan to feature, plus other important programming elements such as news, announcers, community service promos, and programs. This will give people an opportunity to hear what your station will sound like.

Again, bear in mind the importance of presenting a professional, quality audio sample. If you have any doubts about your ability to accomplish this, do not hesitate to seek help from an experienced professional in the area of radio production.

At the conclusion of your tape, remind people how they can become involved. Be sure to include an address and telephone number. We found the audio tape idea to be one of the most cost effective ways to get people excited about the future radio station. Cassette tapes can be professionally duplicated for as little as 75 cents each.

Developing A Video

If finances permit, a video of your ministry is without question the ultimate tool in raising funds. We wrote and had professionally produced a ten-minute video on the ministry impact of our flagship station. The video highlighted format and most importantly the testimonies of individuals whose lives have been affected by our first station.

Though not an inexpensive project to undertake, we discovered it was an investment that more than paid for itself. There are numerous fundraising methods which have worked for other startup organizations, the key is to prayerfully seek counsel and the mind of Christ as to the approach He is leading you to take.

Bob Augsburg is president of Programming Plus in Nashville, Tenn., and heads the WAY-FM network, a youth-oriented Christian radio group.

IDEA!

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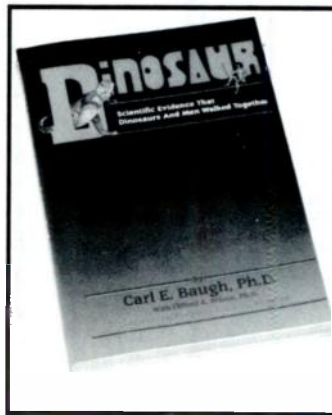
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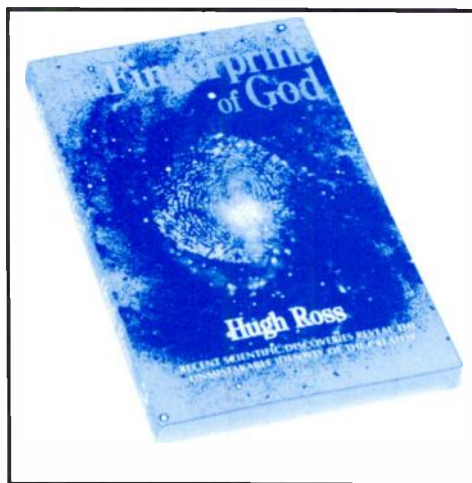
Dinosaur tracks which have human footprints embedded inside them were trapped in a single layer of limestone which hardened in a matter of moments sometime in the past. They show that dinosaurs and people were moving in the same direction. One dinosaur didn't make good his escape and left his skeleton showing death by drowning. It isn't hard to make a connection with a universal Flood.

This bookcover is bright pink to point out that the sky had metallic qualities before the flood, making the light of the sun appear pink. Such light is optimal for growth. Men and animals grew very large and lived a long time. Men could run 200 miles without tiring or losing their breath. A wound healed overnight because today's bacteria could not live.

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Dr. Ross' peers say:

"Dr. Ross shows that the modern scientific description of the universe, now supported by overwhelming evidence, fits well with the biblical account of creation and offers no threat to faith in God" - Dr. Don N. Page, Physics Professor at Penn State.

From Texas A & M, Dr. Walter Bradley states, "The presentation is sufficiently technical to challenge the scientifically sophisticated, yet so lucidly presented and illustrated that the non-technical reader can grasp the basic ideas."

This \$ 10.95 **book** can be ordered from your local bookstore or from Promise Publishing Co. 311-C No. Tustin Ave. Orange CA 92667 (714) 997-5294



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SALES SPOT

What is an *affinity buy*? It is an advertising schedule sold to a client who automatically thinks of Christian radio first in his or her advertising scheme. These clients include Christian bookstores, concert promoters, Christian business owners, churches, etc. In these cases we say the client has an affinity for the medium. Hence the connection.

Occasionally, however, affinity buyers need help in seeing the clear distinctives of purchasing Christian radio over another competitive medium. This article is designed to spotlight new research regarding Christian radio's favorite advertisers.

Churches

According to Soma Communications' *Tri-S Christian Media Report*,* 31 percent

The Affinity Buy: Retailers & Christian Radio Advertising

by Gary Crossland

of all Christians in America are not members of any local church. Six percent are actively looking or are considering looking for a church within the next 12 months. It goes without saying that word of mouth plays the greatest role in drawing people to a church.

The second greatest source of visitors is ads on Christian radio. In fact, apart from word of mouth, Christian radio is more responsible for church visitation than all other advertising mediums combined. How does secular radio do? Only .3 percent of all church goers visited a church as a result of ads on secular radio stations. What does all of this mean? It means the most obvious advertising medium for churches is still the best — Christian radio.

Christian Bookstores

The results are in, and Christian radio out-performs direct mail almost three-to-

one in reaching Christian bookstore customers. According to the *Tri-S Report (1991)*, Christian media users were asked to compare the influence Christian radio had on their shopping habits vs. the influence of direct mail. Below are the results of this comparison:

- Christian radio helped 15.6 percent of all Christians decide which Bible to purchase over the past 12 months. Direct mail influenced only 3.6 percent of these individuals.
- Christian radio helped 18.5 percent of all Christians buy a Christian book or curriculum. Direct mail had an influence among only 5.9 percent of the survey's respondents.
- Christian radio played a role in helping 28 percent of all Christians buy music and videos. Direct mail helped only 3.5 percent do the same.
- Lastly, Christian radio helped 14.5 percent of all respondents decide which Christian gifts and supplies to purchase. Direct mail was a factor with only 3.8 percent of all Christians.

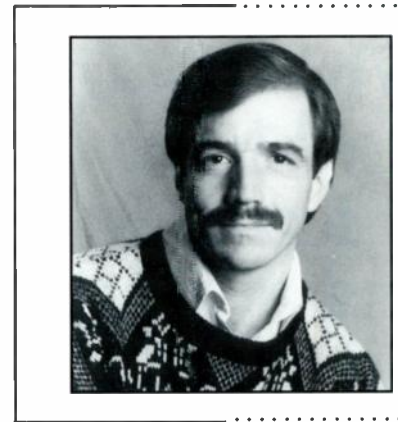
The power of Christian radio is clearly demonstrated over direct mail in reaching those who buy from Christian bookstores.

Concerts

Christian radio listeners love live performances. There are few media groups in America who attend more live theater, comedy, dance, or concert performances. Christian radio listeners rank seven percent higher than the national average for attending one or more of these events in the last 12 months and 32 percent higher for attending at least four or more.

