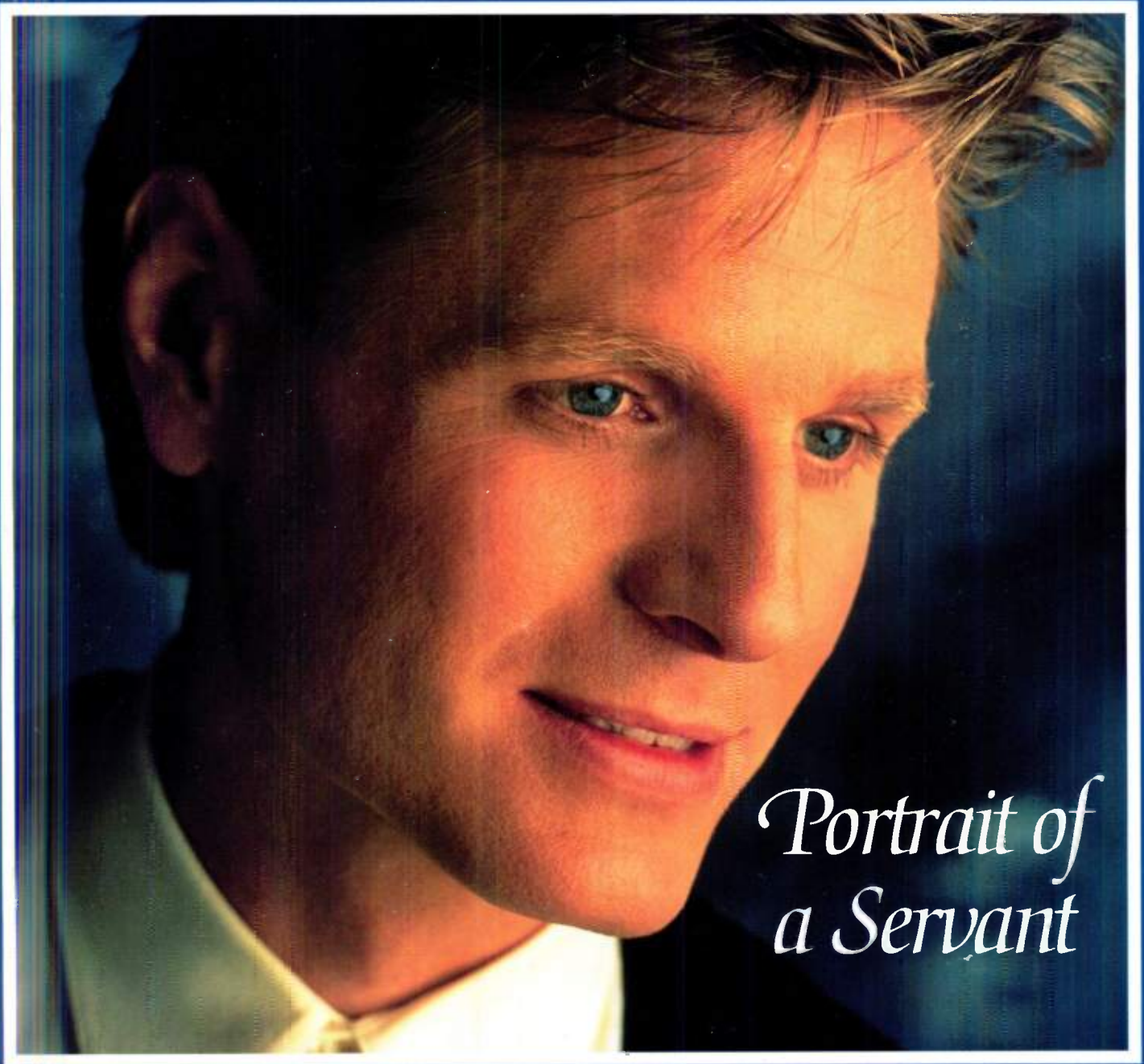


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*Portrait of
a Servant*

Steve Green's Ministry in Music
Also Inside: In Tune with the GMA



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All Things Great and Beautiful

12 — by Elizabeth Guetschow / As it celebrates God's gifts of music, art, architecture, and nature, *The Joy of Music* has, for ten years, been reaching people for Christ through television in a most unconventional way.

Music, The Message, and A Mission

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Chiz Rider: A Sound Testimony

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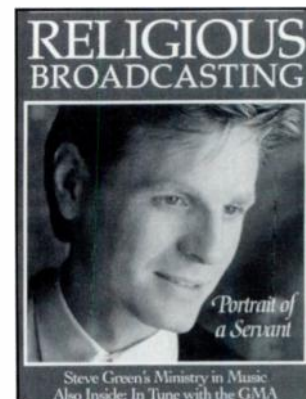
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PORTRAIT OF A SERVANT —

STEVE GREEN'S MINISTRY IN MUSIC

The life-changing message of salvation in Jesus Christ is spread across the country and around the world not only by Christian broadcasters but by gifted musicians as well. Beginning on page 8 with a look at the Hispanic ministry of artist Steve Green, *Religious Broadcasting* examines several examples of how Christian music is being used of God to reach the hearts of His children.



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Signing On

The longer I am involved in Christian broadcasting, the more I am convinced that effectiveness is dependent on finding the ministry niche God intended for you and discovering the audience you are called to reach.

The amazing thing about God's kingdom is that every person's gifts fit in somewhere. The key is to find that place of service where our natural talents and the gifts of the Spirit which God has placed in your life can be developed and fully utilized.

We have all seen individuals who were ineffective or even failures in one arena of ministry catapulted into national and even international ministry simply by finding the niche God intended for them. What accounts for these dramatic changes?

I believe through careful and no doubt prayerful assessment of their gifts and interests coupled with thoughtful evaluation of their successes and failures they have found the ministry for which God created them. When we see this actualization of the gifts in someone's life, we marvel at what God can do. We come to understand the Apostle Paul's analogy with the human body in Romans 12:3-8. Even the most insignificant parts of our bodies may play a vital role. Christian broadcasting is filled with individuals God has prepared for their unique ministry. No one else can quite fill the niche God has given you.

The second aspect of effectiveness in broadcast ministry is discovering the audience

God has called you to reach. Paul understood that it is crucial to meet our audiences on common ground if we are to minister effectively. Whether communicating to Jews, Gentiles, or the weak, marginalized people of his day, he sought to reach them in the context of their culture and needs. Thus, Paul could say, "I have become all things to all men that I might by all means win some" [1 Corinthians 9:22]. He is not saying he tried to reach every group with one program. Rather, he identified with a particular group

and carefully tailored his message to reach them.

Wherever you see a great ministry or a great local church, you will invariably find a leader who has implemented innovative approaches to reaching a particular group. This may be an explicitly stated strategy, or it may be implicit and intuitive. If multiple groups are being reached, there will be a strategy for each. This strategic communication thinking leads to more creative ways to communicate the Gospel to different people.

In the past year, I have been working closely with two of the greatest churches in America — Belview Baptist/Memphis, Tenn., led by Dr. Adrian Rogers and Second Baptist/Houston pastored by Dr. Ed Young. Both have more than 20,000 members and have literally dozens of innovative ministry programs designed to reach out to specific groups in their communities. Frankly, I covet the innovation I see in these churches for Christian broadcasting.

Isn't it time for us to begin thinking and creatively using radio and television for narrowcasting to reach specific groups in our communities? Cable television is moving to narrowcasting and radio has been there for four decades. Yet, many programs are the same formats that have been used for years to reach an undifferentiated mass audience.

The challenge of finding our niche and the audience God has called us to is at the center of being effective in Christian broadcasting. ^{RB}



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

Broadcasters Should Find Own Niche

David Clark

RELIGIOUS BROADCASTING

Volume 25, Number 3

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Readers' Reactions

Cable Bill Support By NRB Appreciated

Dear Editor:

This is a letter of expression of my gratitude as station manager of a Christian television station for the tremendous amount and quality of work NRB did to help the cable regulation bill become law.

Many people may not be aware of the resolutions to the U.S. Senate and the president NRB [supported]. Other efforts included communicating to the President how important the legislation is to NRB and a strong exhortation to sign the bill. This effort took time, decisiveness, and the willingness to risk opposing our President.

Many people may also not be aware that all high-power television stations, including educationally licensed stations, are covered by the new law's must-carry provisions. In the beginning this was not so. When S.12 passed the Senate Committee on Commerce, Science, and Transportation the bill did not include coverage for educationally licensed Christian stations. I recommended a one-word change so we

would be covered which was passed by the Senate on the floor. However, that change did not get into the House version of the bill.

A compromise was made in the Senate-House conference so that while keeping the original definition of a qualified educational station, the definition of a qualified commercial station was changed to become, "any full power television broadcast station, other than a qualified noncommercial educational television station."

We can thank God, NRB, and many Christian television stations for this new opportunity to reach *everyone* with the Gospel of Christ.

Michael K. Brinks
Station Manager
KWBI-TV
Morrison, Colo.

Magazine Articles Challenge Reader

Dear Editor:

I've been reading *Religious Broadcasting* magazine for eight years now and the issues in recent months are the most consistently helpful I remember. Thanks for the thought-provoking challenges and practical ideas. Among them is "Balanced Radio" by Gordon Hall in the December 1992 issue.

I'd like to suggest one minor change. Rather than seeking "balance" in radio, I'd prefer we seek "blend." I can have ten pounds of groceries and ten pounds of garbage and get balance, but it won't be healthy for me.

Likewise, we don't need a balanced offering of good Bible teaching and heresy. What we need is an appropriate "blending" of whatever positive, innovative elements will maximize our potential for ministry. Perhaps it's semantical, but maybe you get my point.

Duane L. Burgess
Broadcast Operations Manager
Family Life Radio
Tucson, Ariz.

January's "Interview Insights" Clarified

Dear Editor:

I was delighted to see Jonathan Petersen's interview with Dr. Blaine Tay-

lor and Dr. Richard Newsmith [in "Interview Insights"] about *Perspectives: Faith In Our Times* in the January issue of *Religious Broadcasting*. United Methodist Communications provides the financial support and the director for this series of programs which we produce for Vision Interfaith Satellite Network (VISN), so I was glad to see the discussion of the program.

I do, however, want to respond to the description of the VISN network [because it] is inaccurate and misleading. The World Council of Churches has no relationship to VISN [while the] description implies the World Council of Churches is a major participant.

[Petersen] failed to mention any participation by Protestant churches, which represent the majority of the members of the National Interfaith Cable Coalition (NICC), the owner and operator of VISN. The Eastern Orthodox, Roman Catholic, and Jewish traditions are represented in NICC membership, but only represent four of the 28 member faith groups. The vast majority are Protestant denominations.

Again, I am glad you are aware of *Perspectives: Faith In Our Times*. It is good to see it mentioned in [the magazine].

Wilford V. Bane
Associate General Secretary
United Methodist Communications
Nashville, Tenn.

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Tuning In

I have been around long enough to realize that change is a common part of life. Gone are the days of the childish or adolescent thinking that things are unchanging and the present will always be with us.

When I entered the broadcasting field, the clear channel, full-time 50,000-watt station was the ultimate technology. I thought, at 16, that nothing would ever compete with them for huge audiences. I was wrong.

I also thought nothing would be better than the RCA 44BX microphone, which made an emerging adolescent voice seem rich and mellow. George Beverly Shea used one at WMBI/Chicago. Then I remember the German Telefunken mike — so expensive and prestigious. Microphones did change. How could I have been so wrong?

I once thought programming of Christian stations would never be open for much change. The station's fare would be primarily built around taped programs sent by producers on 7-inch reel-to-reel tapes. I also thought nothing would ever improve the Magnecorder or Ampex tape machines. I was wrong again.

I could go on to other areas of technological change, but I won't except to list a few new improvements — HDTV, stereo AM, digital radio transmission, satellite network programming dissemination, music recording evolution, and CD's. These are a few of the changes



Dr. E. Brandt Gustavson is the president of National Religious Broadcasters and publisher of Religious Broadcasting magazine.

deeply affecting our industry. They bring heavy challenges to our financial picture.

Jerry Rose and Phil Mowbray of WCFC-TV/Chicago were saying that the federal requirements regarding television transmission could potentially and eventually cost their station 10 to 20 million dollars. Sometimes the cost of engineering upgrades can be staggering in terms of money and time.

The scientists and technologists are keeping our heads spinning with new ideas. It used to take ten years for change to be

effective. Now it seems only a few months are needed to develop and market amazing new concepts in our industry. For this very reason, it is an exciting day to be active in our field.

Thank God for changes in technology. By taking advantage of these changes, we can improve the medium carrying our message. We should always be aware that the engineering and the equipment are but the means. What good is it to have the latest in audio and video equipment, the most up-to-date transmission technology allowing the most excellent definitive color and the best in sound if we have nothing to say or at best Pablum (baby food) to feed to our listening or viewing public?

Our message is first in importance and our efforts really belong to improving and being creative about presenting that message. When we have something to say, it will be received and valued as we transmit the message over up-to-date technology.

May we use the new and evolving techniques and equipment for the glory of God.[®]

National Religious Broadcasters Statement of Faith

1. We believe the Bible to be inspired, the only infallible, authoritative Word of God.
2. We believe that there is one God, eternally existent in three Persons: Father, Son, and Holy Ghost.
3. We believe in the deity of Christ, in His virgin birth, in His sinless life, in His vicarious and atoning death through His shed blood, in His bodily resurrection, in His ascension to the right hand of the Father, and in His personal return in power and glory.
4. We believe that for the salvation of lost and sinful man regeneration by the Holy Spirit is absolutely necessary.
5. We believe in the present ministry of the Holy Spirit, by whose indwelling the Christian is enabled to live a godly life.
6. We believe in the resurrection of both the saved and the lost, they that are saved unto the resurrection of life and they that are lost unto the resurrection of damnation.
7. We believe in the spiritual unity of all believers in Christ.

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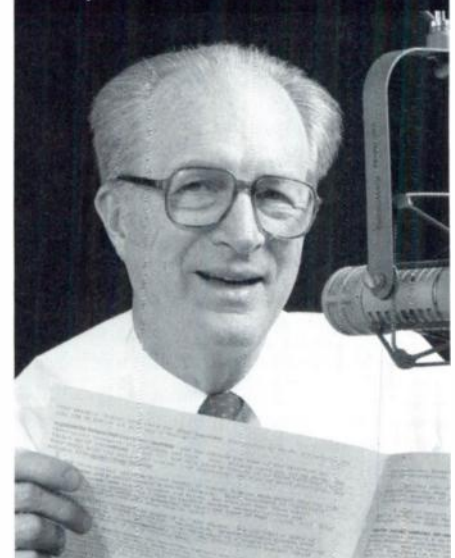
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Washington Watch

The press of business at the Federal Communications Commission (FCC) is requiring the new administration's representatives to quickly grasp complex issues related to the Cable Act of 1992. As of this writing, the commission has opened nine separate rulemaking proceedings to implement various aspects of the act, and additional proceedings are anticipated. The act requires the FCC to complete its rulemaking on many of the provisions by mid-1993.

Must-Carry/Retransmission

Proceedings that affect broadcasters include rule proposals for the provisions concerning mandatory carriage obligations (known informally as "must-carry") and retransmission consent. As discussed in the December 1992 column, these two provisions, acting together, provide broadcasters with the option either to protect their interests in reaching cable subscribers or to

dards for triggering must-carry rights. Because the must-carry provision contains complex channel protection provisions, both commercial and noncommercial stations may encounter conflicts with another broadcast station that has a valid claim to the same cable channel; the commission must establish procedures for resolving such disputes. The FCC also has indicated that to "facilitate a smooth transition" to the new regulatory regime, it may require broadcasters make their election at some time earlier than the statutory deadline.

Cable Rate Regulation

Other sections of the act concerning broadcasters involve rate regulation and equal employment opportunity (EEO) requirements. The most important issue in cable rate regulation for broadcasters will be the agency's consideration of how the cost of obtaining programming — specifically, the cost associated with retransmission consent — will affect the establishment of a rate that is "reasonable." The act establishes a scheme for regulating cable rates charged for the "basic service" tier. This tier includes all must-carry signals and all other local broadcast signals carried by the system.

When the commission opened its rulemaking on cable rate regulation, commissioners did not direct any specific comments to the issue of retransmission consent costs. (At press time, the text of this proposal had not been released.) Instead, the FCC focused on the broader question of the rate regulation structure to be chosen. Under the act, local government authorities in most cases will use the agency's rules as the basis for enforcing rate restrictions on the local level.

