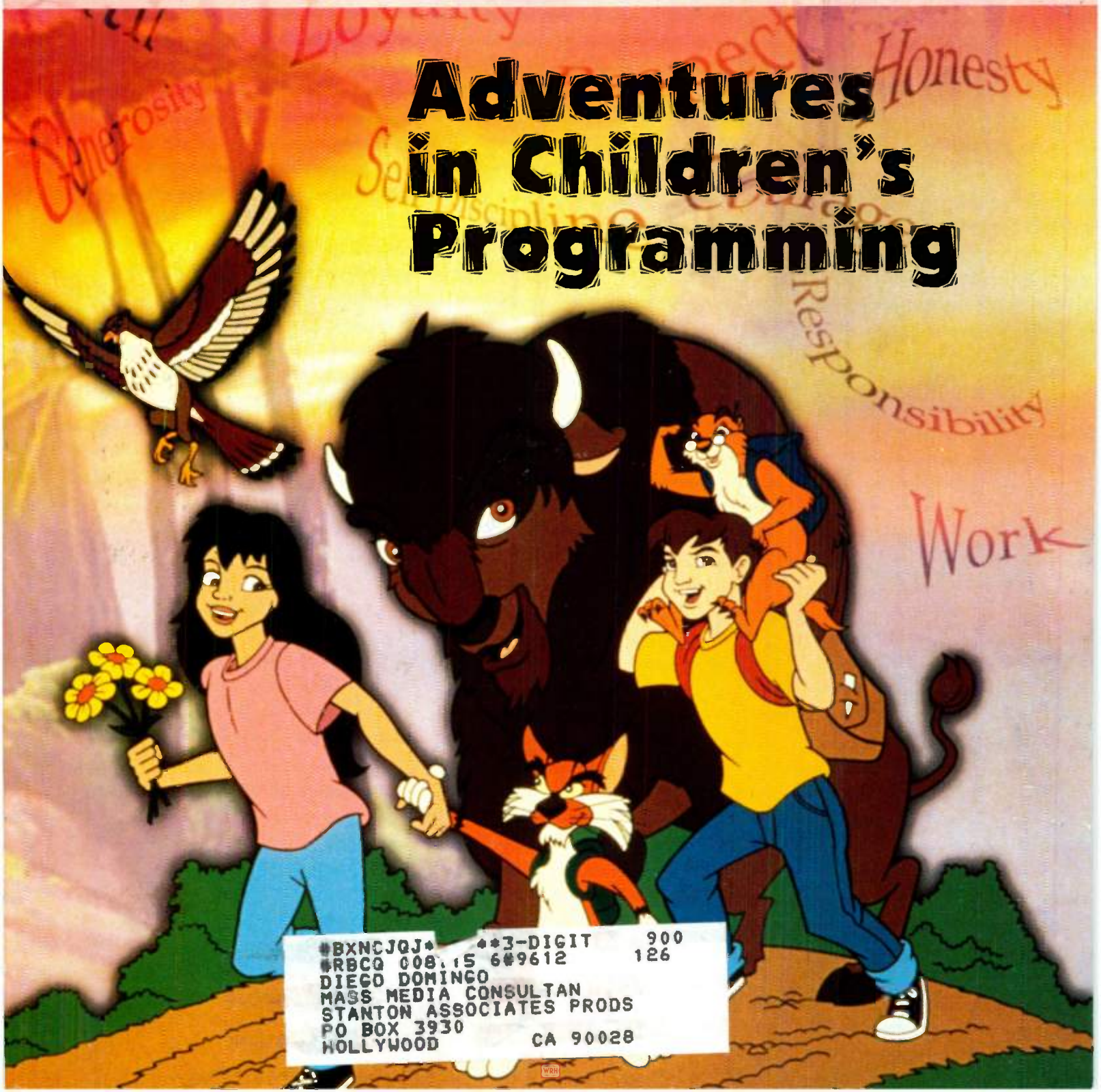


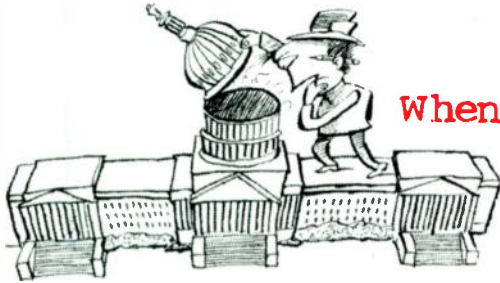
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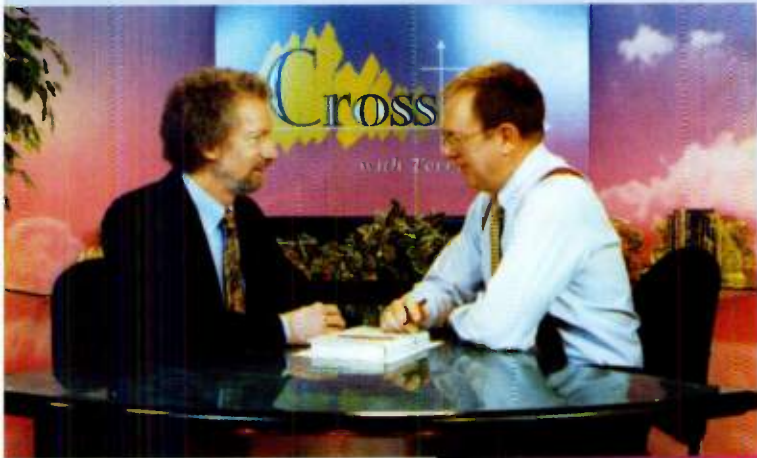
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My Adventures With The Book of Virtues

by Bruce D. Johnson

The executive producer leads a tour of this exciting new PBS series. Caution: highly entertaining content ahead.

12



page 12

32

Television's Image of Children

by Katharine Heintz-Knowles

How are children portrayed on television? Find out from this academic study commissioned by Children Now.

MAY 1997

Features

Coming of Age: Children's Video

by Don S. Otis

Christian video producers are showing tremendous growth. It's a great time to be a Christian kid!

26



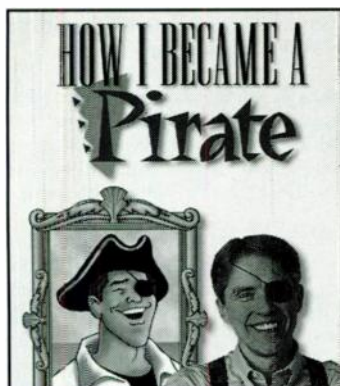
page 26

20

A Pirate's Tale

by Gary and Christiane Emory

The story of Ron Hamilton's transformation into the radio personality Patch the Pirate is a whale of a tale!



page 20

Adventures in Children's Programming

The characters from the successful PBS series *Adventures From the Book of Virtues*. Left to right: Aurora the Hawk, Annie, Plato the Buffalo, Socrates the Bobcat, Zach, and Aristotle the Prairie Dog.

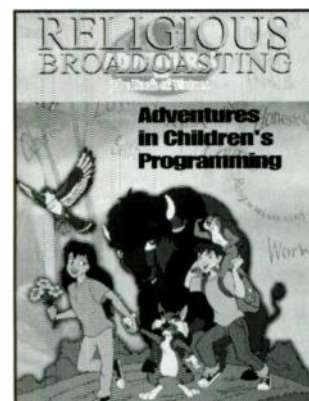


Photo courtesy of PorchLight Entertainment

Departments

OPINION/COMMENTARY

- 6 Signing On by David Clark
- 8 Tuning In by Brandt Gustavson
- 56 Segue

INDUSTRY INFORMATION

- 38 Television Topics by Ray "Black Buffalo" Wilson
Inanimate babysitter teaching values
- 42 Targeting Technology by Miguel Martinez
Evolution of cassette duplicators
- 43 Sales Spot by Michael Listermann
Answers to "no" comments
- 44 Funding Management by Bruce Campbell
Top two fund-raising questions
- 46 Music Matters by Cindy Morgan
Journey of a song
- 47 Children's Corner by Linda Bennett
Beyond network programming
- 52 Interview Insights by Diane Komp, M.D.
Physician-assisted death on the airwaves

BROADCASTING NEWS

- 10 Washington Watch by Richard Wiley
Rating television
- 39 Inside NRB
V-chip technology
- 40 Trade Talk
Gold Angel Award winners

REVIEWS

- 48 Recording Reviews by Darlene Peterson
Michael Card's Unveiled Hope
- 50 The Book Shelf by Harry Conay and Tim Shields
Prime-Time Religion encyclopedia

MISCELLANEOUS

- 41 Advertising Index
- 54 Calendar Close-up
- 53 Classifieds

Religious Broadcasting (ISSN 0034-4079) is published 10 times a year. To subscribe, send \$24 for one year to National Religious Broadcasters, 7839 Ashton Ave., Manassas, VA 20109-2883. Canadian orders must add \$6 annually; all other foreign orders must add \$24 per year. Payment in U.S. funds only. Periodicals postage paid at Manassas, Va., and additional offices.

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RELIGIOUS BROADCASTING

The Official Publication of
National Religious Broadcasters

May 1997, Vol. 29, No. 4

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Publisher — E. Brandt Gustavson
Editor — Ron J. Kopczick
Managing Editor — Sarah E. Smith
Associate Editor — Christine L. Pryor
Editorial Assistant — Anne Dunlap
Designer — J.R. Graphics

BUSINESS SERVICES

Advertising Manager — Dick Reynolds
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Editorial and Advertising Offices:
7839 Ashton Avenue
Manassas, VA 20109-2883
(703) 330-7000 Fax (703) 330-6996

Feature articles should be sent to the attention of Christine L. Pryor while News items should be addressed to Sarah E. Smith.

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

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

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Childhood Memories

In this issue, Christian programming designed to meet the spiritual needs of children is featured. Some excellent children's programs are now available on both radio and video but more are needed. Many ministries have produced children's programming over the years. The Children's Bible Hour now has programs in 100 countries and on over 600 stations weekly. This ministry targets children effectively with the flagship half-hour program, *Children's Bible Hour*; a daily, quarter-hour program, *Storytime*; and a daily four-minute program, *Keys for Kids*.

A new and innovative approach to children's radio programming is the Children's Sunshine Network, a 24-hour satellite radio network targeting children from 3 to 12. Utilizing FM sub-channels, local Christian stations are able to distribute this programming mix of music, ministry, and news to children. The Southern Baptist Radio & Television Commission produced over 200 episodes of the television program, *Sunshine Factory*, in the '80s and is co-venturing on a new series called *Clowning Around*.

While a vice president at the Christian Broadcasting Network in the early '80s, I was involved in the production of 102 half-hours of *SuperBook* and *Flying House*, the first animated Bible stories produced for children. Pat Robertson, ever the innovator, saw the need for this kind of children's programming, and these stories are still seen daily in the United States and around the world.

In recent years, Focus on the Family has led the way with the daily radio program, *Adventures in Odyssey*, still one of my favorite programs on a long car trip. In children's videos, Rob Loos and Bill Myers made history with *McGee and Me*. This series proved that Christian children's videos could be exciting, imaginative, entertaining, and successfully inculcate biblical values. Another innovative approach to children's television programming is the *Kids Everywhere Clubhouse*, which allows program elements to be produced in local languages for insertion into the program.

If children's programs are to be effective, they must grab and hold the attention of kids who are swimming in a sea of media. To do this, there must be a careful blend of entertainment and information. And all must be in harmony with God's Word so that the lessons taught are theologically and spiritually sound. Such programs must also be designed for children at different developmental levels.

But sometimes I think we underestimate what children receive from programs designed primarily for adults. As a boy, I remember going with my pastor father to the local radio station, WGIL-AM/Galesburg, Ill., to watch him present the Gospel. The only pastor in town using radio at the time, his church became full in a relatively short period. Even the local Catholic nuns wrote letters of support.

On another occasion I had the opportunity to hear and see Dr. Charles E. Fuller on *The Old Fashioned Revival Hour*. This program, airing on the ABC Radio Network, opened with "Heavenly Sunshine" played by Rudy Atwood, followed by special music, testimonial letters read by Mrs. Fuller, and then Fuller's preaching. An expositor of the Bible, his sermons were simple, practical, direct, and all concluded with an invitation to accept Christ. And thousands did. Among them, boys like Jerry Falwell.

As a small boy, I watched fascinated from the balcony of the Long Beach Civic Auditorium as Fuller gave the invitation: persistent but compassionate. I recall after the radio program ended, he continued the invitation. The audience was filled with sailors headed to the Pacific because of the tension developing in Korea, where the war had not yet begun. He waited patiently until all who wanted had come forward, filling the front of the auditorium. After leading them in prayer, he urged them to live every day for God as if it were their last.

Both of these experiences left indelible impressions on me as a child. I learned a lesson I have never forgotten — radio can carry the Gospel into the homes of a community where an individual can never go.



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

David W. Clark






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Isaiah 40:31

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Unfailing Father

I was touched by the writing of Jim Gwinn recently. Jim is president of CRISTA Ministries in Seattle, which conducts Christian radio ministry through three stations in the Northwest. Read Jim's article and you'll be touched, too. Reprinted by permission from Christian Management Report, November 1996, © 1996 Christian Management Association.



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

Over one year ago, CRISTA opened a group home for persons living with AIDS. Since we opened, we have had 15 residents of whom five have died and seven have accepted Christ. In trying to follow the Lord's command in "reaching out to the least of these" [Matthew 25:40], we have faced scorn from within and outside the Christian community. This ministry has not been easy but the Lord has blessed us and lives have been changed. We've learned that success comes through the promises of God which far exceed the opportunities He gives us. He is true and faithful to His Word!

There's a remarkable passage of Scripture in 1 Kings 8:56-61 that has helped me in many ways with the challenges we have faced.

The new temple in Jerusalem has just been dedicated to the Lord. Solomon then turns to the people and reminds them that "not one word has failed of all the good promises He gave through His servant Moses." Speaking to the descendants of those who were with Moses in the wilderness, he points out that God has not failed to bring to completion every word of His promises. And if God did it for Moses, He will do it for us.