In fact, Christian radio listeners go to one of these events more than listeners of any other radio format, except classical or AOR. What's more, Christian radio listeners are 12 percent more likely to go to live theater performances. They are five percent more likely to go to live dance performances and 17 percent more likely to go to classical concerts.

Last, but certainly not least, Christian radio listeners are 13 percent more likely than the average American to have attended a rock, pop, or other concert in the last 12 months. As in secular concert crowds, women generally outrank men. In this case, 54 percent of the average Christian concert audience is female.



It almost seems like a marriage made in heaven, but is Christian radio too perfect? Is advertising on Christian radio sort of like . . . well, preaching to the choir? If that is what you think, think again.

Christian Private Schools

Christian radio families are seven times larger than the national average. They are six percent more likely to have children in grade school and 15 percent more likely to have high school-aged children. That would all be nice except for one thing: Christian radio parents are more than twice as likely to send their children to public school as they are to Christian, private, and parochial schools combined.

Today, 62 percent of our listeners who have children living at home send those children to public schools. Is there something that schools can do to change this? Yes, and it boils down to one word: *Advertise*. After all, Christian radio listeners are ripe for the harvest. There is no audience more ready to receive this message.

Does this mean schools have to spend all of their money to educate these listeners regarding the benefits of private education? No. Let the stations' music, speakers, personalities, and programs do that. Educators have only one job — to be at the top of the listeners' minds when they consider their school enrollment options for next fall.

Christian Higher Education

Here are three rules of thumb concerning Christian colleges and universities and advertising options:

(1) Unless an advertising medium can tell you how many prospective *students* (or students' parents) are in the audience, it should be overlooked.

(2) Unless you are trying to change the

ratio of local vs. regional or out-of-state students, invest the same percentage of money into your local market as you are drawing out of that market. In other words, go with what is already working for you.

(3) Mom and Dad are still the most influential factor in deciding which school will be attended. It is not like toy advertising where the target is primarily children. You have got to win the parents.

According to the *Tri-S Report (1992)*, the type of listeners who tune to Christian radio are one of the most prime audiences for college and university advertising. One out of 15 has a child who will be attending higher education next year. One out of 14 will attend a college or university themselves. Ten percent of these listeners took college courses over the last year. And this fall, one out of 17 households in the Christian radio audience will send a freshman to college. Run the math yourself. That is a lot of tuition, and a lot of reasons for the educator to give his or her local Christian station a call.

Christian-Owned Businesses

Christian business owners are in a favorable position. According to recent research, Christian radio listeners are more likely to prefer Christian-owned businesses than non-Christian-owned businesses. So what else is new, you say? What is so amazing about this study is *how much* they prefer these types of businesses.

Research reveals that 31 percent of Christian radio listeners favor Christian-owned businesses, and 41.8 percent *strongly* favor these same businesses. Only 18.7 percent were indifferent or preferred non-Christian-owned businesses; 2.4 percent had no opinion. What does this mean for Christian business owners? It means any advertiser identified as a Christian-owned business or organization on Christian radio stands a good chance of benefiting greatly by that very fact.

Think about it. Would a secular radio station's audience be just as apt to support a business based on the spiritual inclinations (or lack thereof) of its owner? Probably not. Therefore, advertisers on secular stations cannot enjoy the distinct kinship that Christian advertisers have with Christian station audiences. The bottom line is this: Let the listeners know where you stand, and you will eventually find *them* standing in the check-out line.

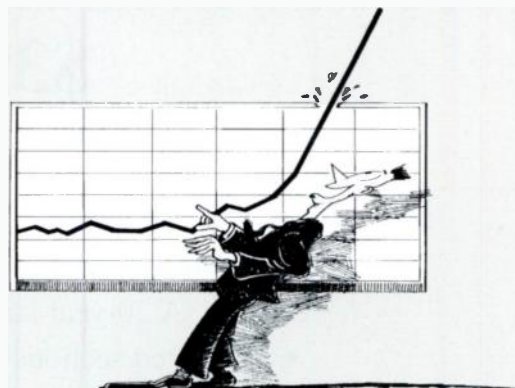
In the May issue of *Religious Broad-*

casting, "Sales Spot" will delve into the benefits various retailers receive by pursuing Christian radio as their advertising medium.

**The information and statistics in the preceding article are based on Soma Communications' Tri-S Christian Media Report (1991, 1992). The report is com-*

plied annually by 113 field representatives who administer a written survey to approximately 2500 people nationwide (105 markets.) The margin of error is four percent.

Gary Crossland is president of Soma Communications Inc. of Dallas, Texas, publishers of Tri-S sales and research tools.



Have a nice recession.

We don't mean to sound facetious, but there are quite a few Christian broadcasters who are *not* suffering under the weight of the recession as most are. We even know some who are having *record* years. While there are a number of reasons for their success, we at Soma are proud to have been a part of it. In fact, over the past seven years Tri-S has been responsible for helping stations add millions of dollars in new spot business.

Now for the good news. You've spoken. We've listened.

Starting April 1, the *Tri-S Christian Media* magazine is changing. We've eliminated most of the tables of numbers and replaced them with hard-hitting, interpretive copy that sells. You'll get page after page of media kit-stuffing information and one-page articles-- solid material that you've been asking for.

In our opinion, the best way out of a recession is to *sell* your way out. And we'll be right there selling with you.

Gary Crossland

For a sample kit, call 1-800-282-5337



SOMA
Christian Sales and Research

(Circle 234 on the Reader Service Card)

1992



1993

The Directory of Religious Broadcasting

Now available to NRB members at the discount price of

\$39.95

List price to the general public is \$49.95

The 1992-93 Directory includes these features:

- The Religious Broadcasting Hall of Fame
 - A 20-year statistical summary
- Tabulated sections for reader convenience
- A 70-year review of the religious broadcasting industry
- The most exhaustive informational update ever
 - More than 350 pages
 - Over 4400 individual listings

ISBN 1-880040-02-6

YES! Please send me _____ copies of the *1992-93 Directory of Religious Broadcasting*. Clip this coupon and mail with your check or credit card authorization to NRB, 299 Webro Rd., Parsippany, NJ 07054. TEL (201) 428-5400, FAX (201) 428-1814.

For first class mail add \$5.00. Foreign mail add \$20.00. The special \$39.95 price applies to NRB members only. All others must pay \$49.95.

