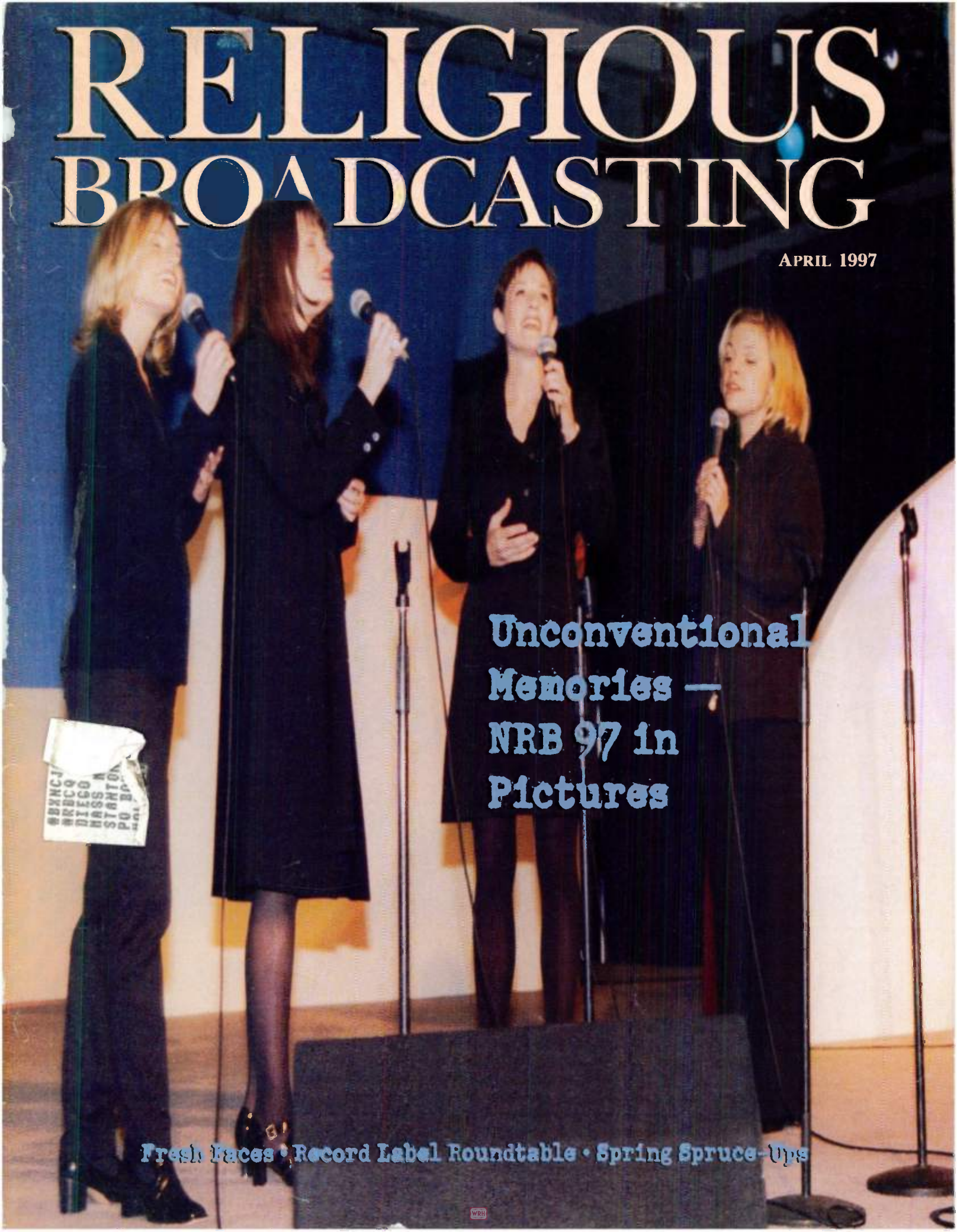


RELIGIOUS BROADCASTING

APRIL 1997

A photograph of four women standing on a stage, each holding a microphone and singing. They are dressed in black attire. The woman on the far left is wearing a long black dress and has a white bag slung over her shoulder. The woman next to her is wearing a black dress and has her hands clasped. The woman in the center is wearing a black dress and has her hands on her chest. The woman on the far right is wearing a black dress and has her hands on her chest. The background is a dark blue wall with a white curved structure on the right side. The floor is a light-colored carpet.

Unconventional
Memories —
NRB 97 in
Pictures

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An Announcement in Anaheim

text by Christine L. Pryor
photographs by Patricia A. Mahoney
A pictorial review of NRB 97 in Southern California. Relive the excitement — or see what you missed!

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APRIL 1997

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by Sarah E. Smith
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by Phil Cooke

It's spring! Time to tackle yearly clean-up jobs: garages, closets, attics, and . . . stations and ministries?



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During a dynamic performance at the Anniversary Banquet of NRB 97, award-winning members of Point of Grace are captured on film and morphed for the cover of this month's music issue.

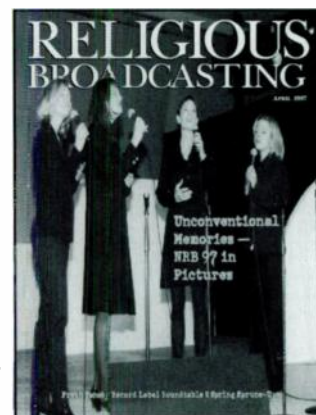


photo by Patricia A. Mahoney

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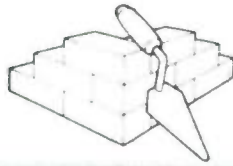
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Revisiting NRB's Roots

It is a high honor for me to serve once again as chairman of the board. Your expression of confidence only deepens my commitment to serve National Religious Broadcasters (NRB) faithfully. I ask for your support and prayers for the next three years.

From time to time, it is useful for an organization to consider its origins as a way of better understanding its current mission. Formed in 1944 by a group of 150 Gospel broadcasters, NRB's primary objective is — and was — preserving and protecting the right of religious broadcasters to have "adequate, fair, and regular access to the radio listening public."

Included was the protection of its members from being "unreasonably subjected to injury, obstacle, restriction, or discrimination in obtaining such access." This access was to be secured by "promoting and opposing . . . governmental laws and regulations and business customs and practices" which hindered the free proclamation of the Gospel. Many NRB founders not only believed that they had a right to proclaim the Gospel but were under a divine mandate to "declare the whole Counsel of God."

In the 1991 NRB Constitution revision, this right of access was broadened to include "existing and future media opportunities, including broadcasting stations, satellites, networks, cable systems, both aural and visual." The need has never been greater for NRB to contend forcefully and wisely for the right of access to proclaim the Gospel. Many are the governmental and business forces that seek to silence Christian broadcasters. This is not paranoia but reality.

One example is the total exclusion of Christian programming from the DBS satellites until just recently. And the renewed threat of the re-imposition of the Fairness Doctrine raises the prospect of having to turn over media pulpits to anyone who objects to what the Bible teaches on any given topic.

Quality in content was the second objective the founders had for NRB. They sought "to foster and encourage excellence in religious broadcasting by maintaining high standards with respect to content, method of presentation, speakers' qualifications and ethical practices."

A major aspect of our annual convention is recognizing examples of high quality in radio and television programs as well as the stations and ministries that produce such programs. Innovations and change dictate that there be constant emphasis on excellence in all the programming we do in the name of Christ.

Fellowship was a third objective added with the 1991 revision. This addition reflected what a survey of our membership had shown. Community or communication is a central part of what defines NRB's significance for members. For me and many others, the colleagues we have come to know professionally through NRB have become brothers and sisters in Christ and are now close personal friends.

My wife, Lois, and I eagerly anticipate NRB meetings because it is an opportunity to be with friends who share the common cause of bringing the Gospel to the world through broadcasting. NRB leaders of the past like Bob Cook and Thomas Zimmerman have left a permanent imprint on my life and the lives of countless others in NRB.

With the privileges of belonging to an organization like NRB come responsibilities. We affirm a statement of the evangelical faith (while recognizing room for differences on non-essentials), support the organization with our prayers, finances, good will, and make our ministries financially accountable to our donors. At this year's NRB convention, several additions were made to the NRB Code of Ethics [see "Interview Insights" on page 73 for the complete code].

NRB is a wonderful organization to be part of, but with belonging comes accountability first to the Lord and then to one another.



David W. Clark is chairman of National Religious Broadcasters and president of KMC Media in Dallas.

David W. Clark



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Convention Responses

Our 54th Annual National Religious Broadcasters Convention & Exposition (NRB 97) is now history, yet it lives in deep-seated memories within hundreds of us. How I appreciate when so many of our family write to me to express opinions about the convention. Here are a few of them:

- The work, the planning, the balancing of a great many considerations is enormous but the blend of speakers, talents, workshops, and expo is fabulous. I already had a *Newsprint* on the convention. — David M. Virkler, *The Word and the World*

- We at The Salvation Army consider it a privilege to be included with your other exhibitors and to have the opportunity to have fellowship with so many Christian communicators. — Maj. Tom Jones, *The Salvation Army*

- I was just talking with Dr. Jack Murray's widow, who was telling me what a thrilling event it was for her to receive the Milestone Award for Jack. Only eternity will reveal to you what that award meant to Eleanor. — Rev. Richard J. McCarrell, *Jenison Bible Church, Grand Rapids, Mich.*

- It has been my privilege to attend 21 of the last 22 conventions, missing only one when I was in South Africa. At the close of each convention, I think of how impossible it will be to top that or even come up to the same level again. Yet every year seems to get bigger and better. — Norman G. Wilson, *The Wesleyan Hour*

- We rejoiced in the spiritual level maintained at the NRB this year. — Mrs. J. Otis Yoder, *Heralds of Hope*

- I wanted to immediately write, thanking you for the high honor you and NRB bestowed upon me. It creates an even stronger desire to "press toward the mark." — Al Sanders, 1997 NRB Hall of Fame recipient

- I am already looking forward to the Washington, D.C., convention next year. — Charles A. Lambert, *Bott Radio Network*

- The 54th conference was the best I've attended since 1971. I especially appreciated the clear spiritual emphasis. It seemed as though we really went back to basics. — Mike Trout, *Focus on the Family*

- I thought NRB 97 was the best ever. — Dr. Don Argue, *National Association of Evangelicals*

- I look forward to the NRB convention because it provides the best opportunity to connect with co-workers in Christian media. This year was the best! — Wayne Pederson, *SkyLight Satellite Network*

- The speakers were tops: Wellington Boone, John MacArthur, Franklin Graham, Max Lucado, David Jeremiah, and Joseph Stowell. And for those of us who spend our winters in ski country, the weather wasn't too hard to take, either. — Larry Souder *WPEL-AM/Montrose, Pa., and WPGM-AM/Danville, Pa.*

- We've heard so many supportive comments about the entire tone, which was spiritual and supportive in nature. Feedback on workshops has been extremely positive. — Jon Campbell, *Ambassador Advertising Agency*

- The NRB convention in Anaheim, Calif., was the most meaningful I've ever attended. Less glitzy, more ministry, more networking among people than I've ever seen since everyone seemed less "image conscious." — David Bolthouse, *Companion Broadcasting*

- On behalf of all the guys in the band, thank you for giving us a spot on the opening night program at NRB. — Ralph Carmichael

So you see why we're grateful to the Lord. Jesus was lifted up, the Word was presented, and worship rose to the Father. See you at NRB 98 at the Sheraton Washington Hotel in Washington, D.C., from January 31-February 3.



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

Don Argue



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Kudos, Support for Pryor Editorial

As a black broadcaster, I was excited to see the focus of January's edition. I have been in Christian broadcasting for ten years and was looking forward to learning some new things from my peers.

By the time I reached the end of the magazine, I realized no black broadcasters had written an article. Then I read Christine Pryor's comments in "Segue." I am shocked and upset by the treatment she received from those who are ministry leaders!

We may be different in race, but in Christ we are one. He has called us to live a life of love (John 13:34, 35). In 1 Corinthians 13, Paul writes that love is "kind" and "does not behave rudely." I know these people [she contacted] are very busy, but there can be no excuses made for treating her in this manner. It is unfortunate they decided to behave this way.

Frankly, it concerns me deeply. At some point in my career, I would like to rise to a position of management in Christian radio. I wonder how many potential employers will look at me with jaded perceptions due to similar treatment they have received from black broadcasters?

I really feel this treatment is not representative of all black broadcasters. At least, that is my hope. Thanks to Christine for writing the article and bringing this to the attention of young broadcasters like me. I pray she will not take this as a sign of what black broadcasters are like. It just points out we have some work to do in "our house."

Ed Steward III
West Columbia, S.C.

Can't believe it — my faith is restored. Never thought I would see such an outstanding document of truth regarding an admittedly sensitive subject actually printed in a national Christian magazine ["Segue," January's edition]. I hope those who continually complain about being overlooked, ignored, victimized, and forgotten will take to heart [author Christine Pryor's] plea for response.

She ignored the standard safe path of political correctness. To suggest that a complaining minority is pressing for a voice and then is "developing laryngitis" is about as straightforward as it can be said. Right on.

Many of us in broadcasting have watched this very attitude for decades and have developed "lockjaw" regarding its existence. We're so intimidated by the thought if we so much as keep our brain and mouth in "drive," we may be simply dismissed as race-basher or worse. We have watched the NAACP and others develop paranoia in front of broadcasters at license renewal time without rhyme or reason.

Only a couple of months back, after speaking at an annual event held by a Christian ministry, I was approached and "offered" the employee services of this stranger's niece at our broadcast stations. As this man took my arm, he made it clear his niece was the same color as he and the message was even clearer that I should be grateful for his recruitment services — notwithstanding the hundreds of applicants already in our files! This wears thin.

Is [Pryor] indeed abusing her editorial power by tell-

ing it like it is? Must she apologize for fear of being misread or misrepresented, because she dares to present the truth? No, she has dared to do what an honest editor must; the alternative is to become a lackey. I will have nothing to do with bigotry — but I will not surrender truth to expediency or intimidation.

Richard C. Dean
WFMZ-FM-TV/Allentown, Pa.

I read Christine Pryor's article entitled "The Execution of a Vision" in January's *Religious Broadcasting* ("Segue"). I thought the article would be how to kill a vision and not how to carry out a vision, but when you don't carry out a vision it will die.

I also want to let her know I support her statements about minorities complaining that their positions are never covered but never wanting to take the time to cover their positions. I think that minorities need to start taking responsibility for their own success or failure instead of blaming someone else.

White America, at least Christian White America, has done many things to help minorities to succeed. Now it's time for them to carry on on their own. I think we should stop feeling sorry for the minority groups and let them fail if they choose not to take advantage of opportunities given them (i.e., her article offer).

Matt "Bro YO" Johnson
KYFW-FM/Derby, Kan.

Black Gospel: Music's Roots

I just read Darlene Peterson's latest music reviews in the February-March issue of *Religious Broadcasting*. Great insight! However, I was surprised to see no reviews of traditional gospel. I was further shocked when I noticed a SkyLight Music Network advertisement proudly declaring "We're not hymns and choirs." Although I respect everyone's right to program and listen to what they like, it seemed like a slam to gospel music.

None of us should forget the origins of music in this country. Black gospel music is a true American art form responsible for most of the musical genres we enjoy today. I would rather see ads with a more positive approach than one that talks about negatives. My personal musical tastes stretch from Mahalia Jackson to REZ and beyond, but I just think we can do more to support all of God's musical ministers, no matter what style (or color).

Herb Merriweather
Praise Power Ministries
Los Angeles

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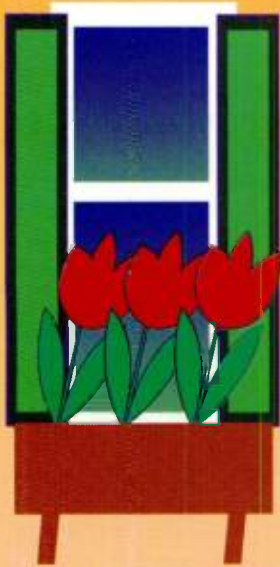
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FCC Issues Decision in KFYO Case; Renews Licenses

The Lutheran Church-Missouri Synod (LCMS), which operates religious stations KFYO-AM-FM/St. Louis, is going to court to contest a Federal Communications Commission (FCC) decision concerning the stations' compliance with the broadcast equal employment opportunity (EEO) rules. As regular readers of *Religious Broadcasting* will remember, LCMS has been engaged in a long license renewal proceeding that focused on the stations' efforts to recruit minority employees during the 1983-90 license term.

Earlier this year, the full commission issued an order granting renewals to the two LCMS stations. However, the commissioners agreed with staff determinations that the LCMS had failed to adequately recruit minorities during the later years of its license term. As a consequence, the FCC ordered the LCMS to file detailed annual reports concerning station recruitment efforts and employment activity through October 1999.

The commission also concluded the LCMS was not candid in providing information to the agency in response to staff inquiries concerning its recruitment and employment practices, although the monetary fine recommended by the staff was reduced from \$50,000 to \$25,000.

LCMS filed an appeal of the FCC order with the U.S. Court of Appeals in Washington, D.C., last month, challenging the agency's conclusions on both the "lack of candor" finding and the underlying EEO question. In a press statement released in conjunction with the appeal, the LCMS stated "the Church's overriding concern in this appeal is the commission's decision limiting the rights of religious broadcasters to define and carry out the religious missions of their broadcast stations." With respect to the candor issue, the LCMS maintained the statement in question concerned an "innocent" assertion not meriting a \$25,000 penalty.

Among its other contentions in court, the LCMS will argue the FCC's special limited exemption for religious broadcasters from the agency's EEO rules — known as the *King's Garden* policy for the decades-old case which established it — is too restrictive. The *King's Garden* policy permits a religious broadcaster to consider theological beliefs when hiring and promoting employees for positions connected to the "espousal" of the broadcaster's religious views, such as announcers or producers. The exemption does not extend to workers in "non-espousal" positions, such as secretarial or engineering posts.

In a separate proceeding, National Religious Broadcasters (NRB) has also urged the FCC to revise *King's Garden*. NRB's position was expressed in comments filed by my law firm last year in a rulemaking concerning proposals to "streamline" the broadcast EEO rules generally. That proceeding is still pending and NRB's contentions "remain under consideration" there, the agency stated in the LCMS order.

King's Garden is relevant to the LCMS case in part because the licensee filled several "non-espousal" jobs with students, or spouses of students, at the LCMS seminary where the stations are located rather than recruiting employees from outside. The FCC stated giving preferences to Lutherans for non-espousal positions — such as the posts of receptionist, engineer, and business manager — had a direct adverse impact on the stations' efforts to recruit, and ultimately hire, African-Americans.

The commission also determined the LCMS made only "irregular" efforts to recruit black Lutherans and did not maintain a sufficiently systematic EEO program. However, the FCC did not find the LCMS had actually discriminated against any minority employee or job applicant. The LCMS has maintained that it "is fully committed to equal employment op-



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 Harold.

portunity."

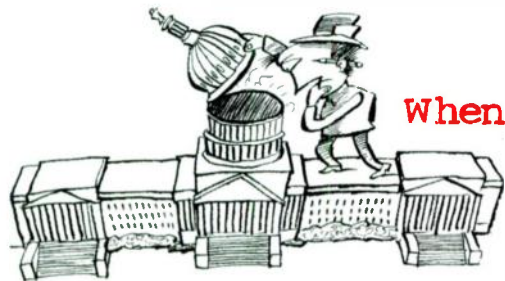
It also contends that, as a matter of law, the agency is required to expand the *King's Garden* exemption to cover all employees at a religious station, regardless of job title or tasks. Such a change would bring the broadcast EEO rules into line with the broader exemption Congress accorded religious organizations under the nation's general employment statute, Title VII of the Civil Rights Act of 1964.

The LCMS bases its arguments on the First Amendment's religious freedom guarantee, as well as the statutory protection provided by the Religious Freedom Restoration Act (RFRA). (RFRA currently is under U.S. Supreme Court review and a decision may not be issued until mid-summer.)

NRB has made similar arguments in the pending rulemaking. It has pointed out both policy and statutory justifications for giving religious broadcasters greater freedom to hire a staff which fully shares a common faith or religious affiliation.

In the two proceedings, both NRB and LCMS have argued that an expansion of the *King's Garden* exemption would not exempt religious broadcasters from seeking out, hiring, and promoting women and minorities who share the licensee's religious faith or affiliation. Both orga-

Continued on page 61



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Five New Musical Acts

by Sarah E. Smith

Avalon

RELIGIOUS BROADCASTING'S managing editor recently caught five of the industry's rising stars — from country to urban/contemporary to modern contemporary to alternative to southern gospel — and asked them about mission, music, and religious broadcasting.

Soprano Nikki Hassman, tenors Jody McBrayer and Michael Passons, and alto Janna Potter, collectively known as Avalon, lit on the Christian contemporary music scene nearly two years ago, touring with the 1995 "Farewell Young Messiah" tour. Its self-titled debut album was released this past December on Sparrow Records.

Avalon's unique name is taken from its medieval meaning of heaven, a place where kings (such as Great Britain's legendary King Arthur) would spend eternity.