At this time, the commission appears to favor what it calls a "benchmarking" approach to cable rate regulation. Under this approach, the FCC would establish a benchmark rate (or a simple formula) by which to evaluate an individual cable system's rate structure. Rates below the benchmark would be pressed to be reasonable; cable systems charging rates above the benchmark would be required to roll them back unless higher fees can be justified under standards to be established by the agency.

Equal Employment Opportunity

Although most of the EEO obligations in the act are directed to the cable industry, Congress also used the legislation to modify



Richard E. Wiley is a former chairman of the Federal Communications Commission and is general counsel for National Religious Broadcasters. He was assisted in the preparation of this article by Rosemary C. Harold.

EEO requirements for broadcasters. The statute codifies existing commission rules governing broadcast EEO requirements, thus bringing stations within a statutory EEO regime for the first time and giving greater permanence to the requirements.

Until now, the FCC reviewed broadcasters' EEO performance primarily in the context of the license renewal process and occasionally when organizations, such as the National Association for the Advancement of Colored People, lodged complaints against applications for ownership changes. The act provides for an additional regular review of stations' EEO performance halfway through the license term.

The new law does not subject broadcasters to stringent requirements, such as annual EEO certifications, mandatory on-site audits, or minority/female contracting provisions. In fact, the statute prohibits the agency from acting on its own to impose such requirements on broadcast licensees. Instead, the act gives the commission two years to conduct a study of broadcast EEO practices and submit a report to Congress making recommendations for legislation.

In the related rulemaking, the FCC tentatively proposes that for the midterm EEO review, a licensee must provide the same sort of statistical analysis of its work force as is now required at renewal time. Broadcasters whose data fails to fall within the agency's EEO standards will be issued a "deficiency letter" indicating the apparent problem.

The letter is intended only to provide the station with timely notice so that the licensee may take corrective action before license renewal. Congress has stated that it does not want the deficiency letter to be used as the basis for any commission sanction.²⁴

Implementation Of Cable Act Dominates FCC Agenda

Richard E. Wiley

obtain compensation for their programming.

Must-carry is expected to help those broadcasters who need cable carriage and may not be able to bargain effectively for it, while retransmission consent is expected to be a more attractive alternative for larger, more popular stations. Although the provisions operate in tandem, they impose distinct requirements on cable operators.

Under must-carry, all cable systems must transmit at least three local commercial stations, and a system with more than 12 channels must provide carriage for local commercial stations up to one-third of its available channels. Under retransmission consent, a cable system may not carry a broadcast signal after October 5 unless it has obtained the broadcaster's consent or the broadcaster has elected to exercise its right to must-carry protection.

In the related rulemaking, the agency will face many questions left open by the statute, such as the specific eligibility stan-

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Among Christian concert audiences and music industry professionals, it is common knowledge that Steve Green has defined and maintained a standard of excellence in modern inspirational music. Since signing with Sparrow Records in 1983, more than 2 million of Green's recordings have been sold. He has garnered six Dove Awards and four Grammy nominations, and many of his Christian radio standards, including "People Need the Lord," "He Holds the Keys," and "Find Us Faithful," have found their way into the repertoire of today's church.

What many people may not know is that Green's three Spanish albums and yearly mission trips have also made him one of the most listened-to Christian artists in Hispanic countries around the world. *Tienen Que Saber* and *Toma La Cruz* are already best sellers. And the early response to *Hymns: A Portrait of Christ*, which was released simultaneously in Spanish as *Hymnos: Un Retrato De Cristo*, indicates that this recording will surpass the success of its predecessors.

A Commitment to Spanish Outreach

Hymns: A Portrait of Christ marks Green's 12th recording and most encompassing project for Sparrow. Companion choral books, solo tracks, and folios are available in both Spanish and English, as is a clothbound devotional book by the same name. The gift book contains full-color photographs from the *Hymns: A Portrait of Christ* video, complemented by Green's written prayers and reflections about each hymn lyric.

This new recording and its multiple formats underscore Green's ongoing commitment to Hispanic audiences. His ministry team has already traveled to Mexico, Guatemala, Costa Rica, Brazil, Venezuela, Chile, Argentina, and Spain, with plans to tour the Dominican Republic this year. Green has also made numerous appearances on Billy Graham's national and international crusades, including being a featured soloist at

Portrait of a Servant



"Revival is what I long to see happen in the hearts of people who come to our concerts," says Steve Green, who has released 13 albums, including three Spanish recordings, since 1984.

Graham's Buenos Aires (Argentina) Crusade, the largest gathering in the history of the South American church.

A Rich Heritage

"I was raised in Argentina by missionary parents, and that has provided a natural frame of reference for my ministry to Spanish-speaking people," Green said in a recent interview. And according to his father, Charles Green, music was inseparable from their work in the mission field.

"Before singing played a role in our missionary efforts, it was prominent in our daily family devotional time. My wife, Jo, and I urged our three sons to learn to play guitar and our oldest daughter to play the accordion. Then while we were in Argentina, the boys learned to play other instruments besides the guitar, and to some extent, our family became a small orchestra," Charles Green explains.

Steve recalls many occasions when "the family band" would traverse the Argentine streets, playing songs to attract a crowd while his dad followed in the car, announcing the details of an upcoming meeting over a loudspeaker. Worship services were often held in tents or in primitive church buildings.

"To the credit of our children, they always willingly participated in the church services, though not always joyfully," the elder Green comments with a chuckle. "Our hearts are blessed as we now see them ministering willingly and joyfully."

Stewardship of Talent and Faith

There is little doubt that the steadfast service of Green's parents planted in his heart the seeds that are bearing fruit today through his commitment to Hispanic missions. Charles and Jo Green were under church appointment as missionaries for 14 years in Argentina, coming home to start a new church in Farmington, N.M., then accepting a call to pastor that church for seven years. In 1985, the

Greens returned to South America, serving six years in Venezuela before the decline of his health necessitated their return to the States, where both now minister to senior adults.

"I believe Steve's involvement in music and mission trips to Hispanic countries is an outgrowth of his desire to be a steward of all that he has," Charles Green concludes. "We, of course, are pleased with our children's involvement in missions whatever the level."

Green's brother David assists in sev-

eral aspects of the Spanish outreach. He not only manages Steve Green Ministries and develops the tours, but also joins his brother to harmonize and play guitar on their annual mission trips. Last year, in Madrid, Spain, David Green even had occasion to minister solo before a crowd of 1000 people when Steve became too ill to perform.

"My college degree is in business, and I have always wanted to be involved in mission work," David Green says. "So serving as administrator for Steve's ministry, singing with him on the Spanish albums, and touring with him in Hispanic countries has brought all my aspirations together in one calling."

According to his brother, Green's official "Hymns Tour" began in February at the Moody Bible Institute and will trav-

When [the Hispanic people] respond to the Truth, they do so with great fervor and embrace the Lord wholeheartedly.

visual backdrop using footage from the *Hymns: A Portrait of Christ* video.

"It is a privilege to share this new recording and these 17 hymns of faith with Hispanic audiences," Green says. "Some of the songs will be new to them

Responding to the Truth

"I have found Hispanic people to be very loving, hospitable, and open to conversations about saving faith," Green comments. "And when they respond to the Truth, they do so with great fervor and embrace the Lord wholeheartedly."

Green finds encouragement in the stories people share with him about the music as it makes its way to places he has never been. "My mother-in-law was in Jamaica doing some vacation Bible school work in a remote area and heard one of our tapes playing! It is great how they have filtered into so many people's homes and lives," he says.

But in the midst of what Green describes as very relationship-oriented cultures, there are many difficulties in home life and family structures. These problems are complicated by the stresses of political and economic instability in many Hispanic countries. However, he affirms the great potential for a bountiful spiritual harvest.

"The Hispanic church has experienced tremendous growth over the last ten years, and many hearts are ripe for revival," Green observes. "My hope now is for discipleship, the kind of teaching and training that will deepen their faith."

Sparrow's Shared Vision

"We at Sparrow are very fortunate to have an artist of Steve Green's caliber to lead us in this important ministry direction," says Lucy Diaz, senior director of marketing and artist development for Sparrow Communications Group.

"And I'm pleased to see a growing network of individuals who are sincerely committed to the development and promotion of quality Spanish language materials in the marketplace," she adds. "To name but a few: Emilio Reyes and Tessie Guell at Vida Life Publishers, Arturo

Allen of Piedra Angular, Barbara Goodwin at Moody, and the staff mem-



Along with their ministry team, Steve and his wife, Marijean, travel with their children, Summer and Josiah. Green notes that family time is a deliberate part of the tour schedule.

el to more than 35 markets before ending in San Antonio on June 19. The tour is co-sponsored by Moody, and the concert worship experience will be enhanced by a

due to their English derivation. So I will sing them in their language and simply offer them as a gift of encouragement from my own heritage."

CONTINUED ON PAGE 11

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PORTRAIT OF . . .
CONTINUED FROM PAGE 9

bers at Integrity Music.”

According to Diaz, a full cross-promotion of *Hymnos: Un Retrato De Cristo* and *Hymns: A Portrait of Christ* indicates an expansion in Sparrow’s marketing efforts to match the growth of Green’s ministry to Spanish-speaking people at home and abroad. The campaign includes positioning within the product display attractive sales program incentives, a con-

I think the American church really needs to listen to [its] brothers and sisters from other parts of the world. . . .

We must have a humble heart and a teachable spirit.

sumer brochure pull-out, and a poster with bilingual copy.

In cooperation with Vida Life Publishers, the album is being serviced to Spanish radio stations throughout the United States. Print advertisements in popular Spanish publications will promote the availability of all three Steve Green Spanish recordings, the new devotional book, solo tracks, and print music.

About the meaning of the mission trips in his own life, Green concludes, “It has been very healthy for me to leave my comfort zone in this country. I think the American church really needs to listen to [its] brothers and sisters from other parts of the world. The Lord is moving in many areas, and we must have a humble heart and a teachable spirit.

“So when we embark on one of our mission trips, we go not only to offer what God has put into our hearts, but also to glean and learn from these precious people. Things that we don’t know, things that we can’t see because of our cultural limitations. This has been very important to me.”

Deborah Harris is a freelance writer and lyricist living in Waco, Texas. She has covered Steve Green Ministries for several years.



Steve Green’s sensitivity and commitment to Hispanic audiences is easily traced to his parents, who served as missionaries to South America beginning in 1960.

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All Things Great and Beautiful

by Elizabeth Guetschow

If music does, as the often-misquoted saying goes, "soothe the savage beast," then Diane Bish can likely consider herself something of a "beast soother." As a world-renowned performer, composer, conductor, and senior organist for Coral Ridge Presbyterian Church in Fort Lauderdale, Fla., Bish has myriad opportunities to express the love of music which has marked her life.

But perhaps none is more unique or appealing to the general public than *The Joy of Music*, a weekly television series featured on six national religious cable networks, various independent and PBS stations, Armed Forces Network worldwide, and Canada's Vision Network.

More Than Music

Describing *The Joy of Music*, one quickly discovers, is a rather elusive task. The focal point of the show, according to Bish, is "great music, great classical and sacred masterpieces." At the organ, Bish plays these masterpieces in a manner which led the *Grand Rapids (Mich.) Press* to describe her performance as "a dazzling display of flying fingers and feet." Bish is often joined on the show by such classically distinguished guests as Jerome Hines of the Metropolitan Opera and the Canadian Brass.

But what makes *The Joy of Music* appealing to more than just that relatively small group of potential viewers who consider themselves fans of classical music is the way the pieces are presented — in something of an "armchair vaca-



The total number of households capable of receiving The Joy of Music, hosted by Diane Bish, is in excess of 100 million.

tion" format. Bish says the program, which is now in its tenth year, "combines great music, great art, architecture, travel, and information."

Set in the churches, cathedrals, palaces, museums, and monasteries of the United States, Israel, and Europe, *The Joy of Music* is a tapestry of song, scenery, and tradition. During the course of a program, viewers may hear a Bach organ fugue, take a vicarious journey down the Danube, or explore the history behind the "Skiers Chapel" in Switzerland.

The variety of programs presented through *The Joy of Music* is impressive: a musical tour of the United States Air Force Academy in Colorado Springs, Colo., featuring the Academy's Glee

Club, a football game, and interviews with cadets; "Bach Around the World," with performances in the cathedrals of Germany, Holland, and Switzerland; a performance on the 300-year-old organ in the aforementioned Skiers Chapel, which is accessible only by skis; a musical journey of "The Steps of Jesus," including a camel ride in the Holy Land.

Spiritually Significant

In choosing the settings for *The Joy of Music*, Bish says she concentrates on places of historical, musical, and spiritual significance. And it is that "spiritually significant" aspect which, in Bish's opinion, makes *The Joy of Music* particularly unique. "I don't think it would be the show it is without the inspiration." Although a considerable number of the show's viewers are non-believers, Bish says faith is a very deliberate part of *The Joy of Music's* tapestry.

Music's tapestry.

The program opens with the reading of Psalm 150, with other scripture readings sprinkled throughout. As she provides information about the pieces being performed, Bish will often mention the faith of the composer or the sacred text of the music. In addition, Bish notes that many of the program's guest artists are "famous classical musicians who are Christians, people who are famous in the classical field who do witness to their faith."

In fact, it is the program's spiritual connection which makes its availability on some 30 PBS stations nearly miracu-

CONTINUED ON PAGE 14

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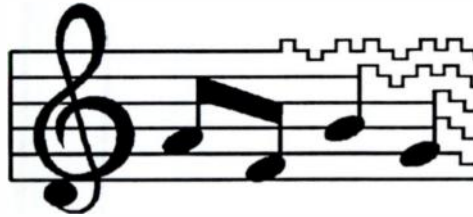


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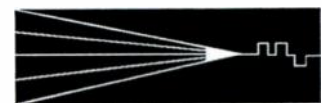
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ALL THINGS . . .
CONTINUED FROM PAGE 12

lous. "It's not hard-sell Christianity," Bish says, "but we obviously are acknowledging Jesus Christ and God, the Creator of all great and beautiful things. And so many PBS stations have turned it

*We obviously
are acknowledging
Jesus Christ and God,
the Creator of all great
and beautiful things.*



Diane Bish performed with the Canadian Brass in St. Augustin Church in Vienna, Austria. The Joy of Music has received ten "Angel Awards" from Religion in Media, Los Angeles.

down just for that reason. We have just, in the past couple of years, been able to get on PBS, which is a real miracle."

The general antagonism in the United States toward Christianity has manifested itself in other ways as well. Although the details involved in traveling

to and performing in such countries as Germany and Israel are significant, Bish says the foreign tourist bureaus have been far more helpful than those in the United States.

Commenting on the details involved with filming in foreign countries, Bish notes, "Interestingly enough, the tourist

bureaus in those countries will help us, but in the United States, we cannot get one tourist bureau to help us because we have religion in the program. That's a sad scenario."

For Bish, the connection between music and the worship of God is obvious. "Psalm 150 talks about praising the Lord with the organ, with the trumpet, with all the instruments. David played the harp, which brought healing to Saul. I always pray that my music will bless people. Christopher Parkening, who has been on my show, is the greatest classical guitarist in the world, but his whole motto is that he might bring glory and praise to the Lord with his instrument."

In Pursuit of Excellence

Through *The Joy of Music*, Bish also stresses the importance of excellence in music which is used to praise God. "In so many churches, we have lost the great tradition of excellence in music and the great historical perspective on the Christian roots. So many people have written us and said, 'We miss this kind of music in our churches.' This program brings back to them what they used to experience in their churches — the great music of the masters or great hymns."

Like many programs of its kind, *The Joy of Music* constantly fights the battle of limited funding. "It's really been a miracle that we have been able to go on for so long and to operate on such a small budget. Usually, these kinds of shows, with so much editing in them and so much travel, cost so much money. But we've tried to keep it down to a minimal amount, and the Lord has brought the money in."

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Diane Bish's guests on *The Joy of Music* have included such world-renowned artists as panflutist Zamfir.



Diane Bish is surrounded by the "world's largest church organ" at the United States Military Academy in West Point, N.Y.

The "vision" for a program such as *The Joy of Music* came while Bish was studying in Amsterdam, Netherlands, for a career as a concert organist. There, she became fascinated with the cathedrals, scenery, traditions, architecture, and spiritual heritage which provided the backdrop to the great music of the world. "I wanted to combine all these [elements]," Bish recalls, "and I really felt moved to do it on television."

Bish wrote potential scripts and applied for grants for ten years before Paul Crouch of Trinity Broadcasting

Joy of Music will go on doing what they do uniquely and with excellence — present the great musical masterpieces of the world in their cultural and historical settings, all the while mirroring the life-shaping tenant of J.S. Bach: "I play the notes as they are written . . . but it is God who makes the music."