Name _____

Organization _____

Address _____

City _____

State _____ Zip _____

Visa MasterCard

Account # _____

Expiration Date _____

Signature _____

My total amount is \$ _____

SAMPLE OF LISTINGS

RADIO STATIONS

KDAZ 730 AM*, Box 4338, Albuquerque, NM 87106, 505-884-7373; OWNER: Belarmino R Gonzales; PRES: B R Gonzales; SALES MGR: B R Gonzales; CHIEF ENG: Jim Hogg; CLASS: Commercial 1 kw-D, paid prgrms; FORMAT: religious fulltime

TELEVISION STATIONS

KPAZ-TV Channel 21, 3551 E McDowell, Phoenix, AZ 85008, 602-273-1477; OWNER: Trinity Bcstg Network; PRES: Paul F Crouch; STA MGR: S E Comstock; CHIEF ENG: Gary Nichols; CLASS: Non-commercial 646 kw; NETWORK: TBN; FORMAT: religious

RADIO PROGRAM PRODUCERS

Radio Revival of Birmingham, AL, PO Box 656, Ft Payne, AL 35967, 205-845-4254; Glenn V Tingley, PRES; Glenn V Tingley, VP; James Briley, SEC; Elva E Tingley, TREAS
Radio Revival: 15 min daily; preaching; Audience: gen Christian; paid time

TV PROGRAM PRODUCERS

Family Enterprises, Inc, Box 5700, Huntington Beach, CA 92615, 714-963-7766; Tom Benvenuti Sr, PRES; Tom Benvenuti Jr, VP
Today in Bible Prophecy: 30 min weekly; Bible teaching; Audience: gen Christian; paid time

MUSIC PUBLISHERS/RECORD COS.

Splendor Productions Inc, PO Box 521776, Longwood, FL 32752-1776, 407-830-6636, FAX 407-339-3826; Thurlow Spurr, PRES; Noran Spurr, SCHEDULING COORD; Kendal Jolly, SCHEDULING COORD; Joyce Hardy, SCHEDULING COORD; Concert scheduling for Lamelle Harris, The Spurrflows, Friends

PRINT PUBLISHERS

Multnomah Press, 10209 SE Division St, Portland, OR 97266, 503-257-0526, FAX 503-255-7690; John Van Diest, PUBLISHER; David Van Diest, ACCT REP; Mamie Kamada, PUBLICIST; Quality Christian books for use as donor gifts, premium items, incentives and giveaways

AUDIO/VIDEO PRODUCTION

ECHO Recordings, 7 Quail Close, Barnwood, Gloucester GL4 7EY, England; Don G Feltham, DIR; Recording studio, program production, AV production, church sound consultants; equipment supplies, cassette production/duplication

EQUIPMENT/SUPPLIERS

National Video Tape Co, 2142 Rheem Dr, Bldg A, Pleaston, CA 94569, 414-846-1500; Jack Dixon, PRES; Herb Guinness, VP; Gary Singer, SLS; Manufacturers of blank video tape in all sizes

FUNDING MANAGEMENT

When we hear the term "funding," our minds flash toward the one or two times each year when we make our needs known to our entire listening audience. And why shouldn't we? A "lion's share" of annual operating income comes from these funding vehicles. Over the last several years, experientially speaking, it has become clear that on-air fundraising is only a portion of the total on-air event. The use of several enhancements can increase the total yield from an on-air event by close to 30 percent.

Pre-Pledge Mailing

The first important ingredient of an on-air funding strategy is an effective pre-event direct mail appeal. The appeal

Four Steps To A Successful On-Air Funding Campaign

by Lauren Libby

should be clear, concise, and ask for a specific *monthly* amount. You must build a case which emphasizes that in giving *before* the on-air event, folks can leverage their funds by encouraging others to participate *after* the event has begun. At KTLF-FM/Colorado Springs, Colo., we have found that an effective direct mail appeal can raise ten to 15 percent of the total goal expected. This presupposes a mailing list which encompasses at least 2000 names — or a five to ten percent sampling of the total potential listening audience.

Large Donor Pre-Pledge

The second element of an on-air funding strategy involves segmenting your donor list beforehand and taking out the top ten percent of those who give toward the ministry. Invite these large donors to a special event, such as a private concert or other activity, in an effort to convey to them your deep appreciation for their sacrificial involvement.

Experience has shown that when

properly presented, a pre-event, such as a concert or special presentation, can yield another eight to ten percent before the on-air fundraising begins. The strength of going on the air with 20-25 percent of the goal already pledged is a great motivating force in encouraging others to become a part of your ministry team.

"On-Air"

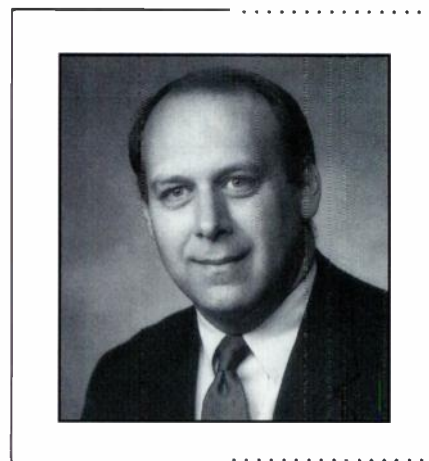
The on-air event can be expected to yield 65-75 percent of the goal when conducted in a tasteful, biblical, clearly presented program over a three-day period. Limiting the time to three days imparts a sense of urgency to the listening audience. Being able to say the goal is to completely fund the ministry in a specific period of time motivates people to give and to do so immediately.

Post-Event Pledges

The total strategy, however, is not yet finished. With an appropriate data base, it is possible to determine which prior donors did not recommit their pledges from the previous year. A simple telephone call asking them to recommit for the next year on a private, personal basis can yield another eight to ten percent of the station's total goal.

The purpose of this exercise has been to illustrate that the scope of an on-air funding event is far greater than simply that which is accomplished while on the air. Some people respond to pre-event mailings. Others, such as large donors, respond to intimate, personalized settings.

Some like to call and voice their support during the on-air portion. Others are not available to participate due to time commitments, travel engagements at the time of the event, or simply not being aware the event took place. Thus, they are contacted and invited to participate in a non-threatening, personal manner. Remember, people are not homogeneous — being able to properly segment listener blocks in your data base is an essential tool.



By instituting all four phases of an on-air funding strategy, the pre-pledge mailing, the large donor pre-pledge solicitation, the actual on-air campaign, and the post-event personal contact, it is possible to see your station's potential income increase by 25 percent this year.