Solomon then says, may God "incline our hearts to Himself." How often do I pray for God to turn my heart toward Himself? Not often enough. I find my heart easily inclined toward *things*, but it's much harder to incline it to the Lord. This is a great daily prayer request!

Solomon understands there are repercussions, both positive and negative, to the way we live out our life in response to God. So that the repercussions may be positive, our prayer needs to be, "Lord, keep my heart inclined to you and your principles and commands."

As a result of the group home, we have experienced many unpleasant repercussions. But God is blessing our outreach, churches are rising up in support, government and non-government agencies are changing their opinion of us — the whole community is watching us closely. Praise the Lord, the repercussions are becoming more and more positive.

Solomon asks the Lord to give attention to his needs as each day requires. May our cause, he pleads, "be near the Lord our God day and night." It reminds me of our Lord's admonition, "Therefore do not be anxious for tomorrow; for tomorrow will care for itself. Each day has enough trouble of its own" [Matthew 6:34]. It's easy to seek the Lord when we have trouble, but we so easily forget Him when things are going well. It's a tough assignment, but I need that balance in my life to consistently seek Him daily in good and bad times so I can be everything He wants me to be.

Why is this so important? As Solomon says, "So that all the people of the earth may know that the Lord is God: there is no one else." What an incredible thought! My life and the ministries of CRISTA can be used of God to let the world know that our God is the true and only God.

It's exciting to know the same God who was faithful to Moses will be faithful to me. It gives a whole new meaning to the words in Romans 15:4 — "For everything that was written in the past was written to teach us, so that through endurance and the encouragement of the Scriptures we might have hope."



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Reviewing Television's Rating System

The television industry's "voluntary" ratings system is under scrutiny on several fronts in Washington, D.C. Although the ratings scheme has been in place for only a few months, the industry coalition which devised it is facing pressure from Congress and children's advocacy groups to add content-based information to the current age-based categories. Such criticism is likely to be a central issue in the review of the ratings system now under way at the Federal Communications Commission (FCC).

As most broadcasters know, the television ratings system was prompted by calls for government action to help parents control the exposure of children to violent or other objectionable programming. Congress responded by including the "V-chip" provision in the Telecommunications Act of 1996.

That provision was designed to skirt First Amendment problems by avoiding, as much as possible, direct government assessment of program content while essentially prodding the television industry to develop a ratings scheme of its own. Eventually, the ratings are to operate in conjunction with an electronic blocking device, known informally as the V-chip, that must be built into most new television sets beginning in 1998.

The 1996 Act requires only the ratings be encoded and transmitted along with the program signal to operate with the V-chip but, since January, most television stations and cable operators have been transmitting rating icons that appear onscreen. The task of assigning a rating usually is performed by program producers, broadcast networks, and cable networks, although each broadcaster and cable operator retains the right to substitute the rating it deems suitable for its community.

Among the major programming outlets, only Black Entertainment Television (BET) and the Public Broadcasting Service (PBS) have chosen to refrain from voluntarily rating

their programming at this time.

The industry coalition which developed the voluntary ratings system, led by Jack Valenti of the Motion Picture Association of America (MPAA), took the movie industry's decades-old system as its model. The voluntary plan calls for all television programs, except for sports and news, to be rated under one of six categories loosely based on the MPAA's long-standing movie rating system.

Two of the six television rating categories are to be used with programs specifically designed for children: TV-Y denotes programming appropriate for all children, including youngsters aged 2-6. TV-7 indicates that the program is designed for youngsters aged 7 and older because it may contain mild physical or comedic violence that might frighten younger children.

The other four television ratings are to be applied to general-audience or adult-oriented programs: TV-G is applied to a program deemed suitable for general audiences because it contains little or no violence, no strong language, and little or no sexual dialogue or situations. The TV-PG rating indicates the program may contain material some parents may find inappropriate for younger children, including infrequent coarse language, limited violence, and some suggestive sexual dialogue and situations.

TV-14 denotes a program that is likely to be unsuitable for children under age 14 because it contains sophisticated themes, sexual content, strong language, and more intense violence. The TV-M (or TV-MA) rating applies to programs specifically designed for adults-only audiences.

The current ratings categories do not specify the type of objectionable content — violent, sexual, or otherwise — the program contains. That lack of content specificity has been a contentious subject since the industry's television ratings were first introduced. A recently released study sponsored by the National Cable Tele-



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.

vision Association suggests age-based rating labels may have a stronger "forbidden fruit effect" than content-based labels because some youngsters are more attracted to the idea of violating an age limitation than to the content of a program itself.

The perceived inadequacies of the television ratings created a stir on Capitol Hill even before the new study was released. During a Senate Commerce Committee oversight hearing in February, committee chairman John McCain (R-Ariz.) and other senators criticized the industry plan for failing to incorporate content-specific information, and the lawmakers urged the industry to work more closely with parents groups and others to improve the system.

The House Telecommunications Subcommittee plans to take up the matter this month when it hosts a town hall-style hearing in Peoria, Ill., to seek input from parents and others outside Washington.

The 1996 Act also gives the FCC a role in reviewing the ratings. Under the statute, the agency authority must determine whether the industry's system is "acceptable." The agency is accepting public comments on the ratings through May 27, and chairman Reed Hundt has expressed an interest in holding hearings at some future (but as yet unspecified) date.

Continued on page 38

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My Adventures With The Book of Virtues

by Bruce D. Johnson

EARLY IN THE SUMMER OF 1994, I came across William Bennett's *The Book of Virtues* in a bookstore. After only a few moments of perusing various pages an idea flashed through my mind: This would make a great animated series!

Three things immediately struck me. First, I reacted to the word "virtues." This was a word which I felt had simply gone out of fashion, yet in this book the word represented the most important personal qualities any human being could possess — courage, loyalty, friendship, faith, etc. I was struck by the power of the very idea of virtues.

Second, the book contained many stories that, to my knowledge, never have been animated; as a producer, this is like striking a vein of gold. And third, having previously produced two animated anthologies (including *The Greatest Adventures — Stories From the Bible*, which performed exceptionally well in home video markets), I was struck by how perfectly suited this book and its stories were for a home video series and how valuable a contribution to children's television such a series would make.

I did not know the book was on top of the best-seller lists, nor did I know that many other producers had already submitted requests for film and television adaptation rights. I purchased a copy, and the next day I placed a cold call to Bennett.

The Adventure Begins

Finding the book was particularly fortuitous, as I was ready to launch a company wholly dedicated to family entertainment. The idea for PorchLight Entertainment had been bouncing around in my head for several years.

Having just resigned from a ten-year career at Hanna-Barbera, I was about to make the idea a reality and I wanted to launch the company with a property that represented high quality and lasting value. *The Book of Virtues* could be a perfect fit. I was pleasantly surprised to



The animated characters of *Adventures From The Book of Virtues* delightfully illustrate the stories of William J. Bennett's book.

reach Bennett by telephone on my first try. I outlined my background, said I was starting a new company, and told him I was interested in optioning his book.

I was more than a little disappointed as he kindly informed me of the 19 other offers he had received — including one from Disney — and that he was “down the road” with one of the offers at the time. Nevertheless, he asked me to send my resume, which I promptly did.

The next day, I received a call from Bennett’s office asking if I could meet him the following Monday. Over the weekend, I devoured the book, wrote a “Series Proposal,” and prepared to pitch my idea to Bennett.

Ironically, what had caught his attention on my resume was not my numerous animation credits. Nor was it my early experience in making educational films. It was a brief personal note that I had once been a “hikemaster” in the Rocky Mountains. Bennett, an avid mountain climber, found immediate common ground.

At the close of the three-hour

meeting, he made a commitment to me, saying he’d chosen me to be the producer of the series. He has remained loyal to that commitment, and is a valuable collaborator.

An Adventure in Marketing

My original plan had been to produce *Adventures* as a prime time series for a major television or cable network. Fox, HBO, and The Family

“Here is a children’s television program to celebrate. Welcome [Adventures From The Book of Virtues] into your home.”

— The Washington Post

Channel showed serious interest. But as I was pitching the series during the spring of 1995, I ran into an old friend, Stephen Kulczycki, general manager of PBS affiliate KCET-TV/Los Angeles.

Several years ago I produced a

documentary series for KCET. When Kulczycki learned about *The Book of Virtues* project, he immediately suggested presenting the series to PBS. A few weeks later we met with two PBS associates: head of programming Kathy Quattrone and head of children’s programming Alice Cahn.

The executives were enthused about *Adventures From the Book of Virtues* as a prime time event for PBS. Shortly after the meeting, we concluded a deal with PBS.

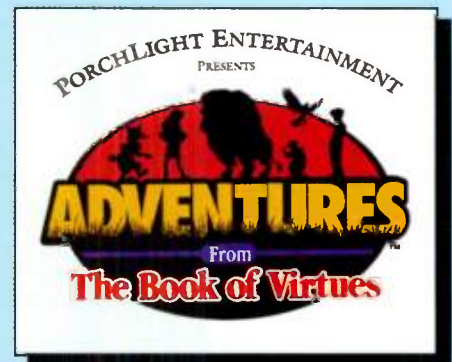
An Adventure in Production

The Book of Virtues presents stories, poems, and essays that illustrate virtues. After securing the rights, PorchLight did a complete analysis of every entry in the book — a full synopsis of each story, including an opinion of whether the story would work for kids and whether it had been animated before.

Once the analysis was completed, we began to examine creative options. I believe that one of the reasons for the book’s success is the introductions to each story, written by Bennett, in which the philosophy



A still from “The Indian Cinderella” segment of the *Adventures From The Book of Virtues* “Honesty” episode.



behind the story and the theme are articulated. Bennett and I felt we needed a character who represented that point of view, and since Bill’s nickname is “Buffalo Bill” we chose a wise buffalo . . . and christened him Plato.

It was important to have some kids in the series, so we created Zach and Annie, along with three other cartoon animals: a feisty prairie dog named Aristotle (Ari), a wily bobcat named Socrates (Soc), and a red-tailed hawk named Aurora — obviously a tip of the creative hat to the great philosophers who are woven into the fabric of the series.

Continued on page 14

The Book of Virtues is wonderfully structured, in part because it has many stories, poems, or essays exemplifying every virtue. We decided to similarly illustrate each virtue with a number of stories, settling on a format which introduces a theme, allows the animal characters to lead the audience into two or three stories which reinforce the virtue, and wraps up with a scene in which the virtue is applied. Often, this is an emotionally touching moment in the overall story, and is always accompanied by a poem or a song.

As a structural example, the "Honesty" episode opens with Zach lying to his father about breaking a



"I don't think children get a lot of positive messages on television. I'm very impressed with PBS for doing this." — Pam Dawber, voice of Liese in "The Magic Thread"

camera, then the animals tell two stories exhibiting the importance of honesty ("The Frog Prince" and "George Washington") and share a poem about truth, and finally, Zach admits the truth to his father.

There is a reason why many of these stories have lasted for hundreds or thousands of years: They are archetypal stories that illustrate something that connects and resonates within the human psyche throughout time, whether in the 1890s, the 1990s, or even the 2190s.

Viewers of all ages are entertained by the versatile stories, and telling them plants images in viewers' minds of characters who have

"done the right thing" in powerful dramatic situations. I hope viewers use these characters as role models when they make decisions in their lives, whether standing up for something they believe in, helping someone less fortunate, or simply being an honest and trustworthy person.

These virtues are themes that hold society — any society — together. The stories offer something profound for all who see them. I am idealistic enough to believe this series will act as an empowering force for "good" in a sometimes dark and confusing world.

Adventures in Funding

PBS does not provide 100 percent funding for programming such as *Adventures*, so PorchLight formed a team to pitch the series to corpo-



"What a nice change from voicing the usual collection of demonic warlords and space aliens." — Charles Shaughnessy, voice of Charles in "The Chest of Broken Glass"

Parenting a la Plato

It has been said that there is nothing more influential in a child's life than the moral power of quiet example. If we want our children to form good habits — to possess the traits of character we admire most — we need to teach them what those traits are and why they deserve allegiance.

Children must learn to identify the forms and content of those traits. They must achieve at least a minimal level of moral literacy that will enable them to make sense of what they see in life and, we may hope, help them live well.

Where do we go to find the material that will help our children in this task? Fortunately, we have a wealth of material to draw on — material that virtually all schools and homes and churches once taught to students for the sake of shaping character. *The Book of Virtues* offers a wide collection of time-tested stories and poems, legends and tales, drawn from the world's vast stories of great literature. Now, many of those same stories have been translated into film and a medium children understand best: animation.

Adventures From The Book of

Virtues offers a unique experience to children as they learn about some of the most important traits in life — courage, compassion, faith, loyalty, friendship, self-discipline, work, honesty, perseverance, and responsibility. This new animated series will enable us as parents to teach these important lessons to our children in an entertaining, fun, and adventurous way.

Aristotle wrote that good habits formed at youth make all the difference in one's life. Good habits and good examples of character are found in all of these stories, poems, and songs. The goal of my original book, and of the animated series, is to provide encouragement . . . to empower young people to embrace the qualities of character portrayed in these stories.

I am pleased to be part of *Adventures From The Book of Virtues*. With so many viewing choices for children, it is comforting to know that there are some good programs which will help teach some of the most basic and important lessons in life.

— William J. Bennett

rate America. While such captains of industry are sometimes viewed as cold and impersonal, we thought they might stand behind solid virtues (i.e. honesty, responsibility, self discipline).

The search for a strong, large national company to underwrite the project and join in various marketing efforts ended the day we approached the corporate marketing team at CIGNA. With the slogan "A Business of Caring," CIGNA's goals fit perfectly with the objectives of the series. After a terrific initial meeting, and a few subsequent meetings, CIGNA joined as the major underwriter.

Not only did CIGNA provide a significant amount of production money, but also it put itself, its marketing strategies, and its expertise entirely behind the series. CIGNA hosted events across the nation to familiarize its 50,000 employees with the series; we couldn't have hoped for a more involved sponsor.

Adventurous Voices

Another unbelievably support-

ive sector was the celebrity community. Once the series was announced in the Hollywood press, many actors called wanting to lend their talents to the project.