Editor's note: Further information about The Joy of Music can be obtained by calling (812) 855-7997.

Elizabeth J. Guetschow is the features editor of *Religious Broadcasting* magazine.

*In so many churches,
we have lost the
great tradition of
excellence in music
and the great historical
perspective on the
Christian roots.*

Company in Tustin, Calif., saw a pilot program made by Bish at Coral Ridge Presbyterian and expressed an interest in sponsoring the production of the show. That partnership lasted until just recently; the show is currently seeking a new sponsor, which Bish says could be a company, network, corporation, or even an individual.

In the meantime, Diane Bish and *The*



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Music, The Message, and A Mission

by Elizabeth Guetschow

As is the case every year at about this time, the pace of the daily routine at the Gospel Music Association (GMA) in Nashville, Tenn., has, in preparation for the gospel music industry's most celebrated event, begun its annual ascent into frenzy.

But this year, overriding all the increased activity and expectant anticipation surrounding what is often referred to simply as "GMA Week" is the elusive, indefinable feeling that something important is about to happen in the very industry which the GMA works to serve.

This feeling — a delicate balance of excitement and anxiety — is possibly a result of the new prominence and prosperity seen and felt within Christian music circles. And while no one can be entirely certain of what lies ahead for this talent-laden, attention-drawing industry, one can be assured that the Gospel Music Association will remain a guiding, organizing, unifying force within.

Guiding Tenets

In the broadest sense, the mission of the Gospel Music Association is to provide an environment for maximum growth and penetration of the market-

place for music-related products and services which creatively and faithfully communicate the grace and truth of the Gospel throughout the world. Such a weighty goal necessarily encompasses several more specific goals, namely:

ty, and stability.

♪ Facilitating the development of major market full-time Christian music radio stations and national Christian video programming.

♪ Increasing Christian music's influence and broad acceptance within the church at large.

♪ Encouraging the growth and development of Christian music ministries and associations world-wide and coordinating artist involvement in benevolent causes.

Overriding all of these present-day and future goals is an awareness on the part of the GMA that it serves an industry marked by growth and potential. "With the substantial increase in [the] visibility of gospel music," notes Bruce Koblish, GMA's executive director, "GMA is working hard to effectively represent our industry through educational and public relations efforts.

"Cooperative efforts on the part of our companies, such as the National Christian Music Research Report and the upcoming Dove Awards point of purchase merchandising campaign, will allow gospel music to grow in its existing markets and open up new doors in the general marketplace, allowing the Gospel message to be heard by an ever-increasing audience."



Early officers of the Gospel Music Association included (standing, left to right) Hovie Lister, J.G. Whitfield, Urias LeFevre; and (seated) James Blackwood, LaWayne Satterfield, Brock Speer, and Darol Rice.

♪ Enhancing and broadening a positive image of Christian music through heightened awareness and a business climate and culture typified by Godly wisdom and innovation.

♪ Increasing the value and quality of product by setting the highest standards for sonics, style, and substance, as well as recognizing excellence and encouraging standards of integrity, accountabili-

The Founding "Fathers"

The group of four men and one woman who formed the GMA in 1964 did so out of a concern for a fragmented industry badly in need of cohesion. James Blackwood, J.D. Sumner, Cecil Black-

wood, Dorothy Pate, and Donald W. Butler intended the GMA to be a centralized resource center where those interested in the gospel music industry could obtain information about, among other things, artists, record companies, and publishers.



The 1970 recipients of the Gospel Music Association's Dove Awards gather to record their "moment" for posterity. The Awards were first presented in 1969.

wood, Dorothy Pate, and Donald W. Butler intended the GMA to be a centralized resource center where those interested in the gospel music industry could obtain information about, among other things, artists, record companies, and publishers.

And, according to the official Charter of Incorporation, this group of southern gospel music industry executives formed the organization "for the purpose of the promotion of music generally, and the promoting, encouraging, supporting, developing, and disseminating of gospel, religious, spiritual, and sacred music, and to approve, encourage, and endorse gospel music, conventions, concerts, programs, records and recordings, sheet music, hymnals, orchestration, arrangements, television and radio shows and productions, and other means of bringing gospel music before the public."

Practically speaking, GMA's founders also established the organization to

the ends of the association; to accept gifts and other donations from individuals or other organizations; and to expend all



In 1971, "Big" Jim (Pappy) Waits was the first inductee into the Gospel Music Association Hall of Fame.

funds received pursuant to the above objectives."

Practical Challenges

As with any organization, the real challenge for the GMA lay in moving beyond the formation of theoretical goals and aspirations to the provision of

dynamic, practical guidance for an industry which, at least in 1964, was desperately in need of such service. Membership — both professional and associate — emerged as the GMA's vehicle for assisting and guiding those who involved themselves in some way in the gospel music industry.

Currently, a professional member of the Gospel Music Association receives full voting privileges for the Dove Awards, a presentation recognizing outstanding achievements in the gospel music field as voted on by the GMA members; discounts on Gospel Music Week registration; a complimentary copy of *The Resource Guide*, a comprehensive listing of artists, agents, managers, events, publishers, record companies, Dove Award Recipients, the GMA's Hall of Fame, and more; a free subscription to the bimonthly *GMA Today*, the organization's official newsletter; and exclusive GMA member prices on resource educational material.

GMA's associate members — those who receive no part of their income from their involvement in the gospel music industry — are offered GMA Week discounts, the *GMA Today* subscription, educational material discounts, limited Dove Award voting privileges, and a special price on *The Resource Guide*.

The GMA also asserts that membership provides "entrance into the exciting world of today's gospel music industry." And, through *GMA Today* and workshops at GMA Week, the organization works to link its members with the National Christian Radio Seminar, Christian Music Video Retailers, and Christian Promoter's Roundtable.

A Diverse Array

Membership in the Gospel Music Association, which is ultimately reviewed and approved by the organization's executive director, is offered to numerous segments of the gospel music industry,

including advertising agencies, artists and musicians, managers and agents, authors and composers, church musicians, music publishers, and record producers.

The diversity reflected among the GMA's nearly 3000 members makes at

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MUSIC, THE . . . CONTINUED FROM PAGE 17

least one of the organization's goals — to serve as a facilitational organization for the gospel music industry, providing an atmosphere by which the different facets of the industry can combine and centralize their efforts for the purpose of benefiting the industry as a whole — seem particularly relevant.

And nowhere is the "industry as a whole" better represented than at the GMA's annual convention, a weeklong series of awards and entertainment, training sessions and seminars, discussions and networking billed this year as "Gospel Music 1993."

Beyond providing "GM 1993's" attendees with opportunities to learn, fellowship, and enjoy the talents of some of the industry's brightest and best, those who coordinate the annual event hope that, perhaps this year more than any other, the convention will encourage its attendees to recommit themselves to the cause of an industry which appears to be at an important historical crossroads.

A Dynamic Organization

In the 29 years since its founding, the GMA has, as expected, seen marked change come to the industry it serves. As a young organization in the middle and late '60s, the GMA served a field in which groups such as The Blackwood Brothers, The LeFevres, The Blue Ridge Quartet, The Florida Boys, the Harmonizers,

Homeland Harmony, and The Rebels were the artists of national prominence.

In addition to the entrance of new artists onto the gospel music scene, the GMA has, throughout its 29-year history, seen the initiation of the Annual Dove Awards in 1969, the GMA presidency of the late Tennessee Ernie Ford, the 1978 initiation of Gospel Music Week, the national television exposure of the Dove Awards, which this year will be aired live on The Family Channel, the chartering of the



Marilyn McCoo and Glen Campbell hosted the 1992 Dove Awards ceremony in Nashville, Tennessee.



Word, Inc., presented Christian country "in the round" at GM '92 with Bruce Carroll, Michael James, Paul Overstreet, Ricky Skaggs, and Russ Taff.



Edwin Hawkins directs one of the evening concerts at GM '92.

effect upon the purpose and make-up of the Gospel Music Association has likely been the range of music styles which have come to constitute "gospel music." Contemporary Christian music entered the gospel scene in the '60s, when the GMA was still in its infancy. In the '70s, black gospel gained momentum and prominence.

Such changes allowed the GMA to progress from an all-white, southern gospel organization to one which is more accurately described as an "umbrella organization" for all music genres which are linked together by the Truth which they endeavor to proclaim.

The GMA of today is an organization which represents alternative, bluegrass, contemporary black gospel, traditional black gospel, contemporary Christian, country, inspirational, jazz, metal, pop, R&B, rap, rock, and southern gospel music.

And it is this wide-sweeping range of styles which perhaps best defines the Gospel Music Association's role in a contemporary culture: to provide direction, leadership, and unity to all of these diversified styles of music whose purpose it is to spread the gospel message of Jesus Christ through music.

Gospel Music Hall of Fame in 1967, and "All Day Singing and Dinner on the Grounds," a special day-long event held on the White House lawn at the invitation of President Jimmy Carter in 1979.

But the "event" which has had the most direct

Elizabeth Guetschow is the features editor of *Religious Broadcasting* magazine. She was assisted in the preparation of this article by Wendy Holt, GMA's manager of public relations.

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Hope to see you soon. *Love, Israel*

Chiz Rider: A

by Sarah E. Smith and Elizabeth Guetschow

His name is Chiz (it's a nickname for Charles) Rider. He's 19 years old. He's been playing the trumpet since he was four. He's dedicated to ministering through music. And he's just become the youngest artist to sign with Myrrh Records, a division of Word Records, since Amy Grant.

As part of its focus on the role of music in spreading the Good News of Jesus Christ, Religious Broadcasting recently talked to Rider about his music, his ministry, and his message.

We were wondering how you came to focus on trumpet. Do you play any other instruments?

No, I do not play any other instruments. My father used to play when he was in high school. He only played for a few weeks, but he kept his horn. When I was four years old, I found his horn in the closet, and I've played it ever since.

We read that you were self-taught as a trumpet player. How did that work?

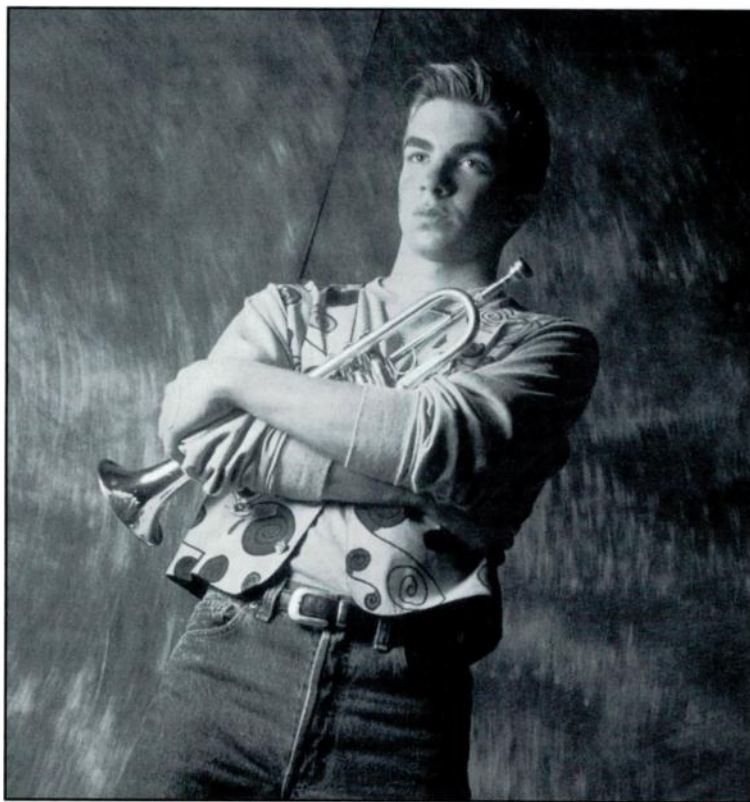
For the first two years that I played, I had one of those little record players with the plastic speakers. I used to have a whole bunch of Disney turn-the-page-on-the-ding type [record/books]. I just played along with the music for the first years. At the end of those years, I had all the Disney songs memorized.

Have you ever had lessons?

After the first two years, my parents got me lessons. They saw that it was

something I really wanted to do, not just something I was playing around with.

What kind of reactions have you gotten from your audiences, considering your age?



Chiz Rider describes his music as "upbeat, high-energy, and high-God," and says he hopes his concerts refresh and encourage.

When we first started the ministry, we were playing a lot of old traditional hymns in churches, and we were being accepted really well. Then when we made the switch to more contemporary music, we were a little bit nervous about how we were going to be accepted. Audiences have received the [contemporary music] really well; in our concerts, we always end up giving several encores.

What do you mean when you say "we"?

I always say "we" because we have a ministry team of managers and technicians and the road crew. It's just not me that does a concert or me that does an album. There are so many people behind the scenes.

What is the age range of people who seem to enjoy your music?

That's what's really cool because it is a wide range. When we switched over to the contemporary music, we thought we were going to be losing a lot of mid-range and older people. But that's not true because during our concerts, the older people are rockin' just as much as the younger people are.

How do you relay the message of the music through your instrument?

In concert, I give a testimony before the songs — what the song means to me, the message or story behind the song. Introducing a song like that can get the audience focused on what I'm thinking, what I'm feeling when I'm playing the song. And in our concerts, we have some videos that we

do on a big screen in back of me. That enhances a lot of the messages of the songs.

Another thing is, I don't think that being an instrumentalist is any less of a talent. That's just been my form of ministry.

What is your favorite musical style?

I prefer jazz. When I play a song, I never play it the same way twice; I

Sound Testimony

“Praise Him with trumpet sound . . .”

Psalm 150:3

always switch a little thing here and there. I just like the feel of jazz.

Who would you say has been an inspiration in your music?

I would have to say a lot of the old jazz greats. I also listen to other artists besides trumpet players. I try to take what they did and add it to my own playing. I hear a saxophone making one kind of noise, and the trumpet isn't supposed to make that [sound], but I work until I can make that sound with the trumpet.

What were you doing before you were working on *Chiz Rider*, your debut album?

We were doing a lot of concerts, mainly on the East Coast. Now, we've just signed on with a new booking agent, and we're real excited about that. With [the new agent], we're going to be gettin' all over the place.

How do you decide which songs you're going to do for your concerts?

Since we've been really heavily touring, we've created what we call our alphabet concerts. We have anywhere from an “A” to an “F” concert. “A” is our most contemporary, and “F” is our most conservative. When we get to a place and talk to the pastor and see what kind of music they want, we decide whether to do an “A” or an “F” or something in between.

How much traveling do you do in a typical year?

We've been doing about 15 concerts a month. With this [new] contract, we're going to be kickin' up to about 20 to 25 concerts a month. That's what we're really anxious for. I love to make records, and I love to come home once in a while,

but the road's where it's at. The road's where all my fun happens.

So, what about school?

I got out of high school in June. My freshman year was pretty normal; I was

because I didn't have enough physical education. It ended up that since we do a lot of choreography in our concerts, my choreography lessons counted as physical activity.

Do you have any plans for college?

I do. Education is really important to me, and I do want to further it. I am thinking about taking business. I plan on making the ministry my life, but I want to know a little bit about “behind the scenes.”

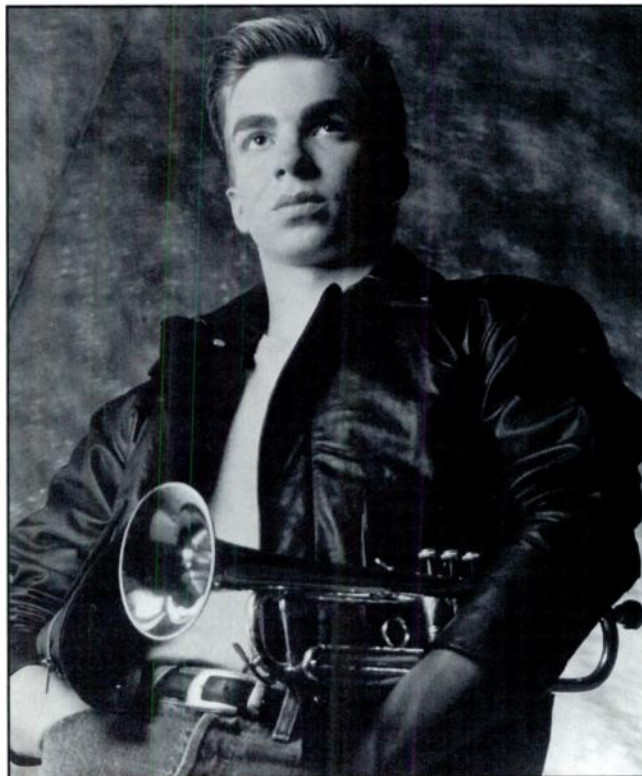
Do you have any specific projects coming up?