On Air Funding Strategy

10-15%	Direct Mail Pre-pledge
8-10%	Special Large Donor
65-75%	"On-Air" Funding
8-10%	Follow-up Calling (for people to "recommit" their pledge)

Lauren Libby is vice president of development and communications for The Navigators. He also serves as co-chairman of Educational Communications of Colorado Springs, Colo., the owner of KTLF-FM.

MUSIC MATTERS

Music For All God's Children

by Darlene A. Peterson

Children are always learning. And learning doesn't begin or end with school and books. That's why it's so heartening to see a range of high quality, creative Christian children's recordings becoming available.

Why let TV commercial jingles get planted in the minds of our children when they could be having fun memorizing scripture verses set to music? Why let them absorb the dubious values of Saturday morning fare when they could be enjoying entertainment created by Christians?

The following sampling shows that kids can have a lot of fun learning solid, Bible-based truths and values.

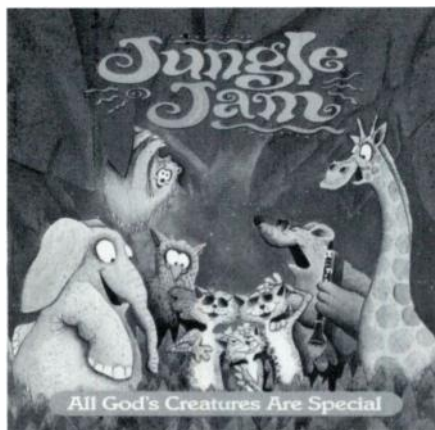
Hide 'Em In Your Heart, Volume 2

by STEVE GREEN

Produced by Frank Hernandez
executive producer Peter York
Sparrow

TV commercials and their jingles are written by highly specialized, well trained professionals whose goal is to get people to remember and desire a product. If tested, anyone who watches television with any regularity (including children) could undoubtedly recall the jingles of at least a few products. Why not use the same technique to teach Bible verses?

Singer Steve Green has finished work on a second volume of "Bible Memory Melodies" as a follow-up to his 1991 Dove Award-winning first volume. Not only does Green lead a group of children in singing the scripture songs, but he teaches about each verse and why the truth it contains is important to apply in our everyday lives. Video versions and associated activity books are also available with this series.



Jungle Jam — All God's Creatures Are Special by EVERLAND ENTERTAINMENT

Produced by Jeff Parker
associate producers Nathan Carlson
and Buddy Miller
Word, Inc.

This delightful, imaginative recording features various jungle characters — the Singing Cheetah Sisters, Nozzles the Elephant, Flibbertigebbet the Owl, Gruffy the Bear, the laughing hyenas, and a lovable young sloth — who all sing songs tied to the theme of celebrating the beauty and diversity of the animals (and people!) of God's creation.

Excellent character voices (Nathan Carlson, Bell Calaway, Buddy Miller, and Lisa Bates) singing well-written lyrics in a toe-tapping variety of musical styles (words by Mike Milligan and Mark Pendergrass; music played and arranged by Buddy Miller) bring the songs to life. I especially enjoyed the swing and "big band" influences in the music — which expose children to a little diversity in music and show that rock and rap aren't the only lively styles that appeal to youngsters.

The African Children's Choir — Live!

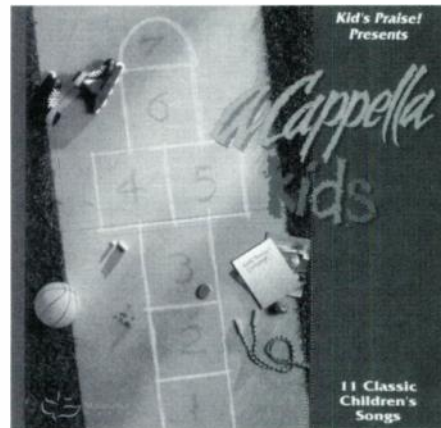
Produced and arranged by Tom Keene
engineer Shawn Michael
Maranatha! Music

Mixing familiar hymns and choruses

sung in English ("Amazing Grace," "Father I Adore You") with African worship music, *The African Children's Choir — Live* provides a delightful way to learn about both our diversity and unity in Christ.

Beyond the beautiful expression of African culture, the African Children's Choir has an important mission. In 1984, the German Red Cross reported that over 150,000 orphans were dying of starvation in Uganda. The African Children's Choir was formed to focus world attention on this desperate situation. Its mission is to establish children's homes throughout Uganda, providing a "family" environment for up to 30 homeless children per home.

I saw a performance of this very special choir of orphans at NRB 91 and was deeply moved by the radiant joy on the face of each child. It is this joy in the Lord despite a background of adversity and pain that is the most powerful lesson of the African Children's Choir.



A Cappella Kids by KIDS PRAISE!

Produced and arranged
by Clifford "Barny" Robertson
executive producer Alex MacDougall
Maranatha! Music

Many good recordings of children singing Christian songs are available today, but what sets this one apart is the innovative a cappella (without instrumental accompaniment) sound and creative, intricate arrangements. Interesting harmonies and rhythms, and excellent intonation and vocal control make this collection of traditional and contemporary songs a joy to listen to.

A Cappella Kids received a 1991 Grammy Award in the Best Children's Recording category — and was the only recording nominated in this category from a Christian record company. According to Kid's Praise! Company president Alex MacDougall, this honor was earned by a lot of hard work.

The Kid's Praise! Company auditioned for singers via church choirs throughout the Los Angeles county area, and then spent four months in the studio — a long time for producing a children's recording. According to MacDougall, many record companies spend only two weeks in the studio to produce a children's recording. I'm sure those who listen to *A Cappella Kids* will decide the extra effort was definitely worth it!

Recent Releases For God's Older Children



The Race by MICHAEL OMARTIAN

produced by Michael Omartian
Myrrh

Last year Myrrh released Michael Omartian's albums *White Horse* and *Adam Again* on a double LP CD in its "Contemporary Christian Classics" series. When first released in the mid-1970s, these albums were a landmark in innovation and production quality in the new and growing genre of contemporary Christian music. With *The Race*, Omartian has given us

another innovative, high quality recording.

Having worked as a studio keyboard player, arranger, producer, and songwriter since the '70s, Omartian's work is strong in all of these areas. He has worked in one or more of these roles for many top artists such as Christopher Cross, Amy Grant, Donna Summer, Rod Stewart, Michael Bolton, Whitney Houston, Steely Dan, Boz Scaggs, and Manhattan Transfer. In 1980 he was nominated for ten Grammy Awards, three of which he won. He won the Grammy for producer of the year in both 1980 and 1984.