John Forsythe wanted to be the voice of Daedalus because he felt the story and his performance would make a contribution to kids everywhere. Elijah Wood plays



Alfre Woodard voiced a daring Harriet Tubman in the recently released "Faith" episode.

Icarus and said he was totally committed to the type of quality work we are doing. Shelly Duvall, producer of a recent fairy tale series, asked if there was a role for her (she plays the voice of a fairy in one of the episodes).

Ed Begley Jr., who voiced the role of William Tell, said he would gladly do another one. Alfre Woodard, as Harriet Tubman, was unbelievably powerful. Ed Asner, George Segal, Mark Harmon, Pam Dawber, Kathy Bates, Tim Curry . . . it's a long list of talented actors. *Adventures* also uses some of the top voice-over actors in the business: Frank Welker, Jim Cummings, Kath Soucie, and Kevin Richardson, to name only a few.

Audience Adoration

The blessings continued as the series premiered. During September 1996, *Adventures* became the first prime time animated series in PBS history. National ratings were terrific, but even more impressive was the

Continued on page 16

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Marketing with a Mission

tremendous response from viewers.

After the launch, PBS received more than 500,000 hits on the Web site and hundreds of e-mails (<http://www.pbs.org/adventures>).

The e-mails were a source of great inspiration and encouragement for all of the people involved in the production. Heartwarming responses such as, "Very impressed. We need more shows of this kind for our children," and "I just wanted to tell you how much I loved this show," made the entire adventure worthwhile.

Press Praise

The press has been equally encouraging. Although we certainly worked hard and planned on receiving a lot of secular press about the series, PorchLight never expected *Adventures* would be so wholeheartedly embraced by the press.

The Washington Post wrote,

Ken Wales: Adventures Advocate

I am excited about *Adventures From The Book of Virtues!* And how privileged I feel to have produced *Christy*, a program that is literally tied into the virtues contained in William Bennett's book and one that plowed the ground for network television's turn toward virtues.

In many ways the program became a sacrificial lamb for the politics of network advertising, but it opened doors for programs such as *Touched by an Angel*, *Seventh Heaven*, and *Adventures*.

The very fact that William Bennett collected this treasure trove of stories in *The Book of Virtues* is a great thing. Virtues are essential in making right choices and living the best way. They are keys to all of our efforts in what we're trying to do in broadcasting.

Bennett's ability to be selective with the stories in his book has been a great gift to our contemporary society. It needed to be done. And to come from a man who is an educator, a former secretary of education, and a Catholic layman . . . it all fit. It was part of his Christian stewardship that he compile *The Book of Virtues*.

Then, Bruce Johnson's stewardship took over. His professional achievements, when joined with his personal faith and dedication, allowed him to leap in and say, "I know how to take what I've done in the professional industry and apply it to telling of this at the children's level, where it is most needed."

An example of Johnson's blend of his gifts with his trade is the program on "Faith," which uses the 23rd Psalm and "Daniel in the Lion's Den" to teach faith on a level that a child can understand.

But part of Johnson's brilliance is that adults can also clearly see the principle involved and apply it to their lives. To spread the message across those levels takes a real talent.

Another important aspect of the program is Johnson's selection of writers. The bottom line in any successful production is the story. *Adventures* uses skillful writers who draw out the elements of parables and use them to illustrate a story.

So many Hollywood actors have expressed interest in being involved in *Adventures*. That kind of talent instantly raises the caliber of the production and gives it a "star factor."

During casting, you choose the best person by using the insight that God gives you, and God takes care of the spiritual relationship of that actor. For *Christy*, I chose people who were right for the parts, and though perhaps God wasn't present in their lives, it gave Him a chance to work in new ground.

Many members of the Hollywood community love to do things for kids. It's especially appropriate for *Adventures* because Johnson is using this creative children's series to reach yet another group of people — celebrities — who need to be exposed to these virtues.

And Johnson's animation is of a superb quality. While it certainly could not be as expensive as Disney studios, the animation is fluid, believable, rich, and superior to what kids are used to viewing on Saturday mornings.

The fact that the program airs on PBS, which some believe carries a liberal bias, is to be applauded. If we don't support the things PBS does that are good, then our opportunities for doing more valuable things will disappear.

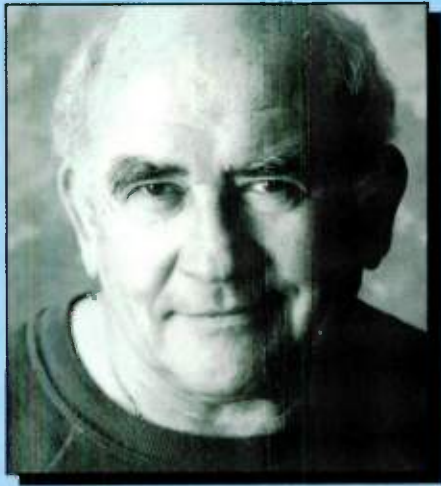
This is a breakthrough program for PBS, because while they've had Mister Rogers and *Sesame Street*, they haven't had a lot of network-quality children's programs. While the usual ratings on PBS are much less than the commercial networks, *Adventures* has done very well!

The bottom line I must share is how grateful I am to see that some of the ground that *Christy* broke has been planted with good and fertile things which have come to a wonderful harvest.

I encourage religious broadcasters to be bold and think the best. The important thing is the mindset when you start out: think excellence, think quality, think giving your talent back to God.

Johnson is doing the work God has given to him. His response to *The Book of Virtues* reminds me of a line Alice Henderson asked in one episode of *Christy*, "If we don't do the work God gives us to do, then who will do it?" He's given us so much; how can we do anything less than our best?

Ken Wales is a veteran film and television producer and executive producer of the CBS television series *Christy*.



"The charming thing about virtue is that it does stand alone and needs no institute or ideology." — Edward Asner, voice of Daniel in "Daniel in the Lion's Den"

"Here is a children's television program to celebrate. Welcome it into your home." In awarding the series the *USA Today* Family Channel Seal of Quality, the newspaper reported, "This is clearly a project worth doing, something the family thankfully can watch together."

TV Guide has featured the series many times in its "Best Bets" column, *The Los Angeles Times* has singled out *Adventures* as a "Must See" nearly every time it's been on, and *Entertainment Tonight*, CNN, and numerous television and radio talk shows have extolled the virtues of, well, *Virtues!*

The embracing of the series by the secular press has been a bit surprising. Although *Adventures* is not strictly biblical in nature (though it does tell several Bible stories), the themes, morals, and ideas espoused certainly lean toward a more conservative culture and could be fodder for a relatively liberal press. However, like the positive reviews received by Bennett's book, even hard core reporters understand the inherent goodness of *Adventures* and the importance of its themes, which transcend politics, religion, and nationality.

Of course, not all of the press has been positive. One magazine with a large circulation questioned the choice of "princess" stories in the age of feminism and political correctness. In defense, the series

Continued on page 18



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FAX 1-800-249-2117

by Gary and Christiane Emory



ONCE UPON A TIME, in the land of South Bend, Ind., a boy dreamed of becoming a hero.

Ron Hamilton dreamt of excitement, danger, adventure, and mystery. He played cowboys and Indians, cops and robbers, generals and troops. In the midst of all these dreams, he had to practice the piano and sing with his younger brother and sister at church. It was not a chore; he enjoyed music — and baseball, running, swimming, and helping his dad as an electrician's "soil engineer."

The program is recognized by National Religious Broadcasters as being the third-largest children's religious programming outreach.

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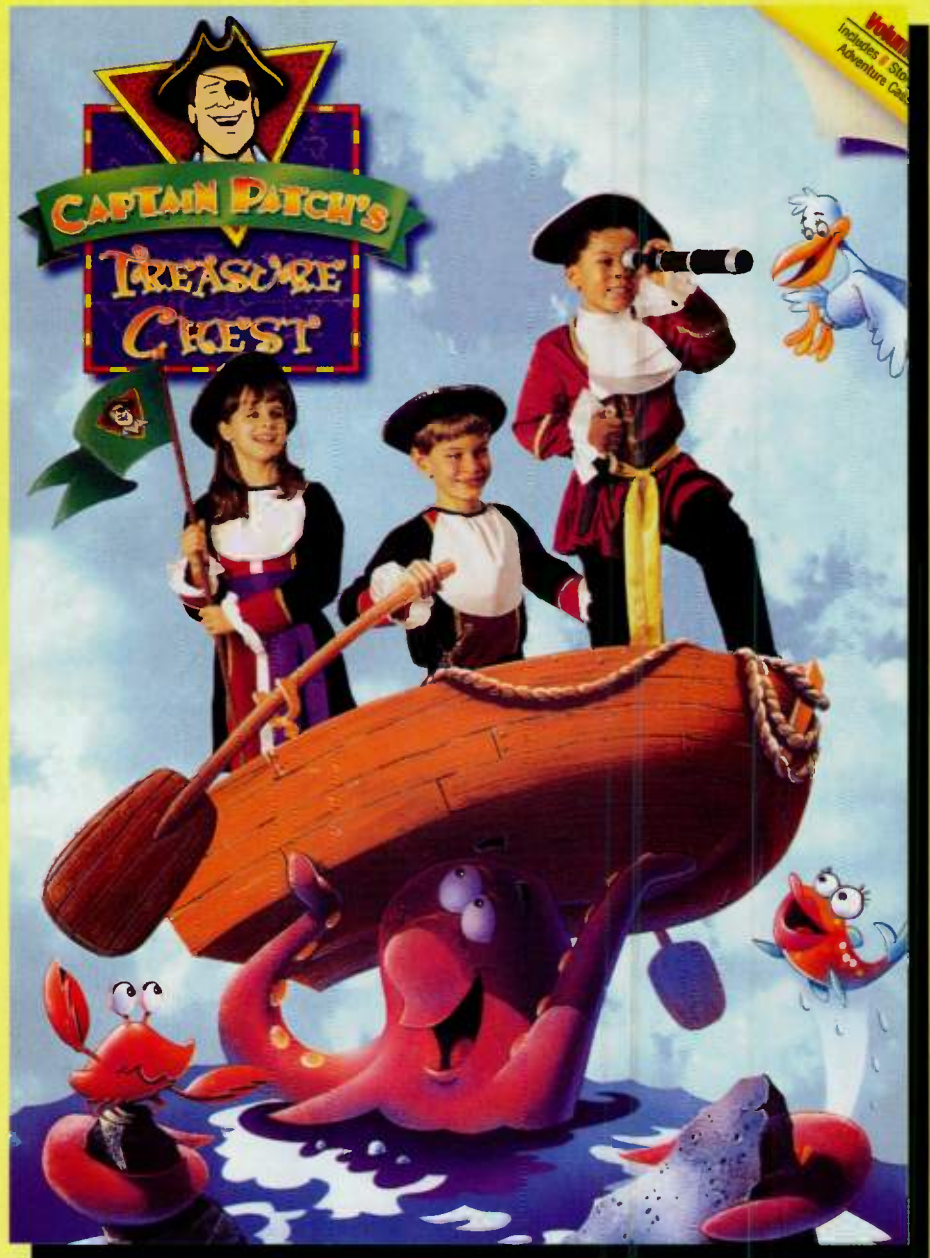
The Trial

Hamilton and his wife, Shelly, were serving in music ministry with a bright future ahead of them. One day during a voice lesson he had trouble reading music, so he went to the eye doctor for a prescription.

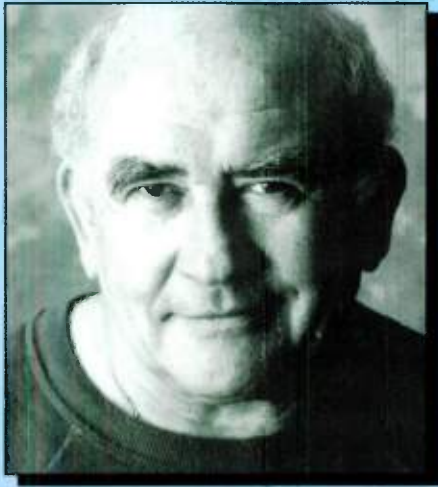
Noticing something unusual, the doctor scheduled a series of tests and determined Hamilton needed surgery — with the risk that he might lose his eye to the suspected cancer.

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MY ADVENTURES . . .

Continued from page 17

adaptations have been faithful to the original stories. If the Brothers Grimm have the princess living happily ever after with the prince, so does our adaptation. Many of these stories have charmed children for years and if the stories in the series communicate the thematic point, the goal has been met.

Adventuring Beyond PBS

Today, eight months after the initial television launch, *Adventures* has taken on a momentum of its own. More companies from corporate America have joined in the push, as have members of the secular and religious broadcasting worlds.

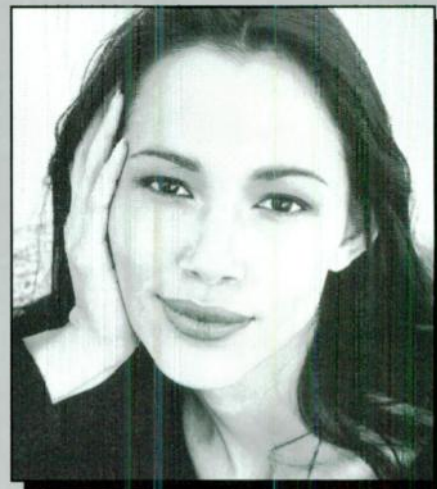
The production received the endorsement and support of religious broadcaster Pat Robertson, who interviewed Bennett on *The 700 Club*. Kathy Lee Gifford raved about the series on *Live With Regis and Kathy Lee*. And PorchLight's investors have continued to support the series and the company's vision for high-quality family entertainment.

With a special exclusive sneak preview to Christian Booksellers of America (CBA) stores, five home video episodes were released into the Christian market during September 1996 from Warner Resound (a division of Time Warner), and have already become "Platinum Certified" best sellers.

Having been embraced by the Christian community, *Adventures* licensed products are now entering the CBA marketplace: apparel, books, and other toys. During February, the installment on "Courage" was released in CBA stores; "Faith" is scheduled to launch this month.

Simon & Schuster, also solidly behind virtues, is releasing a series of 12 books based on *Adventures*; four titles hit retail outlets during October 1996 with an initial print run of 500,000.