Yeah, we're already on pre-production for the next album. It's going to be a really kickin' album.

Amy Grant and Michael W. Smith have done the obvious crossover into secular music. Do you think that's an option for you in the future?

I think it's a great option for our ministry in the future. I think as an instrumentalist, I have a better chance of crossing over than a lot of vocalists do. I would jump at the opportunity in a second, and it's not that I'm seeking worldly approval; it's just another door that God has opened, that I can go out and minister.

Instead of ministering to the people who are already ministered to, I can bring more people to the church. That's what my focus is — bringing the unsaved to the church. I think I can do that a lot easier if my music crosses over.



Rider's debut album, Chiz Rider, features a duet with legendary jazz guitarist Larry Carlton and a special vocal contribution by Christian artist Matthew Ward.

out every once in a while. My sophomore year, I was out maybe a quarter of the year. My junior year, I was out half the year. My senior year, I was there a little less than a quarter of the year; I took my senior year by correspondence course.

The funny thing was, we were so worried about academics, we didn't keep in mind [classes] like gym. The day before I went up to get my diploma, they were telling me I couldn't graduate

Sarah E. Smith and Elizabeth Guetschow are, respectively, the news editor and features editor of *Religious Broadcasting* magazine.

Determined to Be the One

by Elizabeth Guetschow

When 13,000 young people gathered in Washington, D.C., in July of 1991 for a youth conference of unparalleled proportions, one of the names — and voices — they quickly became familiar with was that of contemporary Christian artist Al Denson.

As host of Youth For Christ's (YFC) D.C. '91 — also known as The Congress on Youth Evangelism — Denson, who is YFC's national artist-in-residence and whose Dove-award nominated song, "Be the One," served as the theme song for the convention, was able to do for one intense week what he is determined to do for the rest of his life: reach out to young people in the name of Jesus Christ.

His is a calling which is at once desperately relevant and awesomely challenging, given the tremendous needs of today's youth, the greatest of which is undoubtedly the need for the life-changing, life-giving love of Jesus Christ.

Focused Outreach

Denson centers his ministry to youth around the theme of acceptance. "You know, when it comes down to it, we're all the same," Denson comments. "We want to be accepted. We want to be given some attention because we're worthy of the time. Teens need that more than anyone. And if they can't get it at home or church, they'll go somewhere else."

Denson's involvement at D.C. '91 is but one example of outreach to youth in a multi-faceted ministry which includes



Al Denson, a native of Texas, is a singer, songwriter, and musician who performs over 150 concerts a year for more than 400,000 students throughout the United States.

album recordings, concert performances, and high school assemblies. Underlying all of his "projects" is Denson's belief that Christian outreach to youth must be absolutely believable and absolutely relevant. "I don't want to do music that is full of religious clichés," Denson says. "Although some people are comforted by this type of music, I don't think people under the age of 18 trust that kind of approach.

"Statistics from the Billy Graham [Evangelistic Association in Minneapolis, Minn.] show that 85 percent of the individuals who accept Christ do so before age 18. Christians cannot afford to offer clichés. They have to live what they

believe. It's not going to church on Sunday that makes you a Christian; it's a real and personal relationship with Jesus. Jesus is the role model of how we should be, and I try to live and communicate His example."

In addition to his involvement with Youth For Christ, the largest parachurch support organization for young people in America, Denson also works closely with Rapha, a Christian in-hospital health care and substance abuse organization which operates in the South and Southeast.

"There are as many ads on radio and television for substance abuse programs as there are for soft drinks and blue jeans," Denson comments. "The unique thing about Rapha is [that] they not only offer top-notch counseling and abuse programs, but they know the source of real hope — a personal relationship with Jesus Christ."

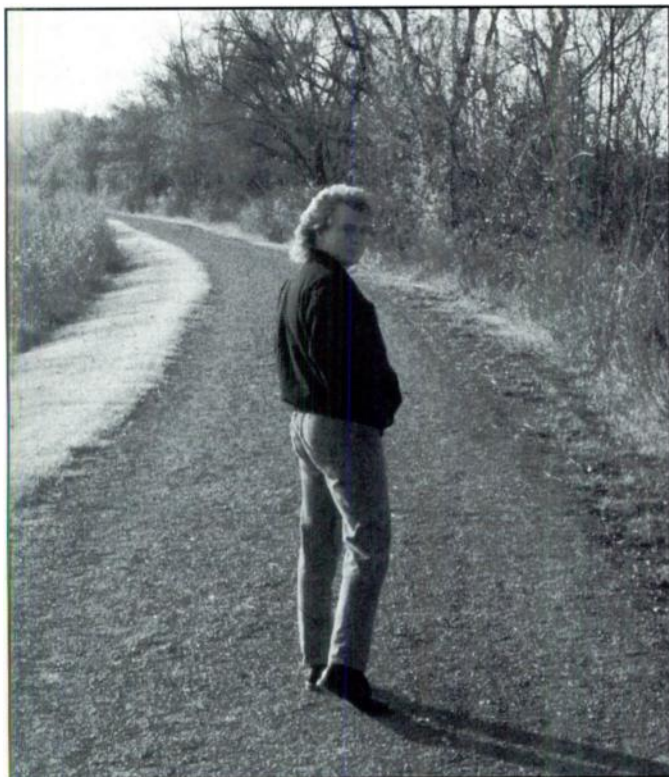
In the Thick of Things

Throughout the year, Denson's ministry to youth also takes him to some 75 schools where he discusses drugs, sex, alcohol, abortion, loneliness, suicide — the difficult issues weighing daily on today's youth. And if it is Denson's blend of energy, humor, optimism, and motivation which gains him the respect of his high school and junior high audiences, it is the promise of God's unconditional acceptance which brings many students back to the evening concerts typically following the daytime assemblies.

In an effort to further reach out to

youth in a practical way, Denson has also originated the "Be the One Club." Young people can submit a friend's name, along with a \$10 donation, to the club; those whose names are submitted then receive a copy of Denson's *Be the One* album, the Gospel of John, a quiet time guide, information on beginning a relationship with Christ, Biblical answers to the "top 25 questions teens are asking today," and a personal letter from Denson stating their sponsoring friend's desire for them to know God.

During the past five years, Denson



Denson's latest Benson release, *The Extra Mile*, features songs which encourage and exhort young people to walk "the extra mile" for God and each other.

has combined his talents with those of youth evangelist Dawson McAllister at what are billed as "Shepherd Ministries Student Conferences with Dawson McAllister . . . featuring music by Al Denson." The conferences are frequently held over the course of a weekend, with McAllister teaching six 45-minute sessions and Denson singing at the times in between.

And, in hopes of educating and encouraging young Christian musicians, Denson recently hosted the first annual Al Denson Music Conference in Dallas. Fifty-two young people from all over the country gathered to fellowship with other musicians and to learn about the Christian music industry.

The conference was designed to help develop young Christian musicians and to provide them with the knowledge, skills, and tools needed in a music ministry. "Every single night that I sing, someone comes up to me and says, 'I feel God has given me the abilities and the desire to serve Him through Christian music, but I don't know how to get started,'" Denson says.

In addition to being a response to such pleas for guidance and direction, the conference served as yet another opportunity for Denson to accomplish his mission of reaching youth for Christ.

Ministry Mileage

Denson is currently traveling with his "Extra Mile" tour, which features music from his 1992 album, *The Extra Mile*. The tour represents a milestone in production and technical support as it introduces the "interactive video." The video mixes signals from three live cameras with pre-produced video beds and feeds from backstage. The resulting images are presented on two 10' X 15' foot video screens.

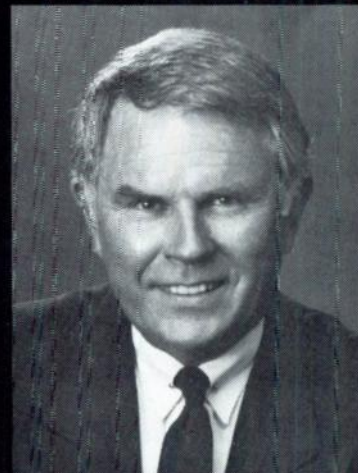
The "Extra Mile" tour is scheduled to perform on approximately 100 dates over the four month period between January and May. And at each stop on the tour, audiences will find Al

Denson working with energy and enthusiasm to accomplish the goal he holds dear.

"I'm looking for ways to help students," Denson says. "They're faced with so much that's begging for their attention. They must have support and encouragement or they're going to lose. I don't want to see that happen.

"I take the musical gifts God's given me and give them back to Him by trying to reach more students for Christ. That's my responsibility as a Christian, and I keep working on it, being a good steward of the opportunities He provides."

Elizabeth Guetschow is the features editor of *Religious Broadcasting* magazine.



Woody Wojdylak

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What Have We Learned About Christian Music?

by Matt Seward

As it continues its focus on the role of music in communicating the Gospel message, Religious Broadcasting presents a follow-up to its February 1993 article, "Christian Music Radio: Out of the Closet and Into the Spotlight." This month's feature provides further details about the study from which has come significant information about the Christian music industry.

Christian music has come a long way in the last ten years, and 1992 turned out to be a year to remember. From the cross-over mainstream music success of several top artists to the corporate ownership shuffle of several major record labels, 1992 marked a significant milestone in Christian music history.

Not to be overshadowed, though, was the presentation of the findings and recommendations of a 16-month, \$130,000 study sponsored by 19 companies in the Christian music industry, a study known as the National Christian Music Research Project (NCMRP). Although not as dramatic as some events of this past year, the resulting action, decision-making, and impact on the Christian music industry will nevertheless be just as far-reaching. Follow-up meetings have already influenced plans and stirred thinking which has resulted in industry and record company action.

For several years, industry leaders discussed the need for a fresh look at the industry and the lack of comprehensive, up-to-date research to steer Christian music into new territory. To solve the problem, the Gospel Music Association enlisted the help of Innovative Resources (Oklahoma City, Okla.) to design and conduct a study that would provide a clear picture of the current state of Christian music and offer strategies for future growth.

Research Methodology

The primary focus of the study was to explore one primary question: "How can we turn more Christians into Christian music consumers?" To do this, Innovative Resources designed a study which carefully examined the activity and processes of the business of selling

Christian music, conducted extensive research of Christian music's current and potential consumers, and formulated strategies and recommendations for both individual sponsors and the industry as a whole. An overview of some of the key industry findings is presented in this article. The research methodology of the study included:

- Interviews with over 60 industry executives.
- Re-examining existing secondary research.
- On-site Christian concert attendee surveys.
- Telephone survey of Christian concert attendees.
- Fifteen focus groups in eight cities.
- A national youth minister survey.
- A national music minister survey.
- A Christian bookstore survey of Christian music consumers.
- A national Gallup poll telephone survey of active Christians.

Christian Music Today

The most significant finding of the study reveals that even active, church-going Christians are unfamiliar with contemporary Christian music and have no idea about the breadth of music styles and artists.

Fully two-thirds of all active Christians say they have had a somewhat or very limited exposure to contemporary

Christian music. In addition, 51 percent of active Christians say they have never purchased any Christian music for themselves. Evidence of this underexposure was clear from music sampling conducted with the nationwide focus groups. Participants were often very surprised at how much they liked the music and at the fact that they were unaware it even existed.

It is important to note that a close examination of psychographic survey data indicates that there is no significant difference between active Christians who listen to Christian music and those who do not. The only major difference is exposure to the music. The conclusion, then, is that many would-be Christian music enthusiasts simply are not hearing the music.

The good news is that music-sampling tests reveal that about half those newly exposed to a variety of contemporary Christian music said they liked it enough to purchase the product — a pretty good product acceptance rate. The challenge, then, is deciding how to reach more Christians in order that they may hear the music in the first place.

Obstacles to Acceptance

Although considerable progress has been made in the last five years, the fact of the matter is that the majority of active Christians do not frequent Christian bookstores or listen to Christian music radio.

Only 19 percent of Gallup respondents say they go to their local Christian bookstore monthly or more. Thirty-six percent say they have never been to a Christian bookstore, while an additional 25 percent say they have been only once in the last year.

Attempts to accurately define the real size of the Christian music radio audience are difficult; however, an examination of radio research makes it clear that the audience is small at best. A surprising 39 percent of Gallup respondents say they have never listened to this type of music.

Further investigation reveals the reason behind this limited audience: 42 percent of active Christians say they like Christian music radio but feel it needs improvement.

Methods of Familiarity with Christian Music

Percent	Description
30.3%	Christian music radio
28.8%	Through a friend
20.9%	At church worship service
17.5%	Youth groups
15.2%	Attend a concert
15.1%	At home during childhood
9.6%	Received as a gift
8.1%	Other
1.2%	Never really been exposed

NCMRP Gallup National Telephone Survey 1992 • Question 17, a, f-g

Twenty-six percent say that Christian music radio is too boring, and 23 percent say that stations play too many kinds of music.

As we stated in the February issue of this magazine, attention to improving the appeal of Christian music radio is perhaps the single most important step to turning more Christians into Christian music consumers.

Habits and Plans

While Christian music may not have reached its maximum potential audience, 50.5 million adults claim to have purchased or to be regular listeners of Christian music. A respectable 15.2 percent of active Christians say that they purchased recordings of three or more artists in the past year; this would represent the "hard core" Christian music consumers. And a sizable block of consumers — 23 million adults — say they purchased some Christian music in the last year.

The NCMRP also explored plans to purchase Christian music in the coming year, and the results foretell a bright future. A full 38 percent of active Christian adults say they will probably or definitely make a purchase in the next year. Of those ages 18-29, 41 percent plan to purchase Christian music in the next year. A surprising 45 percent of active Christian adults aged 30-49 said they would either probably or definitely buy Christian music in the next year.

Acceptance in the Church

Perhaps the best news from the study is how the church has grown to accept contemporary Christian music. Seventy-seven percent of churches use contemporary Christian music at least monthly in Sunday worship. A surprising 94 percent of youth and music ministers surveyed say that contemporary Christian music is much more accepted in the church today than in the past.

Remember, Christian music is a viable alternative to secular entertainment. As a result of this finding, we have strongly encouraged the music companies and industry leaders to develop programs to re-engage and partner with the church.

Other Significant Findings

- Gift buying potential: A tremendous opportunity exists with the gift buying potential of Christian music. Presently, Christian music is not being thought of often enough as a gift item. Only 21 percent of active Christians and 50 percent of the "heavy" music buyers have given Christian music as a gift.

- Favorable demographic trends: Numerous demographic trends favor increased music sales. The rising influence in the church of the music-saturated, baby-boomer generation will foster a greater acceptance of contemporary Christian music. As the population ages, baby boomers and the pre-baby boomer generation will direct more disposable income toward entertainment. As both groups grow older, the natural tendency toward conservatism should lead to continued resurgence of church and "spiritual" interests.

- Acceptance by Christian parents: There is a high level of parental support of Christian music for children. Of those active Christians who have been exposed to contemporary Christian music, 65.5 percent say they would be likely or somewhat likely to purchase Christian music

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improve in order to
attract a broader
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to allow more people
to hear Christian music.
There is no more
important task.*

for their own children or for the children of a close relative. Nearly 72 percent of the youth ministers who responded to the NCMRP survey indicated they disagree or strongly disagree with the statement, "The parents of my young people are somewhat leery about contemporary Christian music, so I have to be very careful about how it is used."

- Acceptance by Christian teenagers: The results from the study also indicate that substantial opportunity exists to develop more interest in contemporary Christian music among young people. The majority of youth ministers surveyed indicated that their young people enjoy contemporary Christian music and respond very well to it. Sixty-seven percent of the youth ministers agreed that many of their young people listen to contemporary Christian music because the message applies to them.

- Christian concerts: While 11.3 percent of active Christians are regular concert-goers, our study concluded that a majority of existing contemporary Christian music buyers often do not hear about Christian concerts in their area.

Steps for the Future

While the National Christian Music Research Project resulted in the formation of dozens of strategies and recommendations, the most important of these can be easily summarized. Christian music radio must contrive to improve in order to attract a broader Christian audience and to allow more people to hear Christian music. There is no more important task.

The music industry must increase its commitment to Christian retailers. Both must find new ways to partner together to more aggressively market to customers and to find new ones. Over 5000 existing retail outlets must be better mobilized to reach those Christians who are not familiar with contemporary Christian music. Christian retailers must become more pro-active retailers and better merchandisers of Christian music. A stronger commitment to finding new customers is needed.

While Christian music companies should aggressively pursue secular distribution, they must remember that distribution alone is not the answer to dramatic new market penetration and sales; proper promotion and a focus on increasing exposure to Christian music is also necessary.