As proven with *White Horse* and *Adam Again*, it's a joy to have such a talented "behind-the-scenes" person step forward and give us a collection of songs which express so beautifully and creatively his own convictions. Omartian co-wrote most of the songs with songwriter Michael Anderson, while Bruce Sudano co-wrote two of them.

But it is the music — with its layers of sound, intricate arrangements, and creative twists — which brings full life to *The Race*. Those familiar with the jazz/rock sound of his earlier work will find *The Race* has a more aggressive rock edge to it and a sound fully in touch with the '90s.

Listen To His Voice by CAUZIN' EFEKT

Produced by Tom Cameron
and Cauzin' Efekt
arranged by Chris Mosher
Grrr recordS/Ocean

The members of this new rap group (Melvin Rich, Willie Kemp, and Ron Thompson) are all members of the Jesus People community (see story on page 18) and are talented young men with an important message to share. Christ has clearly transformed their lives and music, and filled them with the urgency of bringing the Gospel to others.

Perhaps I have yet to cultivate a taste for it, but I don't like the more spartan, percussive varieties of rap as much as the more melodic types. I like *Listen to His Voice*, however, because Cauzin' Efekt combines the power and drive of rap with catchy choruses and interesting musical arrangements. The voices of these men are rich, varied, and controlled. The spirit of

their music is as joyful as it is serious.

I could be biased, but while watching the Grammy Awards, I couldn't help thinking that Cauzin' Efekt was at least as talented (if not more so) than the secular groups highlighted on the show. However, the difference that makes all the difference is the message of the music. As long as Cauzin' Efekt raps for the cause of Christ, their music will have eternal value.



Face The Nation by 4 HIM

Produced by Don Koch, Chris Harris,
and Reed Arvin
executive producer Andy Ivey
Benson

If for no other reason, this group deserves mention for the way it jumped into the forefront of contemporary Christian music. 4 HIM's self-titled first album earned the group an amazing five Dove Award nominations and the title New Artist Of The Year for 1991.

No newcomers to contemporary Christian music, group members Andy Chrisman, Mark Harris, Marty MaGehee, and Kirk Sullivan were all part of the Christian group Truth and eventually formed 4 HIM.

4 HIM hasn't lost any momentum with *Face The Nation*. This talented quartet continues to blend its smooth, rich vocal harmonies with a tight, urban-influenced sound. The lyrics are simple, direct, and well-written. Interesting musical hooks pull the listener into the songs, and the recording as a whole is very strong.

Although there wasn't a song I didn't like, "A Man You Would Write About," "Puzzles," "Why," and "Just Over the Horizon" stand out. If 4 HIM keeps this up, I suspect we'll be hearing from them for a long time.

Darlene A. Peterson, a contributing editor to *Religious Broadcasting* magazine, lives in Parsippany, N.J.

CLOTHBOUND

- (1) 1. *The Coming Economic Earthquake*, Larry Burkett, Moody Press
- (2) 2. *The New World Order*, Pat Robertson, Word Publishing
- (3) 3. *Simple Faith*, Charles Swindoll, Word Publishing
- (4) 4. *In the Eye of the Storm*, Max Lucado, Word Publishing
- (5) 5. *Why America Doesn't Work*, Chuck Colson and Jack Eckerd, Word Publishing
- (6) 6. *My Utmost for His Highest*, Oswald Chambers, Barbour & Co., Discovery House Publishers, G.R. Welch Co. Ltd.
- (7) 7. *Life's Not Fair, but God Is Good*, Robert H. Schuller, Thomas Nelson Publishers
- (8) 8. *Fit to Be Tied*, Bill and Lynne Hybels, Zondervan Publishing House
- (9) 9. *Under Fire*, Oliver North with William Novak, HarperCollins Publishers and Zondervan Publishing House
- (10) 10. *Hope for the Troubled Heart*, Billy Graham, Word Publishing
- (11) 11. *The Grace Awakening*, Charles Swindoll, Word Publishing
- (12) 12. *Quiet Times for Couples*, H. Norman Wright, Harvest House Publishers
- (13) 13. *Prodigals and Those Who Love Them*, Ruth Bell Graham, Focus on the Family Publishing (Word)
- (14) 14. *Passages of Marriage*, Frank and Mary Alice Minirth, Brian and Deborah Newman, and Robert and Susan Hemfelt, Thomas Nelson Publishers
15. *Debt-Free Living*, Larry Burkett, Moody Press
16. *Love for a Lifetime*, James Dobson, Multnomah Press
- (17) 17. *The Applause of Heaven*, Max Lucado, Word Publishing
18. *The New Strong's Exhaustive Concordance of the Bible*, James Strong, Thomas Nelson Publishers
- (18) 19. *Straight Talk*, James Dobson, Word Publishing
20. *Halley's Bible Handbook*, H.H. Halley, Zondervan Publishing House)

PAPERBACK

- (3) 1. *Good Morning, Holy Spirit*, Benny Hinn, Thomas Nelson Publishers, Walker & Co.
- (1) 2. *A Woman Named Damaris*, Janette Oke, Bethany House Publishers
- (2) 3. *This Present Darkness*, Frank Peretti, Crossway Books
- (7) 4. *Stick a Geranium in Your Hat and Be Happy!*, Barbara Johnson, Word Publishing
- (5) 5. *Piercing the Darkness*, Frank Peretti, Crossway Books
- (6) 6. *Roses for Mama*, Janette Oke, Bethany House Publishers
- (4) 7. *Warsaw Requiem*, Bodie Thorne, Bethany House Publishers
- (15) 8. *The Blessing*, Gary Smalley and John Trent, Pocket Books
9. *Becoming a Woman of Excellence*, Cynthia Heald, NavPress
- (8) 10. *God Uses Cracked Pots*, Patsy Clairmont, Focus on the Family Publishing (Word)
11. *Love is a Choice*, Robert Hemfelt, Frank Minirth, and Paul Meier, Thomas Nelson Publishers)
- (9) 12. *Joshua*, Joseph Girzone, Macmillan Publishing Co.
13. *The Love Hunger Weight-Loss Workbook*, Frank Minirth, Paul Meier, Robert Hemfelt, and Sharon Sneed, Thomas Nelson Publishers
- (13) 14. *The Crown and the Crucible*, Michael Phillips and Judith Pella, Bethany House Publishers
- (12) 15. *Dead Air*, Bob Larson, Thomas Nelson Publishers
- (19) 16. *Julia's Last Hope*, Janette Oke, Bethany House Publishers
17. *Good Grief*, Granger Westberg, Fortress Press (Augsburg Fortress, Publishers)
- (17) 18. *No Wonder They Call Him the Savior*, Max Lucado, Multnomah Press
- (11) 19. *Mere Christianity*, C.S. Lewis, Macmillan Publishing Co., Walker & Co.
20. *A Place in the Sun*, Michael Phillips and Judith Pella, Bethany House Publishers

*Last month's position

This list is based on actual sales in Christian bookstores in the United States and Canada during January. All rights reserved. Copyright 1992 CBA Service Corporation and Spring Arbor Distributors. Distributed by Evangelical Christian Publishers Association.