February was a big month for *Adventures*, with the first six episodes of the series entering the mass retail market to great success. Warner Home Video and PBS For Kids Home Video distribute the series nationwide to mass marketers such as Target, Kmart, Blockbuster



"I felt that the virtues communicated in this project were very important and we need to pass these messages down to our children who are the next generation." — Irene Bedard, voice of *Morning Light* and *Sharp Eyes* in "The Indian Cinderella"

and others. And Fox Television and Video is bringing the series to broadcasters throughout the world. It seems that corporate America really is behind virtues and teaching children positive values!

Drawing the Bottom Line

Aristotle said, "We are drawn to the good," a quote gleaned during my lengthy conversations with Bennett. And as Plato said — and as any parent knows — children must be taught right from wrong; it is not something humans inherently possess.

For some this time-honored lesson, supported by the Ten Commandments, has been lost or at the very least is undernourished. Now, thanks to a widely embraced anthology and a wonderfully entertaining television series, virtue — and knowing right from wrong — just might become more deeply engraved in the consciousness of children.

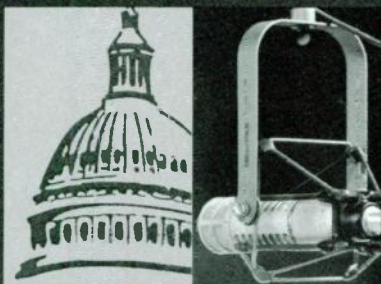
That would be an adventurous accomplishment for the many talented artists, writers, and musicians who worked with PorchLight Entertainment on *Adventures From The Book of Virtues*.

Bruce D. Johnson is an executive producer of *Adventures From The Book of Virtues*.



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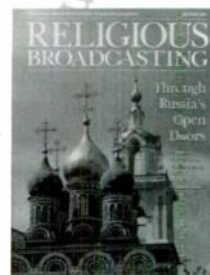
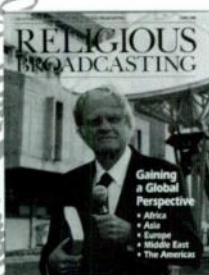
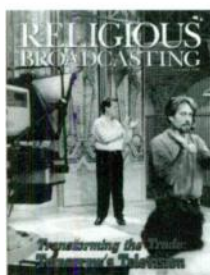
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by Gary and Christiane Emory



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A Pirate's Tale



Volume One of "Captain Patch's Treasure Chest" includes eight story and song adventure tapes.

A Patch and a Nickname

Shortly after his surgery, the doctor gave Hamilton his first "pirate patch," medical slang for an eye patch. As the Hamiltons left the hospital, a passing child tugged on his mother's sleeve and exclaimed, "Look, Mommy! There goes a pirate!"

Another curious little friend asked Hamilton what was on his eye. In his best straight-faced manner, he replied that it was a pirate patch. The young boy's eyes widened as he stammered, "Are . . . are . . . you a real pirate?"

"I guess so," he answered. "You

Twenty-five years ago Shelly's father and music instructor, Dr. Frank Garlock, founded Majesty Music. The company published brass arrangements, church choral arrangements, and recordings for local churches.

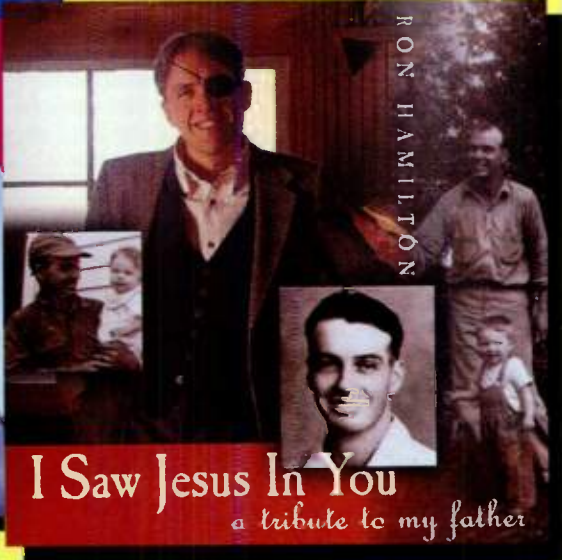


songs together with character voices: a whale, a sea gull, and three oysters.

The resultant *Sing Along With Patch the Pirate* received an incredible response. Parents were wearing out the record and demanding more. The next year saw the launch of *Patch the Pirate Goes to Space*, featuring a more developed plot and sound effects.

Today, after 17 full-length adventure recordings, a second generation of children are singing songs such as "Obedience," "I Love Broccoli," "The Poochie Lip Disease," "Wiggle Worm," and many more.

Each adventure features a plot with Captain Patch, his wife, Sissy Seagull, and their children: PeeWee, Pixie, Peanut, Princess, and PJ Pirate. The zany characters are faced



Left. This colorful evangelistic tract tells the tale of Ron Hamilton's transformation into Patch the Pirate.

Center. Children and adults take adventurous voyages with Patch the Pirate on the radio and through CDs such as "Giant Killer."

Right. In addition to Patch the Pirate journeys, Ron Hamilton records solo albums such as *I Saw Jesus In You*. "This recording is first of all, a tribute to a godly man; however, it also is an attempt to communicate what a father should be. Working on this recording brought me a lot of joy and a lot of tears."

can call me 'Patch the Pirate!'" His childhood dream had come true. He finally had a heroic nickname that sounded exciting, though not exactly earned in the way he had vividly imagined.

A Majestic History

What happened next can only be understood by revisiting history.

Shortly after the Hamiltons joined Majesty's team, Ron recorded his first solo album (*Rejoice in the Lord*). The Hamiltons wrote children's songs filled with simple yet profound Bible character lessons. While recording a few of their best tunes, the adventures of Patch the Pirate began when Hamilton decided at the last minute to string the

with situations that call for the captain's practical wisdom and able assistance.

Sailing the Radio Sea

At the insistence of its audience, Majesty Music turned the recordings into the highly successful radio program *The Adventures of Patch the Pirate*.

Beginning with 45 stations (including three networks: The Children's Sunshine Network, Family Radio Network, and VCY America Network), the outreach now enjoys more than 270 outlets, many of which repeat the broadcast several times during the week. VCY

Continued on page 22

A PIRATE'S . . .

Continued from page 21

America Network also carries the satellite feed.

The program is recognized by National Religious Broadcasters as being the third largest children's religious programming outreach.

The listener-supported ministry is distributed free of charge and does not purchase airtime. Mission radio organizations — including Trans World Radio, Caribbean Radio Lighthouse, and other independent stations — distribute the program internationally.

The Content

The recordings are a vital tool in helping children to put a handle on godly character and understand the principles even some adults need to learn.

Attitudes, actions, and motivations are colorfully illustrated in plots, situations, and character types. Conflicts are settled through godly responses, answered prayer, and upright character. No super-power, science-glorifying, egocentric solutions are given to tensions created by evil or selfish characters.

Rather, life-changing lessons are based upon biblical truth and principles. Fantasy devices such as *The Great American Time Machine* are used to illustrate real characters' attitudes and actions. These devices help to equip children to develop solid conclusions from the stories and learn vital principles along with the characters.

Aiding in the illustrations are original, compelling songs with Christ-honoring lyrics. The music is high quality with most songs fully orchestrated with live symphonic instruments. Synthesizers supplement the instruments and provide variety and fun sounds.

A typical 15-minute broadcast consists of an opener with Jonas Squidley and his salty parrot, Ahab; a ten – 12 minute adventure cut with creative music and sound effects; additional songs supporting

Programs are sent out every two months with more than two years of original broadcasts before they are repeated.

the program theme; and a tag with the toll-free number.

The broadcasts are underwritten through the not-for-profit organization Hope For The Home, so no sales or offers are made during the broadcast.



Left. The Adventures of Patch the Pirate is a family affair for the Hamiltons.

Right. Patch the Pirate Club is a unique, character-building children's choir program. Each sailor receives a "Sailor's Log" and can earn patches, pins, and awards. More than 1000 clubs are in existence around the world.

The Facilities

After originally building an 8-track sound effects studio in a former office building, a bit of number crunching and a lot of research helped the ministry realize it could afford its own full-production studio.

With the advent of digital recording technology, Majesty purchased a 24-track Akai Adam Digital Multi-track System and an Akai DD1000 Magneto Optical Digital Editing Workstation.

The company also added software for mixing automation and began to record and produce *The Adventures of Patch the Pirate* on location, upgrading the mixer to an Amek BIG 44 Console with total recall. The upgrade allows the engineer to reset a mix, including all sends, equalizations, settings, pans, and automated levels, locked to SMPTE time code.

The DD1000 uses 650mb removable drives. Within 30 seconds, complete projects can be changed, eliminating download and upload times and allowing quick access to a variety of sound effects and soundtrack sources.

Each year, the organization increases its digital sound effects libraries from Sound Ideas. The libraries allow quick access to classic sound effects from productions such as *The Flintstones*, *The Jetsons*, Warner Bros. cartoons, the Lucas Film Library, Twentieth Century Fox, and *The General*.

Database searches find sound effects listings for the radio program. A fiber optic connection between a Sony 100 Carousel and the DD1000 enables auditioning and downloading of various effects and places them in the production with a remote MIDI keyboard to trigger the cue.



The workstation has been invaluable in allowing pre-recording and editing of special effect voices and children's dialogue. Before production, the processed voices are edited, level adjusted, and dropped directly to multi-track. With the DD1000 a producer can fire any cue directly from a computer keyboard.

The Talent

Majesty Music is fortunate to be based in the university town of Greenville, S.C., which features a tremendous pool of vocal, character, and speech talent. The program auditions children and adults for special character voices and music parts.

Often the child who plays the role is not the one who sings the solo. Sometimes a child who is talented in both acting and singing is discovered through the Christian school or in a church choir.

During recording sessions, the children often record against scratch piano and click track. Most choirs of eight to 12 children are over-dubbed

three times, twice in stereo and once in mono. During the mono pass the children sing around an omni-directional AKG414.

The new CAD Equitek 200 and 100 condenser microphones provide an excellent vocal quality along with the 414s and Neumann KM184s. An AKG-C422 stereo mic records the Yamaha-C7 grand piano and stereo vocals, providing an excellent mono-compatible stereo signal.

The Tracks

Many children and adults can use only one side of a set of earphones; with both ears closed they are generally sharp in pitch. Each child has a headphone level control and a sealed Audio Technica AT-910 earpiece. Though overdubbing parts without the click track is nearly impossible, the engineer is careful not to allow the click track to bleed onto the vocal tracks.

An average choir recording of a song takes between 45 minutes and

Continued on page 24

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A PIRATE'S . . .

Continued from page 23

one hour, not including solos or additional harmony. The addition of the new Alesis Adat XT 48-track system ensures compatibility with the orchestra recordings. This system of modular eight-track digital recorders daisy chains by a fiber optic cable. The studio also uses the Alesis BRC remote auto-locator with memories.

Additional processing equipment includes an Aphex Compellor, Lexicon PCM 80 and 90 reverbs,

port since *The Adventures of Patch the Pirate* shoved off 15 years ago.

These mates have shared the spiritual victories resulting from the musical ministry. Many families facing the loss of an ill child have called to request a visit from Captain Patch.

Ten years ago one such boy who was given no hope received a visit from the captain; now he sings each week in the church where Hamilton serves as music minister. Hamilton says, "What seemed to be a tragedy has actually become one of the greatest blessings of my life."

The combined musical heritage



During recording sessions, Gary and Christiane Emory are hands-on technicians. Gary's engineering skills and Christiane's administrative gifts enhance the ministry of Majesty Music.

Ensoniq DP4 digital processors, a TC Electronics Finalizer, Panasonic 3700 and 3800 DAT recorders, KRK 9000 monitors, an Akai DR4d hard disk recorder, and a Marantz CDR 610 compact disk recorder.

The Tapes

Duplication of the broadcast is done in real time directly from DAT masters, using Nakamichi and Tascam cassettes. Programs are sent out every two months with more than two years of original broadcasts before they are repeated.

Affiliate stations also receive free CDs and cassettes of Majesty Music's vocal solo and instrumental recording series. Promo spots for each adventure series are available.

Mates on the Voyage

Thousands of listener responses have sailed into Majesty Music's

of the Hamiltons has proved to be a blessing to believers around the world. Together they have written and produced ten seasonal cantatas, nearly 300 songs, and ten solo recordings. This 25th anniversary year of Majesty Music marks the 18th full-length Patch the Pirate adventure.

In the second adventure, Pee-Wee Pirate — voiced by the Hamiltons' son, Jonathan — prayed a sinner's prayer at age two. (Jonathan is now 18.) Many precious children have followed this path to the Savior.

As Captain Patch and his crew sail the airwaves, the staff members of Majesty Music pray the program will continue to capture kids' hearts and minds for Christ.

Gary and Christiane Emory are chief engineer and administrative assistant, respectively, for Majesty Music.

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Coming of Age: Children's Video

*Children's videos produced by Christians
may soon replace Power Rangers, Gargoyles,
or Bone Chillers on Saturday morning television.*



In "Legend of the Desert Bigfoot" (Tyndale House), the Last Chance Detectives prepare for a night visit from the creature at their home base, a B-17 bomber.

MARK TWAIN ONCE quipped about the weather, "Everybody talks about it but nobody does anything about it." The abundance of anti-Christian offerings at the box office, on television, and on cable send many Christians on the war path — and for good reason.

Some believe traditional pro-family entertainment companies such as Disney have begun to sell out. Christians can no longer trust secular producers to understand, let alone respect, their high regard for family.

As the entertainment industry shunned family friendly programming, many Christians took aim at advertisers. Organizations such as Focus on the Family and the American Family Association led the charge to boycott products or write letters to companies that refused to respond to the pleading of pro-family Christians. Thoughtful Christians understood what was at stake: the future of their children and the future of the family.

Secular Statistics

Michael Medved's hard hitting, insightful book *Hollywood Versus America* gave Christians a glimpse into the Hollywood dream machine. But it was William Bennett's *The Index of Leading Cultural Indicators* that gave Medved's shocking revelations real teeth.