Finally, the Christian music industry should make a strong commitment to re-engage the church. Considerable emphasis should be placed on working with youth and music ministers and in providing ministry tools for the church.

The best news of all is that much is already being done to act on the findings and recommendations of the study. The Gospel Music Association has formed a Task Force of industry leaders to formulate a new five-year growth plan for the Christian music industry.

The Christian Booksellers Association is working with Christian music leaders to find new ways to work more closely in improving Christian music retailing and merchandising. Clearly, a window of opportunity exists to build and expand on the growth and success of the last ten years. It is our prayer that the National Christian Music Research Project is only the beginning.

Matt Seward is the president of Innovative Resources, a marketing consulting firm in Oklahoma City, Okla.

Global Challenges

Alexander Ogorodnikov is definitely a man of great faith. And he puts that faith, honed through eight-and-a-half years of indescribable suffering in the Soviet Gulag for the "crime" of running a Moscow Bible study for intellectuals, into practice.

From two small rooms in Moscow, he runs Russia's first Christian political party — The Christian-Democratic Union of Russia — as well as editing a newspaper (*Christian Democracy Messenger*), reaching out to the hungry through his soup kitchen, his home for runaway soldiers, and his outreach into Moscow's prisons.

Ogorodnikov shared with me his dreams for the future of Russia and the pain he has suffered as one of Russia's most high-profiled dissidents during the years of persecution of the church in the Soviet Union. He explained that his troubles first began more than ten years ago, when he went to Moscow University to study film.

"I saw a film called *The Gospel Ac-*

When he was first arrested by the KGB, Ogorodnikov was informed he could either emigrate to the West or go to prison. "But I told them, 'No, you need to emigrate, because you are aliens here.' They became very angry and said, 'If you don't leave the country, we arrest you forever.'"

He refused to leave and in November 1978, he was immediately thrown in jail for the trumped-up charge of "parasitism." When he had completed one term in 1979, he was then charged with "anti-Soviet agitation and propaganda."

In 1985, Ogorodnikov was given another term of imprisonment. After an intensive campaign on his behalf in the West (in which I was involved) he was finally released.

During his imprisonment, Ogorodnikov would go on prolonged hunger fasts when his Bible was taken from him. On one occasion, he went for eight months without voluntarily eating. "They would put handcuffs on me and [feed me through a pipe in my nose]," he said.

For all but two years, Ogorodnikov was kept in solitary confinement. "Then they tried to punish me by putting me in a cell with criminals. One time I spent several months with these men who were waiting to be shot by a firing squad. They told these men that if they [harmed] me, they would be pardoned. But thank the Lord, they prayed with me and accepted Christ . . . [but still] they were executed. Some of them I baptized and almost all became Christians," he explained.

During those years, Ogorodnikov was constantly taunted by the KGB, who told him he was forgotten and nobody cared about him. "I received no letters and there was no meeting with my relatives. I felt I was completely alone. My life was completely gray. It was a very gloomy life without books, without newspapers. Day by day only hunger and cold. Only prayer kept me going," he added.

After about five years of such suffering, he finally cracked and smuggled a letter to his mother in which he wrote that it was better to stop the suffering. "Because I cannot kill myself," he asked her to apply for his execution to Mikhail Gorbachev as a solution.

It was then I first heard about Alexander Ogorodnikov and received an English translation of his letter. It had been smuggled to the West and then released by Keston College in England. I immediately went on American radio and television, asking



Dan Wooding is an award-winning British journalist who resides in Garden Grove, Calif. He is the founder and international director of ASSIST (Aid To Special Saints in Strategic Times), as well as a commentator for the UPI Radio Network.

American Christians to pray for him and to bombard his prison camp with letters of support.

An intensive campaign for Ogorodnikov was launched in the West, but he never knew about it until he was finally released in 1987. Before his release, he was "fattened up" so that he wouldn't appear to have suffered. "The authorities tried to humiliate me and said I was pardoned by Gorbachev and the Supreme Soviet and not because I was innocent," he said.

After his release, the horror continued. He returned home to discover his wife had divorced him and his brother had died under suspicious circumstances. Then several close friends were murdered. Rather than give up and become bitter, Ogorodnikov has committed himself to help change the society that so persecuted him.

"We are working for the first free election in the Russian parliament, because our so-called parliament was elected in 1989 when the Communist Party was the ruling force and 84 percent of the deputies were communists. We are now campaigning for a free, real election. An election according to a multi-party system," he explained.

He runs a shelter for 70 teenage girls in St. Petersburg as well as two Christian high schools in the country and has plans to open a Christian university soon. He also feeds up to 500 people a day through his Christian charity canteen in Moscow. Ogorodnikov has secured new premises just 200 meters from the Olympic stadium, but lacks the money to renovate and operate it.

But problems are something Alexander Ogorodnikov has come to terms with. He believes that each problem has an answer found in a personal, vital relationship with Jesus Christ. ²⁸

Russian Dissident Founds Christian Democratic Party In Former USSR

Dan Wooding

cording to Matthew. It was forbidden in our country, but I saw it in a 'closed meeting.' After this film, I became a Christian. I then tried to make a film about the religious search of Soviet people and was expelled from the film institute and . . . Moscow and could only live as an outsider," Ogorodnikov disclosed.

"The Orthodox and Baptist church was suppressed by the State and I started my own Christian seminar movement because we needed to understand how we could live as Christians in the face of the totalitarian system and in the face of a silent and gagged church. We tried to do good and find what the church can do; we tried to do good according to our 'force' and find what we could do with preaching and social work. I tried to build Christian outlook and character to help young intellectuals."

Ogorodnikov continued, "We tried to fight atheism by ideas. We began to work on defending believers and we also published an underground magazine about the religious revival in our country."

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Wanda Franz Ph.D.

Pro-Life Perspective

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Programming Issues

As the number of Christian radio stations continues to grow, so does the diversity of formats, particularly music. Listeners have more choices as radio markets become more competitive. This means owners and operators are increasingly challenged to provide the best of quality programming in the most cost effective way.

Because there are also a growing number of Christian satellite programmers, it is to the advantage of almost every Christian radio station playing music to use a music service off satellite. In this column, in an interview with Bruce Hanson (30-year broadcast veteran with experience in secular radio and now program manager with the Skylight Satellite Network) we'll look at some of the reasons why.

Isberner: There are over 1500 radio stations across the country that are formatted with Christian programming. Yet there are a relatively small number of Christian stations that use large portions

Satellite Services Practical For Most Radio Stations

Todd Isberner

of their music programming off satellite. Is there really a need?

Hanson: Yes, there is very definitely a need, but the need is by and large not being recognized at the station level. And the reason it is not being recognized is because of, for lack of a better term, local ego. Many managers, or program directors, even announcers, believe they know best what works in their local market. So you wind up with staff satisfying their own egos rather than addressing the issues and needs of the marketplace and the listeners that they should be serving. That ego thing can end up getting in the way, costing them money they could be saving and preventing them from ministering effectively.

Isberner: You're talking about a fairly common objection by stations somewhat afraid of losing control to a network. Or others fear that the generic sound of a network won't fit the uniqueness of their local market. What about that?

Hanson: You know I've worked in so many different markets and so many local broadcasters say, "But my market is different." For a very, very small percentage that is true. But even if those differences amounted to 5 percent (and my perception is that it's far less than that), you still have to admit that 95 percent of your market is the same. Unlike 40 years ago, the nation is becoming more homogeneous partly due to the mass marketers of the age.

Nike sells the same show in every town across the country, whether it's in New York City or Elbow Bend, Mont. The same with McDonalds — they serve the same hamburger across the country. Everywhere you look, marketers are selling the same product successfully in different markets.

Isberner: But aren't music tastes different?

Hanson: Well, look at MTV. They use the same product across the country. Guess what? It is successful all (over America). Those kind of arguments just don't hold water. Since 95 percent of a market is the same, why not go with the strength of a satellite service? Make your local flavor occur during those dayparts you elect to do on your own.

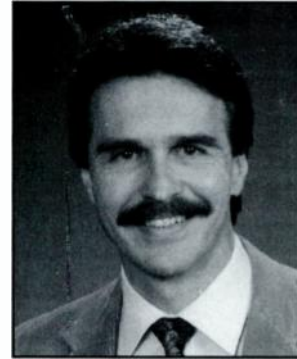
Isberner: If a satellite music format can fit anywhere, do we make the assumption that a satellite network is going to do a much better job than the local station and if so, why is that?

Hanson: That would be my assumption, though that's not always the assumption on the local level. Again that local ego thing always says, "Well, we can do it better than they do," though that's seldom verbalized.

Isberner: Why do you think a satellite service can do it any better than the local station?

Hanson: A number of reasons: One, there is national feedback, which the local station never has. Two, there are usually people at the satellite level who have broad experience. There are those at satellite networks who have been around and seen not only minor differences from market to market, but have seen this overwhelming uniformity. And that allows them a nationwide mentality to focus more on "one size fits all." That kind of experience becomes a guiding force to make sure that we're only playing the kind of stuff that does fit everyone.

Isberner: All right, let's say a station is convinced that there are some advantages to using a nationwide satellite ser-



Todd Isberner is president of SHARE Media and marketing consultant for the Skylight Satellite Network in St. Paul, Minn.

vice. But the concern is that the ministry is not a local outreach because the programming did not originate locally.

Hanson: I don't think that's a valid concern. Let's draw a quick analogy from television. Does a local television station say it's not going to play *Rosanne* or *Cheers* because it's not done in their local market? Of course not. Does the viewer care? No. The viewers could care less because what they are going for in those situations is the quality of the entertainment value.

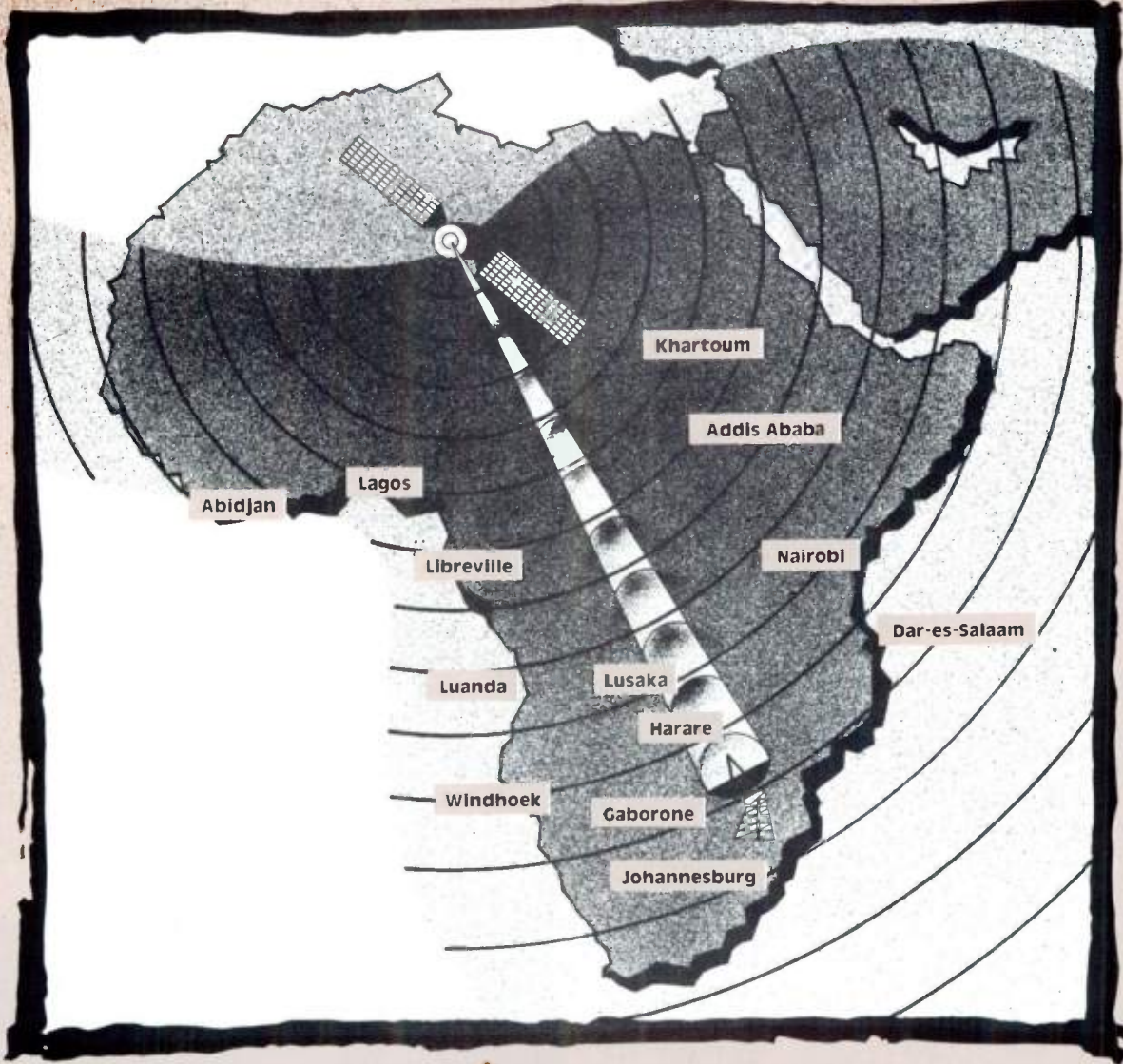
In our case we've got story after story of stations on line where a listener calls in wanting to talk to a Bruce Hanson or a Steve Krumlauf or some other on-air personality. They don't know that we're not there and that we're not a part of the station. So if, the local station forces its energy into integrating the satellite product with its own local delivery system, the listener is never going to know. But if the local station [management] takes the mind set of "Well, that's the satellite," they are distancing themselves and that's going to show up in the way they execute on the air. Rather than integrate, they'll separate and differentiate which will cause it to be a weaker product.

Isberner: I've seen many examples of what you're talking about. It's true that when a station integrates well, it becomes even more effective in sounding good and reaching listeners. I might add that there are a number of success stories of stations that not only integrate locally with one satellite network, but multiple sources. They'll use a music service like Skylight or MorningStar, then switch over to Ambassador for teaching programs then switch to Moody for some talk or specialized programs and so on, all the while filling their cut-a-ways with local identification and information. I know of stations that sound like a full

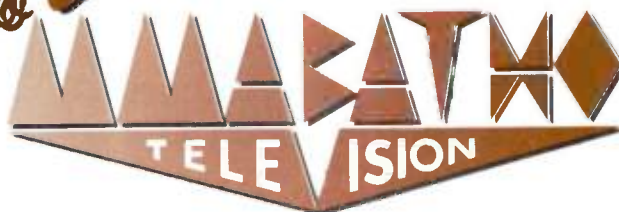
CONTINUED ON PAGE 42

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Trade Talk

Airwaves News

GRAND RAPIDS, Mich. — Dr. William Brownstone celebrated 20 years of radio preaching on *Words of HOPE* December 24. Brownstone began preaching on the radio program (then *Temple Time*) in 1972, which was being aired in five languages. "Now [the show] broadcasts in 35 languages, sending out programs which can be heard and understood by four out of every five people in the world," Brownstone said.

COLORADO SPRINGS, Colo. — The Stewardship Department of HCJB World Radio's International Headquarters has been restructured and renamed the Planned Giving Department, according to director of resource development Dub Page. Maril Lee is the new director.

WASHINGTON, D.C. — WAVA-FM/ Washington, D.C., shattered Compassion International's all-time radio sponsorship record with "Christmas with Compassion." In a nine-day period during December, the station received more than 230 on-air sponsorships of needy children around the world. WAVA listeners sponsored nearly 100 more children than the previous record radio sponsorship mark set by WCBW-FM/St. Louis.

SAN JUAN, Puerto Rico — WIVV-AM celebrated its 36th anniversary December 8. The missionary radio station is part of the Calvary Evangelistic Mission, Inc.

GRAND RAPIDS, Mich. — The *Children's Bible Hour* celebrated its 50th year in 1992. The celebrations ended with an alumni concert which featured over 150 former participants from the program, which began in 1942.

News Briefs

LOS ANGELES — A new multi-media learning program called *Catholic Connections to Media Literacy* has been developed by The Catholic Communication Campaign for use in Catholic classrooms, parishes, and homes. The package offers "user-friendly" resources including a leader's guide, a 12-page directory listing available teaching resources, and a 20-minute motivational video.