RB: Why did you choose religious music instead of secular?

Potter: I grew up in a pastor's home and in church — it's always what I planned to do from an early age. I feel this is what God has called me to do.

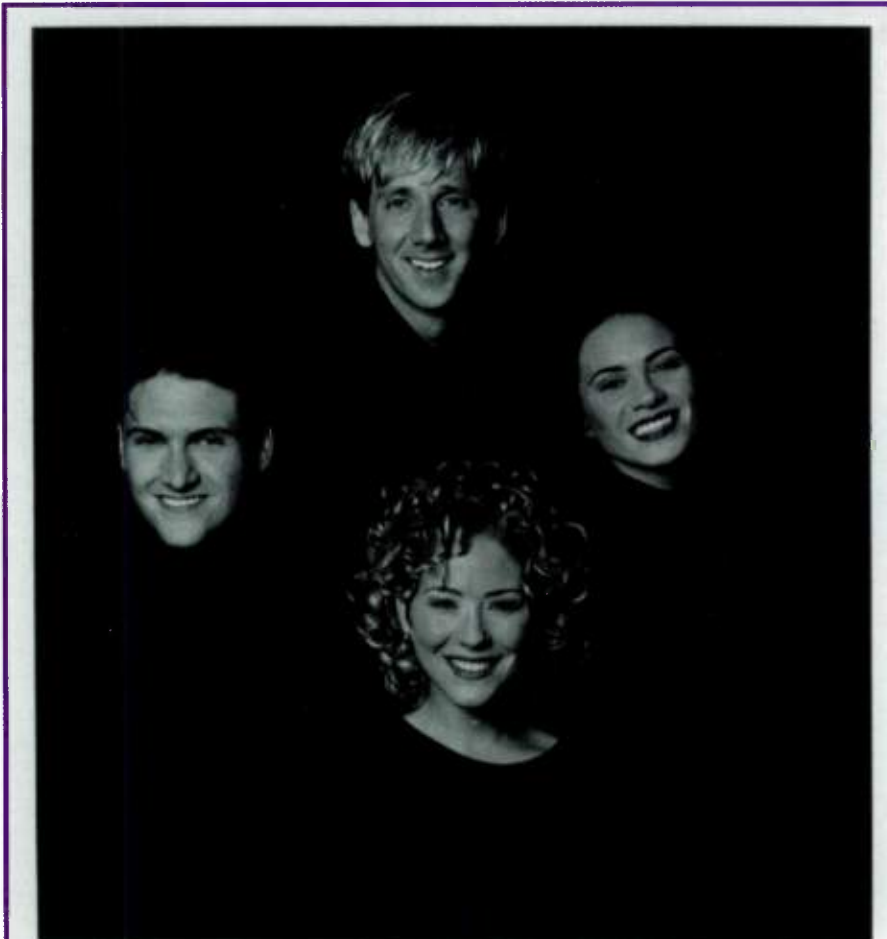
McBrayer: I grew up in a Christian home and never really thought about doing Christian music until I was in college and felt there was a strong calling on my life to use my talents for the Lord. This is where I feel the most comfortable and I believe it's because it's where God has put me.

RB: Sum up your mission statement in a sentence or two.

Passons: Obviously it's to communicate our message of hope and encouragement in our Christian walk through our music. I think that is something people in the church need.

RB: How do you see religious radio/television impacting your career?

McBrayer: Obviously it's one of the most important tools we have. We probably couldn't do what we do as effectively — or as well — without Christian broadcasters. Basically, we would be nowhere without them, that's for sure.



@avalon



oups Follow the Son

RB: What are some future plans?

Hassman: We are on the second half of the Twila Paris tour, and we're really excited about that. Hopefully, we're starting our second album, [slated] to be released on December 26 of this year. We've kind of grown as a group and we really have a clear idea of what we want to do musically and what our mission statement is.

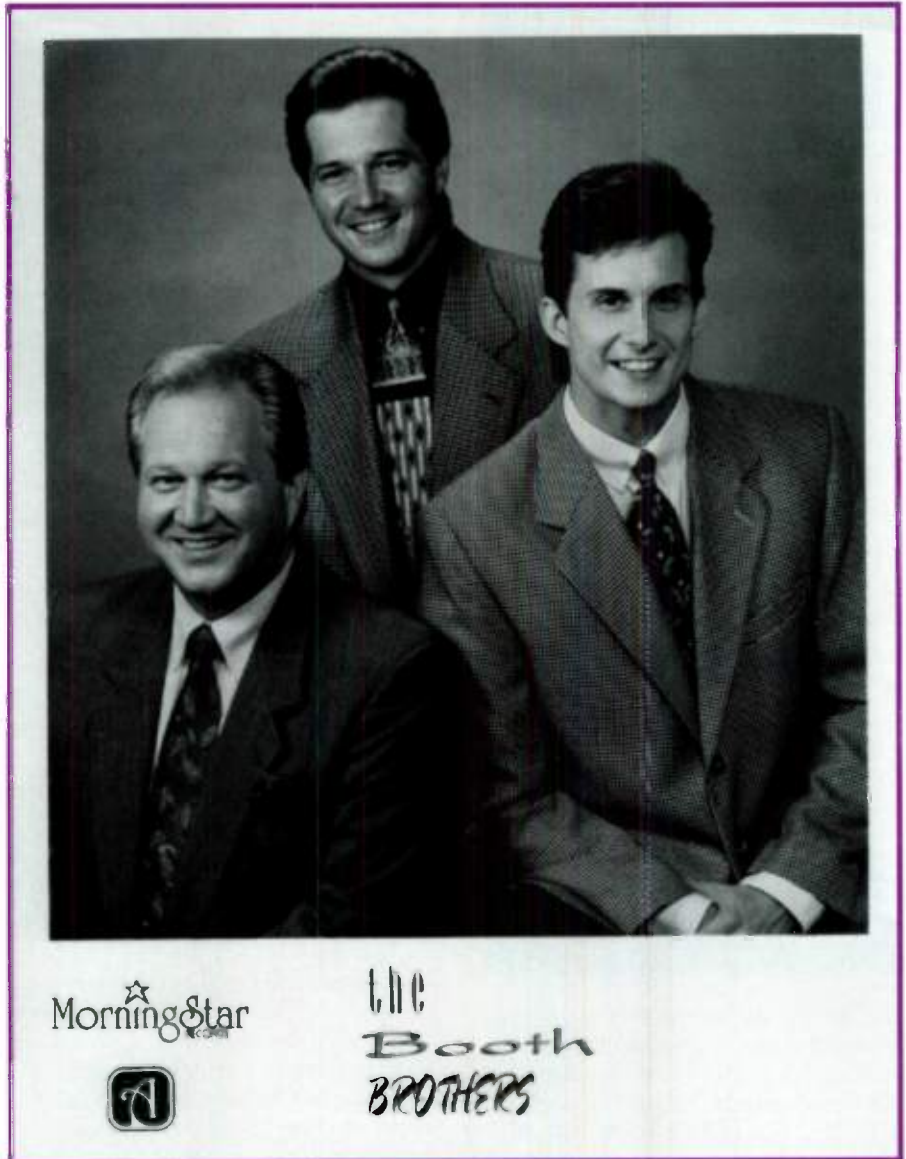
RB: Is there anything else you'd like to tell readers of *Religious Broadcasting*?

McBrayer: Thank you! I honestly feel that we couldn't do what we do without them. They have been so supportive of us so far, being a new group and needing all the help we can get. We're just real thankful for what they do for Christian music, for getting out the message of Christ.

The Booth Brothers

Consisting of father Ron Booth Sr. and sons Ronnie and Michael, The Booth Brothers have been making a name for themselves over the past year in southern gospel. The trio, with southern gospel's trademark tight harmonies, released its first two albums in 1996 on the Morningstar label: *1 of His Own* and *Praise God Anyhow*.

Regarding the group's name, the short answer is its record label thought it best to shorten Ron Booth and the Booth Brothers to The Booth Brothers. Michael served as spokesman for the family during the interview.



RB: Why did you choose religious music instead of secular?

Booth: My brother and I were raised around gospel music [as] my dad sang southern gospel most of his adult life. We literally cut our

teeth on those albums that he recorded. Naturally, it was a choice of music that we had desired since we were little. We've tried different types of music and we realized gospel music, singing for Christ, was where we belonged.

Continued on page 16

RB: Sum up your mission statement in a sentence or two.

Booth: Our mission statement is to offer help and hope through the message of Christ.

RB: How do you see religious radio/television impacting your career?

Booth: It has been the most effective avenue as far as reaching the masses. Groups in earlier days without the [use] of television and radio took years to reach the level that we've reached within one year using television and radio.

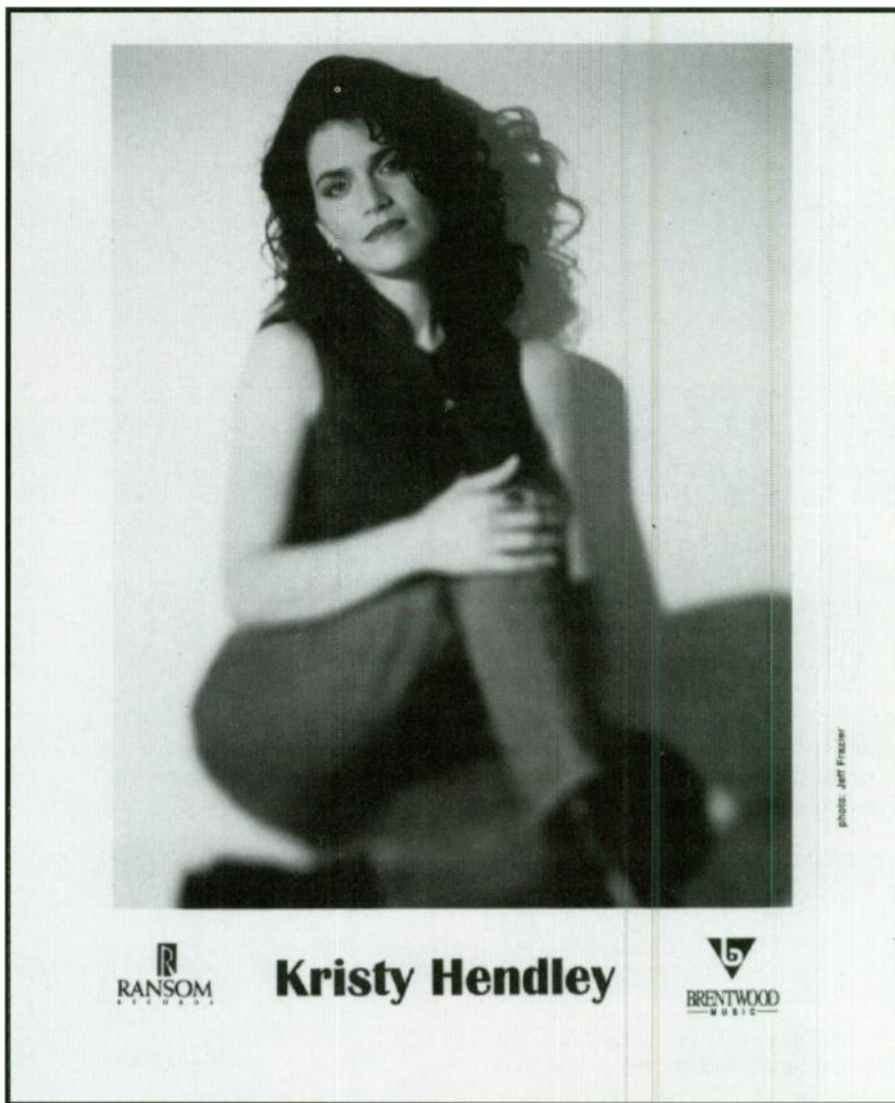
"We really do appreciate whoever helps us out and follows our band because we're just a little band and we're trying to grow and that's always hard."

Todd Olsen, The Waiting

RB: What are some future plans?

Booth: We're working on a new recording now. To be honest, we're looking for a television avenue. We've done Jerry Falwell's program [*Old Time Gospel Hour*] a couple of times and that's been very effective. So when any of these broadcasting avenues open up, we'd like to take those opportunities.

Something we're also looking at is trying to sell a sponsor for our own radio or television show. We'd like to do it with a sponsor and not have to ask for money over the air. That's definitely a long-term goal.



RB: Is there anything else you'd like to tell readers of *Religious Broadcasting*?

Booth: We have a real heart for ministry — I'm sure everybody says that — but the bottom line is that songs are just a tool to bring the message of Christ to people. We enjoy singing and we enjoy entertaining people but I think we have a strong message to offer.

My dad was an alcoholic and became saved at 46, so we have a unique testimony as a family, and therefore our mission statement of help and hope is from experience.

Kristy Hendley

A former beauty pageant contestant, country artist Kristy Hendley debuted last fall with her self-

titled album on Ransom Records. A budding songwriter, she co-wrote several songs for the project.

RB: Why did you choose religious music instead of secular?

Hendley: In a nutshell, I feel like there's such a connection between gospel and country. I'm very fortunate to be able to make country music and that same music allows me to minister the Gospel to people.

The whole reason that I did is because I felt like God was leading me to music with a positive message. I'm a Christian who sings country music. I don't see any difference in what I do and the music that I sing than some of what's being played on secular radio right now.

More and more we're seeing an

influx of positive, Christian-oriented songs into the secular market. . . I'm excited. I think that I'm not pigeon-holed into "religious" singing.

RB: Sum up your mission statement in a sentence or two.

Hendley: I desire to take the experiences I've been through in life and communicate those experiences — and God's love which has brought me through those experiences — to the people who hear my music.

I like to think of myself as what you see is what you get. One of the things that makes me different is that I sing songs about real life and real faith.

RB: How do you see religious radio/television impacting your career?

Hendley: There's not a whole lot of radio stations out there playing country music of the Christian genre. Unfortunately, radio play doesn't impact my career in terms of getting it out to the public because it doesn't help a whole lot.

We're wanting to get on the Statler Brothers show, *Prime Time Country*. I think again it's the relation of gospel and country that will enable me to go into the secular market.

RB: What are some future plans?

Hendley: Right now our biggest plan is to get on a tour. We're trying really hard to hook-up with an AC artist like Steven Curtis Chapman or with a positive mainstream artist. To get out on the road is the plan. I'd love to do that.

Totally Committed

Totally Committed (Michael Cottrell, Greg Collier, Ventwaughn Crain, and Alphonzo McHatten) brings its smooth harmonies to the urban/contemporary music scene with the release of *A Silver Lining*, a freshman project on CGI Records.

The name reflects its members' purpose and ideals. Cottrell expounded on the mission of the quartet.

RB: Why did you choose religious music instead of secular?

Cottrell: I believe it's the call of God — God's called us to do Christian (music). We had offers from the secular side, like M.C. Hammer. We even attempted to do secular at one point in time but it didn't work out. And this is what God has for us.

RB: Sum up your mission statement in a sentence or two.

Cottrell: I believe we're called to reach youth. I think that nobody really concentrates on the youth. I think they talk about the gangs but I don't think there is any hands-on, down-and-dirty activity in terms of listening to youth and what they are dealing with.

RB: How do you see religious radio/television impacting your career?

Cottrell: I think they have a very, very big influence; I think they are *the* influence. I think they have a ministry as well, in the sense that if no one knows about us or hears us or sees us, then it's a very, very limited avenue in which we can actually reach people. I think radio and television play a really important role.

RB: What are some future plans?

Cottrell: To get into production, start a label, and just to grow as producers and songwriters.

The Waiting

Brad and Todd Olsen (brothers), Brandon Thompson, and Clark Leake's genesis as The Waiting began during the early 1990s. During 1995, the alternative group released its first album, *Blue Belly Sky*, on an independent label (Anastasia).

Recently signing with Sparrow Records, The Waiting's self-titled sophomore recording hit the market last month. The band's moniker comes from a 1979 song of the same, which talks about, well, wait-

Continued on page 18



TOTALLY COMMITTED

ON THE . . .

Continued from page 17

ing, such as waiting on God and what He will teach us. Todd spoke for his fellow band members.

RB: Why did you choose religious music instead of secular?

Olsen: To be honest, when we first made a demo, we were Christians but we didn't know anything about Christian music and we weren't in Christian music. All we knew was the regular music scene.

"We probably couldn't do what we do as effectively or as well without Christian broadcasters."

— Jody McBrayer, Avalon

When we finished the record, we sent tapes out to people on both sides of the fence and just really prayed that God would make it obvious which direction to go. I sent a bunch of tapes out to a bunch of churches as well.

The next week, I had booked 13 churches for us to play and there had been no calls from the general market side. We took that as a sign . . . that what we're doing is the right [thing].

RB: Sum up your mission statement in a sentence or two.

Olsen: Our mission is that we want to help people — at our shows or through our records — to get closer to the Lord. People who aren't saved or who are on the other side of grace come to our concerts and are encouraged to maybe look into it. Or if the people are saved, then we want them to take a step to an even closer walk with the Lord.



the waiting

(left to right) todd olsen, brandon thompson, brad olsen, clark leake



RB: How do you see religious radio/television impacting your career?

Olsen: Totally impacting our career. Our new record will have the widest distribution that we've ever had. And I've already done a ton of interviews and things.

Radio, television, and print media in the Christian business serve the body of Christ and serve the church by making people more aware of what groups like us are trying to do.

RB: What are some future plans?

Olsen: We're going to go back on the road to support our new record. And we're doing a video for

our first single, "Never Dim." We're going to meet people and just say hello and try to encourage others.

RB: Is there anything else you'd like to tell readers of *Religious Broadcasting*?

Olsen: We love you all. We really do appreciate whoever helps us out and follows our band because we're just a little band and we're trying to grow and that's always hard.

Sarah E. Smith has been *Religious Broadcasting's* star-gazing media contact for five years.



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WISHING OUT LOUD

WHAT RECORD LABELS WISH CHRISTIAN STATIONS KNEW ABOUT THEM

WHEN YOU WISH upon a star . . ." Disney's familiar theme song takes on a different meaning when the star is a record label's frontrunner and the wish is made by radio stations. How can stations and labels forge a productive and effective relationship without communication? And where will this communication take place?

The National Religious Broadcasters (NRB) convention & exposition is a place of learning. Workshops are offered on a wide range of topics and feature industry professionals who volunteer their time to share expertise and information. One of the most popular formats for NRB educational sessions is the panel discussion, which allows the audience to participate by raising questions or voicing comments.

This article is adapted from a panel session at NRB 96 in Indianapolis. Moderated by John Styll (president, CCM Communications), the discussion addresses the unique relationship of record labels and

radio stations. Featured panelists include Grant Hubbard (Word), Wendell Gafford (Integrity, Inc.), Kyle Fenton (Sparrow Records), Joe Kaperak (Brentwood Records), Barbara King (Benson Music Group), and Rob Woolsey (Light Records).

Styll: Hopefully this dialogue is going to result in a greater understanding of the unique partnership that exists between radio and record companies. Share a little bit about what you do.

Hubbard: I'm in charge of radio promotion for Word. My basic job is servicing radio stations, making sure they have the correct product.

Gafford: I'm also in charge of radio promotion. I see my job as being a facilitator in getting you the product to help you minister effectively to your listeners. You're certainly an important arm of Integrity's ministry. And you're also an important arm in getting the music out there that will hopefully turn

into some sales as well. It's a real partnership that I value greatly.

Fenton: Like Grant and Wendell, I am in charge of radio promotions for Sparrow. We have just gone to a regional system in our promotion department and I'll be concentrating on the western region.

My job is to make sure that the product is in the radio stations and that the stations are playing it. That hopefully will allow us to sell more records, which gets the message into people's hands.

Kaperak: At the risk of sounding redundant, I do radio promotions. Being in the industry and the business we are in takes on a little different slant than just working for our record labels or working for your radio stations.

There's a spiritual element and a ministry element, but while I'm trying to service radio with product and provide giveaways for special promotions, we have a responsibility to maintain profitability so we can keep our jobs.

It's a fine line we all walk



"We're striving to provide you with singles that fit into what you need to do, what you want to do, and what will enhance your sound."

— Rob Woolsey, Light Records

between providing as much product and support to you as we can and making our bosses happy and looking at what's happening with our bottom lines.

King: I do some of the same things that they do, but I concentrate more on market promotions, working with radio specifically to develop their markets and to get Benson's music out.

Woolsey: Light Records is striving to provide you with singles that fit into what you need to do, what you want to do, and what will enhance your sound. When you're playing our product, it helps further the message and the larger bottom line of record companies.

Styll: Your companies are competitors and yet work for a common goal. I think sometimes radio personnel may feel a little beat up to play one record over another. Talk about how the whole competitive thing works among you.

Fenton: I don't think there's a week that goes by that I'm not on the phone with Grant or he with me congratulating each other on a certain success on the charts. Sure there is competition and pressure from our companies to make sure that our music gets played. But our one goal is to see radio become the best it can be. The bottom line is for us to grow radio together.

Styll: How important are the charts to growing radio?

Hubbard: The charts are very important for what we do. We work with about 90 stations around the country on a weekly basis. We talk to them, make sure they have our music, and make sure they've listened to it.