The average American preschool child watches 27 hours of television every week. By the time American children graduate from grade school, they will see 8000 made-for-television murders and 100,000 acts of violence.

The story for teens isn't much better. They spend 21 hours each week watching television and less than 2 hours reading. It isn't only that America's youth, Christian or

"Christian producers are changing the paradigm for everybody"

— Bill Haljun, director of development for Big Ideas Productions



"The Toy That Saved Christmas" (Big Ideas Productions) went platinum (sales of 100,000 copies or more) within the first week of its release.

not, are dumbing down. The real question is where they are getting their values.

A report by the National Commission on Children notes,

"Pervasive images of crime, violence, and sexuality expose children and youth to situations and problems that often conflict with common values of our society." Yet the values of society are increasingly greyed by the influence of "Must-see TV" with no morality.

More than half of Americans believe that television has a greater influence on children's values than parents, teachers, and religious leaders combined. "The dream factory," writes Medved, "has become a poison factory."

A question Christian broadcasters and media professionals face is how to dilute or divert the influence of Hollywood. Perhaps Christians can't completely alter Hollywood's influence, but they can change the effect it has upon their families. The crux of this article shows how Christian entrepreneurs and companies are doing just that.

Until recent years, Christians have been quick to judge but slow to act. Though many have spoken about the need for wholesome family entertainment, few have done much to solve the problem.

"Clergy must realize that it isn't enough to curse the darkness," says the Rev. Doug Millham, preaching at First Presbyterian Church of Hollywood. "They should tell the faithful to pray for those who create the media products consumed by millions

and support efforts to minister to the more than 2000 committed Christians in Hollywood."

In a sermon reprinted in Dr. Theodore Baehr's *MOVIEGUIDE* magazine, Millham put Christian involvement in the entertainment industry into perspective: "One change of producer, one change of script, one change in network lead-

Continued on page 28

ership, will alter the course of what millions of people think and feel and believe about life itself."

Personal Best

Ken Wales, executive producer of *Christy*, based on the best-selling book by Catherine Marshall, is one Christian who has worked successfully inside Hollywood. Few people realize how much singular effort and personal cost it took for Wales to finally see 13 episodes air on CBS two years ago. (See *Religious Broadcasting*, May 1995.)

Many believe *Christy* helped pave the way for other family friendly programs such as *Touched by an Angel* and *Promised Land*. Undoubtedly, the efforts of Wales and other Christians in Hollywood have made a difference.

The problem for Christian viewers, however, is the growing decadence of ungodly producers who want to see just how far they can push the envelope. The new ratings system may actually give some shows added license to produce "trash-TV."

Maturing in the Mainstream

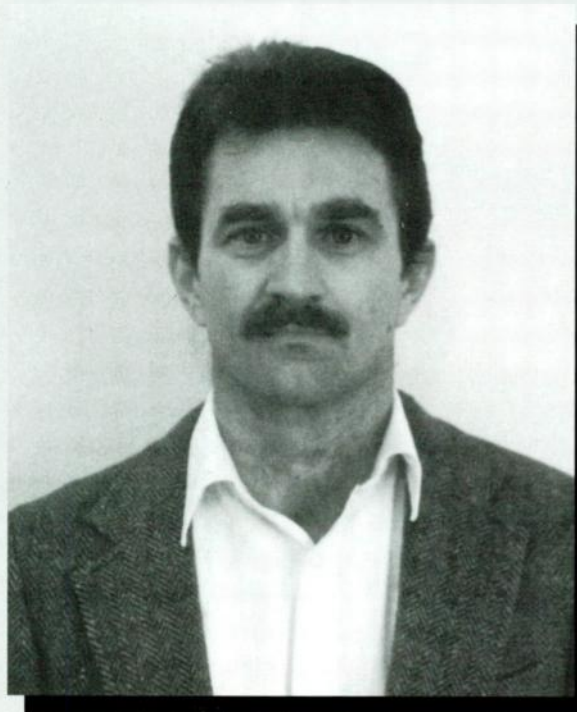
But other producers, both inside and outside Hollywood, are silently and skillfully designing quality programs that are being spun off into products.

One such producer is Bruce Johnson, former general manager of Hanna-Barbera and founder of PorchLight Entertainment in Los Angeles. Johnson's new animated series, *Adventures From The Book of Virtues*, is a spin off from William Bennett's best-selling primer, *The Book of Virtues*. (See page 12.)

The Family Channel is also gaining production momentum by creating programs such as *The Ditchdigger's Daughters*, the story of successful black obstetrician Yvonne Thornton. Thornton's working class father instilled godly values in his children which enabled them all to succeed.

"It used to be a couple of people had the monopoly on quality children's videos. This is no longer true as good animation and writing is riding the coattails of the secular market."

— Jeremy Lees, CBA Marketplace video reviewer



"If creative Christian producers develop solid children's products that rise to the challenge of quality family entertainment, the word will get out."

— Don S. Otis

While these programs and others like them are welcome fare for Christians, impressionable children need more. And that's where Christian video producers are coming of age.

Growth Charts

No one with any credibility debates the influence of the media on young viewers. Children are affected by what they see and hear. Thousands of Christian families are waiting for video products and entertainment designed with their needs and wants in mind.

It is no longer a secret that PG-rated films generate three times the revenue of the typical R-rated film. Yet, according to Medved, the entertainment industry keeps cranking out more than four times as many R titles. An astute business person would look at this irrational practice and fire the top executives making these critical decisions.

The good news for Christians is that this illogical behavior has moved the hand of Christian companies and ministries like Group Publishing, Tyndale House, Word, Broadman & Holman, and Focus on the Family. These organizations are helping to produce programs and videos that reflect Christian values.

Bill Haljun, director of development for Big Ideas Productions says, "Christian producers are changing the paradigm for everybody." Phil Visher, founder of the company, developed the 3-D program *Veggie Tales*. He saw an opportunity to bring Hollywood-style entertainment graphics to the Christian market.

Visher and Haljun have been surprised at the overwhelming success of their genre of sing-a-longs; Big Ideas has produced seven episodes geared to reach 3- to 10-year-olds.

"The great thing about *Veggie Tales*," says Haljun, "is that adults aren't punished because they're doing something good for their child."

Integrating Needs

Some adults experience an automatic gag reflex when they watch Mister Rogers or Barney with their children. While a few programs like *Veggie Tales* or *Adventures From The Book of Virtues* can captivate both kids and adults, most are not designed to.

Jim Kellet, producer and director for kids' videos at Group Publishing, says the key to reaching a younger audience is to focus on an interactive format.

Group Publishing started as a supplier of quality curricula. The company's sing-and-play videos and *Chatter Adventures* are designed to integrate learning with fun. And that integration has paid off: the last

Chatter video sold 15,000 units with the initial order.

Kellet and executive producer David Balsinger estimate that one million kids were exposed to their interactive format through Vacation Bible Schools alone.

The *Chatter* videos are built around a cuddly chipmunk, akin to stuffed animals kids have at home. *Chatter's Stowaway Adventure* is shot on location in the Bahamas and combines fast-paced drama with helping kids learn a Christian way of dealing with issues.

Group's Sing-and-Play Music Videos help teach moral lessons through video parables that include music video action. Kellet says getting kids involved is part of Group's

Christians can no longer trust secular producers to understand, let alone respect, their high regard for family.

philosophy. The videos' music and simple choreography help kids learn while getting out their energy.

Anyone working with young children understands the value of combining activity with learning. Kellet believes one key to producing effective children's entertainment is to focus and not be too broad.

To Market, To Market

Peter Mayer, marketing manager for specialty products at Tyndale House, says originally the Christian Booksellers Association (CBA) market wasn't big enough to cover expensive shows, though Focus on the Family's well-known *McGee & Me* video series has sold 2.5 million copies.

According to *CBA Marketplace* video reviewer Jeremy Lees, *Veggie Tales* took five of the top ten spots for best-selling videos in a recent survey. Lees notes, "It used to be a couple of people had the monopoly on quality children's videos. This is no longer true as good animation and writing is riding the coattails of

the secular market."

That is exactly what companies like Group, Porchlight, Big Ideas, Tyndale, Chariot-Media, and others are trying to do. Increasingly, smaller companies with innovative producers are getting a share of the market without taking away anything the larger companies enjoyed in the past.

As more players enter the arena and the quality of videos increases, standards in the industry are also rising. "There should not be any

penalties associated with Christian entertainment," says Haljun. "We don't have to lower our standards. In fact, they should be higher."

Marketplace Dynamics

An estimated one million children are home-schooled in the United States. Additionally, tens of thousands of children attend private schools, religious or secular.

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Continued on page 30

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COMING OF . . .
Continued from page 29

More than half of Americans believe that television has a greater influence on children's values than parents, teachers, and religious leaders combined.

ing number of dual-income households and the evidence points to a growing market.

Parents of preteens are tired and frustrated. They're looking for something wholesome that will augment, not destroy, the values they want their children to have. Parents want alternatives for their kids, but these alternatives must be high quality or kids will tune them out. More Christian producers understand this qualitative reality and are effectively responding to it.

The video release of *Adventures From The Book of Virtues* by Warner Resound will be yet another barometer of just how responsive the chil-

dren's video market is. Unlike some children's videos, this animated version of biblical and ethical lessons is as fun for adults or teenagers as it is for preteens.

If Big Idea's *Veggie Tales* is any indication, the Christian children's video market is still growing. According to Haljun, *The Toy That Saved Christmas* went platinum (sales of 100,000 copies or more) within the first week of its release. *Larry Boy and the Fib From Outer Space*, the newest episode, hit the street late last month. *Veggie Tales* releases are on an even faster pace now than just a year ago.

There is a lesson in this. If creative Christian producers develop solid children's products that rise to the challenge of quality family entertainment, the word will get out.

Home school kids are happier, parents are more content, and children's video producers are finally reaping profits because stubborn Hollywood producers have refused to listen to the needs of Christians.

Children's videos produced by Christians may soon replace *Power Rangers*, *Gargoyles*, or *Bone Chillers* on Saturday morning television.

When this happens, it may be too late for Hollywood to get back in the act. Then Christians and their values will be influencing the nation's children — and the country's future.

Don S. Otis is president of Creative Resources, Inc., a Christian consulting and media relations firm based in Sandpoint, Idaho.

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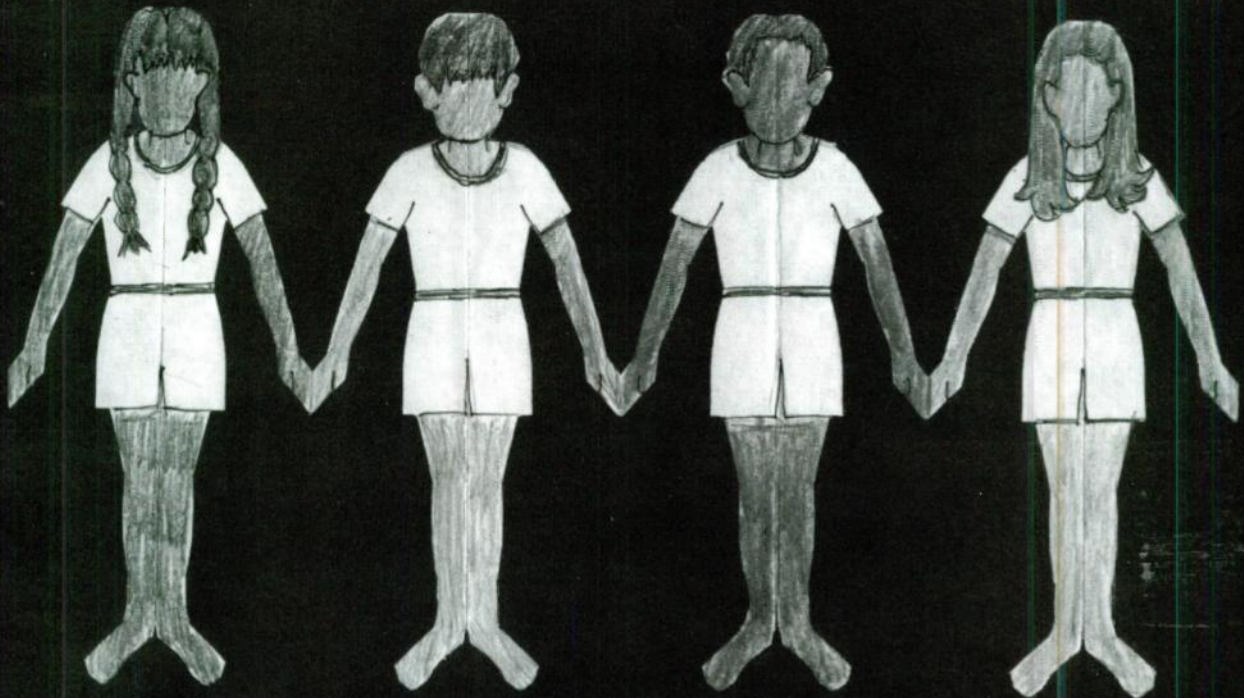


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Television's Image of Children



A study based on a comprehensive analysis of regularly scheduled entertainment programs featuring child characters on broadcast and cable television

by Katharine Heintz-Knowles

By the time a child today graduates from high school, he or she will have spent more time in front of a television set than in a classroom. One of the things kids often see on television is a reflection of themselves: images of children, as interpreted by the entertainment industry.

Last year, Children Now sponsored the first content analysis to examine how children are portrayed in television news and newspapers. This year, Children Now is turning its attention to another under-examined arena: How children are portrayed on entertainment television.

How children see people their age portrayed on television is important. Television's images help shape how young people view themselves and their place in the world around them: television can expand a child's aspirations, or it can limit her horizons; it can teach

him what is important or unimportant; it can demonstrate what is to be valued and what is to be shunted aside.

The picture television paints of kids also affects overall public perceptions about children and the validity and importance we attach to their concerns.

It is for these reasons that Children Now set out to explore how children are portrayed on entertainment television. This article offers the results of the most comprehensive content analysis study ever completed on this subject.

— James P. Steyer

CHILDREN SHOWN ON entertainment television are motivated most often by peer relationships and romance, and least often by school-related or religious issues.