BATTLE CREEK, Mich. — The W.K. Kellogg Foundation has awarded a \$1 mil-

lion grant to the Foundation for American Communications (FACS) to establish a national program designed to improve the quality of news and information reaching the American public on environmental issues. The grant will fund major portions of two programs over a period of three years — The Environmental Journalism Program and the Environmental Issues Education Program.

COLORADO SPRINGS, Colo. — International Bible Society (IBS) and Salvation Army Scripture combined to distribute 7500 New Testaments donated by IBS to the U.S. military personnel en route to Somalia. The New Testaments were distributed to the soldiers by Salvation Army workers at March Air Force base in Riverside, Calif.

BOONE, N.C. — Samaritan's Purse and its medical arm, World Medical Mission, sent volunteer doctors, nurses, and support personnel from the United States and Canada to Mogadishu, Somalia, to offer medical assistance to the war- and famine-plagued region. The first medical team, consisting of five doctors, a pharmacist, five nurses, and approximately eight others, left for Somalia December 31.

CHARLOTTE, N.C. — The Society for International Ministries (SIM) began celebrating its centennial year December 4. Founded in 1883, SIM is an international, interdenominational mission organization with more than 1900 missionaries serving in 24 countries on five continents.

WASHINGTON, D.C. — Churches across the nation have been asked to commemorate the opening of the United States Holocaust Memorial Museum in connection with their religious services during the weekend of April 17-18. Mandated by a unanimous act of Congress in 1980 and built with private donations on federal land near the National Mall, the museum will be formally dedi-

cated on April 22. The museum will be a national memorial to all the victims of the Holocaust and one of the world's leading educational facilities on the tragic events of 1933-45.

MADISON, Wis. — Nearly 19,000 college students and recent graduates are expected to gather December 27-31 as delegates to Urbana 93 to study ways they can take advantage of opportunities to serve God through cross-cultural ministry. To be held at the University of Illinois, Urbana 93 is InterVarsity Christian Fellowship's 17th triennial student mission convention.

WASHINGTON, D.C. — Contributions for Prison Fellowship came in slightly higher than last year and programs increased significantly in the ministry's 16th year. "The number of prison seminars increased by 66 percent over 1990. . . . All programs were up an average of 39 percent," said Prison Fellowship president Tom Pratt.

Music News

CHICAGO — The James Blackwood Quartet signed a single-project video deal with City Alive Video. The soon-to-be-released concert video, entitled *Live From Chicago*, is part of an ongoing series of live concert appearances by some of the top names and groups in Southern gospel music.

BRENTWOOD, Tenn. — The gospel group The Fairfield Four is featured on the Brentwood jazz recording by musician Sam Levine. The jazz project, titled *Something to Believe*, includes the group's signature



The Fairfield Four in the studio recording *Something To Believe*: Walter Settles (left), W.L. Richardson, Wilson Waters, Brentwood Jazz producer Jack Jezzro (back), James Hill, Issac Freeman, and Brentwood Jazz artist Sam Levine.

vocals on the cut "People Get Ready." Started in 1949, The Fairfield Four still performs its authentic style of a capella gospel singing, even though several members are in their seventies.

People

ORLANDO, Fla. — Paul David Freed has been appointed as executive vice president of the Spoken Word of God Ministries. Freed is the eldest son of Dr. Paul E. Freed, founder and president of Trans World Radio.

ORLEANS, Mass. — The Community of Jesus in Cape Cod, Mass., elected Betty Pugsley as executive director and Betsy Sorensen as associate director. The officers were elected by the resident members of the community on December 22.

STATEN ISLAND, N.Y. — IDB Communications Group announced the appointment of Gabrielle Snyder to the position of general manager at Staten Island Teleport.

Snyder is in charge of IDB's extensive Staten Island Teleport facilities.

BURBANK, Calif. — Matt Robertson has been named a vice president of Sennheiser Electronic Corporation of California. He previously served as manager for market development in the western United States.



Matt Robertson

YUCAIPA, Calif. — Shepherd Communications of San Bernardino County has announced the following promotions and appointments: Candace Andrews to vice president of financial development; Noonie Fugler to vice president of corporate programming; and Don Murray Carson as morning show personality and assistant to

programming at K-LORD-FM/Riverside-San Bernardino.

Publishing News

NASHVILLE, Tenn. — Thomas Nelson Publishers and Capital Cities/ABC, Inc., reported the previously announced agreement for Thomas Nelson to acquire Word, Inc., for \$72 million in cash has been completed. "As a result, we are now the industry leader in Christian publishing, Bible publishing, Christian music, and inspirational book publishing. Our combined revenues will exceed \$200 million for the fiscal year ending March 31," said Thomas Nelson president Sam Moore.

COLORADO SPRINGS, Colo. — International Bible Society announced the publishing of the Gospel of Mark (in 1992) in the language Bete:Daloa, the 2000th language in which at least one book of the Bible has been translated. Bete:Daloa is spoken by 500,000 people in the west African nation of Cote d'Ivoire.

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Youth Wave

Last fall, Hurricane Andrew pounded its way toward Miami. Nationwide, people tuned in to hear the latest reports. Thousands of people responded to the devastation by sending food and clothing. More recently in the news, pictures of children starving in Somalia reached millions of Americans. Relief money began pouring in to feed those near death.

Media coverage can evoke powerful emotional responses as well as lifestyle changes. As Benjamin Disraeli once said, "The press is not only free, it is powerful. That power is ours."

Your role as national Christian broadcasters is vital to the church today. The words you choose, the stories you cover, and the strategies you develop have a tremendous impact on the Christian community. As Christians in the media profession, we have both the truth of the message of Jesus Christ and the vehicle through which to share it. It's a powerful combination — one that can have a tremendous impact on our

ing cable station MTV because of its constant message of sex and violence. According to the academy's policy statement: "Too many music videos promote sexism, violence, substance abuse, suicides, and sexual behavior."

And where are our youth? According to the Barna Research Group and *Fortune Magazine*, the statistics are startling. In the next 24 hours: 2750 children will experience the devastation of their parents divorcing or separating; three children will die of injuries inflicted by abusive parents; 90 children will be taken from their parents' custody and added to the foster care system; 1000 children ages 10-14 will start drinking alcohol; 500 children ages 10-14 will begin using illegal drugs; 925 unmarried teenage girls will become pregnant; and 2200 kids will drop out of school.

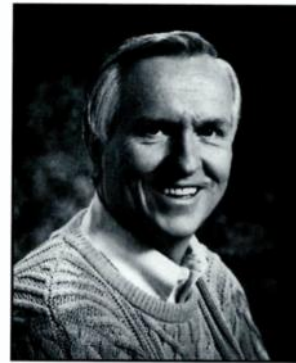
In addition, of the 65 million teens in America: 22 percent live in single-parent homes, almost 3 percent live with no parent at all, 3.3 million are alcoholics, 28.6 million have alcoholic parents, and more teenagers have died from suicide during the past ten years than the number of Americans killed in the Vietnam War.

Teenagers are hurting. There is a tremendous need. Most teens are living in a moral vacuum, with no absolutes and no biblical world view. You have a powerful platform and your work is crucial. It is imperative that by utilizing the vehicle within our grasp we present a positive alternative to what the secular media is offering our youth.

Two thousand years ago, Christianity spread quickly. With the help of the Holy Spirit, the Christians of that day and age used the means available to them to spread their message. All of the Roman Empire was connected by roads, each leading back to Rome. As a result, it facilitated the Gospel going out to all of the known world.

Likewise, today in Russia, the Gospel is going forth quickly because years ago the Communists forced the republics to use one common language — Russian. That common language has also facilitated reaching the former Soviets with the truth of Jesus Christ. Whether it be a road, a common language, or a communicator's tool, we must use what resources are available to us and our understanding of the times to remain on the cutting edge.

Media can and does have a positive impact on our society. Many of you are already making inroads and I applaud your efforts. But, why teenagers?



Josh McDowell is an internationally known speaker, author of 49 books, and traveling representative for Campus Crusade for Christ. He also heads the Josh McDowell Ministry international organization, based in Dallas.

Teenagers Need Positive Broadcasting To Counteract Media Influence

Josh McDowell

society.

We have an opportunity to make an even greater impact. But, to do so we need to be strategic in where and how we communicate that message. We must communicate to teenagers. Teenagers today are making their choices based on what the secular media tells them.

Teenagers need you. The secular media industry is one of the greatest influences on teenagers today. Most current studies show that the media (television, radio, and movies) ranks third behind peers and parents in influencing teen values and behavior. However, when you realize the peers who so greatly influence our youth, as well as the parents, are themselves influenced by the media, it becomes apparent that the entertainment media, not peers, is probably the number one influence in our kids' beliefs and behavior.

In fact, recently the doctors of the American Academy of Pediatrics urged parents to keep their children from watch-

You can see that teenagers are the ones on the front lines fighting against almost unsurmountable odds. Yet, it is this very group that represents the best prospects for evangelism. The greatest needs of youth today are the *need to be loved*, the *need to be accepted*, and the *need to belong*. But today, most teens are facing the pain of broken families, a lack of roots, a self-centered society, and uncertainty about the future. I believe the Gospel of Jesus Christ is more relevant to today's teenager than ever before. We have a desperately *needy* generation. It is those very desperate needs that Jesus Christ is here to meet. I believe we have a generation of young people who are "ripe for harvest" — ready to hear the good news of Jesus Christ (John 4:35).

Many today sense we are on the verge of a great spiritual awakening. J. Edwin Orr, an acknowledged authority on revivals, said, "Spiritual awakening does not come like a lightning bolt out of the blue; normally a decade or so of preparation precedes a major national revival." Today's youth have been prepared for decades — both Christians and nonbelievers.

Historically, in the last three Great Awakenings, youth have played a vital role. It may be happening again. On September 6, 1992, well over 1 million students from junior and senior high schools all over the nation participated in the largest student-led prayer meeting in history. As these students have prayed, the concerns being voiced in prayer have grown into a desire for outward expression. Evangelism is becoming a priority.

Are we actually on the verge of an awakening? If we are, then what role will we, as communicators, play?

You and I have an opportunity. Today's Christian youth are surrounded by those who don't know the good news. Either our teenagers will be influenced by them, or

CONTINUED ON PAGE 42

*Seems like every Christian broadcaster
Dreams of Starting a network,
Of uplinking their own special format,
Of sharing their station with the world...*

We went several steps further:
We dreamed of a high-quality Christian network...
Of top-flight air personalities,
Presenting the very best in Christian music,
Using the best available technology...

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More than the uplink of a local station's audio:
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Featuring a carefully researched blend of
Adult Contemporary Christian Music
Designed to target Women 25-49-- and their families...
Programmed and presented LIVE by one of
Broadcasting's most talented air staffs.
Christian Radio's most aggressive stations*
Are already proving the benefits of affiliation--
Carrying our programming for one or two dayparts
Or broadcasting the Morningstar format all day long.

It's a REALITY...

But it's not perfect, yet.
It's just the most inspiring, most entertaining,
Most listenable satellite format ever.
And that's the Gospel Truth!

*If you're a station owner or operator
Whose dream is to provide your community
With great Christian programming
Competitive with your market's top stations,
While cutting costs and boosting revenues...*

Our Reality could become
the fulfillment of YOUR Dream:

The Morningstar Radio Network



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Television Topics

Fiberoptics. Coaxial Cable. High Definition Television (HDTV). Video Dial-Tone. Video on-demand. Pay-Per-View. Digital Compression. Telco-Television. Direct Broadcast Satellite (DBS). Smart TV. MMDS/MDS. Neural Networks. Niche Programming. Super Computers. Video Telephones. Satellite Cellular. Interactive Television.

These are the elements of today's technological language. These and other developments of our info-tech society are becoming reality with amazing speed. They are shaping the ways we will send and receive information in the '90s and beyond. We are experiencing a technological revolution in which traditional media are blending and merging to create new highly advanced distribution vehicles. These vehicles will deliver massive amounts of information to audiences hungry to receive it.

What will happen when the population has access to more than 500 channels of video, video-text, and audio? Digital

Technology And The Ministry of Communication

Michael Wright

compression, the technology that will make this possible, will be in place later this year. It may be difficult for viewers to fully comprehend the expansive choices and options available.

These options offer direct competition for the minds and time of the audiences Christian communicators want to reach. We must take advantage of these emerging technologies if we are going to be effective in sharing the Gospel with the lost.

One of the criticisms of the contemporary church is its complacency toward technology. For the most part, churches have taken an apathetic attitude toward innovation, and have been accused of becoming irrelevant, outdated, and even obsolete by many in today's advanced society. Like it or not, the church must compete head-to-head with secular institutions who are experts at using technology to its full advantage.

Should the church, and hence religious broadcasters, use advanced technology to proclaim the Gospel? There is a

tendency to shun the new for the tried and tested ways of doing ministry. We have a stewardship responsibility to use everything at our disposal to get the Gospel message to those who need to hear it.

Research suggests that churches typically lag 20 to 40 years behind in using methods that are expertly used by secular society. Public schools, businesses, and homes are well-equipped with video tape players, large screen televisions, computers, and digital audio systems. Many churches still use flannel boards, slide projectors, and antique phonographs. As religious broadcasters we are slow to explore new methods to spread the Gospel electronically.

Why is it that we Christian communicators are so reluctant to adopt the latest methods to communicate our message? In some cases it is the financial investment that delays or impedes our move to new technology. In still other cases, we are heavily involved in old technology and feel it is adequate to meet the needs. I fear that often there is a reluctance to recognize and acknowledge the need to take advantage of the new tools available to us.

A good example of this dilemma is the challenge our company recently faced. We needed to make a major financial commitment or change our mode of operation.

The American Christian Television System (ACTS) Network decided to enter a new mode of operation rather than committing millions of dollars and its future to status-quo technology. ACTS entered into a channel-sharing agreement with Vision Interfaith Satellite Network (VISN). This has strategically positioned the network to take advantage of existing and emerging technology. While there were some financial reasons for entering into the new operating mode, the ultimate reason for the decision was to expand short and long term ministry potential.

In addition, it was the desire of the administration to position the company for the future. ACTS more than doubled its opportunity for the ministry through an increase in distribution in areas of the country not widely reached in the past. The network is now positioned as an insider in the cable industry with virtually guaranteed premium placement on easily accessible cable channels.

Further, ACTS should be available to most cable homes within the next five years. The network no longer has the majority of its resources tied up and invested in



Michael Wright is vice president of network operations at ACTS/Family-Net in Fort Worth, Texas.

a single distribution technology. The company is free to explore and use new distribution vehicles as they develop. While we agree with some of our critics that there are some negative aspects in our new distribution agreement, the increased response largely from new areas more than offsets those negatives.

The question is, will your ministry make the choice for the status quo, or seize the day for new opportunities to minister in innovative ways? As religious broadcasters, we will be challenged by innovation within this decade. Our audiences will be further fragmented by new channel offerings as digital compression develops. Our physical resources — transmitters, production equipment, and editing facilities — will become obsolete as HDTV becomes a reality. Television viewers are becoming increasingly more sophisticated and demanding in their choice of programs.

We will have to become more competitive with our program offerings. Our programming decisions will have to become more "viewer driven." New technology must be incorporated into our strategy if we intend to approach the cutting edge presentations that viewers will expect. All of us will be charged with evaluating our methods and motives.

The future offers some exciting options for innovative ministry. Taking advantage of the technology that will be available may require exploring new operational paradigms. In some cases, the new paradigm may require ministry groups to work cooperatively to maximize opportunity and conserve resources. Let's not get trapped by apathy and reluctance to explore and incorporate new methods to accomplish our mission.

Are we ready? New options and opportunities must not leave us behind. The iron curtain has been shattered, great vistas of opportunity are opening. Let's not permit the "technology curtain" to lock us out. ❧

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Many ministries and for-profit organizations have found that this plan offers the most benefit for dollar invested. I strongly recommend that you make a comparison of your present health insurance and what it can offer compared to the NRB Comprehensive Benefit Plan."

Dr. David W. Clark
President, National Religious Broadcasters



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Are You Tired Of Shopping And Switching Insurance Arrangements?

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The NRB Plan is fully insured by a major insurance company. The rate structure for NRB members and their employees reflects an overall favorable level of claims which we believe is the direct result of the fact that a Christian lifestyle promotes good health.

FLEXIBILITY

The NRB Plan offers a broad range of benefit arrange-

ments which permit each participating employer to structure their program to suit their own special needs. This flexibility in design includes a wide range of health insurance deductibles and co-insurance levels. Preferred Provider discount arrangements are also available in most major metropolitan areas. Aegis Benefit Administrators is available to assist you in achieving the proper balance between benefits and cost for your group.