Then we hope those charts will impact the other 700 stations that we send our music out to because we don't have the manpower to be on the phones with those other sta-

tions. Our plan is that other stations see a song on the chart and get it.

We try to schedule things to impact stations and markets with what's happening nationally.

King: We also see charts as air-play which is impacting an audience and which hopefully impacts sales. I know on John's chart, they note how many times a song is played. If an artist doesn't get a number one, that doesn't mean it didn't have the same impact in the market as a number one song. It very well could have. We're very competitive at the top.

Hubbard: It's not the end all to get a number one song. That's the icing on the cake for us and the pat on the back from the president of the company when that happens. But the folks on our team know that if we have a song in the top five, we're getting as much rotation and as many spins as the number one song.

Continued on page 22





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WISHING OUT . . .
 Continued from page 21

Styll: What happens when the song you want to hit number one is not the one that stations want to play?

Woolsey: The reason we want one song played is because we want to impact the charts as significantly as possible. But if stations are playing something from the record other than the single we've released, having that record played helps us.

We feel much more flexibility with non-reporting stations, but if you're a reporter: play the single or we hunt you down (laughter).

Kaperak: On my desk I've got this little saying: I sell songs. When A&R comes to me and says, "What do you think about this single?" I might say, "It's got a neat groove, but what does it say?" We get into discussions trying to get stations stuff that actually ministers.

At all costs, I want to protect the station relationship because songs come and go but relationships are much more important to any of us than one particular song. But at the same time, I may hang up the phone and scream. That's been known to happen (laughter).

Styll: Talk about artists and stations. How can stations get artists to make more in-studio visits?

Fenton: It is our goal to get artists into the studios. We think that does nothing but further the relationship between the artist and the radio station and also between the artist and the listener.

We are working with our artists

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and with their management to try to facilitate that better in the future. A lot of problems have to do with road time and working around bus schedules, pre-set interview schedules, sound checks, and even meals. We try to work around those issues, and facilitate the interviews when we can.

"At all costs, I want to protect the station relationship, because songs come and go but relationships are much more important to any of us than one particular song."

— Joe Kaperak, Brentwood Records

If I can't get artists in the studios, I try to get the radio stations down to the venue. And if that can't happen, we try to get them on the phone, but we try to at least make some contact between the radio station and the artist.

Audience member: If we're trying to get an artist in-studio and are not getting help from the management, is it appropriate to call you?

Fenton: Absolutely. I wouldn't call the artist, but you can feel free to call me. I'll take that to my vice president of marketing who is overseeing all of the aspects — publicity, radio, press, television — and we'll look at how many requests there are.

Sometimes we have to make a





decision based on what is going to reach the most people and have the most impact. I know the importance of radio and I go to bat for radio.

Styll: Speaking of publicity, what are your policies regarding product for promotions?

Hubbard: It varies from artist to artist. We usually supply the management company with 10 pieces of product for each market on a given tour. Anything above that is usually either sold to the promoter, sold to the management company, or sold to the radio station.

The promoter has an opportuni-

ty to make a pretty decent sum off the concert. We've given him 10 pieces of product to start with and it's up to him to invest some of his money into the promotion as well as to promote it further.

"We try to schedule things to impact stations and markets with what's happening nationally."

— Grant Hubbard, Word

King: We have basically the same policy. Normally, if you're a radio station we will go ahead and send you ten pieces per station. So that can be five cassettes and five CDs, but we have to know that it's

going to the radio station for promotion. If you send the pieces to the promoter, it doesn't always get to the station that needs it.

Kaperak: At Brentwood, it's ten pieces of product. We offer anything above that at almost demo prices; I think it's \$4 for a CD and \$2 for a cassette.

Audience member: It would be nice to meet the record labels' radio promotions staff. Why aren't more record companies exhibitors at NRB's expo?

Gafford: We had a booth at NRB 95 and it was very important

Continued on page 24

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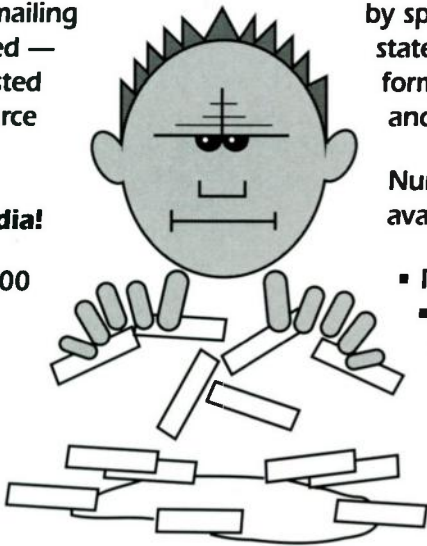
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WISHING OUT . . .
Continued from page 23

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for us to do that because up until that point we really had not done radio promotions. To spend eight hours there when a large percentage of those coming by taking the product were going to go home and play it on their stereo really just didn't make a lot of sense for us. I would rather spend my time working and talking with the people who are interested in what we have to offer.

Audience member: We've seen crises of morality in artists. How do you support their ongoing Christian walk and maturity?

King: We have an on-staff pastor who develops relationships with the artists. When artists are in town we get together to keep them focused. Our label Tattoo Records has a Bible study for its artists every Thursday night.

When artists are actually on our label, we make sure that they're tied into the label's pastor, have a relationship with their own personal pastor, and are in church. It's up to them where they mature.

Fenton: I agree with all those points. We try to make sure that there is accountability set up for our artists and that they are plugged into local churches.

Editor's Note: Due to space restrictions, the discussion of this educational session was edited. Of particular note is an extensive discussion defining AC and inspirational music.

The complete audio tape of this session may be ordered from Chesapeake Audio/Video Communications, Inc., 6330 Howard Lane, Elkridge, MD 21227, telephone (410) 796-0040, fax (410) 379-0812.

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Spring Cleaning Your Ministry

What better time than spring to take a look at your station or broadcast ministry and transform weak spots into gleaming examples of effectiveness?

by Phil Cooke

IF WE'RE NOT TAKING A hard, critical look at our stations, ministries, networks, and programs at least once a year, then we are way behind the curve. Technologies, culture, trends, people, and tastes change and if we're not keeping up, then the effectiveness of the outreach is suffering.

Someone once said, "The message never changes, but the methods do." Jesus Christ is the same yesterday, today, and forever, but this is not true for cameras, sound equipment, staff members, and program ideas.

Keep this checklist handy, grab a rag, and start cleaning!

1. Technology

Take a new look at technology.

With a producer and an engineer who understand the ministry, take a walk down the technology aisle at the National Religious Broadcasters (NRB) annual convention & exposition or attend the National Association of Broadcasters (NAB) conference in Las Vegas.

These events expose the emerging technologies and allow interaction with company officials and sales reps. The production and engineering perspectives are invaluable

in making accurate, effective equipment decisions. Sales reps are helpful, but before making a major purchase, get opinions and perspectives from a number of qualified sources.

Many buyers will not be able to afford all the bells and whistles, but a ministry must have a clear view of what the possibilities are and what is right for its particular situation.

Audiences are tired of worn-out set pieces, boring video effects, and trite phrases that litter typical Christian programs. Originality will find an audience.

Action: Plan to attend NAB 97 this month from the fifth through the tenth in Las Vegas and NRB 98 from Jan. 31 - Feb. 3 in Washington, D.C.

2. Management Skills

Study management skills. One of the most serious problems in Christian stations and ministries is poor

management skills. Don't let frustration with finances or equipment translate into a poor relationship with staff members. People do their best and most inspired work when a vision is clearly articulated and when they are encouraged to step out and take creative risks.

When times get tough, managers tend to take responsibility away from people; good management practice suggests just the opposite. Stop criticizing people and start patting them on the back — the difference will be amazing.

Action: Find a skills review course or workbook and polish up. Read relationship- and communication-enhancing books.

3. Get "With It"

Get in touch with the audience. A recent Christian television program designed to reach inner city gang members fell flat. The evangelist who hosted the program wore a designer suit, sported teased and blow-dried hair, carried a 30-pound Bible, used no "street lingo," and stayed in a studio during the entire production. Apparently, he was afraid to actually mingle with gang members.

This man was out of touch with

his subject. In order to reach a specific audience, broadcasters must learn its likes and dislikes and understand its styles, its aspirations, its hopes, and its dreams.

In the last few years, secular networks have learned the power of producing gritty realistic programs that deal with honest issues. This is a lesson religious broadcasting must learn. Begin producing programs that provide real answers to real questions and do it in a way that real people can relate to.

Action: Pay attention to current magazines, television programs, and radio programs to discover the cultural trends of target audiences. Read George Barna's trend-tracking books.

4. Peers

Develop relationships with other Christian broadcasters. No one is an

expert at everything. One station does fantastic telethons, another does great news programs. One ministry does powerful musical programs, another does fascinating interviews and documentaries. One

Bring in writers and other creative people to lend a different perspective.

church has an effective follow-up program, another has developed a great crew-training curriculum.

Don't re-invent the wheel; grow and expand by learning from others who are already successful. The best arena for this is at the annual NRB convention. The rest of the year, watch other Christian programs,

find out who is doing a particular thing well, and don't be afraid to call that person and ask for advice.

Action: Plan time to network with other broadcasters at NRB 98. Call a colleague and talk over a production or programming challenge.

5. Be Different

Cut through the clutter. Many who have attended my workshops at conferences are already familiar with my personal crusade against producing programs in front of fireplaces, plants, or couches, using openings with flying boxes, and a host of other over-used program elements.

Audiences are tired of worn-out set pieces, boring video effects, and trite phrases that litter typical Chris-

Continued on page 28



Before filming a new opening for the television program of Lakewood Church in Houston, director Phil Cooke (left) discusses a scene with Pastor John Osteen.

SPRING CLEANING . . .

Continued from page 27

tian programs. Cut through the clutter and make a program that is different from all the other programs out there. Originality will find an audience.

Action: Watch network and niche programming such as MTV or Nickelodeon for techniques and styles. Note how the programming relates to the audience.

6. Remember Core Values

Hold to core values. Values are critical for religious broadcasters. In a recent article in the *Harvard Business Review*, researchers James Collins and Jerry Porras note that companies that held their core values through periods of change and transition outperformed the general stock market by a factor of 12 since 1925.

Core values are the three to six values that will stand the test of time. What would a company stand

for, even if that principle became unpopular and the company was penalized for holding that belief? Keep focused on core values, and keep core values in focus.

Action: Write out a few core values. Determine how the programs and products of the workplace uphold those values.

7. Commit to Creativity

Make a new commitment to creativity. A famous advertising executive once said, "Creativity is like shaving. If you don't do it every day, you're a bum." Stop trying to copy other programs and try something bold and daring.

Start exercising creative muscles and look at new options, ideas, and program segments. Every aspect of a broadcast doesn't have to be revamped overnight, but at least start experimenting in small steps.

Clean Sweeps

1. Take a new look at technology.
2. Study management skills.
3. Get in touch with the audience.
4. Develop relationships with other Christian broadcasters.
5. Cut through the clutter.
6. Hold to core values.
7. Make a new commitment to creativity.
8. Plug into the best resources.

Bring in writers and other creative people to lend a different perspective. And don't forget the power of focus groups, those important people from a target audience who come in and give honest and direct critiques of a program.

Action: Watch television infomercials. Though some may be barely tolerable, the best infomercial marketers are tuned into their audiences.

8. Housekeeping Hints

Plug into the best resources available. Keep the dust from settling again. No one can do it alone. Though there are certainly too many resources to mention in one article, start with the following:


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Continued on page 30



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SPRING CLEANING . . . *Continued from page 28*

The *NRB Directory of Religious Media* is the ultimate directory of industry information and a great resource for networking. Also log onto NRB's Web site at <http://www.nrb.com>.

Samuel French Bookshop has the most complete catalog of radio, television, and film books of any store in

Christian broadcasting. Including articles on location shots, budgets, release forms, and a calendar of broadcasting events, the site allows unlimited printouts of valuable — and free — information.

Producing Effective Christian Television Programs — my book, produced in conjunction with NRB — is the single most comprehensive workbook ever written on nearly every aspect of television and radio production.



Phil Cooke directs a night scene at Universal Studios in Hollywood for an international video presentation.

the country. Call and get on the mailing list to begin building a library of media-related books for staff and crew. Telephone: (818) 762-0535.

Hollywood Reporter Blu-Book Directory features Los Angeles-based companies and lists studios, make-up artists, post-production facilities, and stock footage houses. This is a must-have book for any serious production office, regardless of location.

The Phil Cooke Pictures Web Site. Shameless self promotion? Possibly. But log onto <http://www.cookefilm.com>, click on the "Production Resources" page, and find a wealth of downloadable articles and references on various aspects of

Action: Build a resource library. Surf the 'Net and take advantage of the free resources available online.

This checklist won't transform your work overnight, but if each step is followed, it won't be long before the quality of programming and effectiveness of ministries is changed for the better. Remember, the key is to review these steps every six to 12 months to stay in top creative, production, and management form.

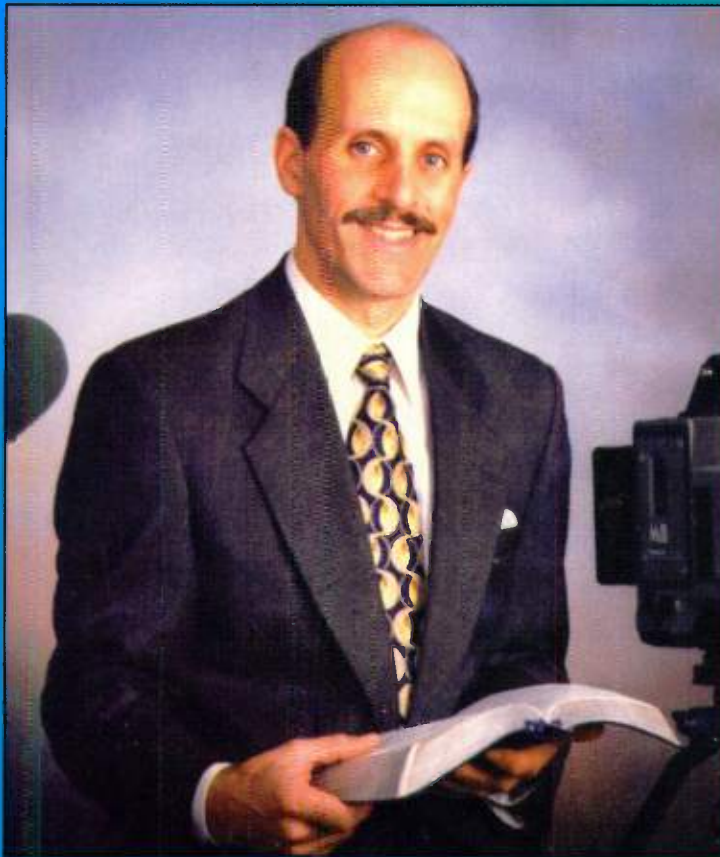
Recently named to *Who's Who in Entertainment*, producer and director Phil Cooke resides in Burbank, Calif.

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An Announcement in

text by Christine L. Pryor
photos by Patricia A. Mahoney

MORE THAN 4000 PEOPLE were encouraged to "Announce His Message" during the 1997 Annual National Religious Broadcasters Convention & Exposition in Anaheim, Calif. Held January 25-28 at the Anaheim Convention Center and the Anaheim Hilton & Towers, the convention was described by many in attendance as "seamless," "professional," and "the best in years."

From the business meetings on Saturday to the Anniversary Banquet on Tuesday, anticipation and conversation filled

the air. The excitement was abundantly evident on the packed-out expo floor where more than 200 exhibitors offered ample wares to effectively announce His message. With 100,000 square feet, the expo set a record for the largest space in NRB history.

Glimpse the excitement from the following photographic highlights — truly worth much more than the proverbial one thousand words.

Right. Wellington Boone (Wellington Boone Ministries) gives a passionate keynote address at the Opening General Session. Boone asked, "Would you . . . begin to point your weapons of prayer, your weapons of evangelism, and your weapons of broadcast ministry to the inner cities? Would you get behind and support your black brothers as Jesus supported His disciples?"

Opposite, bottom. Phillips, Craig & Dean (Star Song Records) perform during the Opening Session. After the three full-time pastors sang their number one hit "Crucified With Christ," emcee Larnelle Harris remarked, "If you can't build a fire with that, your wood's wet!"



Anaheta



Above. *Adrian Rogers (Love Worth Finding) oversees the installation of executive committee officers during the Anniversary Banquet, charging, "Do you see this as more than an honor, but a responsibility?" From left, Rogers, Stu Epperson (Salem Communications Corp.), Glenn Plummer (Christian Television Network), Jerry Rose (WCFC-TV/Chicago), Sue Bahner (WDCW-AM/Syracuse, N.Y.), secretary Wayne Pederson (SkyLight Satellite Network), second vice chairman Jon Campbell (Ambassador Advertising Agency), Bob Straton (Walter Bennett Communications), treasurer John Cortis (Billy Graham Evangelistic Association), first vice chairman Tom Rogeberg (In Touch Ministries), chairman David Clark (KMC Media), vice president Michael Glenn, and president E. Brandt Gustavson.*



An Announcement in



Above. Recording artist Larnelle Harris (Brentwood Records) emcees Saturday's Opening General Session. The entertainer greeted the audience with words that proved prophetic: "I know you're in for a few great days of fellowship and business."



Center. During the Sunday morning General Session, Max McLean (Fellowship for the Performing Arts) orally interprets moments from Abraham's life, bringing alive the promise of God's provision.



Bottom. Franklin Graham (Samaritan's Purse), keynote speaker for the International Luncheon, challenges attendees to preach the Gospel. "There's a world out there going to hell and we're preaching to the choir. We need to remember the lost."

Anahelm



Above left. Seventeen-year-old Jaci Velasquez (Myrrh Records) expresses her emotions in a cappella song rendered in Spanish during the International Luncheon.

Above right. Grant Goodeve (Adoration, Inc.) emcees Monday's Evening Celebration. Sharing his testimony, the actor/singer said, "I have learned that He is not the God Who is there, He is the God Who is always there."

Bottom. Huntley Brown (Robb Oram Agency), a native of Jamaica, ministers during the International Luncheon.

Author
Talk

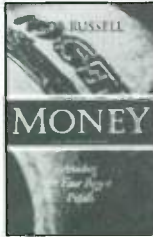


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An Announcement in Anaheim

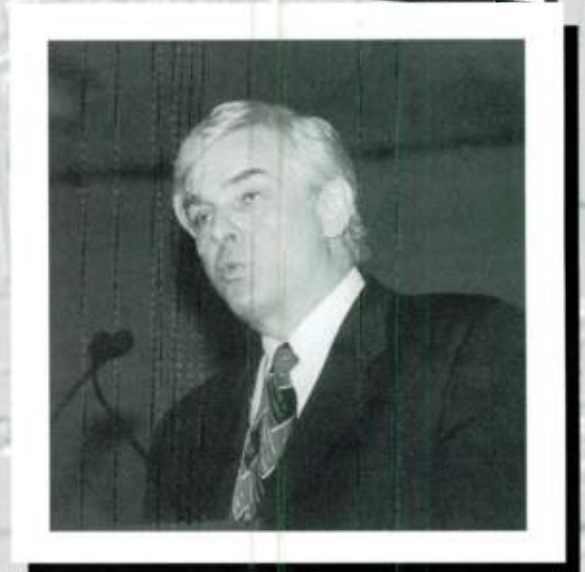


Top. Dove- and Grammy-winning artist Bruce Carroll (Benson Music Group) performs during Tuesday's All Media Breakfast.



Center. Humorist Dennis Swanberg (Lasting Impressions) relives an eye-opening moment from his childhood at the All Media Breakfast.

Bottom. David Jeremiah (Turning Point Ministries) speaks on the importance of the Gospel during the keynote address of the All Media Breakfast. He shared, "The power lies not in the management, method, media, or even the messenger, but in the message itself. There isn't anything like what happens when the Gospel is preached."