One way to determine what

messages children may receive from television is to look at what appears to motivate the children on television. The motivations of television characters could send young viewers influential signals about the importance and value of various aspects of life.

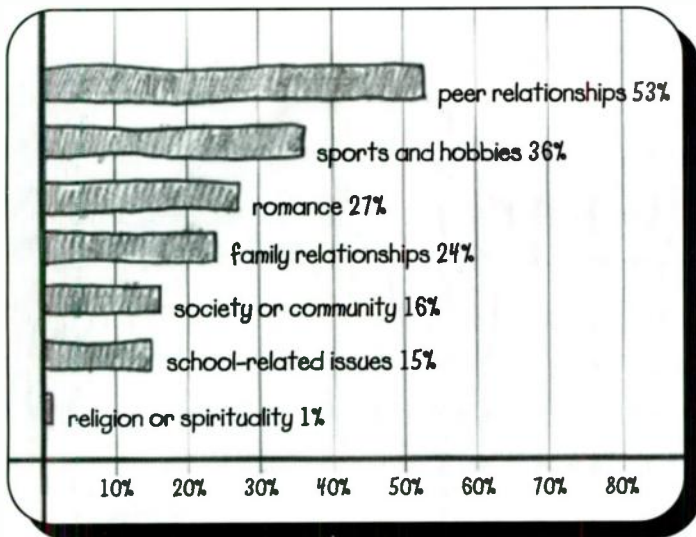
The study found that in almost twice as many instances, children on television are motivated by romance rather than school-related issues. (See chart on page 33.)

Issues

Entertainment television almost never shows children grappling with important issues. While many children in the real world are forced to deal with increasingly difficult family and societal problems, this study reveals that their entertain-

Character Motivation

What motivates the primary child characters on entertainment television?



ment-television counterparts are leading much simpler lives.

Only 10 percent of television programs featuring child characters deal with major social or family issues such as racism, substance abuse, public safety, or homelessness.

Only 2 percent of television programs featuring child characters deal with major family issues such as family crises, child abuse, domestic abuse, or family values.

Less than 12 percent of the children on entertainment television are shown confronting important issues.

Behaviors

On commercial broadcast networks, a majority of the child characters engage in anti-social behaviors, and those behaviors often yield positive results for the characters.

Research has demonstrated that television can have a positive effect in teaching children important values and the benefits of pro-social behaviors such as helping others, sharing, or telling the truth in difficult situations. Unfortunately, experts also agree that television can have a negative effect on children, encouraging anti-social behavior such as dishonesty or violence.

One purpose of the study was to examine the kinds of messages kids receive from television and the lessons they could learn from the behavior of children their age on entertainment television.

ing others, and how often they engaged in anti-social actions such as lying, neglecting responsibilities, or being either verbally or physically aggressive.

The researchers then looked at whether those anti-social or pro-social behaviors were shown to be effective in meeting the character's goals. For example, when a child on television lies, does that behavior tend to pay off, or does it have negative consequences?

The study revealed that while many children on television are shown engaging in both pro-social and anti-social ways, the majority of behaviors shown, across all forms of television, are pro-social. These positive acts are shown to be most effective in helping the characters achieve their goals.

Seventy percent of child characters on fictional shows engage in pro-social acts, while 40 percent engage in anti-social acts. (Multiple behaviors were recorded for each character.)

To do this, the researchers recorded the number and characteristics of children shown on television and the behaviors they engaged in.

To determine the value lessons children may be learning from television, researchers analyzed how often the children on television engaged in pro-social actions such as sharing, telling the truth in difficult situations, meeting responsibilities, and help-

Pro-social behaviors are most likely to be seen as effective in meeting the child's goals, while anti-social behaviors are more likely to be shown as ineffective. Sixty-one percent of pro-social behaviors were effective, while just 34 percent of anti-social behaviors were effective.

Although most anti-social behaviors do not pay off for the children on television, several significant forms of anti-social behavior are shown to be effective. For

How children see people their age portrayed on television is important.

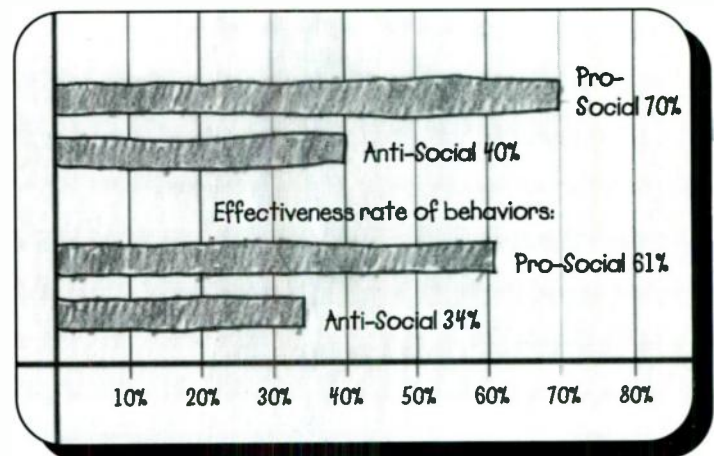
example, physical aggression is effective in meeting the child's goal most of the time, and deceitful behavior is seen as effective nearly half the time.

Ninety-five percent of the anti-social behavior found in this study appears on commercial television. A majority of the children (53 percent) on broadcast network programs engage in anti-social behavior, while between 35 and 47 percent of the child characters on basic cable, pay

Continued on page 34

Positive/Negative

Percentage of child characters on fictional shows engaging in pro-social or anti-social acts (multiple behaviors were recorded for each character):



TELEVISION'S IMAGE . . .

Continued from page 33

cable, and syndicated programs behave anti-socially.

PBS presents the most positive role models for children. Only 10 percent of the children on PBS programs engage in anti-social behaviors.

Minorities

According to the television researchers, one important issue to consider when assessing how a particular group is portrayed — such as minority children or girls — is the issue of recognition: how often

The absence of minority characters could leave children from these groups without significant role models . . .

a member of that group is shown. The results of this study show that minority children are under-represented, especially Hispanic/Latino children. (The following statistical information is charted on page 36.)

On commercial broadcast television, 80 percent of all child characters are white; 13.7 percent are African-American, 4 percent are Asian-American, and a mere 2.1 percent are Hispanic/Latino.

According to the U.S. Census Bureau, 69 percent of children under 18 are white, 15 percent are African-American, 3.3 percent are Asian-American, and 12.2 percent are Hispanic/Latino.

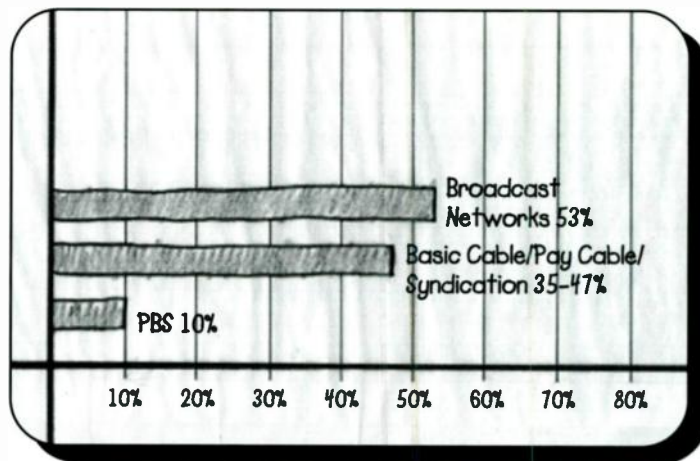
While cable television's record nearly matches that of commercial television, the Public Broadcasting Service (PBS) does a much better job of reflecting the ethnic mix of America's children: on PBS, 27.5 percent of child characters are African-American, 13.8 percent are Asian-American, and 20 percent are Hispanic/Latino.

Gender

Girls and boys are almost equally represented on television. In contrast to the ethnic breakdown of

Who Is Responsible?

Anti-social child character behavior by source:



child characters, entertainment television does a good job of representing both boy and girl characters.

Fifty-two percent of child characters on commercial broadcast networks are males; nearly 57 percent are male on cable, and 51 percent are male characters on PBS.

There are important differences in the ways girls and boys are portrayed. The researchers analyzed the behaviors of child characters on entertainment television and revealed several differences.

Girls are twice as likely as boys to show affection. Boys are 60 percent more likely to use physical aggression. As noted earlier, when the study examined whether a child character's behavior was seen as effective in meeting the child's goal, it was revealed that physical aggression was effective most of the time.

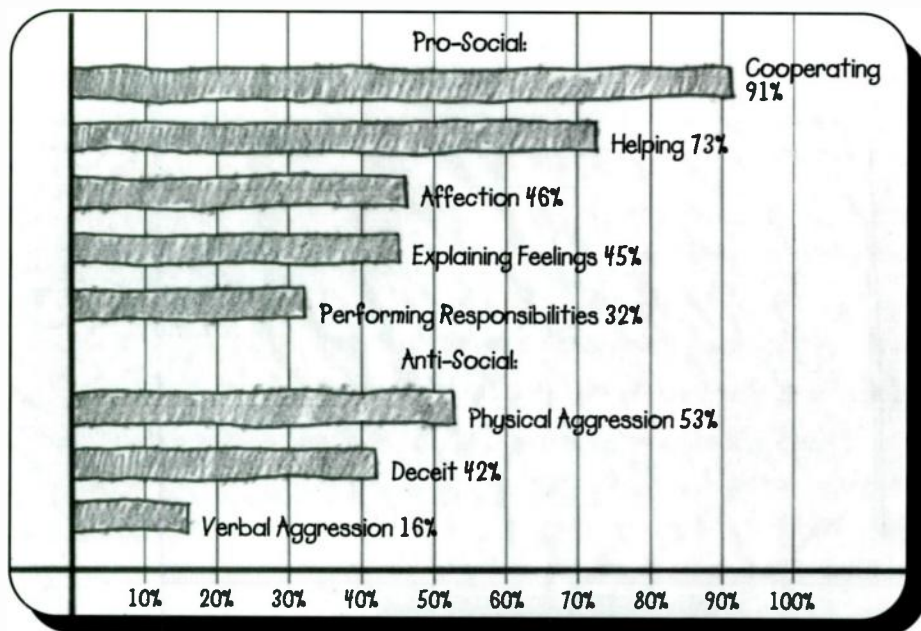
Conclusion

Television is sending mixed messages to children. In a positive development, children on television are relatively equally divided between boys and girls, although the behaviors for the different sexes are shown to vary in ways that could reinforce gender stereotypes, with girls being portrayed as more affectionate and boys as more physically aggressive.

Television lags behind, however, in portraying children from minority groups, with fewer than 3 percent of child characters on commercial television being Hispanic/Latino. The absence of minority characters could leave children from these groups without significant

What Works

Child Behaviors Most Rewarded on Television



role models, and could lead children of all ethnic groups to form a skewed vision of their community and their place in it.

The study also revealed that few role models are presented on television to help teach children how to handle the many important social and family problems they face in real life, with surprisingly few shows offering examples of children coping with such problems.

Entertainment television almost never shows children grappling with important issues.

With regard to whether television is showing positive or negative role models to children, the study found mixed results. Unfortunately, the majority of child characters on commercial broadcast networks are shown acting in an anti-social way.

Certain significant anti-social behaviors, including physical aggression and deceitful behavior, are frequently shown to be effective in meeting children's goals, sending a potentially negative message to the children in the audience.

In addition, the children on television are seen most often being motivated by peer relationships and romance, and least often by school issues or religion.

Throughout the study, it was found that the Public Broadcasting Service plays an important role in presenting positive role models to children. PBS is the only place children from minority groups can see children like themselves often on television, and PBS also offers children of all ethnic groups the most examples of positive behavior.

Methodology

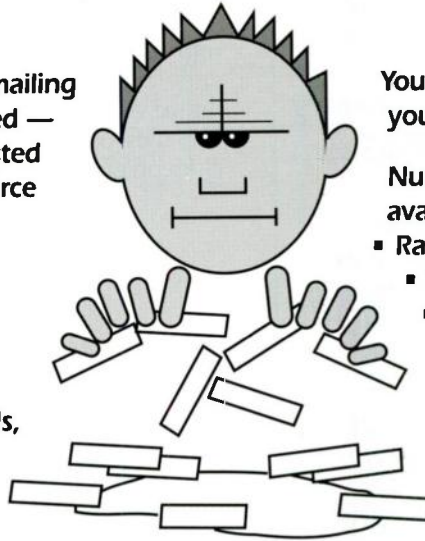
This study is based on a comprehensive analysis of regularly scheduled entertainment programs featuring child characters on broadcast and cable television.

Continued on page 36

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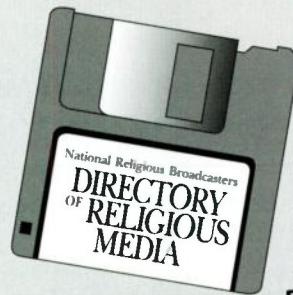
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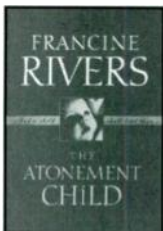
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TELEVISION'S IMAGE . . .
Continued from page 35

The study surveyed early morning, afternoon, prime time, and Saturday morning broadcasts on the ABC, CBS, NBC, FOX, and PBS networks, and the USA, Nickelodeon and Disney cable channels.

Television is sending mixed messages to children.

In addition, the top syndicated programs airing on non-network channels were also included.

Entertainment programs covered by this study include dramas, sitcoms, variety programs, cartoons, and action-adventure shows. Day-time soap operas were not included. News, talk, and reality programs are not considered entertainment programs for the purposes of this study.

Because the study reviewed only regularly scheduled programs, the sample does not include movies shown on television. Only programs featuring regular child characters (up to age 18) were selected for analysis. Three episodes of each program selected were videotaped

in October 1994 and subjected to systematic coding analysis.