SUPERIOR SERVICE

Our insurer maintains a nationwide network of claim representatives who are available to assist employers and/or claimants with any matter related to the NRB Plan. A toll free WATS line is available to Plan members for this purpose. Plan members have indicated to us that the overall services provided under the NRB Plan are second to none.

If you would like to find out more about the Plan, please contact:

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Sales Spot

Here are more advertisers that stand to fare well during 1993 when promoted on Christian radio.

Computer Stores

Many computer retailers get the same old song from radio representatives. However, Christian radio changes the tempo. Once again, according to information published in Simmons and in Soma's *Tri-S Christian Media Report*, Christian radio listeners are more likely to purchase computers from computer stores than almost any other media group.

Last year, 4.3 percent of all Americans purchased a computer while 6.2 percent of Christian radio listeners did the same. That means our listeners were 44 percent more likely to buy computers. But the good news for Christian radio doesn't stop there.

While everyone else is buying their computers from discount stores, brokers, electronic stores, and mail order, Christian radio listeners are buying them straight from computer retailers. According to Soma, more Christian radio listeners (12.4

is in the checkout line of any female-oriented merchandiser.

According to Simmons Market Research Bureau (1991) and Soma Communications (1992), Christian radio listeners are more likely to buy women's clothing than almost any other local media group. These nationwide surveys revealed the purchasing habits of both women in Christian radio media groups, and American women in general. [See the chart for percentages.]

All of this points to one inescapable conclusion — Christian radio is the most cost-effective way to support a woman's apparel print campaign.

Jewelers

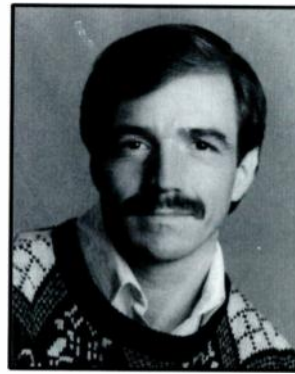
All that glitters is not gold. It's as true with advertising as with anything else. So many promises, so little results. But Christian radio is different. These stations don't promise to deliver potential jewelry customers. They deliver real customers. Here are the facts.

According to Simmons and Soma, Christian radio listeners have purchased 28 percent more gold in their lifetimes than average Americans. Last year, these listeners purchased 51 percent more gold than the norm. In their lifetimes, Christian radio listeners have purchased 60 percent more diamond engagement rings than the average American, and 23 percent more in the last year. What's more, Christian radio listeners are 62 percent more likely to purchase women's other diamond rings and 17 percent more likely than average Americans to buy men's diamond rings.

Drug Stores

When advertising costs more and more, and yet delivers less and less, there is only one reason . . . the advertiser is buying the attention of too few prospects. While it may be smart to compare media based on the number of persons reached, it's even smarter to buy advertising which delivers real customers, and not just prospective customers. That's where Christian radio comes in.

According to Simmons (1991), 73.7 percent of all Americans



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

shopped at a drug store in the last three months. However, Soma Communications (1992) reports 77.2 percent of Christian radio listeners shopped at a drug store just as recently. This means they are 5 percent more likely to shop at a drug store than average Americans.

When it comes to high volume purchases from drug stores, Christian radio listeners far exceed the averages — 6.4 percent of all Americans shopped at a drug store at least ten times in the last four weeks while 9 percent of all Christian radio listeners did the same. That's a full 41 percent higher. In other words, Christian radio listeners are 4.1 percent more likely to shop heavily at drug stores than average adults. And 34.7 percent usually get their prescriptions filled at drug stores.

This is not potential. This is reality. For drug stores who are looking for creative new advertising strategies, it appears that Christian radio is just what the doctor ordered.

Men's Clothing Stores

Who's got the *best man*? Advertisers may be able to buy the attention of more men from some other advertising medium, but when it comes to delivering real cus-

Christian Radio's Best Advertisers For 1993, Part Two

Gary Crossland

percent) purchased their last computer at a computer store than did all Americans (4.3 percent). This means the Christian radio audience is almost three times more likely to buy computers from a computer store than almost any other media group.

The ratio for software purchases is almost identical: 4.4 percent of all Americans bought software at a computer store last year while the same is true of 13.3 percent of Christian radio listeners.

What we are saying is that the average listener to Christian radio is three times more likely to buy from computer stores than the average computer purchaser.

Women's Apparel Stores

If Christian radio does anything well, it is the fact that this format plays to a higher concentration of women than any other local advertising medium — about 65 percent in most cases. No other radio format can deliver an audience which is so distinctly feminine. But where it really counts

Percentage Of Women Who Purchased Women's Clothing Last Year

ITEM PURCHASED	AMERICAN IN GENERAL	CHRISTIAN RADIO
Blazer, Jacket	13.9	31.2
Blouse, Shirt	40.1	68.8
Purse, Handbag	38.2	47.3
Skirt	30.5	45.7
T-Shirt	33.9	44.5
Warm-Up Suit	13.7	19.8
Athletic Clothes	11.2	21.0

tomers, once again Christian radio has got the goods. According to Simmons and Soma, the type of men who tune to Christian radio are almost twice as likely to buy clothing as the average American man.

More men (55.3 percent) who listen to Christian radio bought a dress shirt than all American men (26.3 percent). For dress slacks, 21.5 percent of all men bought a pair while 46.1 percent of Christian radio men did the same. What's more, Christian radio men were 54 percent more likely to buy causal slacks, 73 percent more likely to buy sports coats or blazers, 35 percent more likely to buy winter or all-year suits, and 19 percent more likely to buy lightweight suits.

Men's retailers may be able to spend more money with another medium. And, as a result, they may sell more shirts. They might even reach potential buyers. But the fact is, for the money, Christian radio reaches more real buyers of men's clothing.

Hardware Stores

When it comes to hardware advertising, Christian radio hits the nail on the head. New, recently published hard-hitting data proves Christian radio delivers one of the hottest markets for hardware and home center retailers.

In the last three months, 50.4 percent of all Americans shopped at a hardware store. According to Tri-S research, 69.6 percent of all Christian radio listeners did. This means Christian radio listeners are 38 percent more likely to shop at hardware stores than average adults.

During the last month, 46.6 percent of all American adults shopped at a hardware store or home center. Christian radio comes in at 56.4 percent. In other words, hardware retailers saw Christian radio listeners 21 percent more times than someone from any typical individual media group with which they may be currently advertising. Shopping 21 percent more times means that they probably buy 21 percent more merchandise. The benefits to the retailer are obvious.

Yellow Page Advertisers

If you're an advertiser who depends heavily on yellow page advertising, you will appreciate this one truism — frequent yellow page users are frequent buyers. Yellow pages may be your primary advertising source for leads. But how do you draw people to the dictionary in the first place? How do you target persons who are likely to see your ad?

Recently published Tri-S data proves

Christian radio delivers far more yellow page readers than almost any other advertising medium. According to Simmons and Soma Communications (1992), Christian radio listeners are 22 percent more likely than average Americans to have used the yellow pagers yesterday. One out of three Americans used the yellow pages within the last week. However, almost half of our listeners are in the book just as often.

The bottom line is Christian radio can support a yellow page ad like no other,

proving that ears that hear and fingers that walk go hand-in-hand. [®]

Information for the Simmons Market Research Bureau is compiled via field representatives who administer both an interview and a written survey to approximately 20,000 people nationwide. The margin of error for the surveys is about 4 percent. Simmons is the qualitative source for many agencies who either buy or sell secular media, including both print and broadcast. The published numbers relating to Christian radio constitute only approximately 0.001 percent of Simmons' work.

The Tri-S Christian Media Report is compiled annually by Soma Communications Inc. via 113 field representatives who administer a written survey to approximately 2500 people nationwide (105 markets). The margin of error of the survey is 4 percent.



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"Tri-S helps our salespeople know where to prospect. It has put a lot of business on our books." Greg Lhamon, WCBW, St. Louis

"Tri-S is a tremendous tool. Our sales staff uses it above all other services." Nick Marchi, KCNW, Kansas City

"With Tri-S a new rep can jump right in with a solid footing. We use it every day." Tom McCoy, KNTL, Oklahoma City

"Tri-S makes our presentations more believable. It's a great sales tool." Jay Waddell, WXPZ, Salisbury

"Our customers are very impressed with the data we get from Tri-S" Woody Van Dyke, KJAK, Lubbock

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Christian Sales and Research

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Music Matters

Psalms, Hymns, And Spiritual Songs

reviewed by Darlene Peterson

HYMNS: A PORTRAIT OF CHRIST

Steve Green

recording producer: Greg Nelson
video producer: Moody Bible Institute
of Science in association with
White Lion Pictograph and
Sparrow Home Video
book publisher: Sparrow Press
Sparrow

In Ecclesiastes, Solomon tersely summed up mankind's insatiable desire for novelty by observing, "The eye never has enough of seeing, nor the ear its fill of hearing" (1:8). That explains why, when we see or hear something often enough, no matter how beautiful or meaningful, our familiarity eventually dims our appreciation for it. The hymns we sing in church are often victims of this phenomena.

Using a multimedia approach, Steve Green offers us a sort of *reappreciation* course in classic hymns. The video features Green singing the collection of well-known hymns in settings of breathtaking scenery — majestic mountains, meadows of brilliant flowers, rugged shorelines, and raging rivers — and the images coordinate beautifully with the tempo, mood, and sometimes even the meaning of the music.

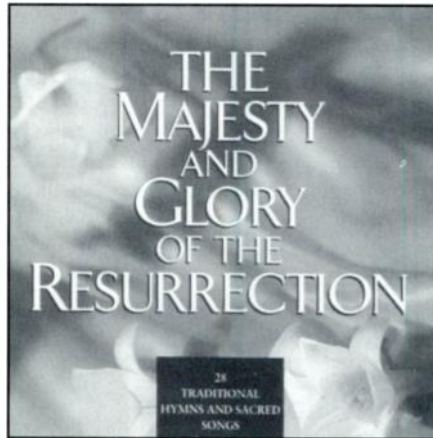
Taking a similar approach, the book combines outstanding photographs of God's creation with the text of the hymns. The book also offers the added dimension of Green's personal thoughts and reflections on each hymn, making it quite suitable for devotional use.

And, of course, the recording features Green's well-trained, expressive voice singing the hymns. Aside from his noble quest of helping us reappreciate hymns, the obvious commitment to artistic excellence reflected throughout this media trio makes it outstanding.

THE MAJESTY AND GLORY COLLECTION

producer and creator: Billy Ray
Hearn, Tom Fettke
Sparrow

Classic hymns also get royal treatment in this special boxed set of three recordings.



Originally released separately, *The Majesty and Glory*, *The Majesty and Glory of the Resurrection*, and *The Majesty and Glory of Christmas* together present an outstanding collection of 104 favorite hymns, sacred classics, Christmas carols, contemporary gospel songs, and praise and worship choruses. All are presented in gorgeous orchestra and choir settings. I reviewed the Christmas recording of this trio two years ago and it is still the centerpiece (and most often played recording) of my Christmas collection.

THE BOOK OF KELLS IONA

producer: Dave Bainbridge
Forefront Communications Group

The Book of Kells is an illuminated manuscript created in Ireland in the ninth century and it contains the harmony of the Gospels (Matthew, Mark, Luke, and John) according to Jerome. Because of the intricate pictures throughout the text, it is as much a work of art as it is a manuscript. The British group IONA has sought to capture the eternal and artistic nature of this famous book through the lyrics and music of this recording — and they've created another work of art in the process.

The lyrics are meaty and beautiful poetry and they are sung in wistful, ethereal, and haunting musical settings. Exotic instruments help build this mood that truly seems to span centuries. They include flagelots, flute, piccolo, Chinese flutes, saxophone, uileann



IONA

Darlene A. Peterson is the music reviewer for *Religious Broadcasting* magazine.

pipes, Celtic harp, zildjian cymbals, bongos, zildjian gong, and violin. The music defies any confining labels, blending progressive rock, jazz, and folk elements. Needless to say, this is a very different and consequently very refreshing recording. I applaud IONA for taking the time and effort to research and to help us appreciate a beautiful, inspired, and relevant piece of art and history.

A HEART THAT KNOWS YOU

Twila Paris

new recordings producers: Greg
Nelson, Paul Mills
executive producers: Darrell A.
Harris, Jack Wright
Star Song

While we're on the subject of collections, here's one from Twila Paris. It includes highlights from a productive decade of this gifted vocalist/musician/songwriter's career. It also includes two new songs ("Destiny" and "A Heart That Knows You") as well as remakes of "The Warrior Is A Child" and the "Do I Trust You" suite.

For those familiar with Twila's strong, clear voice and simple but profound lyrics reflecting trust and sincerity of a true child of God, this recording is a treasure. For those who are unfamiliar with this inspiring artist, *A Heart That Knows You* is an excellent introduction.



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yourself saying,

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CHRISTIAN ADULT HIT RADIO

Christian Best Sellers!

CLOTHBOUND

- * (3) 1. **The Body**, by Charles Colson, Word
- (1) 2. **Laugh Again**, by Charles Swindoll, Word
- (2) 3. **My Utmost for His Highest, Updated Edition**, by Oswald Chambers and edited by James Reimann, Discovery House (Nelson)
- (6) 4. **The Wonderful Spirit-Filled Life**, by Charles Stanley, Nelson
- (4) 5. **Storm Warning**, by Billy Graham, Word
- (5) 6. **And the Angels Were Silent**, by Max Lucado, Multnomah
- (9) 7. **The Coming Economic Earthquake**, by Larry Burkett, Moody
- (17) 8. **The Anointing**, by Benny Hinn, Nelson
- (8) 9. **The Hidden Value of a Man**, by Gary Smalley and John Trent, Focus on The Family (Word)
- (7) 10. **When You Can't Come Back**, by Dave and Jan Dravecky with Ken Gire, Zondervan/HarperSanFrancisco
- (10) 11. **The New Dare to Discipline**, by James Dobson, Tyndale
- (11) 12. **Quiet Times for Couples**, by H. Norman Wright, Harvest House
- (15) 13. **Preparing for Retirement**, by Larry Burkett, Moody
- (14) 14. **Finding the Love of Your Life**, by Neil Clark Warren, Focus on the Family (Word)
- (19) 15. **A Touch of His Wisdom**, by Charles Stanley, Zondervan
- (13) 16. **My Utmost for His Highest**, by Oswald Chambers, Barbour, Discovery House (Nelson)
- (16) 17. **In the Eye of the Storm**, by Max Lucado, Word
- (20) 18. **Love for a Lifetime**, by James Dobson, Multnomah
- (12) 19. **The Way Things Ought to Be**, by Rush Limbaugh, Pocket Books
- 20. **His Needs, Her Needs**, by Willard Haney, Revell (Baker)

PAPERBACK

- * (1) 1. **Prophet**, by Frank Peretti, Crossway
- (2) 2. **The Measure of a Heart**, by Janette Oke, Bethany House
- (3) 3. **This Present Darkness**, by Frank Peretti, Crossway
- (4) 4. **Stick a Geranium in Your Hat and Be Happy!**, by Barbara Johnson, Word
- (6) 5. **A Thousand Shall Fall**, by Bodie Thoene, Bethany House
- (5) 6. **Piercing the Darkness**, by Frank Peretti, Crossway
- (7) 7. **Splashes of Joy in the Cesspools of Life**, by Barbara Johnson, Word
- (11) 8. **Good Morning, Holy Spirit**, by Benny Hinn, Nelson, Walker
- 9. **The Bondage Breaker**, by Neil Anderson, Harvest House
- (8) 10. **In My Father's House**, by Bodie Thoene, Bethany House
- 11. **Becoming a Woman of Excellence**, by Cynthia Heald, NavPress
- 12. **The Financial Planning Workbook**, by Larry Burkett, Moody
- (19) 13. **Mere Christianity**, by C.S. Lewis, Macmillan
- (14) 14. **They Called Her Mrs. Doe**, by Janette Oke, Bethany House
- (9) 15. **Into the Long Dark Night**, by Michael Phillips, Bethany House
- (18) 16. **My Utmost for His Highest**, by Oswald Chambers, Barbour, Revell (Baker)
- 17. **Fresh Fire**, by Mario Murillo, Mario Murillo Ministries
- (12) 18. **The Illuminati**, by Larry Burkett, Nelson
- (13) 19. **No Wonder They Call Him the Savior**, by Max Lucado, Multnomah
- 20. **Becoming a Woman of Freedom**, by Cynthia Heald, NavPress

*Last month's position †Includes sales of boxed sets
 This list is based on actual sales in Christian retail stores in the United States and Canada during January. All rights reserved. Copyright 1993 CBA Service Corp. and Spring/Arbor Distributors. Distributed by Evangelical Christian Publishers Association.