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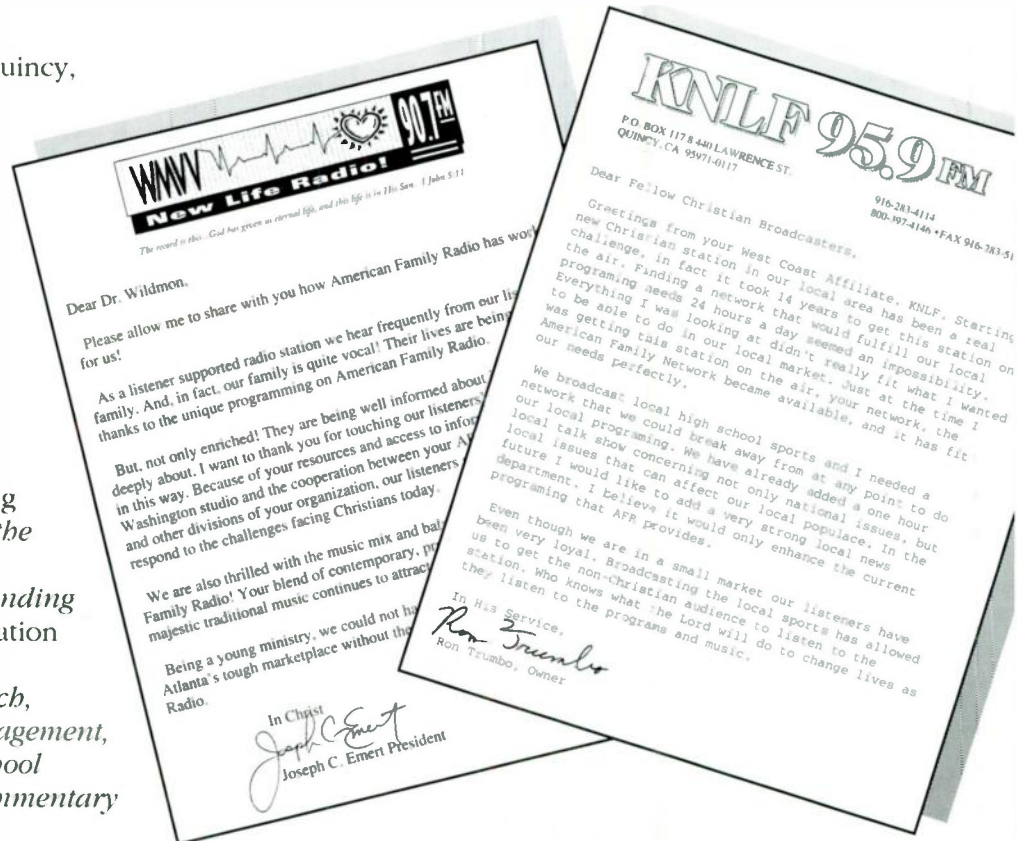
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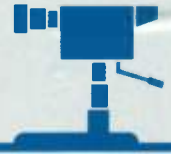
Top. Beverly LaHaye (Concerned Women for America) sounds a clarion call in the keynote address of the Women's Luncheon. Encouraging women to be strong, she said, "We need Christian women today who are truly women of the Word. There's no time to play games."

Center. Joseph Stowell (Proclaim!) encourages attendees at the Anniversary Banquet to practice "followership" of Christ rather than leadership of men. Calling broadcasters to question their motives, he said, "Are we colleagues or competitors? Are we in it for the cash or the cause? If Christ walked in, would He celebrate the integrity or be embarrassed by the intrigue?"



Bottom. Al Sanders, founder of Ambassador Advertising Agency, receives a medal and a bronze plaque commemorating his induction into the NRB Hall of Fame. From left, E. Brandt Gustavson (NRB president), Sanders, Stu Epperson (NRB first vice chairman), and Bob Straton (NRB chairman).

Anahela



Top. Thomas Lowell of Trans World Radio (TWR) accepts NRB's Hall of Fame award for TWR's former president, the late Paul Freed. From left, E. Brandt Gustavson (NRB president), Lowell, Stu Epperson (NRB first vice chairman), and Bob Straton (NRB chairman).



Center. Point of Grace (Word) brings a message of thanks, hope, and encouragement during the Anniversary Banquet.



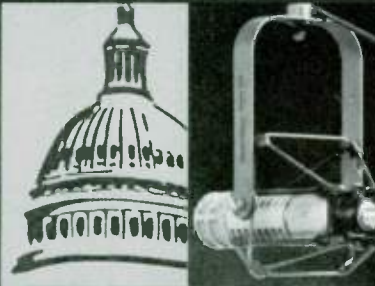
Bottom. Newly elected NRB chairman David Clark (president, KMC Media, left), presents a mounted gavel to outgoing chairman Bob Straton (senior vice president, Walter Bennett Communications) in recognition of three years of excellent service.

An Announcement in Anaheim



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Top. The attractively decorated exhibit hall beckons broadcasters to stroll and browse. The annual exposition offers media outlets, new products, broadcasting equipment, partnership opportunities, live broadcasts, door prizes, and refreshment breaks.

Center. Prior to the expo's grand opening on Sunday, a few of the booths receive final preparations.

Bottom. KKLA-AM-FM/Los Angeles broadcasts New Life Clinic live from the exposition.





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through a day, then a week,
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An Announcement in



Above. *Steve Green (Sparrow Records) heartens Anniversary Banquet attendees with a reading from Abraham Booth's tract, Pastoral Cautions. Dovetailing with Joseph Stowell's keynote address, Green read, "Look well, therefore, to your internal character, for it is awful to think of appearing as a minister without being really a follower of Christ."*



Above center. *Guitarist Gary Lowry (Thank you Music) displays his artistry during the Anniversary Banquet. Lowry also provided dinner music for the Women's Luncheon.*



Above right. *Harpist Greg Buchanan (Adoration, Inc.) wows Anniversary Banquet attendees with an energetic performance.*



Bottom. *Mary Whelchel (The Christian Working Woman) leads a workshop on communicating effectively. Workshops make the annual convention an invaluable training ground for seasoned veterans and fresh rookies.*

**Get in the picture at NRB 98 from
Jan. 31 – Feb. 3 in Washington, D.C.**

Anaheta



Top. Educational sessions about the Internet are big draws for audiences. The 40-plus workshops covered a wide spectrum of topics, reflecting the diversity of the industry.



Center. The convention's registration process is a smooth-running operation with several computer terminals, many volunteers, and quick customer service. Much of the work is accomplished during pre-registration before the convention through the combined efforts of headquarters employees Tammy Singleton (convention registrar) and David Keith (manager of convention & information services).



Bottom. Monday's Evening Celebration features the unique sound of the Magnolia Avenue Baptist Church, Riverside, Calif. Directed by O.D. Hall, the choir created a path of praise and worship that proved irresistible to the audience.

Focus on Issues with Forrest Boyd in Washington

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An Announcement in Anaheim

Right. Don Moen (Integrity, Inc.) leads worship during Monday's Evening Celebration. Moen recited the many roles of Christ in the Bible, saying, "In Genesis, Jesus is the Lamb at Abraham's altar...in Jonah, He is the great foreign missionary that takes the Word of God to all the world...in John, He is the door through which every one of us must enter...in Revelation, He is the King of kings and the Lord of lords!"

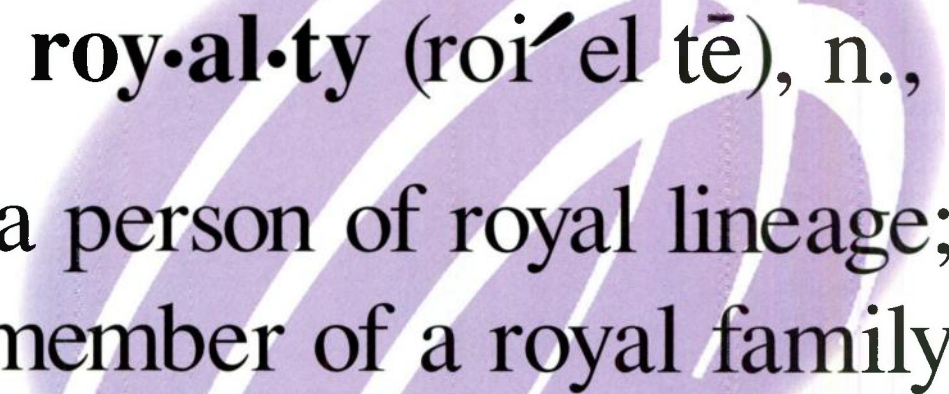


The Washington Connection

The 1996 NRB Public Policy Conference (PPC) electrified attendees by creating conduits of communication between broadcasters and Congress. Don't break the circuit — connect with your representatives and senators at the 1997 NRB PPC at the Hyatt Regency Washington on Capitol Hill from May 7-9.

Highlights include meetings on the Hill, visits to congressional offices, and question-and-answer times with key Washington leaders. Invited guests: Elizabeth Dole, Senate Majority Leader Trent Lott (R-Miss.), House Majority Leader Richard Arney (R-Texas), Sen. Jesse Helms (R-N.C.), Rep. Tony Hall (D-Ohio), Rep. J.C. Watts (R-Okla.), and many more.

To get plugged in, call the convention office at 703-330-7000, ext. 503. Make a lasting connection at the NRB PPC.



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First broadcast in January 1985, "Pro-Life Perspective" is the official radio broadcast of the National Right to Life Committee (NRLC), the nation's largest pro-life group. Pro-Life Perspective is hosted by NRLC president Wanda Franz, Ph.D. and features occasional guest speakers prominent in the Pro-Life movement.

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For more information please contact National Right to Life, 419 Seventh Street, N.W. Ste. 500, Washington D.C. 20004 (202) 626-8817

An Announcement in Anaheim



Top. Jim Bakker makes an appearance at one of four autograph booths on the expo floor. Bakker signed copies of his recent book, *I Was Wrong* (Thomas Nelson).

Center. The audience responds to praise and worship music during a General Session in the Pacific Ballroom of the Anaheim Hilton & Towers.



Bottom. Alvin Slaughter (Integrity, Inc.) sings with energy during Sunday morning's General Session. Slaughter also used his energetic communication skills to emcee the event.



Christine L. Pryor is associate editor for *Religious Broadcasting*. Patricia A. Mahoney, official photographer of NRB 97, is director of membership services for NRB.

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- AD580 Internet 101: Web Basics and Beyond
- AD590 Thou Shall Not Steal: The Basics of Copyright & Music Licensing
- AD600 Generation X and the Irrelevant Church
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- AD621 International Luncheon with speaker Franklin Graham
and AD622 (Because of its length, this session requires 2 cassettes - \$16.00)
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- AD820 Is There a Future for Christian TV? Digital, ATV, and Spectrum
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- AD840 Women's Luncheon with speaker Beverly LaHaya
- AD850 The Numbers Game: How Proper Analysis Can Increase Your Income and Decrease Your Expenses
- AD860 Hispanic: Fund Raising Basics
- AD870 Digital Directions
- AD880 Reputation Management: From Billy Graham to Pat Robertson and Everything In-Between
- AD890 Radio Open Forum: Can't We All Just Get Along?
- AD900 EEOC Regulations, Minority Employment
- AD910 Cyberspace: Opportunity or Apocalypse
- AD920 Gospel Smart Bombs: Getting Out of the Trenches
- AD930 The Secular Media: 5 Steps to Putting NBC and MTV's Powerful Influence to Work for Your Church
- AD940 Managing Conflict in Your Christian Organization
- AD951 Anniversary Banquet with speaker Joseph Stowell, III
and AD952 (Because of its length, this session requires 2 cassettes - \$16.00)

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NRB Passes Seven Resolutions at Convention

ANAHEIM, Calif. — During the 54th Annual National Religious Broadcasters Convention & Exposition (NRB 97), NRB members passed seven resolutions pertaining to pro-activism, digital television, contemporary martyrdom, voluntary ban on liquor advertisements, the family viewing hour, personal attack and political editorial rules, and the Fairness Doctrine.

Three of the most important resolutions to all broadcasters are the ones dealing with martyrdom, liquor ads, and pro-activism, said NRB executive committee member Glenn Plummer. The conclusions of those three resolutions are reprinted below. For the complete text of any resolution, please contact the NRB office at (703) 330-7000, ext. 514, fax (703) 330-6996, or e-mail ssmith@nrb.com.

Pro-Activism

THEREFORE, be it RESOLVED, that the National Religious Broadcasters urge all NRB members, all other Christian broadcasters, and the churches of America to become proactive in opposing these evils by using radio and television programs and radio and television stations with on-air editorials, on-air programs and discussions, and other local community involvement by vigorously promoting and supporting family values and a return to

NRB Files Comments with FCC on ATV

MANASSAS, Va. — In late January, National Religious Broadcasters (NRB) filed comments with the Federal Communications Commission (FCC) in regard to the Sixth Notice of Proposed Rulemaking on Advanced Television (ATV) Service.

"For 30 years, the FCC struggled with what to do about the non-commercial educational (NCE) broadcasters whenever they were in a certain proximity to television channel six because the radio's audio portion would bleed over to the television's," explained attorney Ashton Hardy, whose firm filed the comments. "As a result, NCE broadcasters were no longer allowed to build towers in certain areas or were required to lower its power if they interfered with the television channel six."

Because of the redistribution of television channels due to ATV allotments, NRB leadership is asking for a recall of channel six. "It's critical for NCE stations to collocate with its local channel six or for the FCC to eliminate channel 6 entirely," revealed Hardy.

In its comments, NRB asks that the FCC: "1) not use channel six (82-88 MHz) for ATV stations; 2) at the end of the ATV transition period, delete channel six from the table of television allotments; 3) permanently reserve adequate spectrum for a buffer or 'guard band' for non-commercial stations; and 4) delete § 73.525 from its rules." [§ 73.525 "provides that new or altered NCE-FM stations must protect channel six television reception against interference beyond a nominal amount."]

"This is a major policy decision and NRB is attempting to protect its members in the NCE band," Hardy said.

Hardy recommends NRB members and other inter-

our Judeo-Christian heritage in each respective local community.

Contemporary Martyrdom

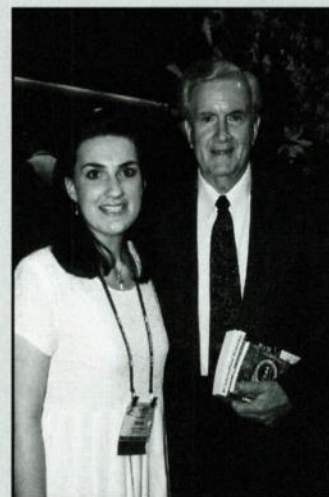
THEREFORE, be it RESOLVED, that we commend Dr. Don Argue, president of National Association of Evangelicals, for his efforts to call attention to this tragedy by seeking action from the U.S. government in its relations with foreign countries who are tolerating or encouraging the persecution of Christians, and we also call on all Christian broadcasters to use every means possible to inform all Americans of this injustice and denial of freedom of religious expression.

Voluntary Ban on Liquor Advertisements

THEREFORE, be it RESOLVED, that the National Religious Broadcasters, at its 54th annual convention in Anaheim, Calif., in an effort to protect our children and society from the harmful impact of liquor advertising on radio and television, support the efforts by Reed Hundt Jr., the chairman of the Federal Communications Commission, to maintain the voluntary ban on hard liquor ads from radio and television, and if necessary, will support formal rule making to enforce this ban.

ested parties write letters of support to the FCC and speak to their congressmen about this issue. For additional information or a copy of NRB's comments, please contact the NRB headquarters office at 7839 Ashton Ave., Manassas, VA 20109, (703) 330-7000, ext. 514, fax (703) 330-6996, or e-mail ssmith@nrb.com.

1997 Al Sanders Scholarship Winners



Sarah Pollak and Al Sanders

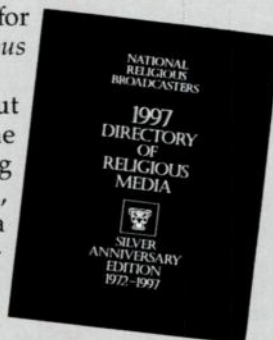
Liberty University junior Sarah Pollak is the 1997 first place winner of the Al Sanders Scholarship for \$2000. Pollak, who wrote her paper on "Pros and Cons of High Definition TV," received her award during the 1997 National Religious Broadcasters Convention. Northwestern College sophomore Caleb Backholm is the second place winner (\$1000) with his essay on "Commercial Christian Radio — Competing with Secular Broadcasters for Money."

Kudos to Conventions Dept. for Directory Contribution

MANASSAS, Va. — The *Directory of Religious Media* staff would like to thank David Keith, National Religious Broadcasters' manager of convention & information services, for his contribution to the 1997 *Directory of Religious Media*.

Keith, whose name was inadvertently left out of the current directory, was responsible for the management of the directory database, including converting the database to the in-house system, creating the questionnaires, and querying all data into print form. The staff apologizes for the omission and acknowledges Keith for his expertise and dedication, above and beyond his primary responsibilities.

Also, a debt of gratitude goes to convention administrative assistant Tammy Singleton for her assistance with database entry and instruction.



NRB Computer Upgrade Fund

MANASSAS, Va. — During January's 54th Annual National Religious Broadcasters Convention & Exposition (NRB 97) in Anaheim, Calif., 150 attendees responded at the closing Anniversary Banquet with pledges and donations for upgrading the association's computer network. Because of their generosity, more than \$24,000 — nearly half of the projected price tag of \$50,000 — has been raised.

NRB is grateful to everyone who gave but especially wishes to acknowledge Clinton and Sarah Utterbach of Redeeming Love Christian Center, who gave a \$5000 seed gift and the following individuals and organizations who gave \$1000: Crista Broadcasting, Cornerstone TeleVision, Tracy Freeny, KCHF-TV-KDAZ-TV/Albuquerque, N.M., Kingdom Broadcasting Network, Brandt Gustavson, NRB Southwestern Chapter, There's Hope! Ministries, and Dr. Michael Simons.

You may still give to this project by sending in your contribution to the NRB office at 7839 Ashton Ave., Manassas, VA 20109. For additional information, please contact NRB finance director Michael Kisha at (703) 330-7000.

Breakfast to Honor Netanyahu

WASHINGTON, D.C. — During the Fourth Annual National Unity Conference for Israel a breakfast will be held honoring Israeli Prime Minister Benjamin Netanyahu on April 7 at the J.W. Marriott Hotel in Washington. Sponsored by the National Unity Coalition for Israel, the breakfast will kick off a day-long seminar of Christian, Jewish, and congressional leaders focusing on the question: "Israel at the Crossroads — How can we work together?"

Co-chaired by Kay Arthur of Precept Ministries and Esther Levins of Voices United for Israel, this year's conference theme is "Jerusalem Undivided," with a goal of conveying the fact that more than 70 million Christians and Jews support a united Jerusalem under Israeli sovereignty. The program will feature a press conference, panel discussion, and speeches from officials and dignitaries representing the Jewish and Christian communities. For more information, contact Voices United for Israel at (800) 688-2204.

New Members

(as of February 1997)

Full Members

Tina Jacobson
The B & B Media Group
Corsicana, Texas

Douglas Batchelor
Bible Answers Live
Roseville, Calif.

David Bolthouse
Companion Broadcasting
Port Gamble, Wash.

Donald Drake
Danville, Ky.

Carl Riggins
First Baptist Church
Fort Smith, Ark.

Jay Sekulow
Jay Sekulow Live
Lawrenceville, Ga.

Jerry Harpham
K61CC-TV/Salem, Ore.

Orlan Paulson
KBMI-FM/Roma, Texas

David Shantz
KCDS-FM/Angwin, Calif.

Jon Fugler
KLFF-FM/San Luis Obispo, Calif.

Durmond Blatnik
Kalamity Falls
Lake Havasu City, Ariz.

Timothy Land
Merced, Calif.

Sandy Jones
Little Peoples Bible Hour
Detroit

Tim Kihm
Living Life
San Juan Capistrano, Calif.

Elvina Miller
The Living Word
Shippensburg, Pa.

Rod Rogers
The Nourishing Word
Denver

Continued on page 50

INSIDE NRB

Continued from page 49

William Dodson
Overcomers Television
Columbus, Ohio

Maria Miranda
Para Ti Mujer
Irmo, S.C.

Charles McCracken
Prairie View Bible Church
Billings, Mont.

Kevin Skattum
Promise Keepers This Week
Denver

Armando Hernandez
Radio Armor Inc., WADS
New Haven, Conn.

Chuck Allen
Touching Lives, Inc.
Snellville, Ga.

David Wyrzten
Truth Encounter
Dallas

William Ainsworth
WSHO-AM/New Orleans

Albert Crain
WYLT-FM/Collierville, Tenn.

Associate Members

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ADSAT Christian Broadcasting Net.
Rio de Janeiro, Brazil

Frank Almonte
Corona, New York

Mark Bell
Enumclaw, Wash.

Ken Bickel
St. Louis

Michael O'Neill
BMI, Inc.
New York

Gill Byrd
Poway, Calif.

Ricardo Claire
Cadena Del Milagro TV Network
Cochabamba, Bolivia

Josias Baptista Neto
Cadena Television
Pasadena, Calif.

Brian Campbell
Warsaw, Ind.

Jon Stemkoski
Celebrant Singers
Visalia, Calif.

Robert Chaisson
New York

Richard Gray
Crossroads Christian Comm., Inc.
Burlington, Ontario

Robert Kohles
CUE Paging Corp.
Irvine, Calif.

Michael Bruce
DIDAX, Inc.
Chantilly, Va.

Jeffrey Frick
Duplication Factory
Chaska, Minn.

William Federer
St. Louis

Linda Fitzgerald
The Foster Foundation
Greenwood, Ind.

Ashton Hardy
Metairie, La.

Gene Higgins
Nashville, Tenn.

Bryan Norris
Honor Books
Tulsa, Okla.

Jim Houser
Brentwood, Tenn.

Hiro Inaba
Tustin, Calif.

Steve Johnson
International Bible Society
Colorado Springs, Colo.

Marilyn Jackson
Fair Oaks, Calif.

Martin Lombardo
Jesus Cares Ministries, Inc.
Dallas

Ben Kinchlow
Virginia Beach, Va.

Stevens Lambert
Kingdom, Inc.
Mansfield, Pa.

Rostamo Kirsi
Helsinki, Finland

Thurman Lilly
Atlanta

Glenda Liner
Chicago, Ill.