Acknowledgments

This report is published as part of the Children and the Media Program at Children Now. Children Now would like to thank the Charles Stewart Mott Foundation and an anonymous donor for their

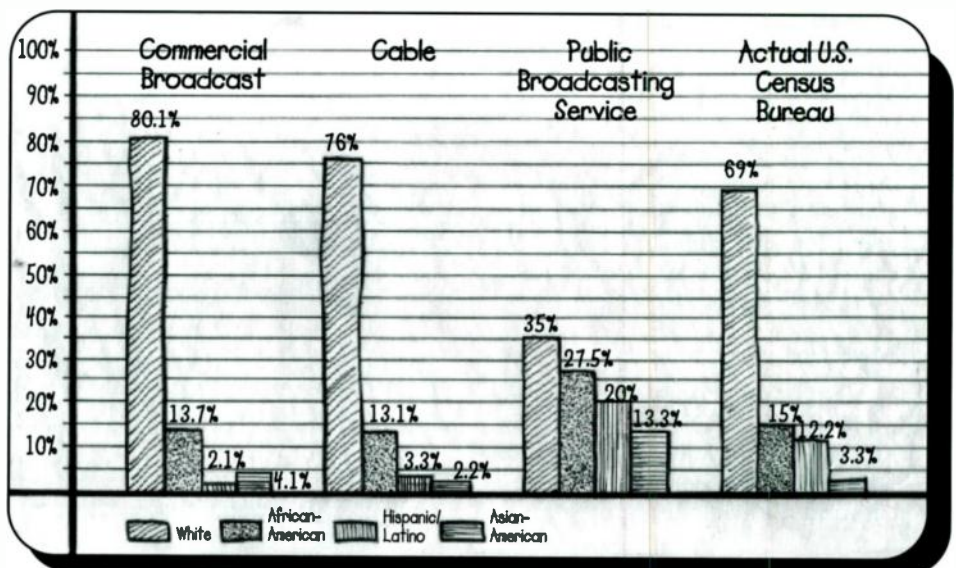
generous support of this program. These donors are not responsible for the statements or views expressed in this report.

Editor's Note: This research article is reprinted with the gracious permission of Children Now, a nonpartisan, nonprofit organization with offices in New York City, Los Angeles, San Francisco, and Sacramento, Calif. The information was gleaned from the Children Now Web site at <http://www.dnai.com/~children>.

Katharine Heintz-Knowles is assistant professor of communications at the University of Washington. **James P. Steyer** is founder and president of Children Now.

"A Melting Pot?"

Distribution of Child Characters By Ethnicity and Source





National Religious Broadcasters Public Policy Conference Washington, DC Wednesday, May 7 - Friday, May 9, 1997

The 1996 NRB Public Policy Conference 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 Public Policy Conference.

Speakers

The 1996 Public Policy Conference was a tremendous success with participants like House Majority Leader Dick Armey (R-TX), Alan Keyes, Sen. Conrad Burns (R-MT), William Bennett, Sen. Dan Coats (R-IN), Rep. Bob Dornan (R-CA), Gary Bauer, Jay Sekulow, Cal Thomas, Rep. Bill Tauzin (R-LA), Sen. Joseph Lieberman (D-CT), and many others.

The 1997 Public Policy Conference promises to be even more exciting with invited guests: Senate Majority Leader Trent Lott (R-MS), Sen. John Ashcroft (R-MO), Ralph Reed, Rep. J.C. Watts (R-OK.), Sen. Tim Hutchinson (R-AR), Rep. Frank Wolf (R-VA), Rep. Tony Hall (D-OH), Rep. Linda Smith (R-WA), Sen. Phil Gramm (R-TX), Speaker of the House Newt Gingrich (R-GA), and Elizabeth Dole.

Highlights

Highlights include: ★ Meetings on the Hill ★ Visits to congressional offices ★ Invite-your-Representative Reception ★ and question-and-answer times with key Washington leaders.

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Hyatt Regency Washington, the site of the 1997 PPC is at the doorsteps of the nation's Capitol, two blocks from the U.S. Capitol, Supreme Court, Library of Congress, and the House & Senate office buildings. Call (202) 737-1234 to make your lodging reservation, be sure to mention your attendance at the NRB Public Policy Conference for the group rate (\$145 single or double).



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What Are We Showing the Children?

Most homes have a family room. However, for many, it is no longer a 'family' room, but a classroom and the teacher is the television. The teaching is New Age doctrines, disobedience, violence, free sex, homosexuality, etc."

My wife made that statement as we were discussing the problems related to children. I replied, "What chance do these children have? Since many parents or guardians use the television as a babysitter, children spend the majority of their time in front of it and they are practicing what they have been taught. We see the results of this teaching on the front pages of our newspapers and the lead stories on television news each night."

The future of America and the future of the church lies in our children, but where is the greatest investment made today, both by Christian television and the church? It is in the adults. Most Christian programs — and churches — are aimed at the adult audience and the money is spent on this group.

No business would last if it spent the majority of its advertising dollars on a part of society that is dying. Look at the tobacco industry and the millions spent persuading youth that its product is something they want. Millions more are spent researching where the tobacco's money should go to attract new consumers and retain the old.

Christian television and the church need to take a new look at how they are spending their efforts and money for the future. In Christian television and the church, we spend 90 percent of our finances on the adult population and a possible 10 percent on children, while 90 percent of the future church will come from the children we reach for Christ when they're young. Our budgeting is wrong! We need to spend 90 percent on children and 10 percent on adults.

The majority of children's Chris-

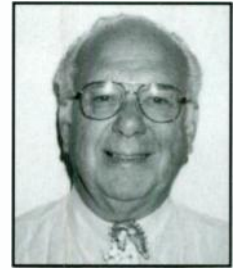
tian television programs today come from groups who have a vision but tight budgets. There are even fewer programs for teens and only a couple directed to the 12- to 15-year-old group. The latter group has the highest dropout level in the church today and little is being done to reach it. The challenge for Christian television and the church is to reach the future church, persuading children and youth that Jesus Christ is Someone they want, need, and should have.

"Pure religion and undefiled before God and the Father is this, to visit the fatherless and widows in their affliction, and to keep oneself unspotted from the world" [James 1:27]. Never before in history has the number of fatherless children and youth reached the numbers of today. It is not unusual for a principal to tell me 70 percent or more children in his school come from a fatherless home. According to James, if we want to practice pure religion, we must visit this group, and what better way than through television.

The potential and opportunity is here — we have Christian television stations and the networks offering programs 24-hours a day. Two of these networks are planning to or have begun airing one transponder of children's programming only, but there are not enough programs available to fill the hours.

Producers need to take a new look at what they're doing and what they plan for the future. Take advantage of what the secular world has done: target a group and it pays off. The Christian media need to target those who are not being reached and for whom very little is being done and make every effort to reach them. It will pay off for the church and the future of Christian television.

As Christians and especially as those involved in television, we have a great responsibility. I see it as one the early disciples faced — to share Jesus Christ, no matter the cost in



Ray "Black Buffalo" Wilson began Black Buffalo Trails ministry in 1949. Wilson, an Indian of the Cowlitz tribe, is a television producer, evangelist, and missionary.

time, lives, or finances; whatever it takes.

God has provided the means for us to visit these groups in the privacy of their homes. Let's get into their family rooms and produce quality, innovative programs to capture their imagination and lead them to a saving knowledge of Jesus Christ and life everlasting. ^{RB}

WASHINGTON WATCH

continued from page 10

If the commission finds the industry's ratings to be acceptable, it will take no further action except to approve technical rules for carriage of the encoded ratings. But if the FCC deems the voluntary ratings plan unacceptable, the agency must take steps to establish a government-recommended alternative ratings scheme — an action that could well raise both public policy and constitutional concerns.

Should a government-backed ratings plan be devised, nothing in the 1996 Act explicitly requires broadcasters, cable operators, or other multichannel video distributors to use it — or any other categorization scheme — to rate their programming. But supporters of the ratings concept expect public pressure ultimately will persuade most stations, cable systems, and other video distributors to do so. ^{RB}

V-Chip for Parental Control

by Richard W. Burden

The icons in the upper lefthand corner of your television set during the first 15 seconds of some programs are an industry response to provide parents with a code representing program content. The Telecommunications Act of 1996 requires an electronic device called a "V-chip" to be incorporated into most new television sets sometime in 1998. The incorporation of this device will allow parents to block programs with a certain rating.

Technically, the area reserved for V-chip coding resides in Line 21 Field 2. This line by its location is defined as resident in the active picture area, but remains unseen on normal receivers because of the television receiver practice of overscanning. The importance of locating this information in the active picture area, rather than locating it in the vertical interval, is that any information encoded in the active picture area does not separate from program content. An example of coding within the active picture area is closed captioning, which is located in Line 21 Field 1. Thus, it becomes practical to encode both V-chip information and/or closed captioning within program content either during the production or post-production phase.

The rating system proposed by the television industry for V-chip operation in its initial stage is somewhat similar to the rating system utilized in motion pictures. It is broadly based on age group with no sub-rating with respect to content, such as sex and violence. This places the value judgment on appropriate program content, for each age level, entirely by what the television industry deems acceptable.

The industry has responded to concerns of Congress and the Telecommunications Act but the basic flaw is the concept's broadbased acceptability by both age level and by family value. It is also highly probable that programs with the same industry rating may be inconsistent with parental judgment. Thus, parents cannot rely on this type of a rating system to reflect their own personal values. The television rating system is as follows:

TV-Y — All children. Themes, elements designed for very young audience and should not contain any upsetting material.

TV-Y7 — Children age 7 or older. Program may trouble children if they can't separate fantasy and reality and may contain physical or comedic violence.

TV-G — General audience. Most parents would find this program suitable for all ages, but not targeted specifically for children.

TV-PG — Parental guidance suggested. Parents may find parts unsuitable for young children. May contain coarse language, suggestive dialogue, or limited violence.

TV-14 — Parents strongly cautioned. Parents "strongly urged" to watch this program with children and cautioned against letting children younger than 14 watch.

TV-M — Mature audiences only. Designed for adults, program may not be suitable for those under 17. May contain harsh language, sex, or violence.

Technology exists in the structure of Line 21 Field 2 to also include program and episode information within the code. The addition of program and episode information is factual and does not discriminate against program content. Thus, with the transmission of this additional information, parents will have the alternative to plan family viewing either by industry rating system or by program or episode.

Please file your comments on the television rating system and information to be contained within the Line 21 Field 2 code with the Federal Communications Commission and your congressman.

Richard W. Burden is president of Richard W. Burden Associates, based in Canoga Park, Calif.

Editor's note: National Religious Broadcasters supports the V-chip and other ways, such as the new television rating system, which assist parents in monitoring their children's viewing habits.

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AIRWAVE ANNIVERSARIES

SAN DIEGO — In March, *The Grapevine*, hosted by Michael Law, celebrated a decade of live, local talk on KPRZ-AM/San Diego. The program airs daily and features listener call-ins, news commentary, and special newsmaker guests.

AIRWAVE NEWS

BROADWAY, Va. — Because of damage by the remnants of Hurricane Fran last September, WBTX-AM/Broadway had to rebuild its 24-year-old tower and transmitter. Listeners and others donated time, finances, and even a self-supporting tower. The Massanutten Broadcasting Co.-owned station went back on the air December 13 after being dark for 97 days. Massanutten Broadcasting Co. president Dave Eshleman said, "I am overwhelmed with all God has done in getting the station back on the air."



photo by Allen Litten

Dave Eshleman stands beside the ruined tower and transmitter of WBTX-AM/Broadway, Va.

CAMARILLO, Calif. — Salem Communications Corp. has agreed to purchase three AM properties from Guardian Communications. The \$3 million sale will give Salem its first properties in Baltimore (WITH-AM) and Cincinnati (WTSJ-AM) as well as a duopoly in Cleveland (WCCD-AM).

DALLAS — Last month, the USA Radio Network launched a new weekly program, *The Christian Computing Hour* with co-hosts Steve Hewitt and Kevin Cross. Hewitt is founder and editor-in-chief of *Christian Computing Magazine*. The hour-long program seeks to promote computer technology as a vital tool for ministry.

MINNEAPOLIS — WYLT-FM/Bahalia, Miss., has joined the SkyLight Satellite Network's inspirational format.

ESSEX, England — The Miracle Channel launched April 4 with its main penetration into North Africa, the Middle East, and the 10/40 Window. However, the channel also reaches into Europe and 50 nations. CTV Gospel in the United Kingdom and Norway are behind the launch.

COLORADO SPRINGS, Colo. — The Word in Praise, the third music format of the Salem Music Network, began

airing on KPRZ-FM/Colorado Springs earlier this year. Three additional stations have joined this format: WPZE-AM/Boston, WORD-FM/Pittsburgh, and WMP5-AM/Millington-Memphis, Tenn.

SIMI VALLEY, Calif. — On Valentine's Day, the Voice of Hope European Beacon broadcast a message of love into Europe, the United Kingdom, and North Africa over the former propagator of hate, the huge jamming station in Tbilisi, Georgia. The Voice of Hope European Beacon is now airing daily.

AWARDS

SCOTTSDALE, Ariz. — Food for the Hungry received three Angel Awards under the local television category for its videos *Changing the World One Child At A Time*, *Making a Difference*, and *A Look Inside Africa*. All videos were produced by former



Marissa Leinart of Food for the Hungry poses with her Angel Awards and actress Donna Douglas after the ceremony in Hollywood.

Phoenix television broadcaster Marissa Leinart. The 20th Annual Angel Awards were held February 19 in Hollywood, Calif.

SAN DIEGO — KPRZ-AM/San Diego general manager Mark Larson received the 1997 Coalition Award as part of the "Shine The Light" awards celebration sponsored by the San Diego County Christian Coalition. Three other individuals also were recognized with this award.



Sheila Stephens at the Angel Awards

CHARLOTTE, N.C. — Chosen People Ministries won the Silver Angel Award for national television documentary and home video for *Messiah in the Feast of Dedication*. Sheila Stephens of Chosen People Ministries wrote, directed, and produced the winning entry.

INTERNET INFORMATION

• **SOUTH BEND, Ind.** — World Harvest Radio began broadcasting all three of its shortwave radio stations in RealAudio via the Internet (<http://www.whri.com>), becoming the first American shortwave stations and the only Christian shortwave to do so.