Straight Talk: What Men Need to Know, What Women Should Understand

by James C. Dobson
Word Publishing, 1991

Reviewed by Harry Conay

Straight Talk, by the prolific and ever-popular James C. Dobson, is a vital and touching book which clearly demonstrates that "masculine" does not have to mean "macho." It is one which I (speaking figuratively) am tempted to place on a shelf alongside an old 45 rpm recording of Eddie Fisher's "Oh My Papa," a copy of Thornton Wilder's play *Our Town*, and an anthology containing Eugene Field's poem "Little Boy Blue" (which, by the way, is reprinted in Dr. Dobson's book).

Each of these makes me cry. Each reminds me, in a different way, of the brevity of life and, more particularly, of my father. I was fortunate to be at his bedside when he died; I held his once powerful hand in my own and felt the last feeble spasms of movement as the warmth of life was replaced by the chill of death.

Be advised. Because Dr. Dobson

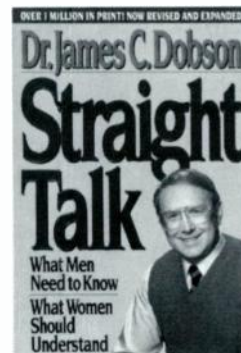
speaks of such matters in his own life, *Straight Talk* will evoke similar memories in yours. If this book doesn't pluck your heart strings and prod you to hug and appreciate your loved ones, nothing will.

But this book offers far more than mere sentiment. An eclectic blend of old and new, prose and poetry, biography and autobiography, and a simple, straight-forward text (which has been reprised, revised, and expanded from an edition produced a decade earlier), *Straight Talk* is

filled with touching anecdotes about parents, grandparents, children, life and death, and Dr. Dobson's "best understanding of what it means to be a man . . . God's man . . . in today's topsy-turvy world."

Dr. Dobson elaborates upon this theme by avowing, "If America is going to survive the incredible stresses and dangers it now faces, it will be because husbands and fathers again place their families at the highest level on their system of priorities, reserving a portion of their time and energy for leadership within their homes." He says this "is the most critical topic I have ever addressed, and as such, may be the task for which I was born."

After a brief introduction, Dr. Dobson



Interview Insights

by Jonathan Petersen

The goal of the interviewing technique is to elicit useful and interesting information from the guest — useful in that the information has take-away value for the audience and interesting in that it pulls the audience along. By conducting interviews on your station, you are telling your listeners and viewers that your station is committed to presenting new ideas, helpful advice, vital perspectives, current thought, and controversial issues worthy of discussion.

Members of your audience will appreciate being kept apprised of the latest trends, events, and observations in the world and in their Christian walk. They will come to see your station as their window to the world. Interviewing is also an appropriate way to gauge your public ser-

vice involvement and an important measuring tool if you ever need to defend your license from a hostile takeover.

One of the top interviewers in broadcasting today, CBS's Mike Wallace, was himself interviewed in the September 1991 issue of *Communicator*, the magazine of the Radio-Television News Directors Association. He is quoted as saying preparation is the key to good interviewing. "I try to write out in categories maybe 50 questions. Then the producer comes in with his own questions. It's in the research. You sit there quietly by yourself and think — what in the world would I really like to know about this individual?"

"By the time I'm through with the questions — maybe in the final analysis I won't use more than a half dozen of them.

accomplishes his task by addressing the question, "What Is a Man?" This is followed by sections elucidating a man's relationship to his children, his wife, his work, his masculinity, his emotions, and his God. His treatment is admirable in that it is equally inspirational and practical.

Among many matters tackled is the myth of "quality time," the differences between males and females, the duty of parents (and, primarily, the father) to evangelize their own children, the dangers of an overcommitted lifestyle (which he calls, "the villain that destroys marriage, Christian devotion, emotional health, and the well-being of children"), and the need to adhere to biblical principles of self-discipline and responsibility. "We live in an imperfect world which inflicts struggles on us all," the author writes. "Nevertheless, Biblical principles offer the most healthy approach to family living."

I was tremendously impressed with Dr. Dobson's fairness in dealing with the roles of husband and wife. For instance, when he speaks of the difference between men and women ("anatomically, sexually, emotionally, psychologically, and biochemically"), he is careful to point out that "to be *different* from men does not make women *inferior* to men."

Likewise, when he says, "Because two captains sink the ship and two cooks spoil the broth, I feel that a family must

have a leader whose decisions prevail in times of differing opinions. If I understand the Scriptures, that role has been assigned to the man of the house. However . . . nowhere in Scripture is he authorized to become a dictator or slave-owner."

The book suffers slightly from its attempt to present the dual perspective indicated in the subtitle. However, in most instances, since Dr. Dobson offers practical insights which are equally applicable and beneficial to members of either sex, it really doesn't matter which of us he is particularly addressing at any given moment.

My only real disappointment in an otherwise excellent book is the short, next-to-last chapter ("A Man and His God"), explaining "my concept of the plan of salvation." Even Dr. Dobson admits this will be "a gross oversimplification for some people," and he is correct. His overview is shallow and his theology debatable. It seems like something tacked on, a perfunctory altar call of sorts.

Despite the slight blemish cited above, *Straight Talk* is, without a doubt, a book every Christian man and woman should read for a deeper appreciation of family — but keep a box of tissues handy to wipe away your tears.

Harry Conay is an educational media specialist who lives in West Orange, N.J.

But I'll know from having written them down. I'll be so well grounded by the time I sit down across from the person that I will be a good interviewer. Then I'll listen, listen, listen. Throw away the questions and let the interviewee carry me. It's a combination of exploration, skepticism, psychoanalysis, even simple conversation."