Otto Kakosehke
Matthew 28 TV Production and Dist.
Kelowna, British Columbia

Mo Michelli
Destin, Fla.

Mickey Moore
Charlottesville, Va.

Ray Mossholder
Phoenix

Gary Wharton
OMCO, Inc.
Grand Rapids, Mich.

Chris Chen
Overseas Radio & TV International
Pasadena, Calif.

David Peters
Scarborough, Ontario

David Heron
Premier Radio
London

Therese Romano
Nashville, Tenn.

Jon Simpson
Grapevine, Texas

Dana Swann
Ellicott City, Md.

Bob Sander
WLTU/Uppsala, Sweden

Peter Wilson
Wolverhampton Tetteha, U.K.

Dorene Young
World Vision
Federal Way, Wash.

Michelle Younkman
Brentwood, Tenn.

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AIRWAVE ANNIVERSARIES

ARLINGTON, Va. — WAVA-FM/Arlington celebrated its fifth anniversary on February 13. Programmed with teaching/preaching, talk, and contemporary Christian music, WAVA is owned by Salem Communications Corp.



Louis Kaplan (left) and Dennis Phillips of Jewish Voice Broadcasts

PHOENIX — Jewish Voice Broadcasts, Inc., turned 30 this January. Founded by Jewish evangelist Louis Kaplan, the radio and television ministry began with a radio program on one local station and now has

grown to a radio and television show (both called *LeChayim*), both of which are carried coast to coast and overseas.

KANKAKEE, Ill. — WONU-FM/Kankakee marked its 30th anniversary of continuous broadcasting this year. Owned by Olivet Nazarene University, the station also broadcasts via the Internet using RealAudio 3.0.

AIRWAVE NEWS

CHARLOTTE, N.C. — INSP-The Inspirational Network has formed a company, Imagicomm, to produce and develop original entertainment programs. "We have been deeply involved in the production of original programs for several years and with our continued expansion of this activity, we felt it was time to separate our produc

NATIONAL NEWSMAKERS

TBN: No Mettle for Pat Boone's Metal

LOS ANGELES — Since Christian recording artist Pat Boone went heavy metal with his recent release *Pat Boone in a Metal Mood: No More Mr. Nice Guy*, he has received accolades from the secular side and criticism from the religious. *Pat Boone in a Metal Mood* showcases his big band versions of such heavy metal standards as Led Zeppelin's "Stairway to Heaven" and Deep Purple's "Smoke on the Water" — complete with cleaner lyrics.

Earlier this year, the 62-year-old Boone made headlines when he appeared in black leather, tatoos, and an earring at the American Music Awards with Alice Cooper to present the heavy metal award. In mid-February, the Trinity Broadcasting Network (TBN) dropped Boone's weekly show, *Gospel America*, from its line-up because of his heavy metal transformation.

"[The heavy metal outfit] was a parody, a joke," Boone told *Religious Broadcasting*. It was host "Dick Clark's idea because he had heard my new album. He really caught the whole picture that heavy metal [classics performed] in a big band fashion would appeal to millions of people who never liked metal but who would like the album.

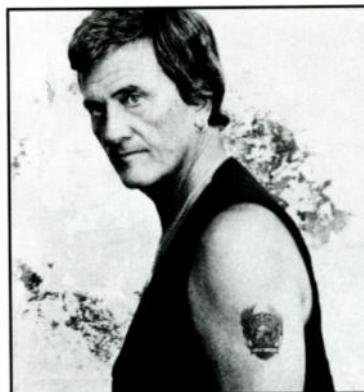
"Nobody had any idea people would react worldwide the way they did," he said. A February 21 *Washington Times* article stated, "TBN made the decision because Boone was performing some of his new music on his weekly show, offending hundreds of viewers," according to Washington lawyer Colby May, who represents the network.

"It was an over-reaction to some pictures and impressions given by the press that appeared to contradict what I've always stood for. It appeared to be a sell-out because they haven't heard the music," Boone explained. "I'm lampooning the whole thing, not endorsing it.

"I don't want anybody to take my recording as an endorsement of the hedonism, excesses, rebellion, etc., associated with the heavy metal lifestyle."

Boone has taken heat not only from TBN but from other evangelicals as well. "It's the worldly media who

have been rallying to my defense" when other evangelicals have written critically about the album or heavy metal image, Boone noted.



For his recent big band album of heavy metal classics, Pat Boone traded his wholesome image for leather and tatoos — and raised the ire of TBN and its viewers.

critical in the past and now realize we [as Christians] need to check it out thoroughly before we harshly or totally write somebody's music off," Boone revealed, adding "I've had to eat a lot of crow" for his previous anti-metal remarks.

On April 15, Boone is scheduled to appear along with his pastor, Jack Hayford, on TBN's *Praise the Lord* program to give his side of the story. "I just hope people will look back over the last 30, 35 years and see that I've been pretty consistent, led a clean life, and listen to the music. Listen to what I've done, the quality, and reflect for a moment the kind of opportunity [this has provided] to reach unchurched people," Boone requested. "Just listen to the music."

However, he sees the defense as an answer to prayer. "Jesus gladly accepted the welcome invitation from the bikers and metal heads of His day," he said. And so Boone welcomes the chance to converse with groups and artists such as Meatloaf, Hootie and the Blowfish, and Metallica.

One irony is that he is now accepted by the very genre he once vociferously denounced. "I'm praying about these opportunities — I hope to have a loving approach. I've been very

— by Sarah E. Smith

tion unit into a distinct company," said INSP president and CEO David Cerullo.

MINNEAPOLIS — KUYO-FM/Evansville, Wyo., WSMR-FM/Sarasota-Bradenton, Fla., and KOOR-AM/Joplin, Mo., are the newest affiliates to join the SkyLight Satellite Network.

COLORADO SPRINGS, Colo. — The World Radio Network has acquired KWRB-FM/Bisbee, Ariz. The network is a cooperating ministry of HCJB World Radio.

PHOENIX — Salem Communications Corp. has purchased KPXQ-AM/Phoenix, previously KOOL-AM. Michael Hamilton is the station's general manager and Paul Creasman is operations manager. The commercial station broadcasts teaching/preaching and talk programs.

ST. PAUL, Minn. — WMAD-AM/Madison, Wis., returned to the air in late January with the new call letters WNWC-AM. WMAD had been purchased by Northwestern College Radio. WNWC-AM is operating as WNWC-FM's sister station and will gradually progress from simulcasting FM to adding news, talk, and teaching programs.

NEOSHO, Mo. — Brad Harris and KNEO-FM/Neosho station manager Mark Taylor have launched a five-minute



Brad Harris (left), Mark Taylor

tips along with thoughts on how God uses nature.

NASHVILLE, Tenn. — Music Square West has launched *Soul2Soul Journal*, a daily two-minute adaptation of its one hour weekly show, *Soul2Soul*. Part artist feature and part devotional, the daily program features contemporary Christian artists.

- **SPARTANBURG, S.C.** — Last month, *The Sound of Light*, a live radio program for youth featuring contemporary Christian music debuted via satellite. The program also has an interactive Web site at <http://www.soundoflight.com> with a live chat room during broadcasts.

CHARLOTTESVILLE, Va. — The Rutherford Institute (TRI) has a new, one-hour radio special entitled *Whose Children Are They, Anyway?* Hosted by TRI president John Whitehead, the program features actual families persecuted for their religious liberties and targets the dangers threatening America's families.

CARY, N.C. — Last month, Trans World Radio began

To Err is Human...

In *Religious Broadcasting's* January "Inside NRB," "1996 Eastern Regional Convention Report," should have included Clinton Utterbach of Redeeming Love Christian Center in the list of featured speakers. Utterbach led the morning devotions during the convention.

February's "Membership Memos" should have stated the Al Sanders Scholarship is awarded on behalf of Focus on the Family and its long-standing relationship with Ambassador Advertising Agency. *Religious Broadcasting* regrets any misunderstandings as the result of these errors.

broadcasting from its 12th overseas transmitting site into Finland and Sweden. Programs are broadcast via a 300,000-watt AM transmitter near Szczecin, Poland.

SHAWNEE MISSION, Kan. — Kansas City Youth for Christ (KCYFC) has transferred ownership of KYFC-TV/Kansas City to Paxson Communications Corp., for \$16.4 million. "We are confident that Christian-oriented programming will have a continued presence on the station," said KCYFC and KYFC president Ronnie Metsker. Paxson has a nationwide network of television stations.

AWARDS

COLORADO SPRINGS, Colo. — In December, HCJB World Radio received a gold medal from the city of Quito, Ecuador, for excellence in the areas of culture, communications, and education.

INTERNET INFORMATION

- **LOS ANGELES** — The Church on the Web (<http://www.churchontheweb.com>) is a new cyberspace gathering place for Christians from around the world which launched in January. British pastor Michael Bassett is heading up the church.

SILVER SPRING, Md. — The Adventist World Radio has announced its new Web site at <http://www.awr.org>. The site contains facts, history, news, program schedules, and statistics, as well as sound bites.

NEWS BITES

- **SEATTLE** — Interchristo celebrates its 30th anniversary of serving Christians and Christian ministries this year. "We are especially grateful to our radio partners who have so faithfully supported the ministry by playing our PSAs," said Jane Henry, Interchristo promotions coordinator.

OBITUARIES

ERIE, Pa. — President of A Visit with the Joneses, Inc., Ruth Jones Shahan, 67, died October 22. For 48 years, Shahan contributed to *A Visit with the Joneses* as vocalist

Continued on page 54

continued from page 53

and host of the "Never Too Old For Living" segment as well as other behind-the-scenes activities.

PEOPLE

CORSICANA, Texas — The B&B Media Group has announced several staff additions and changes. Terry Spevacek Walsh has joined the publicity firm and opened its Chicago office. Walsh was previously with Tyndale House Publishers.

Eloise Porter has been named vice president of administration of Books & Bookings, the operational arm of the group. Porter has been with Books & Bookings for three years. Diane Morrow, a partner in the company, has been named vice president of publicity for Books & Bookings. Morrow has worked for seven years in its publicity department.

TUCSON, Ariz. — Matt Elkins is the newly appointed executive producer of the radio productions department of Today's Family Life. Elkins comes from the Home Shopping Television Network in St. Petersburg, Fla., where he served as director and manager of Master Control, the on-air productions department.



Rick Greene

PHILADELPHIA — Rick Greene was recently promoted to program director of WDAS-AM/Philadelphia. He previously served as an on-air announcer and music director.

ARLINGTON, Va. — Jeff Atherholt has been named program director of WABS-AM/Arlington. Atherholt was formerly production director for the station. Lori Jones is now music director and has been with the station since 1988, serving as staff announcer and in other positions. Dawn Dicker has transferred from program director to the newly created position of promotions director. Dicker was WABS program director since 1984.

SACRAMENTO, Calif. — The K-LOVE Radio Network has announced several staff additions: Brad England as producer, Art Garza as regional sales representative in Sacramento, Dave Texidor as regional sales representative in Phoenix, Kathleen Bowers as graphic artist, and Diane Schuller as board operator.

England previously served in the radio promotions department at Word, Inc. Garza worked in the Phoenix office since last July. Texidor is a youth pastor in Chandler, Ariz. Bowers was advertising project manager at Brooks/Cole Publishing Company. Schuller formerly worked as an announcer at KNCO-AM-FM/Grass Valley.

39th Annual Grammy Awards Gospel Winners

- Best Rock Gospel Album — *Jesus Freak*, DC Talk
- Best Pop/Contemporary Gospel Album — *Tribute: the Songs of Andrae Crouch*, various artists
- Best Southern Gospel, Country Gospel, or Bluegrass Gospel Album — *I Love To Tell the Story*, Andy Griffith
- Best Traditional Soul Gospel Album — *Face to Face*, Cissy Houston
- Best Contemporary Soul Gospel Album — *Whatcha Lookin' 4*, Kirk Franklin & the Family
- Best Gospel Album by a Choir or Chorus — *Just a Word*, Shirley Caesar's Outreach Convention Choir

The Grammy Awards were announced February 26 in New York.

IRVING, Texas — Lauren Lintner is now the midday host on KWRD-FM/Irving. Lintner was formerly morning show co-host of KLTY-FM/Fort Worth.

OVERLAND PARK, Kan. — Charles Lambert has been named director, network program services, for the Bott Radio Network. Lambert has been with the network since 1995 as director, corporate computer systems & data management.

COLORADO SPRINGS, Colo. — Veteran HCJB World Radio missionaries Tom Fulghum and Glen Volkhardt have been named as director and associate director, respectively, for the mission's newly designated Latin America region. The two men coordinate HCJB's outreach across Latin America, including ministries in Ecuador, the ALAS satellite network, HOXO in Panama, and the World Radio Network.

• Denotes received via e-mail. You may e-mail your "Trade Talk" item to ssmith@nrb.com.

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Production House Pointers

For those of you who produce commercials or promos for radio stations across the country, please take a few minutes to see production from the perspective of a commercial radio station.

Commercial Spots

With more talk stations than music stations in this country, some of us who work at talk stations struggle with the problem of spot length. For instance, suppose a network program has a two-minute window, which allows us to fit in four 30 second spots, two 60 second spots, or a 60- and two 30-seconds.

Some of the commercial and public service announcements (PSAs) we receive by mail are not uniform in length. I have timed some half-minute spots at 28 and 33 seconds. A number of one-minute spots have been between 56 and 63 seconds. We've even gotten a 90-second PSA.

If you are a music station, or you don't run satellite programs, it's not a problem. However, if you use satellite programming and have a two-minute network window and one of your spots runs over by two or three seconds, you have no choice; you have to pitch the spot to a faster speed while you dub it to cart, or go back into your network program late. Either of these scenarios makes the radio station sound bad. If you produce commercials or PSAs for radio, please keep them to an exact length, or one second short at the most.

Cooperative Advertising

Commercial stations are more likely to convince a frugal local merchant to buy a schedule of advertising if the prospective client knows he or she can obtain cooperative dollars from a major company which will share the costs involved. That's great for the account executive and the station's bottom line, but for the production director it's a major problem.

Imagine you are a production director. Your account executive hands you a 15-second script to be added to a 60-second agency-produced spot. You play the spot from reel tape or compact disk only to find out they didn't leave any room for your 15-second local copy. Now you either have to find a bed that sounds like the one on your agency spot and edit it in somewhere, or you have to start from scratch.

When making a commercial for radio stations, if there is any possibility a station will use your spot locally, please leave at least 20 percent of your spot near the end open for a local script. That means 12 seconds of music bed to the end of a 60, and 6 seconds of music bed to the end of your 30-second spot. If you can give more, great! Please keep the harried production director in mind who has to make *your* spot work at *his* station.

Promo Pandemonium

In a similar vein to our problem with co-op advertising, I have found many promotional announcements leave little or no room for the local announcer to add the time of a program to the end of these recordings. Again, please leave enough room for the station's announcing staff to easily include the time of the program as well as the station's call letters and frequency. Try my 20 percent rule and make the production people happy.

And if you really want to get on their good side, offer to record custom promo tags. Many Christian stations work with a small staff of announcers and recording these custom promo tags will help make any station sound bigger.

Final Thoughts

When you send spots to a radio station, use compact disk, reel tape, or cassette tape as your medium of choice, in that order of preference. Be careful of tape, especially cassette



Steve Tuzeneu is operations manager for Blount Communications Group-owned WVNE-AM/Worcester, Mass.

tapes. You get what you pay for when it comes to quality. Buy good quality tape and keep your production as clean and bright sounding as possible and your levels consistent — not too loud or too soft.

If you have to use reference tones, keep them short. Anything longer than a few seconds is annoying. Be sure your commercial or promo is clearly marked. Include the title, the length of the spot, the length of any bed that is available at the end for a local announcer and a name and contact number should the station have questions.

Sometimes a commercial will arrive at a station with technical problems. The name and number can come in handy in the event the spot is not useable.

Following these guidelines will help make the lives of those who use your commercials and promotional announcements much easier. ¹³

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Internet user, Long Beach, California, to a Christian broadcaster

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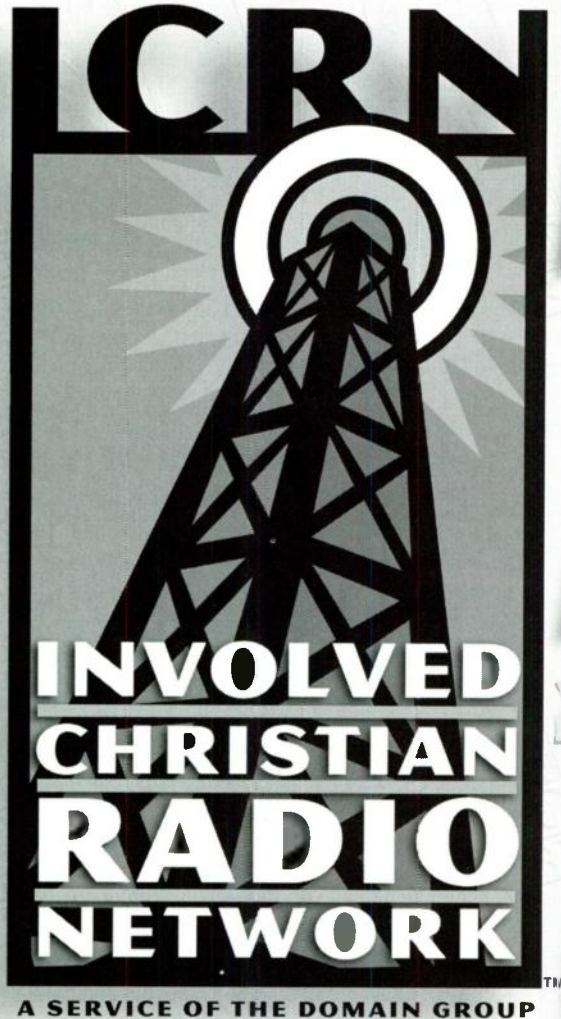
Lake City, Florida

“It’s been several years now since I heard your broadcast. But now that I have discovered you have an Internet broadcast, I can listen again to your teachings.”

Singapore

“It is a pleasure to find you on the Internet. God is truly everywhere.”

New Castle, Delaware



“I travel and miss your broadcasts, but recently found I can pick up the message on the Internet at my convenience. Thank you.”

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Navigating the Digital Minefield

Radio broadcasters considering digital technology for their studios are confronted with a mind-boggling array of choices. From digital on-air control systems providing complete walk-away capabilities to systems which provide a rich, user-friendly, live-assist interface to disk-based, multi-track production systems — the list of digital products available appears endless.

Decisions regarding the purchase of such products have serious financial and logistic consequences and must be made carefully. Having just stepped through the digital minefield as a part of the complete renovation of our studios at KCBI-FM/Dallas-Fort Worth, allow me to share some of what we learned.

1. Go slowly and proceed with caution. Most stations will eventually migrate to digital systems because they are more cost-effective than replacing analog equipment. Like computers themselves, digital system prices are dropping while software sophistication is increasing. Unless you have a compelling need to make the switch immediately, wait until you have done your homework — you will minimize your exposure to the risk of an uninformed decision.

At KCBI, we spent a full year examining various systems and becoming better acquainted with the digital audio industry before placing our first order. During that time our thinking changed considerably as we developed a fully orb-ed view of the capabilities of different systems.

For instance, we initially looked for a “do-it-all” system meeting our on-air, news, and production needs. Over time we learned that no single company provided the best solution for every facet of our operation.

We eventually purchased systems from three separate companies: one to handle on-air control, another for our newsroom, and still another for multi-track production. The strength of each individual package far outweighed any benefit from dealing with a single company.

2. Understand your needs. The first question that equipment vendors will ask is how you plan to use their system and what you hope to accomplish with it. Your answers help the vendor match products with your specific needs. Unfortunately, many broadcasters are unaware of digital equipment capabilities, so they are uncertain of how to answer.

In order to effectively dialogue with a company about its products, you must develop a familiarity with the general functionality of digital systems and then be able to apply that knowledge to the specific needs of your radio station. Most equipment suppliers are happy to help assess your needs, but unless you have a clear sense of your station’s specific requirements, you might purchase more or less functionality than you actually require.

3. Research. This is the most crucial point of all. Beyond a general knowledge of digital audio, you will need to be familiar with the industry itself. I suggest attending the National Association of Broadcasters convention. All of the major players in digital audio are there with fully functional demo systems. Look for those companies which have a large, installed base of customers, a good track record of customer support, and a flexibility in interfacing to your existing equipment and software.

Make certain the company you select will be around for the long haul, since all digital systems require some degree of ongoing support.

Include hands-on use of various systems as a part of your research. Get a feel for the quality of hardware. Look at the documentation. Determine if the software is user-friendly. Nothing takes the place of actually using a system to determine if it will meet your expectations.

When shopping for our on-air control system, we placed a premium on live-assist capability and ease of use. We tested each system by attempting to use it without assistance or training from a salesperson. If a



Mike Middleton is director of operations for Criswell Communications and its flagship station, KCBI-FM/Dallas-Fort Worth.

system could not pass that test, we moved on. We eventually settled on a very intuitive system which validated our testing methodology by requiring virtually no learning curve for the operators.