The Book Shelf

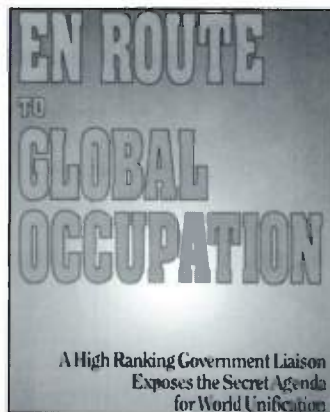
En Route to Global Occupation

by Gary H. Kah
 Huntington House Publishers, 1992

reviewed by Harry Conay

En Route to Global Occupation by Gary H. Kah is highly reminiscent of Pat Robertson's recent best-seller, *The New World Order* (reviewed in "The Book Shelf," February 1992). If you liked Robertson's book (which I didn't), and if you believed his one-world-conspiracy theory (which I couldn't), you'll probably love Kah's book (which I don't).

According to the cover, Kah is "a high ranking government liaison [who] exposes the secret agenda for world unification." As expected of a book in the conspiracy genre, we find the usual names of prominent people and questionable organizations — from past to present — accompanied by myriad details, statistics, and end-time speculation. (Here's one example: "The mark [of the beast] will probably be similar to the bar code system of the Universal Product Code, each person tagged with their own permanent identification number easily read by scanners.")



Political Correctness: The Cloning of the American Mind

by David Thibodaux
 Huntington House Publishers, 1992

reviewed by Harry Conay

In *Political Correctness: The Cloning of the American Mind*, David Thibodaux (a professor of English at the University of Southwestern Louisiana) boldly addresses an issue affecting all Christians who believe in absolute biblical values rather than situational ethics.

When traditionally accepted meanings of words are reinterpreted according to a supposedly "correct" political agenda by those claiming the original definitions are culturally biased, words can suddenly mean anything their speakers wish them to mean — or nothing at all. The result is confusion, meaningless debate, and a tendency toward

Reproductions of currency, documents, letters, and reports supposedly lend authenticity to the author's assertions that there is a deliberate "plot" (masterminded by the leading economic and political figures in our nation) "to establish a new world order."

Kah traces the origin of this conspiracy from the early gnostics to the Knights Templars, from the Rosicrucians to the Freemasons, and from the Illuminati to the New Age Movement. He also blames the Federal Reserve System, the League of Nations, the Council on Foreign Relations, the United Nations, the Club of Rome, the Trilateral Commission, and the World Constitution and Parliament Association for compromising America's sovereignty.

If there is any real value to this book, it is in those sections in which the author truthfully describes the incompatibility of Freemasonry and the New Age Movement with Christianity, in his final recommendation that we must be "spiritually prepared . . . for difficult times," and in his reminder that "the eternal victory is already ours through Jesus Christ." With that assurance, worldly conspiracies pale by comparison. ❏

conformity to avoid confrontation — hardly the best atmosphere for academic achievement.

Thibodaux explains that "even the very name of the movement, political correctness, presupposes that anyone who disputes its positions is [not only] incorrect," but is most likely, "an elitist, racist, sexist, paternalistic, Eurocentric homophobe, too — end of discussion." He points out that "being politically correct these days means being sensitive enough not to use language which will offend or ridicule (even unintentionally) anyone." By anyone, according to Thibodaux, PC adherents mean "gays, lesbians, women, or members of an ethnic minority."

However, "if anyone happens to be a white male, a fundamentalist Christian, a conservative, a Republican, or any other

CONTINUED ON PAGE 42

Interview Insights

Helpful Tips by Steve Goforth of *Booktalk*

by Jonathan Petersen

Last month this column featured Steve Goforth, the host and producer of *Booktalk*, which airs daily on WBHY-AM-FM/Mobile, Ala.

Through years of producing *Booktalk*, he has developed a guide to assist the freelance book reviewers he coordinates. What follows is an abridgment of his helpful tips on ways to organize and produce a book review program.

* Select books to review from those sent to the station by publishers based on your interest and background. If you find a book is too complex or simply not worth reviewing, please return it to the station.

* Take notes as you read. Note the publisher; each has its own personality and reputation.

* When typing your review, begin with the title, author, publisher, number of pages, and rating you gave the book (like poor, fair, good, or excellent).

* Start with a question, statement, description, or quote. You may want to address a specific group to whom the book is written ("Are you an overworked woman?"); you may want to start with a teaser ("It was a day that Bob Doe would never forget"); or begin with a fact about the author ("James Soandso has 15 children"), the book ("The book we're reviewing today is a classic"), or the subject ("Being a parent hasn't gotten any easier in the last few years").

* Keep the review to one-and-a-half pages (or about two minutes of out-loud reading time). A copy of the review will be sent to the publisher once it has aired.

* Avoid the use of "to be" and its forms (particularly "was").

* Write to be heard. Read your review aloud to someone. Does it make sense? Do you use words that can be misunderstood when heard quickly? Do you sound stilted or friendly; formal or personal?

* Repeat facts often. Listeners tune in and out, so be creatively redundant.

* Include some information tidbits on the authors, such as other books they have written, their qualifications, education, current employment, city of residence, accomplishments/awards, and whether they are deceased.

* Mention whether the book is a paperback or hardcover edition: is oversized, typical, or miniature in size; is illustrated or contains black and white or color photographs; has an appropriate or attractive cover; and if its title and back cover descriptive copy fit the book's content. Also tell your listeners the year of publication, the original title if published under a different one, and the extent of its revision, if applicable.

* Explain to whom the book is written (parents, teachers, theologians, children, etc.), what the basic premise of the book is, what its major points are, what the author's assumptions, arguments, and conclusions are, if the author's conclusions outrun the evidence presented, how well the author communicates, and how well the book is written—based on style, expression, clarity, and organization.

* Decide if the author's writing is sensational, thought-provoking, emotional, funny, sarcastic, silly, convicting, controversial, or orthodox.

* Look for appropriate uses for the book (devotional, group study, entertainment, personal development, etc.)

* Be specific in what criticisms you may have. Do not write out of anger. Do not criticize what you perceive to be the author's motives. Stick to the issues and cite examples. Be more critical of books on subjects where there is already a great deal of material available than those on more obscure subjects.

* See yourself as a teacher and a discipler. Your goals should be to distinguish between quality books and those written poorly; to identify doctrinally unsound books; to help your listeners discern new ideas; to teach an important truth contained in the book from which a listener—who may never read the book—could immediately benefit; and to promote the importance of reading generally.

* Remember, learning or acknowledging a great truth in a book is only half the battle. The other half is to put what you've learned into practice. Let the book you read change your life.

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

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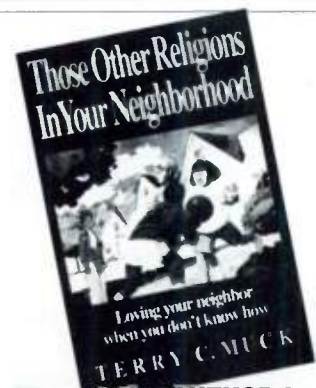


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PROGRAMMING ISSUES

CONTINUED FROM PAGE 28

scale local broadcast operation, but use satellite to keep their operating expense between \$7000 to \$10,000 per month. Speaking of the cost, some stations worry that getting into satellite is going to be too expensive or too complicated to pull it off.

Hanson: Yes, they worry especially about up-front cost like equipment. They figure that they're having to pay someone only \$4.35 an hour or whatever minimum wage is, (and yet the cost of satellite might be only 50 cents an hour). Since they have to put in some up-front money for equipment, they hold back thinking they can handle \$4.35 an hour today, but can't afford that lump sum. Unfortunately, they haven't realized that their payback on it is probably less than six months.

Isberner: In reality, the savings on overhead quickly surpasses up-front expenses. Besides, for most stations the up-front cost to be equipped for satellite including some automation can run as little as \$1500 and under \$8000 for complete walk-a-way.

Hanson: Yes, I don't think it's anywhere near as expensive as they think it is. And if they sat down and did a legitimate business plan, they would quickly see the payback. They could even take that to a bank or whatever if they needed to borrow the money.

Isberner: Do you think stations using satellite are actually cutting their budgets from where they were before satellite?

Hanson: I suppose that's a mixed bag. Even if a station didn't cut its budget it could certainly increase the quality of the product and the effectiveness of what they're doing. They could apply the savings elsewhere or keep the same number of people on staff, but have them produce more for local cut-aways or use them in some other way to raise their revenue.

Isberner: What about results? Every station wants to know before they hop on satellite where the proof is that going with a satellite music service will do a better job in building an audience.

Hanson: I can think of one local example on the secular level. WMIN-AM/Minneapolis-St. Paul has been in this market forever, but has never even shown up in the ratings until they went with the Satellite Music Network over a year ago. They came in with zero promotion. Yet in a recent book, they beat their head-to-head competitor [which] has a huge staff, a good product, and does a lot of promotional events.

Isberner: Here at Skylight, we compiled some data, where available, on stations who use at least 60 percent of their programming from us and discovered their market shares to be about three times that of the national average for Christian radio. Our own KTIS-FM/St. Paul, Minn., located in the 17th largest media market, uses about 70 percent from Skylight and has ranked number eight out of 42 stations with a cumulative rating of better than 6 percent of the market. So even stations who have plenty of their own resources would appear to benefit by using the expertise of a music network.

Hanson: Sure, and let's remember many stations are going to use the best of what's available on satellite — be it music, teaching programs, or whatever — by carefully integrating with what they do locally. And it's easier to pull off because of the way the networks have structured their clocks to allow stations to come in and out.

Isberner: Does anything else come to mind that you feel is important for a station to know before considering a music service off satellite?

Hanson: Well, let me just turn it around a little differently by saying if I owned a radio station, I would jump on a satellite so fast because of what it could do. Sure, there would be some things a satellite service might do that wouldn't be my choice. But which is more important, my personal ego-driven choice or the success of the station?

I'm going to be looking at the bottom line and as I do, I'm going to say I can live with something that may not be 100 percent exactly what I want as long as it does the job I want it to do, which is build me an audience. So I ask myself, "Is a satellite music service going to build me an audience?" Yes, it is. "Okay, then is it going to contain my costs?" Yes, it is. "Is it going to enable me with a minimal expense for local staff to generate revenue?" Yes, it is.

Guess what? I've just eliminated all my objections. I'll be running my radio station in a way that will maximize my resources and minimize my expense.

In my own 17 years of experience with Christian radio, I've talked with hundreds of radio personnel and observed a wide variety of numerous operations. To be certain the common goal for each remains the same — to reach as many listeners for Christ as possible with the best quality sound while doing it in the most cost-effective manner. Using a music service off satellite makes sense for Christian radio. We can be good stewards and get the job done. ⁸

YOUTH WAVE

CONTINUED FROM PAGE 32

together with our youth, we can have a powerful impact on society. As communicators, we can stand alongside our youth, using the vehicle God has given us to reach the world with the message of Jesus Christ.

Today, as our nation stands tottering between spiritual apathy or spiritual awakening, it is our youth, trained to be filled with the Holy Spirit and offering a fresh approach to ministry, who hold the key to revival. I've heard people say our youth are the church of tomorrow. I believe teenagers are the church of *today*. Teens are at the heart of what is now called the baby bust generation — the generation that is usurping the role of the baby boomers as the major change agent in America.

On March 6, Christian students are stepping out in boldness to reach their peers with the Gospel through "See You At The Party," a national youth strategy of Operation PowerLink. More than 50,000 youth groups are estimated to gather via satellite for the world's largest evangelistic pizza party. They hope to reach 1 million students with the Gospel message that night. I believe we have an opportunity and a responsibility to present them with a powerful ally.

As we enter into a new year, our challenges as communicators will be to take great strides to be the positive influences our youth desperately need and our culture is straining to see. We need to be a voice that is not only biblically correct, but also culturally relevant. ⁸

THE BOOK SHELF

CONTINUED FROM PAGE 40

such politically *incorrect* . . . individual, belittling them and/or their views, even to the point of being vicious, is not only tolerated, it is encouraged." Their misguided vehemence, derived from the demonstrative, left-wing politics of the sixties, is firmly entrenched in the relativistic, deconstructionist attitudes of today's colleges, universities, and public school systems, and often appears in conjunction with "multiculturalism," "Afrocentrism," and "genderism" (all examined herein).

Though far from subtle, this a necessary plea for academic integrity and for promulgation of an atmosphere in which true scholarship — unimpeded by the present Dark Age of political correctness — can once again flourish.

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

Classifieds

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Looking Ahead

March 4-6

The Soul's Quest for God (conference of Ligonier Ministries); Orlando, Fla. Information: (800) 435-4343.

March 7-9

51st National Association of Evangelicals Convention; Sheraton Twin Towers, Orlando, Fla. Information: Darrell Fulton or Billy Melvin, (708) 665-0500.

March 9-12

Seventh Annual I.Co. Graphics Conference & Exposition; Milan Fair Grounds, Italy. Information: Jim Watkins, (212) 505-7900.

March 16-19

Image World-The Government Show (Video Expo and The Cammp Show); Sheraton Washington, Washington, D.C. Information: (800) 800-KIPI.

March 28-April 1

Gospel Music Association Week; Nashville Convention Center, Nashville, Tenn. Information: Wendy Holt, (615) 242-0303.

April 15-17

The Expression of American Religion in Popular Media; Indiana University-Purdue University, Indianapolis. Information: (317) 274-8409.

April 17-18

Just Pray No! (a worldwide weekend of prayer). Information: (516) 599-7399.

April 19-22

23rd General Assembly of The International Association of Broadcasting and National Association of Broadcasters Convention; Las Vegas. Information: Walt Wurfel, (202) 429-5350.

April 24

You Can Be A Mother And Still Love God;

Birmingham-Jefferson Civic Center Coliseum, Birmingham, Ala. Information: Angela Thompson, (404) 315-8314.

April 24-28

The Changing Face of Evangelicalism; Hyatt Regency, Hilton Head, S.C. Information: (602) 966-3998.

May 6

National Day of Prayer; Information: Kay Parker, (719) 531-3379.

May 6-8

World by 2000 (international radio evangelism seminar); Atlanta. Information: John Yakligian, (310) 947-4651.

May 10-12

Evangelical Press Association Convention; St. Paul, Minn. Information: (804) 973-5941.

June 15-17

REPLtech International; Santa Clara Convention Center, Santa Clara-San Jose, Calif. Information: Benita Roumanis, (914) 328-9157.

July 10-15

Christian Booksellers Association International Convention; Atlanta. Information: (719) 576-7880.

July 12-16

Image World Dallas (Video Expo & The Cammp Show); Dallas. Information: Benita Roumanis, (800) 800-KIPI.

July 21-23

National Religious Broadcasters Southwestern Regional Convention; Dallas. Information: Phil French, (602) 254-5001.

August 22-28

National Religious Software Week. Information: Zondervan Publishing House,

Media Relations, (616) 698-3465.

August 28-30

Entertainment South Exposition & Conference; Orlando ExpoCentre, Orlando, Fla. Information: (904) 248-0100.

September 12-15

National Religious Broadcasters Western Regional Convention; Cheyenne Mountain Resort, Colorado Springs, Colo. Information: Jamie Clark, (916) 485-7710.

September 23-25

National Religious Broadcasters Southeastern Regional Convention; Tampa Bay, Fla. Information: Mike Bingham, (407) 737-9762.

October 4-8

Image World New York (Video Expo & The Cammp Show); New York. Information: Benita Roumanis, (800) 800-KIPI.

October 7-10

National Religious Broadcasters Midwestern Regional Convention; Woodfield Hilton, Chicago. Information: Phillip Mowbray, (312) 433-3838.

October 14-16

National Religious Broadcasters Eastern Regional Convention; Sandy Cove Conference Center, North East, Md. Information: Steve Cross, (703) 534-2000.

October 21-23

National Religious Broadcasters Caribbean Convention; San Juan, Puerto Rico. Information: Hector Perez, (809) 754-2592.

October 26-31

Religious World Exposition and Conference; Moscow. Information: (708) 990-2070.

If your organization is planning a major meeting, seminar, conference, or convention which would be of interest to religious broadcasters or 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:

Religious Broadcasting
Looking Ahead
7839 Ashton Avenue
Manassas, VA 22110

Media Travel U.S.A. is the official agency of the 1993 National Religious Broadcasters conventions. Specializing in the travel needs of broadcasters, Media Travel U.S.A. is teaming up with Delta, Northwest, and Continental airlines to provide for the travel needs of attendees and exhibitors at all NRB and other broadcast industry conventions. For further travel information and airline reservations, call (800) 283-TRIP [in Florida (407) 575-7600].

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