Translated to the local level — where you may not have the luxury of a research staff — being prepared is another way of staying current. Read the newspaper daily. Subscribe to Christian and secular periodicals. Listen to other radio and television interviews. And then review Christian books with an eye on determining current Christian thinking. By being alert every day, preparation for individual interviews will come easier.

Kathy Israels, executive producer of *Truths That Transform*, the radio program hosted by D. James Kennedy which is syndicated to 300 stations, says, "Interviewing is the most effective way of distributing information — the interaction between the host and guest makes for interesting listening."

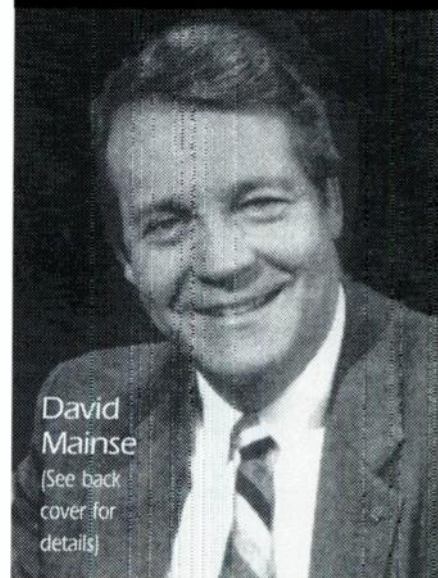
She selects interview topics from the catalogs she receives from book publishers, from news magazines such as *Christianity Today*, *Time*, and *Newsweek*, and from newspapers. Israels keeps a research file of current topics to help her select background information in preparation for interviews.

Once a topic is chosen, she searches

CONTINUED ON PAGE 50

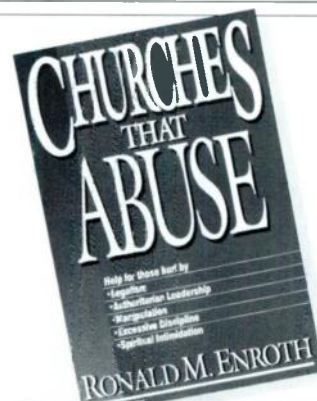
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SIGNING ON CONTINUED FROM PAGE 3

how far one is moved toward God through the effects of broadcast ministry, whether from no faith to new faith, or weak faith to deeper faith, it is significant to God and the person involved. The Apostle Paul recognized salvation is a process whereby the Spirit of God is always wooing us closer to Himself. Thus he said, *It is God who works in you to will and to act according to his good purpose* (Philippians 2:13).

Fortunately, those called by God to

participate in broadcasting to spread the Good News have been largely unaffected by Klapper's low conversion hypothesis. Christian broadcasters have been motivated by their sense of calling and the responses they receive from audiences. The testimonies of new faith and of faith rekindled in Christ have served to confirm the conviction that radio and television are gifts given to serve as instruments for reconciling people to God.

David W. Clark is president of NRB and president of KMC Media Inc. in Dallas, Texas.

WASHINGTON WATCH CONTINUED FROM PAGE 8

party produced newscasts featuring candidates not for their newsworthiness, but to promote a particular candidacy, will not qualify for the exemption; licensees choosing to air such programs must comply with the equal opportunities rule.

The new definition of a use also will permit broadcasters to air certain candidate appearances during programs which may not qualify for a bona fide news exemption. For example, during a call-in show, a licensee could air portions of a year-old interview of a candidate, because the candidate did not make the old appearance

voluntarily after qualifying to run.

The agency expects the new definition of a use to simplify its oversight of licensee compliance. The FCC also expects the rule to indirectly benefit candidates. The new definition ensures candidates greater control over their campaign images by "attributing them only those messages or associations they authorize or approve."

Richard E. Wiley, a partner in the Washington, D.C., law firm of Wiley, Rein & 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 Rosemary C. Harold, an associate in the firm.

INTERVIEW INSIGHTS CONTINUED FROM PAGE 59

for the appropriate guest to address that issue. Taking from 30 minutes to several hours, Israels then assembles 12-to-15 questions for use during the 35-minute phone or in-studio interview. "We're not confrontational. That's not our format," she says. "We're a ministry of information."

According to Wallace, "The single most important thing an interviewer can do on television is persuade the interviewee to forget about the cameras, the lights, to just sit there, and begin to talk." By extension, that also pertains to radio. Encourage your guest to talk freely and openly about the issues you raise, no matter how difficult those issues may be.

During the interview, Israels works to "glean general information from the guest, such as other books to read on the subject, the guest's mailing address, and resources that listeners could use for further follow-up." She also says that interviewing authors is a good way to offer books as premiums for station donors.

The entertainment value of an inter-

view is another important factor. Wallace says, "When I pick up a newspaper, if that first paragraph interests me, I'm going to follow it through to the end. To me, entertainment is style, texture, descriptive language. I want to be stimulated and engrossed." Keep that in mind when conducting an interview.

"Stations should realize that interviewing is not difficult," says Israels. "We produce our national daily program using four people, an executive producer, tape editor, and research assistant. Stations can easily do it with less."

If you would like to question Israels further, call the *Truths That Transform* radio department at (305) 772-0408. Write to me with how your station produces book reviews and author interviews. My address is Media Relations, Zondervan Publishing House, 5300 Patterson Avenue SE, Grand Rapids, MI 49530.

Jonathan Peterson is director of media relations for Zondervan Publishing House and executive producer of the Zondervan Radio Network, Grand Rapids, Mich. He was formerly the religion editor of the UPI Radio Network.

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LOOKING AHEAD

April 4

NACB 3rd Annual Mid-Atlantic Regional Conference of College Broadcasters; Luzerne County Community College, Nanticoke, Pa. Information: (717) 821-0932.

April 5-9

Gospel Music Association Convention & National Christian Radio Seminar, Nashville, Tenn. Information: (615) 242-0303.

April 9-12

Joni & Friends Congress, "Disabled People, the Church, and the Community;" Rotterdam, Holland. Information: 010-4568688.

April 10-11

NACB 2nd Annual Southern Regional Conference of College Broadcasters; Auburn, Ala. Information: (401) 863-2225.

April 11

"Religious Freedom, the Courts, and the Law," (A CLE Seminar), The Rutherford Institute; Chicago, Ill. Information: Terry Benschhoff, (804) 978-3888.

April 13-16

National Association of Broadcasters 70th Convention and HDTV World Conference & Exposition; Las Vegas, Nevada. Information: (800) 342-2460.

April 24-25

Black National Religious Broadcasters Spring Meeting; Detroit, Mich. Information: Glenn Plummer, (313) 559-4200.