4. Count all the costs. The purchase price is only one cost factor to consider when going digital. For instance, if you are converting to hard disk-based audio, someone will spend hours dubbing music, PSAs, jingles, and spots into the system. Also remember traffic and music logs must be created or modified to work with the software.

But perhaps the most overlooked aspect of converting to digital audio equipment is the installation, debugging, and training time. There is a substantial investment of time on the front end of a digital installation. Insure the vendor makes adequate provision for a complete installation and thorough staff training.

Lastly, make certain you have technical support, at least for the first year. If the product you select doesn’t automatically provide tech support, make certain you purchase it. Until your system is running and stabilized, tech support is simply not an option you can live without.

We have been on line with our digital systems for several months and we are pleased with the direction taken. I can honestly say I would not reverse a single decision we have made. By applying the points I have listed in this article, I hope that you will have a similar experience as you seek to implement digital audio in your broadcast facility. [®]

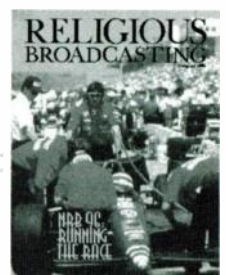
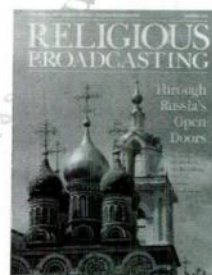
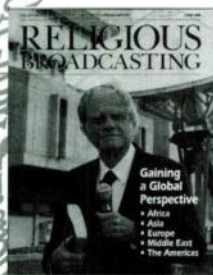
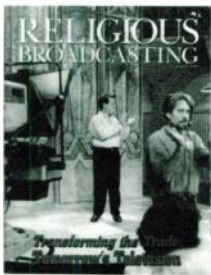
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Role of Hispanic Mass Media

According to Mark 16:15, the Great Commission given by Christ to the church is: "Go, ye into all the world, and preach the gospel to every creature." The church throughout the ages has been challenged with this command.

In the communication process are four basic elements: the sender, the receiver, the message, and the medium to spread the message. In our particular case we are interested in the medium. The message never changes, but the medium is constantly evolving.

The means of communications utilized during the early church period and later were successful for their time. But a tangible spiritual revolution happened when Gutenberg invented the printing press in the middle of the 15th century. God used this invention to place the Scriptures in the hands of men and women in order to communicate the message of the Gospel more effectively.

By the 19th century, the world's population had reached a billion people. This produced the great need for better means of proclaiming the Gospel.

In the 20th century radio became a reality. Due to illiteracy, radio quickly became the most effective way to proclaim the message. How wonderful to realize that from the beginning of radio, a bridge was built between 20th century technology and the command of Christ.

The evangelical church first used this new means of communicating in early 1921 when Calvary Episcopal Church in Pittsburgh transmitted its evangelical service on radio. A year later, Paul Rader, pastor of the Moody Church in Chicago, started to proclaim the Good News through WJBT.

One of Rader's disciples, Clarence Jones, went to Ecuador, South America, and along with Reuben Larson and Stuart Clark, started in 1929 the first evangelical station in Latin America, the well-known HCJB. They coined the phrase which states Christian broadcasting

is building "highways of communications in the heavens for the coming of the King."

From the opening of HCJB radio, the evangelical community has moved to establish more than 60 missionary short-wave stations throughout the world. Today more than 60 evangelical organizations are ministering through this means.

Latin American communicators are becoming more aware of this great tool God has placed within our reach, and we are using this means to advance the cause of Christ among the Latinos.

At the COICOM (Ibero-American Confederation of Christian Communicators) convention in Bolivia this year, we learned there are more than 300 evangelical radio stations, and almost every week a new evangelical radio starts broadcasting in Latin America. Just last year the organization ALAS (Latin America via Satellite) came into existence, via the combined efforts of HCJB and Trans World Radio, to make this the first Christian continental network.

The Hispanic evangelical community in the United States is also making waves with its efforts to reach the Latinos in America. Blocks of programming in Spanish by the hundreds are emerging in regions where the Hispanic presence is noticeable. Whether it is programming, the use of a satellite system, or the buying of a station, the Latinos are making great efforts to take the Gospel to every Spanish-speaking person.

Another great invention was awaiting the world by the middle of the 20th century: television. Evangelicals entered in this field soon after when hundreds of Christian channels and programs started to proclaim the Good News.

Latin America entered this field in the eighties, with Puerto Rico leading the way for Latin American Christian television. Today there are 12 Christian channels on the island. Even a satellite network originates from Puerto Rico, covering South and




Jose Reyes is speaker on radio's La Voz de Salvacion and television's Compartiendo el Pan de Vida. He is also president of the Reference Committee for COICOM.

Central America. According to COICOM, there are more than 100 Christian channels throughout the continent sharing the bread of life.

There is no doubt we are living in the most exciting era of the church. The mass communications media is one of the tools God has given to His people to finish His work. As pioneers in this field stated, those of us who have the task of proclaiming the Gospel are truly building super highways in the skies to prepare the way of the Lord.

It is our great desire that millions of people from all nations and languages hear the Good News and prepare themselves for the glorious encounter with their Lord and Savior. We, the Latinos, during the COICOM convention, were challenged to use the communication means with greater intensity in order to reach every Latino community. We have accepted that challenge, and with prayer and dedication we are launching to the great task before us.

In the Lord's work, one sows the seed, another gathers the fruit, but truly the growth comes from God. As a communicator for the past 25 years, I am convinced the great revival the church is experiencing today in Latin America is in part a result of the seed the communicators for decades have been planting in the heart of the people. Nevertheless, there is still much work to do, and by His grace and with His help we will do it. 

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WASHINGTON WATCH

continued from page 12

nizations would oppose any use of the expanded religious exemption as a subterfuge to discriminate against minorities or women.

Nevertheless, the full commission refused to reconsider *King's Garden* in the LCMS case. It held the First Amendment's free exercise clause did not require that the FCC conform its religious exemption to the broader Title VII exemption because, as agency licensees, broadcasters could be held to different standards than most other religious employers. The commission also concluded because Congress could have — but did not — specifically address broadcasters when fashioning the Title VII exemption, the FCC remains free to apply a more limited exemption to them.

The LCMS was not alone in appealing the agency's decision. Three Missouri-based branches of the National Association for the Advancement of Colored People also filed for court review, contending the stations' EEO practices were "inherently discriminatory" and justified denial of the two license renewals. Both court appeals will be monitored and updates provided in future columns as developments warrant. ⁸

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Fishing in Revenue Streams

In general, funds are available from two revenue streams — revenue generated through sale of time and services and revenue generated through gifts and grants. Second only to ministry and mission is the need to provide fund management.

The successful organization will demonstrate clearly the “intrinsic value” of the ministry, communicate to supporters the benefit of their involvement in the mission, and show them appreciation and value to the fulfillment of the vision and mission of the organization. It is true that people give to what they believe in and when they do, giving becomes a habit of the heart.

Support may be needed for projects, capital acquisitions, buildings (“bricks and mortar”), or a variety of needs. Funding objectives designed specifically for special projects will have a start/stop element.

Methods for funding the mission include direct mail, telemarketing, on-air solicitation, telethons (and sharathons), personal and individual solicitation, and special campaigns, which apply any or all the above techniques. Gift planning provides an incredibly fruitful opportunity for fund management for the future.

Gift planning also provides many advantages for donors and friends of the ministry to practice stewardship beneficial both to the institution and the donor and often their heirs. Estate planning, wills, annuities, trusts, and bequests provide future support and a legacy for the benefactor. Integrity and clear counsel by the institution insures positive response from prospective participants.

The most exacting challenge for fund management is the mandate to develop consistent annual support. In some institutional settings this is referred to as the annual fund. The goal is to build consistent, dependable support on a monthly basis.

Donors to these programs may be referred to as partners, associates, members of clubs (i.e. The 700 Club), etc. In our organization we refer to

this category of donors as our “Family Faithful” and our \$1000 plus annual supporters are members of “The President’s Medallion Club.” Within this club there are giving levels: bronze, silver, gold, and platinum. The benefit of this program is it provides predictable income which enables the efficient management of budgetary needs.

The “caring and feeding” of the donor is essential to the development and management of funds. This issue of caring and feeding will be addressed later as it relates to every aspect of fund management.

However, no group of donors is more important to this process and no group is more frequently neglected. There is a tendency to take our best friends for granted and the results are deadly.

Constant attention to donors insures the future of our support base. The erosion of core support is most often traceable to neglect. Prompt receipting, genuine appreciation, sincere recognition, and communication will mean retention and upgrading of donor activity. This, along with the acquisition of new donors, will enable the organization to move forward in an always expense-increasing environment.

Variation of approaches in direct mail can be effective. The more personal the appeal, generally speaking, the more successful the response. Making responding easy for the donor will enhance the success of an appeal.

For example, enclose a return postage paid envelope to make it convenient for the donor to return their gift by simply writing and enclosing their check. Fund transfers through automatic checking is another way to add ease of giving for donors. And, data confirms, it will increase the monthly giving from eight or nine gifts against an annual commitment to 12.

Continuity and consistency in what is being communicated in all venues is essential. What is being



Dave Scott serves as vice president and general manager of WCFC-TV/Chicago. He has been with the station for over six years.

received in print needs to support, and be supported, by what is being seen and heard in other venues, i.e. broadcast, personal solicitations, rallies, external meetings, etc.

Data management is important. It is important to the donor, and accurate records speak to the integrity and attention of the organization. Personal data allowing the recognition of important dates and days with the donor strengthens relationships.

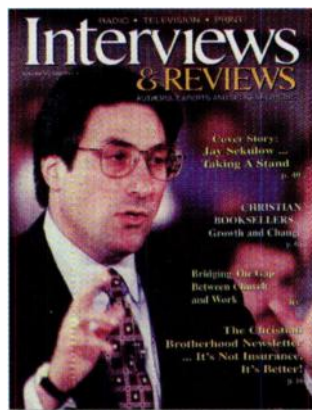
The reporting of the success or accomplishment of objectives builds confidence in the minds of the donors for the organization. Thorough recording of this information is useful and valuable. The data collection tells the organization how it is doing and what fund management costs is critical information.

Parkinson’s theory states, “Work expands to available time, expenses rise to available cash.” Good fund management will have positive impact in preventing this phenomenon occurring without cause. The identification, cultivation, and development of prospects is an ongoing task that must be carefully planned and executed.

Finally, care and feeding is saying thank-you, sharing the joy of success, exhibiting the results of the journey, and creating ownership and partnership with donors and ministry. Ultimate integrity is the high goal of our mission. We must do what we do to the glory and honor of God’s calling. ^{Rs}

PROGRAMMING THAT PAYS

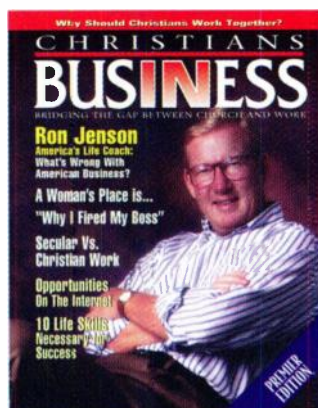
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Role of Praise and Worship on Radio

What role does praise and worship play in your music programming? As manager of radio promotions with Integrity Music, I frequently asked this question of Christian radio programmers.

The answers varied: some didn't feel it played an important role, reasoning, "It just doesn't fit our format," "Praise and worship music just sounds too Christian," or "We don't program music with live applause."

However, some extremely positive responses were: "We want to lead our listeners into God's presence and praise and worship music helps us do that," and "We're tired of lyrics that say nothing! Praise and worship is music with substance."

What role *should* praise and worship music play in your daily programming? Its importance is clear in Scripture.

Verse after verse commands and encourages us to sing to the Lord and to praise Him. Study of the Scripture reveals when music is mentioned, it is usually in the context of worshipping the Lord. While there is nothing wrong with programming music not specifically in this praise category, to exclude a strong emphasis on praise and worship in our music programming seems to fall short of God's design for music.

At this point your reaction may be with those who exclaim, "Seekers won't be drawn in by praise and worship music." It sounds reasonable until we check the facts.

Sally Morgenthaler, author of *Worship Evangelism*, writes, "This is unfortunate because both Testaments are clear that the believer's praise of God should be a public witness to the lost. Psalm 105:1,2 says 'Make known among the nations what He has done. Sing to Him, sing praise to Him; tell of His wonderful acts.' We're supposed to exalt our Lord in front of unbelievers!"

For those who contend programming praise and worship music is only for Sundays, let's consider the words of the Psalmist: "I will bless

the Lord at all times; His praise shall continually be in my mouth" [Psalms 34:1]. This doesn't sound like praise and worship relegated to Sundays.

If we are to practice worship lifestyles, shouldn't we encourage our listeners to do the same by programming praise and worship music on a daily basis, helping them carry Sunday's worship experience with them throughout the week?

The most important reason given by programmers who have decided to emphasize praise and worship was its focus. It's not the latest, greatest artist to hit the Christian music scene or the newest hip song — simply, it's the Lord! As listeners tune in and enjoy the worship experience, it helps them focus on the Lord.

According to Morgenthaler, a recent study revealed 73 percent of the unchurched desperately want a close, meaningful relationship with God. If worship draws listeners closer to Him, why wouldn't we make it a part of our daily programming?

So far, I've addressed programming praise and worship music from a spiritual perspective. But, can programming praise and worship music strengthen a station's listener base? Praise and worship music is the fastest growing form of Christian music today. When you add together sales of Integrity Music, Maranatha! Music, Vineyard, and other releases like *My Utmost For His Highest*, you'll find praise and worship music is in high demand by today's Christian music buyers — your listeners.

In addition, Christian radio programmers have long wondered how to tune in men. Early indications show that the answer may be praise and worship. *Religion and Media Quarterly* recently commented, "The bottom line is that these stations (programming praise and worship) offer the largest number of men and the highest percentage of men over the age of 25 bar none."

In the past 18 months, I've noticed Christian radio beginning to see the need for a stronger praise and



Wendell Gafford is program director for KBHL-FM/Osakis, Minn., and KBHZ-FM/Willmar, Minn. He represents Integrity Music through his independent radio promotions company, Creative Promotions.

worship emphasis in its music programming. Format changes to praise and worship have included stations in major markets like New York City, Seattle, and Salem-Portland, Ore.

Currently, there are nearly 40 stations nationwide that have a format with a focus on praise and worship. Markets include Denver, Los Angeles, Tucson, Ariz., Albuquerque, N.M., Dallas, Houston, Minneapolis, Phoenix, Tampa, Fla., Grand Rapids, Mich., and many small cities.

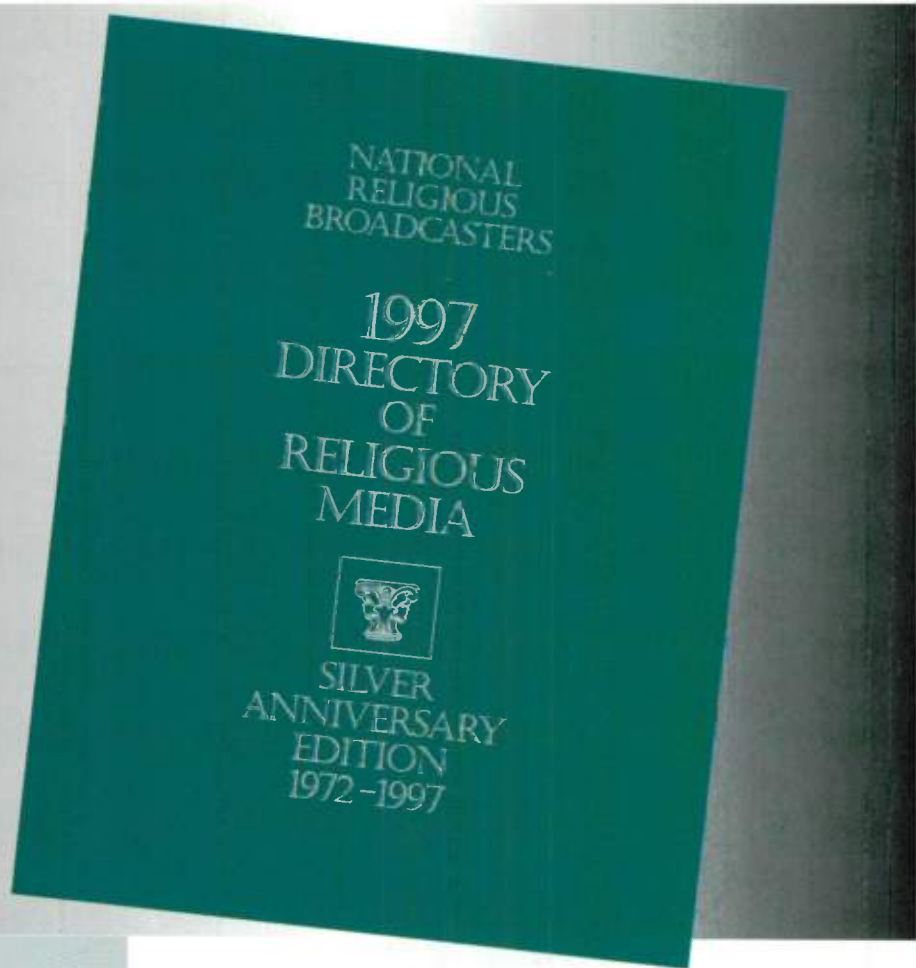
I have seen first-hand the incredible impact of a praise and worship format, discovered the musical texture praise and worship music can bring to a station's sound, and read the letters and heard the stories of how a praise and worship emphasis is leading our listeners into God's presence each day.

There's little question the role praise and worship music plays in Christian radio will continue to be discussed and evaluated. Consider also the words of Christian music singer/songwriter Michael Card in *Christianity Today*:

"The focus is on the person and songs have become disposable. They're on the charts and play on the radio for maybe two or three weeks and then they disappear. And now, for the most part, these songs never become a part of the church's worship. In fact, the [praise and worship] industry has grown up . . . because a need was there."

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Reaching Beyond the Gap

I [the Apostle Paul] have voluntarily become a servant to any and all in order to reach a wide range of people; religious, non-religious, meticulous moralists, loose-living immoralists, the defeated, the demoralized — whoever. I don't take on their way of life, I keep my bearings in Christ — but I enter their world and try to experience things from their point of view. I've become just about every sort of servant there is in my attempts to lead those I meet into a God-saved life. . . . I don't just want to talk about it: I want to be in on it!" [1 Corinthians 9:22/The Message].

Generations are as different from one another, maybe more so, as are races and sexes. Recognizing this challenge may be the beginning of wisdom for connecting with present-tense youth. In the process of life, most of us recognize the on going need for adjustments in our views of others different from us because of skin color or gender. But do we allow for that same growth with regard to persons of other generations?

Thirty years ago, in English class my first semester at university, the distinguished-looking gray-haired professor asked us to write a short essay on the topic of our choice. Determined to begin well, I decided to express myself and give her something interesting to read. My topic? The generation gap, entitled "Spark Plug."

She hated the content so much that the piece was never even evaluated on a literary level, but instead it was handed back as "unacceptable" and "assignment incomplete." It seemed I had been a little too critical of the professor's generation. My career in higher learning was under way.

Later that year while visiting a friend at another college, he invited me to sit in on a cool older professor's class. Immediately, it was obvious this man connected with the young

people in the room. He had come to our level and well within himself, he had decided to live in more than just his own generation.

"Dinosaurs these days," he said, "are fossilized and stiff. Mostly they are in museums where people walk by and point at them — avoid becoming one at all cost."

Caribbean young people have been producing a regional weekly television program for their peers called *Fast Forward (FFWD)*. Music along with high production values has been key to connecting with unsaved youth. Contemporary Christian music has developed to such advanced levels of art and effectiveness both lyrically and musically that groups like DC Talk, Newsboys, BeBe & CeCe Winans, Jars of Clay, and others are recognized as leaders by the secular scene.

Abuse, anorexia, premarital sex, the future, and abortion are some of the burning issues confronted by *FFWD*. Response has been overwhelming in the form of letters from youth, which have conveyed joy at hearing about important topics from their own perspective.

There are also letters critical of the program for not being more traditional. Often we answer those letters by explaining that it is not the case of us doing a poor job at looking religious, but rather we're trying to go where the unsaved are and it's working. Every *FFWD* offers viewers plain talk about God and the opportunity to ask Christ into their hearts.

As the Master said, "Go everywhere and announce the Message of God's good news to one and all" [Mark 16:15/The Message]. On earth, Jesus went to where people lived, geographically and internally. Religious folks thought He went too far and wanted to put Him into the enclosed and restricted place where they were.

As we approach a new millennium, the challenge to bring the Good News to the lost in effective

Michael Magnuson is president/founder of Lighthouse Television Network with stations in Grenada, West Indies, and Uganda, East Africa.

and imaginative ways becomes greater. Just when we figure we've "been there, done that," godly inspiration comes. Consider some of these predictions:

- "Man will not fly for 50 years" — Wilbur Wright to his brother, Orville, in 1901.

- "The horse is here to stay but the automobile is just a novelty fad" — Horace Rockham, an investment banker advising Henry Ford's lawyer not to invest in the Ford Motor Co., in 1903.

- "What use could this company make of an electrical toy?" — Western Union president William Orton rejecting Alexander Graham Bell's offer to sell his struggling telephone company for \$100,000.

- "Television won't be able to hold any market it captures after the first six months. People will soon get tired of staring at a plywood box every night" — Darryl F. Zanuck, head of 20th Century-Fox, in 1946.

- "There is no reason for any individual to have a computer in their home" — Kenneth Olsen, founder/president of Digital Equipment Corp., in 1977.

Making any shortsighted predictions about your own life? Our future is blazingly bright if we let the Lord supply the vision.^{8b}

Living at the Horizon

Steve Amerson

producers: John Campbell and Steve Amerson
Amerson Music Ministries

Few contemporary Christian singers have been salt and light in the music industry as Steve Amerson. Not only does he record and give performances of top-notch inspirational contemporary Christian music, but his classically trained voice is in demand for studio work in the mainstream music industry in the Los Angeles area, where he lives. His voice can be heard on everything from Toyota and Microsoft commercials to the feature film soundtracks such as *Pocahontas* and television shows such as *Cheers*.

This recording features an uplifting mix of songs with themes of servanthood, shining for Christ, and celebrating various aspects of our Lord. Amerson wrote or co-wrote most of them and his gift for writing concise, moving lyrics contributes to the polish of this project. For those unfamiliar with Amerson, his voice and song choice remind one of Steve Green. A finely crafted project from an artist who deserves to be more widely known (and given more airplay!).

The Waiting

producers: Steve Hindalong and Todd Olsen
Sparrow

Few lyrics so deep and serious have made me chuckle so much. This four-man, pop/alternative modern rock band already had a strong following and heavy touring schedule before Sparrow signed them early this year. Their sound can be compared to R.E.M. and Gin Blossoms. With a producer like Steve Hindalong of The Choir and a critically acclaimed debut recording (*Blue Belly Sky*) behind them, something good (and creative and fun) was bound to happen with their second recording. It did.

Never on a contemporary Christian recording have I heard such sophisticated humor woven so successfully through such theologically probing yet personal and relevant material. Band members Brad Olsen (lead vocals) and Clark Leake (bass) wrote all the songs. Olsen gives the songs a special life of their own by going beyond a "straight" delivery and singing more like an actor assuming the role of the song's point of view. His vocals are brimming with character. Don't get me wrong: this is not a comedy album.

The Waiting has mastered the art of finding humor in the struggles and ironies of our existence as sanctified sinners living in an imperfect world and trying to grasp our relationship with a perfect God.

How Great Thou Art

Frederico (with The London Symphony Orchestra)

producer: Don Marsh
executive producers: Ed Kee and Dean Diehl
Brentwood

Until he grudgingly attended a Pavarotti concert in 1993 at the urging of his wife, Frederico had no interest in operatic singing. Although his mother and aunt had been operatic sopranos, he didn't taken an interest in it

then. As a teen up through his first year in college, he sang lead in contemporary music in a light, crooning baritone. Then he became a Christian and studied ministry at seminary.

But at that Pavarotti concert, he was deeply moved and prayed that if the Lord would let him sing like that, he would only use it to God's glory. His early attempts at such singing made him feel totally inadequate. Voice lessons helped, but the turning point came when he was able to take voice lessons from Ken Smith, one of the country's top vocal coaches. Months of lessons enabled Frederico to develop the voice he had prayed for and he became known in New York opera circles. At this point, Frederico chose to honor his promise to God — a recording contract and *How Great Thou Art* came next.

Recorded with The London Symphony Orchestra, this project is inspirational dynamite! Great hymns such as the title track and "It Is Well With My Soul," dramatic classics like as "The Lord's Prayer" and "Via Dolorosa," and sacred classical standards including "Panis Angelicus" and "Down From His Glory" (adopted from "O Sole Mio") make this a well-rounded collection of blockbuster songs. I look forward to hearing more from this gifted tenor.

Caedmon's Call

producer: Don McCollister
executive producer: Wayne Watson
Warner Alliance

Frederico's discovery of his own voice actually parallels the story of this band's namesake. Dating back to the seventh or eighth century, the story of "Caedmon's Call" is one of a man who avoided singing because he felt he had no talent. But one day he heard the voice of God calling him to sing. At first he refused, but when he finally gave in and opened his mouth to song, he sang hitherto unknown verses. From that day forth he became a matchless singer and songwriter because his inspiration came directly from God.

Leave it to a college band and a literature major/songwriter to come up with this name — and a lot of great lyrics. Indeed, a college student following made Caedmon's Call "the most widely distributed independent bands in the country" before it signed with Warner Alliance. The band's outstanding ability to artistically capture the inner struggles and discoveries common to young adults making the transition from the shelter of home and college to independence surely is what has brought it such popularity: themes of identity, purpose in life, and spiritual wrestling abound.

However, the songs are universal enough to apply to anyone anywhere on life's journey. The considerable musical talent of the group also has earned it respect: alternating male and female vocals with much skillful harmonizing, a strong guitar/rhythm core, and strings, keyboards, and interesting percussion thrown in for added texture. Food for thought for Christians and a strong lure for the searching.

Darlene Peterson is the music reviewer for Religious Broadcasting.

Can This Dream Live?

As a young boy, I had a dream that one day I would buy my family a beautiful house to replace the rat-infested New York tenement building in which we lived. That dream ended with the death of my single mother, resulting in me and my five brothers and sisters ages three to 12 being sent to an orphanage, then dispersed to different foster homes throughout the state.

From that moment on — I was 11 at the time — any dreams I may have had were mere longings; they lacked the expectation necessary to convert my dreams into hope.

My mother was 31 years old when she died. Being in good health, she went to the hospital to have a baby and never returned. Left with no one to talk to, I had to trust my own wisdom.

Through my young eyes, the physical problems, such as overweight, poor skin, and poor eyesight, of many children I had come in contact with appeared to be hereditary. This led me to believe that early death was also hereditary and that I would probably not live beyond 31. "Why waste planning for the future?" I thought. "Just live in the here and now."

It's amazing how unresolved childhood fears can long endure, even in the face of adult reasoning. Foster children must know that it's okay to dream and to have reasons to believe those dreams will come to pass. Those who have always been free to dream may find difficulty relating to hopelessness. Hope, in the biblical sense, is a combination of desire and expectation. A hopeless person poses a potential threat to himself and anyone close to him.

The death of a young parent coupled with the break-up of the family can have far-reaching effects and may easily distort a child's perspective of his future. No one throughout my foster care experience gave me a reason to expect anything good would become of me — that is, no one but God.

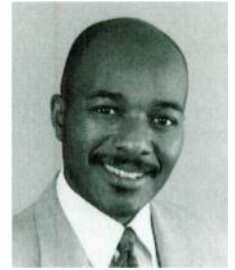
Foster children, especially those whose parents either died or abandoned them, have particular needs requiring careful attention. Schools concentrate on preparing students for a career with little effort expended to motivate those who are powerless.

Without motivation one is bound to fail. Motivation comes from within, derived from an expectation of success based on previous successes. Powerlessness stems from an expectation of failure. With repeated successes comes surging confidence; with repeated failures comes disinterest. Unfortunately, our present educational system is designed to advance only motivated students.

My own experience testifies to this. Shortly after entering junior high, I took an IQ test. Having my mind on other things and not realizing the test's importance, my efforts proved disastrous. After grading the test, the school counselor called me to her office and, in a disturbingly crass way, informed me of my score: "Robert, your test results indicate you have the IQ of a moron. Your score was 75."

Immediately upon returning to class, I looked up the word moron in the dictionary to read its definition: a very foolish or stupid person; retarded. From that point on, the word moron haunted me and hampered nearly everything I did. If any statements were made or questions asked which caused me to stall or look stupid, I would start to perspire profusely and whatever vocabulary I had would escape me. In my entire junior and senior high school experience, I avoided any subject that required an "intellect" to pass.

In the same year I received the moron label, I attended a tent revival service and had my first true spiritual encounter. As the preacher concluded his sermon and began to give the invitation, I felt a great wind of exhilaration blow through the tent and an inaudible voice speaking expressly to me permeate every fiber of my being. A loving, strong, and



Robert E. Colwell is the director of Advocates for Foster Children and author of *Love Leaves No Regrets*.

gentle whisper said, "I have called you to be a leader for me among many people." Then as quickly as it had come, the voice left. I blurted out, "No, no, no," as this was not what I wanted to hear.

I needed to be accepted, validated by my peers, not discounted as a religious nut. I left there trying to forget what I heard. But, like a compass mounted in front of my face, God's words were always there to guide me, never forcing me to go in any particular direction, but always reminding me of where I should be.

Young people must be able to dream. My first hope-filled dream was to become an effective communicator. Today, after 15 years of pastoring, 14 years as a county jail chaplain, four years hosting and producing a talk radio program, and now, author and conference speaker, I am enjoying the actualization of that dream.

It saddens me to think of the many foster children who are allowed to drift further and further from the shores of hope and of former foster children, including some of my own siblings, whose lives yet reveal the scars of hopelessness.

We must encourage young people to believe and trust God, for He is man's greatest source of hope. When our dreams line up with His will for us, we can expect our dreams to live. Of all that is worthy of our best efforts to hold on to, the last thing any of us can afford to lose is hope. [®]

The Easter Promise

director: Angela Ward Costello
producer: Lindy Lindstrom

executive producers: Ben Edwards, Dan Olson, and
Laura Minchew

length: 45 minutes, audience: children
Tommy Nelson/Christian Broadcasting Network, 1996

As originally seen on The Family Channel, this animated video looks at Jesus' triumphal entry into Jerusalem and subsequent trial, crucifixion, and resurrection through the eyes of Jerem, a boy who longs to be a king's soldier. When Jerem meets Jesus, he rejects Him, willing to believe He is not a King worth following. Jerem learns about truth and forgiveness when he finally trusts in Jesus.

An engaging video filled with original music (most of it, while not particularly memorable, is nonetheless entertaining), *The Easter Promise* brings home to children the powerful story of the resurrection and Jesus' love.

The Majesty of the Holy Land "Walk Where Jesus Walked"

director: George Sylva
producer: Jane Greig

executive producer: Jack Hayford
length: 70 minutes, audience: general
Gospel Light, 1996

Another video in *The Majesty of the Holy Land* series, "Walk Where Jesus Walked" features pastor Jack Hayford as tour guide and host. Typical Holy Land sights are visited, such as the Mount of Olives, Bethlehem, and Galilee, with Hayford talking briefly about each site's historical significance, both biblical and modern. He also interweaves devotional material throughout the video, enhancing its "inspirational" feel.

Beautifully filmed, this video allows its viewers to put their feet in the literal and figurative steps of Jesus. "Walk Where Jesus Walked" takes you on a modern-day journey through Israel with devotional material designed to bring you closer to the Christ of yesterday and today.

Where Jesus Walked

director: Rolf Forsberg
producer: William Mallek
executive producer: Albert J. Nader
length: 90 minutes, audience: general

Questar Video/Warner Christian Distribution, 1996

Available for the first time to Christian retailers, *Where Jesus Walked* is a personalized journey with Christ from His Bethlehem birth to His crucifixion and resurrection. The viewer is taken to the same Holy Land sites as "Walk Where Jesus Walked" and the cinematography is as breathtakingly beautiful and awe-inspiring. However, *Where Jesus Walked* is also a docudrama with vivid, on-location re-enactments of select events in Jesus' life, and this adds a flavor of authenticity to the historical sites.

Where Jesus Walked attempts to insert you into the life and times of Christ while showcasing the land of Israel today. If you're contemplating a trip to Israel or simply would like an in-depth look at the Promise Land, then

check out these two excellent videos.

Journey to the Center of Love

series producer: Hurbert de By
executive producer: John Wijngaards
Length: 144 minutes, audience: teens/young adults
Vision Video, 1996

Questions of life, such as family relations, abortion, death of loved ones, and finding personal faith, are explored in this series, which is divided into six parts. We follow the stories of Wan-chen, a marine biologist from Taiwan, and Martin, an English single parent, as both search for meaning and God through their daily lives. Wan-chen and Martin eventually meet, marry, and grow in their Christian faith.

Journey to the Center of Love invites viewers to ask and answer the same questions as Wan-chen and Martin. The series is specifically designed to be used in group discussions along with an enclosed study guide.

Winner of the European Grand Prix Award, *Journey* is a beautifully filmed, intellectually stimulating series. However, perhaps because of its English/European production, Americans might find its Christian philosophies too Anglican in nature.

As a study/discussion tool, many of the questions raised by Martin and Wan-chen and their life choices can be a springboard to developing and exploring one's own religious beliefs and worldview. An innovative look at some of life's toughest questions.

Sarah E. Smith is managing editor for Religious Broadcasting.

Worship Team Dynamics

with Terry and Randy Butler
producer/director: Cliff Miracle
length: 60 minutes, audience: worship leaders
Vineyard Music, 1996

The Butler brothers draw from their worship leader experience and provide an informative and encouraging workshop that can help anyone involved in worship team ministry. This video was recorded live at the Winds of Worship Conference in Anaheim, Calif., last year. The format is informal and sprinkled with humor and anecdotes, but does cover such practical topics as learning to play together as a unit, adapting arrangements of worship songs to fit your team, and being sensitive to the Holy Spirit and to each other musically. Appropriately, the Butlers do not stand in a classroom, but on a stage with musicians, instruments, and equipment so they can demonstrate their points with a typical worship band.

Some might consider this video a bit too broad and informal, but the Butlers' formidable task was to address all levels of skill and all sorts of worship team configurations. I think this tape would be helpful for anyone involved in worship team ministry.

Darlene Peterson is the music reviewer for Religious Broadcasting.



THE BOOK SHELF

BY HARRY CONAY AND CHRISTINE L. PRYOR

The Invisible Hand

by R.C. Sproul
Word, 1996

This is a clearly written, popular-level treatise on the subject of God's providence, and the answer to the question R.C. Sproul raises in his subtitle ("Do All Things Really Work for Good?") is yes. Reflecting Reformed/Calvinist doctrine, Sproul argues from Scripture that *everything* which happens ultimately fulfills God's deliberate, perfect, and purposefully willed plan and is therefore good, even if, from our limited, short-term, human perspective, some of the things God allows seem questionable or negative. In explaining how all things work for good, Sproul necessarily touches upon the role of Satan, free will, mystery, miracles, and prayer.

Readers new to Sproul will find answers to many theological questions not often addressed so eloquently or with such sagacity (except, perhaps, in Sproul's previous works). Because this quick-reading book deftly combines sound exegesis, informal anecdotes, and learned exposition, all readers of *The Invisible Hand* will be better able to "understand the providence of God and love the God of providence." I highly recommend this book.

Lena

by Margaret Jensen
Harvest House, 1996

This is a minimally updated reprint of a work originally published by *Here's Life* in 1985. Margaret Jensen provides a warm and tender account of her association with Lena Rogers, an African-American housekeeper in a college infirmary. Lena's devout faith in God proves inspirational throughout the Jensen family's not atypical trials and tribulations involving wayward-leaning children and the vicissitudes of life. There is a tremendous sense of family (nuclear and extended, black and white, Christian and collegiate) in this utterly delightful book.

Contributing to the book's warmth is the author's relaxed, deceptively simple, slice-of-life style. For example, evoking past, present, and future, Jensen writes: "It was the second week in September and Greensboro College classes were in full swing. Warm hazy days left over from summer made outdoor activity more desirable than books and libraries. The colds and sore throats would come later, but now everyone seemed well."

This book succeeds on so very many levels, it will enrich the lives of all those who read it.

Comets, Jews & Christians

by John Hulley

Root & Branch Association, 1996

The lengthy subtitle of this curious volume is "Scientists and Bible-believers confront the greatest threat to our survival." What is this greatest threat? A catastrophic collision between an asteroid or comet and earth! But don't despair. Because Bible-knowledge has historically had a positive influence on scientific and technological produc-

tivity within societies permitting free access to Scripture, John Hulley concludes that Jewish and Protestant scientists in such "Bible-based societies" will rescue us. "Bible influence . . . is thus actually constructing a base for the long-run survival of humanity."

The introductory, cosmic section (with photos) is attention-getting. Hulley's subsequent charts, tables, analysis, and conclusion (that "following the commandments does increase our chances of long-run survival") ultimately reflect a Judeo worldview. People of the Word, primarily Jews because "scientific insight is much more common among Jews than among gentiles," will be able to save the world from destruction. Thus, "we are no longer completely at the mercy of the blind forces of the Universe."

At the foundational theological level, Hulley appears to treat the Bible as a rulebook from God for the temporal survival of humanity, rather than as a guidebook to Christ for eternal salvation. It is the absence of Christ in a work claiming (at least in part) to depict Christianity which bothers me far more than the possibility of a comet crashing to the earth.

The Indestructible Book

by W. Kenneth Connolly
Baker Books, 1996

Oversized and lavishly illustrated, this is a history book and the subtitle ("The Story of the Bible and the Sacrifices of its English Translators") succinctly describes the well-trodden territory it covers in relating how the biblical text came to us down through the ages. Kenneth Connolly dispenses his information simply, directly, and dispassionately. He is not inclined to analyze, debate, debunk, interpret, or *re*interpret data, and doctrinal controversies are not unduly emphasized or excessively (some might say "adequately") explained. Despite being jammed into a relatively few number of picture-filled pages, the result — though somewhat pedestrian and not without omissions — is often surprisingly informative.

A publicist's note attached to my copy hails it as "a landmark work." Be advised, this is *not* a landmark work. It is a picture-filled, introductory level, historical overview written for popular consumption, and as such, it will no doubt satisfy the needs of many readers.

Outrageous Women, Outrageous God

by Ross Saunders
E.J. Dwyer, 1996

Despite how Noah Webster may have defined the word "outrageous," Australian author Ross Saunders defines it as "breaking with man-made convention and demanding to be heard, seen, or to be allowed to carry out actions normally permitted only to men at times when men seem inhibited for some reason or other in taking up those responsibilities they had arrogated to themselves in the first place." He examines references to women named in the Gospels, in Acts, and in the Epistles, and he takes "a fresh look at how Paul constructed the place

of women in the early congregation."

Saunders generally attributes positive attitudes toward women by Jesus and Paul, but not so by all those who followed them as the institutional church developed. "While women of any social status were welcomed and encouraged to take an active part in the life and leadership of the church during the first two generations of christianity [sic], they virtually disappear for the next several generations." With only some exceptions, it is his feeling women next appear only in inferior or submissive roles until more recent times, when Saunders believes the "Holy Spirit is awakening and empowering women in all the churches to arise and re-establish their place in the church." Thus, this book is ultimately a call to action.

That the result is not unnecessarily provocative, nor overly feminist, is a credit to the author's objectivity, though more ardent supporters of women in the ministry will probably consider him overly cautious and staid. Nevertheless, the book is challenging enough to raise more than a few eyebrows on men and women alike.

Beyond the Cosmos

Hugh Ross
NavPress, 1996

Hugh Ross writes about "what recent discoveries in astronomy and physics reveal about the nature of God." In particular, Ross offers an intriguing examination of God in relationship to time, which he develops into a concept of "extra-dimensionality." He applies this concept (along with some complicated diagrams) to help explain key paradoxical, theological issues such as God's sovereignty versus man's free will, the incarnation, the nature of the Trinity, etc. Although the book is thought-provoking and God-honoring, many readers may not feel comfortable invoking the scientific muse in such matters, as if a proper understanding of God required scientific validation to enhance or support one's Christian faith.

In the Face of God

Robert Horton
Word, 1996

A more traditional study into the true nature of God and our proper relationship to that true God is offered by Robert Horton. Horton is critical of much "mainstream evangelical preaching, teaching, writing, worship, and evangelism" in which "God is increasingly trivialized . . . brought down to our level . . . [made] more user-friendly, more approachable, more like us, but less worth worshipping or entrusting with our eternal destinies." Horton urges us not to divorce the spirit from the Word and, in our quest for spirituality, not to return to gnosticism.

Here We Stand

James Montgomery Boice and Benjamin Sasse
Baker Books, 1996

Equally outspoken in support of conservative Reformed views are the essays collected and edited by James

Montgomery Boice and Benjamin Sasse (with the title evocative of Martin Luther's famous statement at Worms). The origin of the present work was "a historic meeting [in April 1996] of 120 evangelical pastors, teachers, and leaders of parachurch organizations . . . met to call the evangelical church in America to repent of its worldliness and to seek to recover the biblical, apostolic doctrines that alone empower the church and provide integrity for its witness." The result was "the Cambridge Declaration," a document (reprinted herein) espousing such Reformation principles as *sola scriptura*, *sola fide*, and *sola gratia* (among other *soloas*), all of which receive comment by the volume's eight contributors, including Robert Horton.

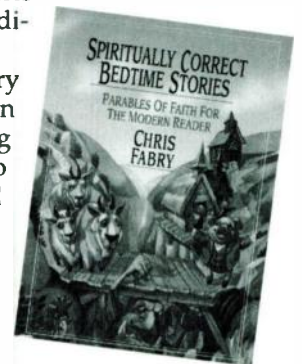
Harry Conay is a media specialist who lives in West Orange, N.J.