April 27-29

Evangelical Press Association 44th Convention; Charlotte, N.C. Information: Gary Warner, (913) 381-2017.

April 28 - May 1

Christian Radio News Directors Conference; Washington, D.C. Information: Gordon Govier, (800) 373-9692.

May 1-2

National Religious Broadcasters Television Committee Spring Meeting; Detroit, Mich. Information: Glenn Plummer, (313) 559-4200.

May 2-3

National Religious Broadcasters Presidents' Meeting; Detroit, Mich. Information: Glenn Plummer, (313) 559-4200.

May 3-6

National Cable Television Association Annual Convention; Dallas, Texas. Information: (202) 775-3669.

May 27-30

American Women In Radio & Television 41st Convention; Phoenix, Ariz. Information: (202) 429-5102.

June 2-6

International Christian Print Media Training Conference; Wheaton, Ill. Information: (708) 893-1977.

June 16-18

REPLItech International (audio/video duplication conference and exposition); Santa Clara/San Jose, Calif. Information: (914) 328-9175.

June 24-28

Greater Philadelphia Billy Graham Crusade; Philadelphia, Pa. Information: Rick Marshall, (215) 667-2003.

June 27-July 2

Christian Bookseller's Association 43rd International Convention; Dallas, Texas. Information: (719) 576-7880.

July 14-17

North American Christian Convention; Anaheim, Calif. Information: (513) 385-2470.

July 22-24

National Religious Broadcasters Southwestern Regional Convention; Dallas, Texas. Information: Joe Willis, (214) 661-9622.

July 22-24

CD-I Publishers Conference; New York, N.Y., Information: (914) 328-9157.

August 10-14

Image World Los Angeles (Video Expo and the Camp Show); Los Angeles, Calif. Information: (800) 800-KIPI.

August 10-15

12th International Christian Artists Seminar; Rotterdam, Holland. Information: 010-4568688.

September 9-12

National Association of Broadcasters Radio 92 Convention; New Orleans, La. Information: (800) 342-2460, (202) 429-5300.

September 13-15

National Religious Broadcasters Western Regional Conference; La Brea, Calif. Information: Jamie Clark, (916) 485-7710.

September 21-25

Image World New York (Video Expo and the Camp Show); New York, N.Y. Information: Benita Roumanis, (800) 800-KIPI.

September 23-27

Pacific Northwest Billy Graham Crusade; Portland, Ore. Information: Tom Phillips, (503) 232-4992.

September 24-26

National Religious Broadcasters Southeastern Regional Convention; Atlanta, Ga. Information: Mike Bingham, (407) 737-9762.

October 1-3

National Religious Broadcasters Midwestern Regional Convention; Arlington Heights, Ill. Information: Philip Mowbray, (312) 433-3838.

October 6-8 (tentative)

National Religious Broadcasters Southcentral Regional Convention; Memphis, Tenn. Information: Don Johnson, (901) 682-3028.

October 15-17

National Religious Broadcasters Eastern Regional Convention; Sandy Cove, Md. Information: David Eshleman, (703) 896-8933.

February 13-19, 1993

National Religious Broadcasters 50th Annual Convention and Exposition; Los Angeles Convention Center, Los Angeles, Calif. Information: (201) 428-5400.

Media Travel U.S.A. is the official agency of the 1992 National Religious Broadcasters conventions. Specializing in the travel needs of broadcasters, Media Travel U.S.A. is teaming up with Northwest and American airlines to provide for the travel needs of attendees and exhibitors to all NRB and other broadcast industry conventions. For further travel information and to make airline reservations, call (800) 283-TRIP [in Florida (407) 575-7600].

If your organization is planning a major meeting, convention, or conference that would be of interest to Christian broadcasters or media-related professionals, *Religious Broadcasting* would like to include it in Looking Ahead. Please send the information at least three months prior to the event c/o:

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"People need to be interested in the world around them so there's no excuse for not knowing your place in God's scheme of things."

And that, Shirley maintains, is the purpose of CBN Radio—to equip Christian listeners to be the salt and the light of the world.

Shirley knows first-hand how God works in the lives of believers. She came to CBN Radio having first worked at CBN Television prior to owning her own advertising and marketing firm. Two years ago, CBN asked her to return—not to their television division, but to radio.

"Television was my first love and radio was not something I was real excited about," Shirley laughed. "But I felt when they (CBN) spoke to me, the Lord spoke to me at the same time saying, 'This is the door I want you to walk in.'"

So she walked in. Reluctantly.

"But what I've found over the last two years is that I have totally fallen in love with radio. I can really see now that all the years I spent in television and marketing was really a training ground for the seat I

sit in today." Shirley pauses.

"If there's one thing I've learned, it's that we have to be responsible to do what the Lord has called us to do."

"All our programs, whether

they're news, talk or music, are designed to achieve this mission and to be done for the glory of God and His son Jesus Christ," said Shirley.

CBN Radio programs its network according to the needs of the listening audience.

The CBN format includes news programs like *CBN Hourly News*, and *News Today with Pat Robertson*; music programs such as *Christian Countdown USA*; and talk shows like *On The Line*, and *Heart to Heart with Sheila Walsh*. Monthly specials are also an integral part of the CBN programming lineup. Past specials include *Larnelle Harris Live From The Kremlin*, and a documentary on the widows of the Ecuador missionaries slain in 1958.

Although CBN has been involved in radio since the beginning of CBN Television, it didn't go national until 1987, soon



SHIRLEY THORNTON
General Manager,
CBN Radio Network

after the technology became available. Since then it has gained an affiliate base of 400 stations across the country, with three million listeners tuning in each week. It's a phenomenal growth that Shirley attributes to the quality of their product.

"Because we're affiliated so closely with CBN Television, we have tremendous flexibility and resources," Shirley explained. "Our affiliates know they can trust us to deliver high-quality news, information and programming that meets their needs."

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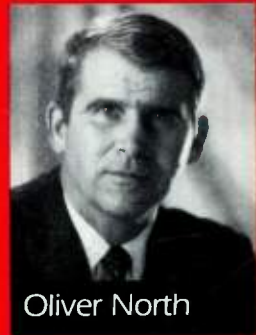
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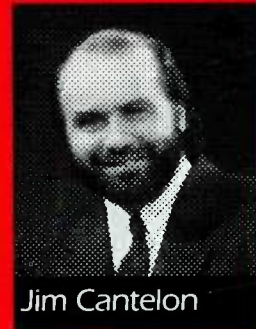
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