Spiritually Correct Bedtime Stories and Away With the Manger

by Chris Fabry
InterVarsity Press, 1996

These slim little volumes lend themselves to laughter and contemplation. (Author Chris Fabry is host of *Open Line*, a syndicated radio program.)

From the opening bedtime story of "The Three Theological Pigs" in which the third pig deflects the big bad wolf with Scripture verses to the closing tale of "King Midas and the Christian Touch" that shows true Christianity is a change of the heart, these 12 "parables of faith for the modern reader" challenge and delight.



Fabry's second book — subtitled "A Spiritually Correct Christmas Story" — relates one journalist's discovery of faith amid the common icons of contemporary celebrations and an escalating public argument over free speech and the separation of Church and State.

Jackson Grim, a local newspaper columnist, receives an anonymous letter containing rewritten lyrics to "Away in a Manger" (thus the tiny tome's title). His decision to print the letter proves the catalyst for a community battle between a determined pastor, a fiery deacon, and an outspoken atheist.

The story proper ends with a neat package tied with the shiny ribbon of a forgiveness scene, though an epilogue shows that the gift is not without cost. Fabry's small story is spun in less than 100 pages, perfect for quick and meaningful readings throughout the year.

Christine L. Pryor is associate editor of Religious Broadcasting.

HELP WANTED

THE FAMILY NETWORK, an inspirational network of FM stations headquartered in upstate New York, has an immediate opening for qualified morning drive co-host. Applicant must be positive, conversational, creative, and above all, ministry motivated. Experience in working as part of a morning team is helpful. Very competitive salary and benefits awaits individual for this position. Call (800) 927-9083. EOE.

SEEKING TO BUILD RESUME file for possible station management positions at small and medium market commercial AMs, FMs, and combos. Northeast and mid-Atlantic locations possible, including Vermont, New York, Virginia, and North Carolina. Must be creative, organized, team-oriented, technology minded, and sales-oriented. Incentive compensation offered. Woolstone Corporation, P.O. Box 1087, Angier, NC 27501.

TV EDITOR WANTED. International Christian ministry has immediate opening for experienced editor for daily program segments, videos. Must have experience in operation of GVG-151, 200 Switcher, Kaleidoscope DVE, Zamcom, GVG Router, D3, 1-inch Beta, 3/4-inch tape machine. Familiar with Chyron 4 & Scribe. Minimum three years' experience. Send resume to Morris Cerullo World Evangelism, P.O. Box 85277, San Diego, CA, 92186, or fax (619) 277-5111.

SENIOR TELEVISION EDITOR position is now available at IN TOUCH Ministries. Minimum five years' experience as a full-time editor. Capable of operating all edit room equipment, including Accom editor, GVG 4000, and digital tape machines in a hybrid analog and digital component production environment. Demo tape required. Send resume and demo to Patrick Clough, IN TOUCH Ministries, 3836 DeKalb Technology Parkway, Atlanta, GA 30340.

TELEVISION PRODUCER position is now available at IN TOUCH Ministries. Responsible for segment production. Must be skilled storyteller

who is completely familiar with the television production process. Must also have scriptwriting skills, on-line edit supervision experience, and excellent organizational ability. Demo tape and scripts required. Send resume, demo, and scripts to Robert Crow, IN TOUCH Ministries, 3836 DeKalb Technology Parkway, Atlanta, GA 30340.

TELEVISION MAINTENANCE ENGINEER position is now available at IN TOUCH Ministries. A bachelors degree in electrical engineering or technology desired. Equivalent experience will be considered in lieu of degree. Excellent logic skills required. Post-production experience helpful. Send resume and salary requirements to Darvin Sparks, IN TOUCH Ministries, 3836 DeKalb Technology Parkway, Atlanta, GA 30340.

SRN News is seeking a highly motivated, hard-working individual to fill a part-time weekend position in the metro Washington, D.C.-area. The qualified candidate will have experience anchoring, reporting, editing, and producing superior radio news products. Fax resume to (703) 516-7200, Attn: Phil Fleischman.

WBYN-FM/BOYERTOWN, Pa., serving the Philadelphia, Allentown, and Reading markets, is seeking professional sales personnel. Candidates should have a documented history of sales success and be marketing oriented; no "spot peddlers" need apply. If you would like to join the successful WDAC Radio Company family, live in a beautiful area, and have above industry averages in compensation and benefits, send resume to Scott Korb, WBYN, 280 Mill St., Boyertown, PA 19512. WBYN and the WDAC Radio Company are Equal Opportunity Employers and encourage minority and female applicants.

SITUATION WANTED

I AM CURRENTLY the president/general manager of a small radio company that is being sold. After 20 years in various sized markets and formats, I believe the Lord may be calling me to religious radio. If you need some-

one to manage your station or stations, I would like to talk with you. I will gladly provide a resume and professional and religious references. Although I prefer the Midwest, I am open to where the Lord calls. Call Dennis Mockler at home (517) 694-0952 or work (517) 699-0111.

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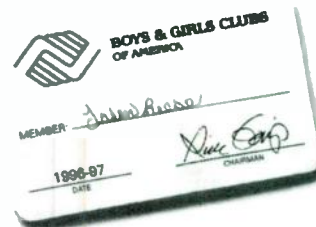
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Following the Code

Are you up to code? Codes of ethics should be more than attractive lists we hang on our office walls. They should be mashed into shoelather; practiced every day. Probably the most basic of all codes of ethics are the Ten Commandments. Extolled by both Christians and Jews as God's fundamental expectation of us, these commandments should guide our every action. Unfortunately we lapse; even those who are "professionals" in the church. According to a London *Sunday Times* newspaper survey, nearly two-thirds of 200 Church of England vicars were unable to recall all of the Ten Commandments. The poll found that some vicars could remember only two of the commandments.

Do you know the National Religious Broadcasters' (NRB) ethics code? As a member, you've signed it: 1) I will conduct my personal life and business affairs in a way that will not bring shame or reproach to the name of the Lord or the Association or its members; 2) I will speak the truth in love; 3) I will not knowingly use the media to speak falsely against a fellow member of the Association; 4) When I believe a fellow member has sinned against the Lord, I will follow the principles and procedures directed by the Lord; 5) I will honor my obligations to my vendors, neighbors, community, and government; 6) In matters of dispute with other Christians, I will attempt to submit my grievances to Christian arbitration for resolution rather than to the courts of the land. NRB recently updated its Code of Ethics at this year's annual convention in Anaheim, Calif.

The Radio-TV News Directors Association code of ethics, as you can imagine, is more pointed to news gathering. Members agree to 1) Strive to present the source or nature of broadcast news material in a way that is balanced, accurate, and fair, a) They will evaluate information solely on its merits as news, rejecting sensationalism or misleading emphasis in any form, b) They will guard against using audio or video material in a way that deceives the audience, c) They will not mislead the public by presenting as spontaneous news any material which is staged or rehearsed, d) They will identify people by race, creed, nationality, or prior status only when it is relevant, e) They will clearly label opinion and commentary, and f) They will promptly acknowledge and correct errors;

2) Strive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors which would influence or appear to influence their judgments; 3) Respect the dignity, privacy, and well-being of people with whom they deal; 4) Recognize the need to protect confidential sources. They will promise confidentiality only with the intention of keeping that promise; 5) Respect everyone's right to a fair trial; 6) Broadcast the private transmissions of other broadcasters only with permission; and 7) Actively encourage observance of this Code by all journalists, whether members of RTNDA or not.

The Society of Professional Journalists code of ethics is divided into four sections, each containing a general guideline with details after it. Here are each section's main principles: 1) Seek Truth and Report It — Journalists should be honest, fair, and courageous in gathering, reporting, and interpreting information. 2) Minimize Harm — Ethical journalists treat sources, subjects, and colleagues as human beings deserving of respect. 3) Act Independently — Journalists should be free of obligation to any interest other than the public's right to know. 4) Be Accountable — Journalists are accountable to their readers, listeners, viewers, and each other.

Not every organization has a code of ethics, though. The National Association of Broadcasters has, instead, (since 1990) a voluntary set of programming principles that is meant as a general responsibility advisory on such subjects as exercising artistic freedom, children's programming production, and the portrayal of violence, substance abuse, and sexually oriented material by broadcasters.

Of course, volumes of books are written on the topic of ethics. Two are *Beyond Integrity: A Judeo-Christian Approach to Business Ethics* by Scott B. Rae and Kenman L. Wong and *Moral Choices: An Introduction to Ethics* by Scott B. Rae, both published by Zondervan Publishing House. There's even the *Society of Christian Ethics* (312-362-6631). So, what code are you using to guide your business and ministry activity (as well as your life), and are you up to it? ^{8b}



Jonathan Petersen is director of strategic marketing/corporate affairs for Zondervan Publishing House (<http://www.zondervan.com> or AOL Keyword "zon"). A former religion news editor of UPI Radio Network, he is a requested speaker on media practices. His e-mail address is jonathan.petersen@zph.com.



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CALENDAR CLOSE-UP

April 4-5

Broadcast Education Association 42nd Annual Convention; Las Vegas. Information: Jenny Wade, (202) 429-5355 or e-mail jwade@nab.org.

April 5-10

National Association of Broadcasters Annual Convention; Las Vegas Convention Center, Las Vegas. Information: (800) 342-2460 or (202) 429-5300.

April 9

National Religious Broadcasters Third Annual Breakfast at NAB; Las Vegas Hilton Hotel, Las Vegas. Information: (703) 330-7000, ext. 503.

April 20-24

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

May 4-7

Evangelical Press Association Convention; Grand Rapids, Mich. Information: (804) 973-5941.

May 7-9

Second Annual National Religious Broadcasters Public Policy Conference; Hyatt Regency Washington, Washington, D.C. Information: (703) 330-7000, ext. 503.

May 16-20

Expolit 97; Radisson Mart Plaza Hotel and Convention Center, Miami. Information: (800) 946-1264 or (305) 592-6136.

June 3-5

REPLItech International 1997; San Jose Convention Center, San Jose, Calif. Information: (800) 800-5474, (914) 328-9157, or e-mail kipievent@kipi.com.

June 4-7

PROMAX and BDA Conference & Exposition; Chicago. Information: Linda Nichols, (310) 788-7600 or fax (310) 788-7616.

June 18-20

36th Annual Adventist Radio Network Conference; Boise, Idaho. Information: Michael Agee, (208) 459-5879, fax (208) 459-3144, or e-mail magee@ktsy.org.

June 13-15

SHOWBIZ Expo; Los Angeles Convention Center, Los Angeles. Information: (800) 840-5688.

July 12-17

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

July 24-26

Southwestern National Religious Broadcasters Convention; Dallas-Fort Worth Marriott, Dallas. Information: (405) 789-1140.

August 24-26

Western National Religious Broadcasters Convention; Westin Southcoast Plaza, Costa Mesa, Calif. Information: Roger Kemp, (714) 575-5000.

September 11-13

Midwestern National Religious Broadcasters Convention; Maranatha Bible and Missionary Conference, Muskegon, Mich. Information: Scott Keegan, (616) 772-7300.

September 17-20

NAB Radio 97; New Orleans. Information: (202) 429-5300.

September 27-30

National Stewardship Summit; Kansas City, Mo. Information: (800) 475-1978 or e-mail csa@stewardship.org.

September 28-30

Eastern National Religious Broadcasters Convention; Sandy Cove Conference Center, North East, Md. Information: Ward Childerston, (301) 582-0285.

October 14-16

REPLItech Asia 1997; Singapore International Exhibition and Convention Centre; Singapore. Information: (800) 800-5474, (914) 328-9157, or e-mail kipievent@kipi.com.

October 16-18

Southeastern National Religious Broadcasters Convention; Stone Mountain Inn, Atlanta. Information: Dianne Williams, (423) 892-6814.

October 17-18

Hispanic-Caribbean National Religious Broadcasters Convention; San Juan, Puerto Rico. Information: William Lebron (787) 276-1630.

January 31-February 3, 1997

55th Annual National Religious Broadcasters Convention. Sheraton Washington, Washington, D.C. Information: (703) 330-7000, ext. 503.

Planning a major meeting, seminar, conference, or convention which would be of interest to religious broadcasters or related professionals? Please send the information at least three months prior to event c/o:

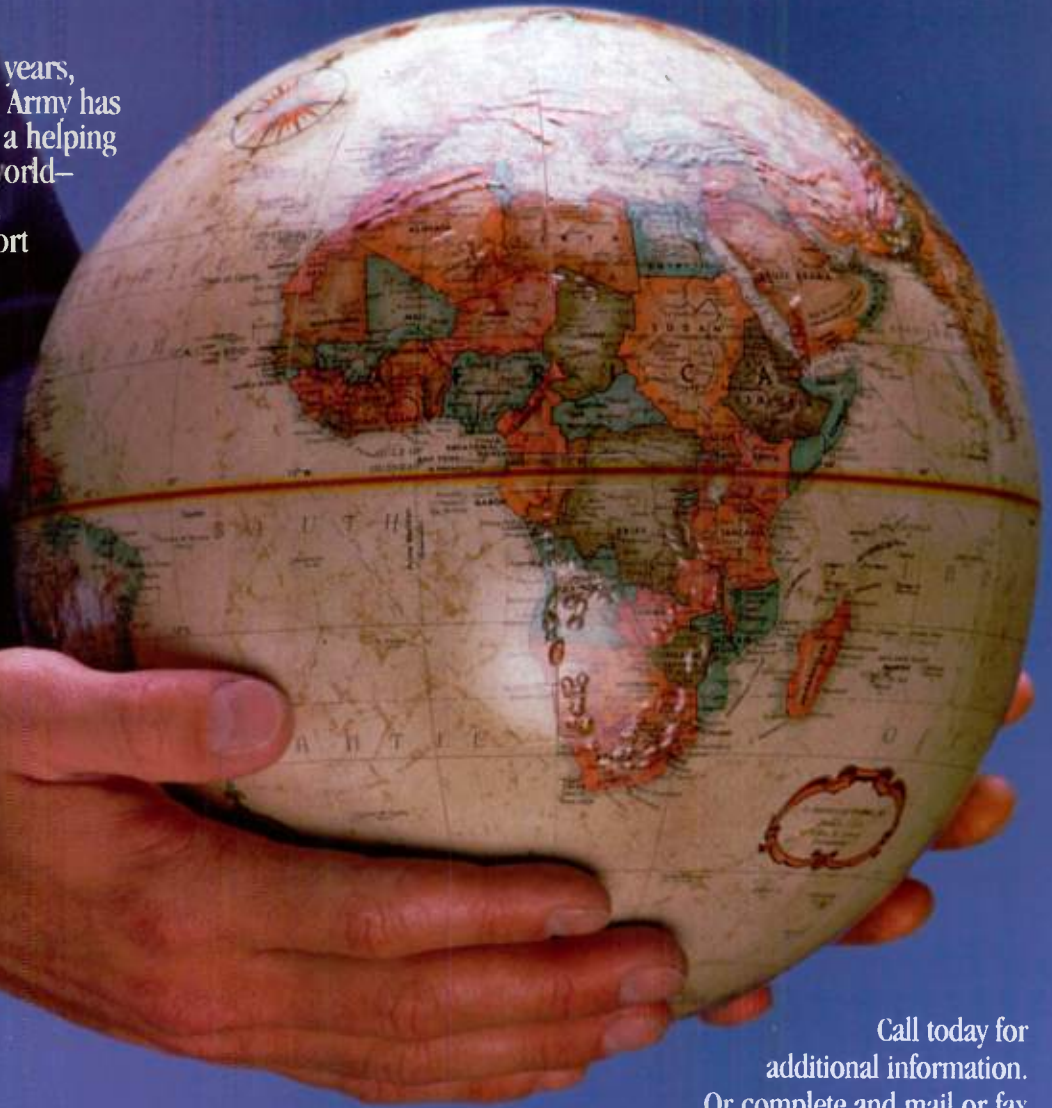
Religious Broadcasting
Calendar Close-up
7839 Ashton Ave., Manassas, VA 20109-2883
Fax: (703) 330-6996
E-mail: ssmith@nrb.com

Carlson Wagonlit Travel/Media Travel USA is the official agency of all National Religious Broadcasters (NRB) conventions. For further information and reservations, call (800) 283-TRIP [in Florida, (407) 575-7600]. A percentage of the travel agency commission paid by the airlines will be donated to NRB by Media Travel USA.

Current information and updates on NRB conventions can be received via fax-on-demand at (703) 330-7000, option 9, or on the World Wide Web at <http://www.nrb.com>.

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In Defense of Music

I am probably one of the last individuals who should be writing a column on music. After all, I have no formal training or education in the field other than eight years of elementary school music classes and a one-semester required "Church Music for Ministers" college course.

Nor have I ever sung in a church choir, let alone performed a solo. (Probably my only momentous music moment happened at age 11 when I sang "A Crown of Thorns" duet with the church pianist.)

But then again, there are millions of people just like me — we couldn't tell the difference between a chord and a key, but we know what we like when it comes to music.

And we all have varying opinions as to what is good music and what is unacceptable, especially when it comes to religious music. Over the last three decades, there probably hasn't been a longer-standing debate in Christian circles than the one over sacred song. Poll ten believers and you're likely to get ten different responses to the kind of music pleasing to the Lord. (Isn't it amazing so many of us claim to be God's spokesman?)

Granted, as a baby boomer nearing 40, I will invariably shake my head in wonderment as I flip through the pages of *HM* or sometimes even *CCM*. I'll ask myself, "Why do Christian Generation Xers find this music appealing? Does it really minister to them? Are they really drawn closer to the Lord by it?" Honestly, I can't answer those questions.

But just because I can't fathom a particular genre of music doesn't give me license to harshly criticize it or dismiss it as evil. God can certainly use any device or action in this world for His good. Even that which may have its origins in less-than-holy intentions. Remember Joseph's words to his brothers in Genesis 50:20 following the passing of their father, Israel: "You meant evil against me, but God meant it for good in order to bring about this present result, to preserve many people alive" [NASB].

Back in the early '70s when contemporary Christian music was still in its infancy (and before it had been trademarked by John Styll), ministries like Campus Crusade for Christ and the Billy Graham Evangelistic Association were using it to reach young people for the Lord. *Explo '72* demonstrated that the sounds of Larry Norman, Randy Matthews, Danny Lee, and Love Song were finding receptive ears and hearts.

The debate, however, was on. And it still continues, although perhaps some of the rhetoric and controversy has finally begun to cool. When the music of the "Jesus People" began receiving acceptance among some evangelicals, a handful of Christian radio stations embraced the new sound by giving it airplay, albeit mostly on a limited basis.

Some 25 years later, there remain numerous stations that will not include the contemporary sound, whether it's '70s-style or '90s-nondescript, in their rotations. But that's all right. Those stations should not be ridiculed for maintaining a traditional musical menu. Nor should outlets offering the more modern melodies receive condemnation from those on the other song bank.

When it comes to radio, religious-oriented stations make up the third largest segment in the United States. That's significant. And so is Christian radio's audience, whose taste in music is as varied as the socio-economic and age groups it represents. Just as God can use each of those stations for His will, He is certainly able to use every piece of music sung in His name.





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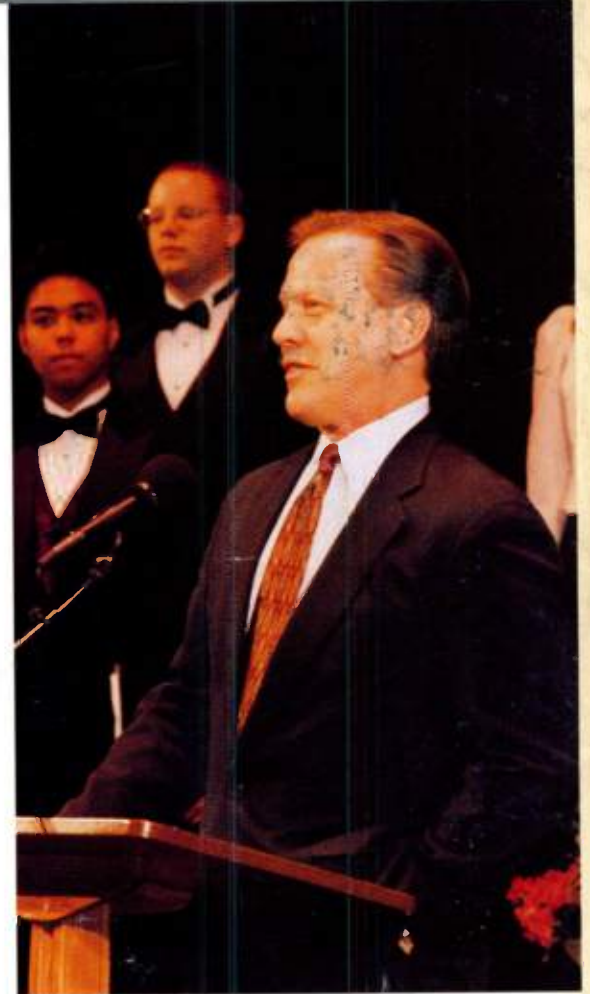
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