ST. LOUIS — *The Lutheran Hour* began offering its weekly programs in RealAudio via the Internet (<http://www.lhm.com>) on Easter Sunday. "The broadcast of *The*

this organization, a strategic reinvention of our international ministry using new digital communication technology," says Jim Telle, director of marketing and communication.

RICHARDSON, Texas — Radioinfo (<http://www.radioinfo.com>), a new Internet service launched in March, lists all U.S. licensed radio stations and can be searched by format, city/market/state, call letters, personnel, or station Web site address. The free-access site claims to be the only complete industry database appearing on the Internet.

MUSIC NOTES

NEW YORK — The Zomba Group via its Christian music company Brentwood Music has acquired the last remaining large independent Christian and gospel music company, Benson Music Group, from Music Entertainment Group.

NEW BITES

WASHINGTON, D.C. — The Association of Direct Response Fundraising Council (ADRFCO) reports a single form for complying with non-profit, state regulations has been accepted by 20 states and the District of Columbia. The form, called the Uniform Registration Statement (URS), was devised by the National Association of State Charities Officials and the National Association of Attorneys General. For a copy of the URS Form, contact ADRFCO at (202) 347-0929.

UTRECHT, Holland — More than 100 delegates from 25 countries gathered for the Third Fellowship of European Broadcasters Convention from March 13-16. With a theme of "Working Together for Maximum Impact," plenary speakers included the Rev. Ernest Rea (BBC's head of religious broadcasting), Arie van der Veer (chairman of the Netherlands Broadcasting Association), Viola Fronkova (director of the Lutheran Hour in Slovakia), and Tim Tomlinson (Northwestern College Radio).

PEOPLE

IRVING, Texas — Pete Thomson has been named general manager of Salem-owned KWRD-FM/Irving. He previously worked as vice president/general sales manager for KLTU-FM/Fort Worth. "As a general manager, it's great to have the resources and support of Salem," Thomson said.



Pete Thomson

NEW GLARUS, Wis. — Jack Gillum has been appointed president and CEO of BCS Wireless. As president, he directs the company's overall business and engineering activities. Gillum is former president of Martin & Kane.

Gold Angel Awards

- Best New Television Series** — *Cosby, Promised Land*
- Best Television Series** — *Touched By an Angel*
- Best Television Special** — *The Christmas Tree*
- Best Television News** — *60 Minutes*
- Best Film** — *The Preacher's Wife*
- Best Foreign Film** — *Cold Comfort Farm*
- Best Musical Film** — *That Thing You Do!*

This is a partial listing of the 20th Annual Angel Awards, held February 19 at the Hollywood Roosevelt Hotel.

NASHVILLE, Tenn. — After nearly six years, Bruce Koblisch has stepped down as president of the Gospel Music Association (GMA) to become president of Reunion Records. "I have been blessed to be a part of one of the most exciting times of growth and change at GMA," Koblisch said.

ST. LOUIS — Jerry Williams has joined WCBW-FM/St. Louis as program director and afternoon drive host. He most recently served as promotions director for Jacor Broadcasting in Louisville, Ky. "I'm looking forward to helping the station grow into the future," Williams said.

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

Advertising Index

<i>Advertiser</i>	<i>Page</i>
American Family Association	BC
Blackbourn Media Packaging	28
Books & Bookings	24, 36
Bott Broadcasting	9
Broadcast Software International	IBC
Children's Bible Hour	55
CRT Custom Products	29
Crossview Ministries	1
Directory of Religious Media	45
The Domain Group	15
FamilyNet	31
Family Research Council	IFC
Group Publishing	39
InfoCision Management	2
Life Issues Institute	18
Majesty Music	17
National Right to Life	5
NRB Directory on Disk	35
NRB Mailing Labels	35
NRB Public Policy Conference	37
NRB Southwestern Regional Convention	25
NRB Western Regional Convention	11
Opryland Duplications	23
Religious Broadcasting	19
United News & Information	30
Wings Media	7
Zondervan Publishing House	52

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Simplifying Audio Cassette Duplicators

This month's article is geared towards explaining high-speed cassette duplicators: what they are, their history, and their future. It is necessarily non-technical as most people using these machines are volunteer workers. Hopefully, this article will clear up a few questions in the minds of these machine operators.

The cassette, introduced in the mid-sixties by Phillips, has come to stay. Because of its affordability and compactness, the cassette, once seen as a novelty, has come to revolutionize the recording industry. Thus, technology, as applied to the repair of high-speed cassette duplicators, runs by mercifully slowly. Given the startling changes of some other fields, I am indeed grateful for this.

Since the early 1970s, professionals have discovered there is a market for quickly recorded sermons, seminars, and corporate training meetings, etc. Manufacturers such as 3M brought the world its first high-speed cassette duplicator.

With the introduction of the Wollensak 2770, 2780, and the more compact 2790, companies were now in position to conquer the newfound market. These machines made it possible for churches to offer cassettes of sermons shortly after delivery. Likewise, they made it possible for conventioners to obtain recordings of the seminar they just attended.

For a while, 3M was the undisputed king of the high-speed cassette duplicator market, laying the groundwork for many years to come. Machines patterned after the popular 2770, ranged from the Pentagon C20, 270, and 271, the Recordex 330, to the Telex Copier and Copyette series. With the ensuing competition, these machines became more affordable and obtainable by smaller churches.

Sony entered the market as a late-comer, but its focus was on language lab systems in schools. Not realizing how duplicators were being used in the field, Sony under-engineered their CCP-110 machine with Amorphous-type playback and record

heads. They later introduced a more durable Hexalloy head. Even later, they became the reigning monarch of head durability in the eyes of conference recorders with the introduction of the Ferrite head.

CAM Audio, Inc., picked up on the high-speed duplication idea from its inception, selling audio equipment and bulk cassettes to both professionals and non-professionals, including missionaries being sent to different parts of the world. As CAM approaches its 30th year, it has grown to be one of the United States' largest catalogue houses offering audio and video equipment, PA systems, wireless mikes, etc., as well as services in repair, duplication, graphics arts design, and printing.

For the most part, high-speed cassette machines are classified as either copiers or duplicators. The difference lies mainly in intended design. Copiers are designed for occasional use only and are usually equipped with soft heads, no erase heads, few or no user-end controls, and are not slaveable (a port for multiple copies).

Duplicators are designed with heavy use in mind. They are often equipped with longer life heads (than those found on their more economic counterparts), VU meters of some sort, volume controls, and are slaveable. They usually have heavy duty motors and fans so that they run for long periods of time. Though bulkier, these machines constitute the backbone of the in-cassette duplication industry.

Recently manufacturers have designed lightweight duplicators for portable use in the field. These machines are easier to carry and are less costly to ship around the globe. Because of its lighter design, however, they are more susceptible to damage from shippers.

As mentioned before, the technological aspects of high-speed cassette duplicators come rather slowly. Because of this, we have learned a great deal about their proper care and



Miguel Martinez is service department manager for CAM Audio, Inc., based in Garland, Texas.

maintenance. Generally speaking, it is safe to assume that persons using these machines intend to copy large volumes of cassettes.

With that comes the responsibility of properly maintaining the machine: the cleaning of the heads, pressure rollers, tape guides, erase heads, etc. This practice, although rather simple, often gets overlooked and is the cause of many larger problems. Proper maintenance of the duplicator will ensure a longer life.

After all the consumer can do, it does become necessary to send the machine in for further care. This will include a mechanical tear-down of modules to remove buildup of contaminants on moveable parts. It will also include a mechanical and electrical alignment of slide plates, heads, erase heads, etc.

In conclusion, the creation of a new technology usually means the reduction of jobs in favor of the technology itself. However, the world has found one technology that has benefited mankind and has not taken anything away. High-speed cassette duplication technology has meant the creation of jobs in an industry founded a mere 25 years ago.

We have also seen other technologies come and go in the recording industry, such as the open reel and eight-track cartridge, but none has had the staying power of the cassette. The affordability and compactness of the cassette format make this possible. With the introduction of new models of high-speed cassette duplicators every year, machines of this type are apt to stay with us well into the next century. ^{RB}

Six Ways to Counter Sales Objections

How can you overcome common objections and land an advertising account? Here are six objection overcomers.

1. My budget is spent. Your first reply should be "Oh?" This allows the advertiser to elaborate, thereby giving you a clue as to what the real objection is. Most businesses can reallocate budget dollars if they really believe you can serve them better.

If the real objection is budget, show him how he can receive an investment return that far outweighs what he will spend with you. Or ask him, "If your budget wasn't spent, would you make a commitment to this?" If he answers in the affirmative, ask if you can count on him when his budget opens up. Then get on his plan for the next month, quarter, or year.

2. Your audience is not our target. You should have already done a consultant sell, probed, and asked the right questions to uncover and define the prospect's target market. Soma Communications and the Radio Advertising Bureau (RAB) client profiles can help.

If your station does not deliver his target, get out. Only sell accounts that fit. If you still believe your station is a fit, share with the advertiser success stories of other clients in the same category your station reaches and the results those clients have had advertising on your station.

3. You don't reach enough people. Reply, "Why do you perceive that?" Listen, then share with the prospect some statistics, like according to Gallup research 54 percent of the U.S. population claims to be born again (this also provides a witnessing opportunity!).

According to Simmons Market Research/Soma, 10.7 percent of those people listen to nothing but Christian radio. That's exclusive come. And 10.7 percent of half your market is how many people? It doesn't matter what size market you're in.

Plus, the Christian audience is staying tuned in for longer periods of time, so less frequency on Christian radio still reaches them more often.

4. I'm already reaching your market with other media. Probe and find out which media, then share with him again the 10.7 percent figure and its exclusivity through Christian radio. Our market demographics and psychographics match his target market and will buy his product when asked, especially when advertised on Christian radio.

Simmons shows 83.7 percent of Christian radio listeners respond they will first try to do business with an establishment advertised on Christian radio. Christian radio delivers a loyal, responsive "untapped" niche market.

5. I'd be willing to try it for a couple of weeks to see if it works. The reality of the situation is that every person has a buying cycle and every product has a buying cycle, whether it's cars every three years or carpet every seven. Use RAB client profiles for specifics.

At Morning Star Communications, we don't think it's fruitful to sell a client anything less than a 13-week to 52-week campaign and *only then* if they can buy enough frequency to motivate people to respond. Also, the offer must be exciting enough to entice people to respond. In his 1985 book *Ogilvy on Advertising*, David Ogilvy wrote, "All the advertising in the world can't make a bad product good."

If a car dealer only advertises for two weeks (out of a three-year buying cycle, for example), he would miss 98.7 percent of the potential car buyers in your audience, rather than reach 100 percent of the potential car buyers who are going to purchase a vehicle from somebody in the next three years. The point is, ad campaigns people remember most are the ones running week after week, month after month, year after year.



Michael Listermann is president of Morning Star Communications and Morning Star Christian Media Reps, Inc., based in Covington, Ky.

Remember Mr. Whipple squeezing Charmin for over 20 years?

6. I have to justify myself with the ratings and there's nothing I can do. Also, even with your numbers, you don't use the same criteria as I do with other media. It's like comparing apples to oranges. Your response should begin, "I can see why you might feel you need apples to apples." It is apples to success stories — not smoke and mirrors, but real results with real people.

We are talking about large numbers of real, "untapped" buyers coming into his business and making real purchase decisions. This is a real audience listening exclusively to Christian radio, versus audiences dial-turning all over the spectrum, chasing their favorite song or running from commercials. Christian radio reaches a different audience: upscale, mainstream people advertisers should be reaching with their message and products. These are tasty oranges. Try one. ^{ns}

Frequently Asked Questions about Managing Donor Databases

I have had the privilege to speak about fund-raising research and analysis at several of the recent National Religious Broadcasters (NRB) conventions. In so doing, I am frequently asked questions regarding the donor database. Here are a couple of those questions with my answers.

Q: We need to decide whether to manage our donor database in-house or to hire a database management firm. Which is best?

A: Although there is no easy answer, I do have some principles to share which will help. Years ago, before the personal computer (PC), there was a clear tendency for medium to large broadcast ministries to use a service bureau. Their files were too large to manage manually, and computers were very expensive. With the advent of the PC, there was a big swing toward managing the task in-house due to the affordability of PCs and the increasing supply of sophisticated, yet user-friendly software.

However, more recently, there has been increased understanding of the efficiency and economy of specialization leading to an increase in outsourcing. Some leaders are wondering if there is really any cost-savings in having an in-house data-processing department given the cost of software, software updates, hardware, hardware changes due to increases in technology, computer conversions, maintenance, building, computer personnel, and the overhead associated with all these things.

In addition, there is the concern that even if there is some cost-saving associated with managing data processing in-house, will the quality of service be as high? After all, can one or two in-house people be as proficient as a data management firm's team of computer experts?

And will not the smaller in-house data processing shop be more sus-

ceptible to bottleneck, due to temporary shortage of personnel, a surge of donor response, or software/hardware crashes? Other leaders are also desiring to focus more intensely on the unique ministry they feel God calling them to, and are wanting to reduce the distractions and headaches of peripheral matters such as data processing.

Here are some guidelines. If you have staff that is especially expert in data processing, and they seem turn-over resistant, it may be worthwhile to manage your database in-house. In this case, professional fund-raising software is highly recommended. Don't re-invent the wheel.

It is amazing how much more powerful and effective professional fund-raising software is than a do-it-yourself program. If computer expertise is not available to you and/or you want to avoid the headaches and inefficiencies of managing your own in-house data processing department and focus more on the ministry itself, outsource the job.

If you choose to outsource, look for a firm that provides all associated needs such as address correction, merge-purge, postal pre-sort, etc. Also, consider the advantages of a database management firm that can offer the services of a fund-raising analysis expert. Only the very largest ministries, such as World Vision or Focus on the Family, can afford to have these analysts on staff, but with the right database firm you can have access to one, too.

A fund-raising analyst can help you leverage your income by translating raw data into marketing intelligence. For example, an analyst can help you implement improved segmentation, improve acquisition using lifetime donor value, detect fund-raising trends, reveal opportunities and threats, etc.

Q: What data should I keep, and



Bruce Campbell is the founder and president of Campbell Research (Marketing Solutions), a leader in donor research and fund-raising analysis based in Santa Maria, Calif.

for how long?

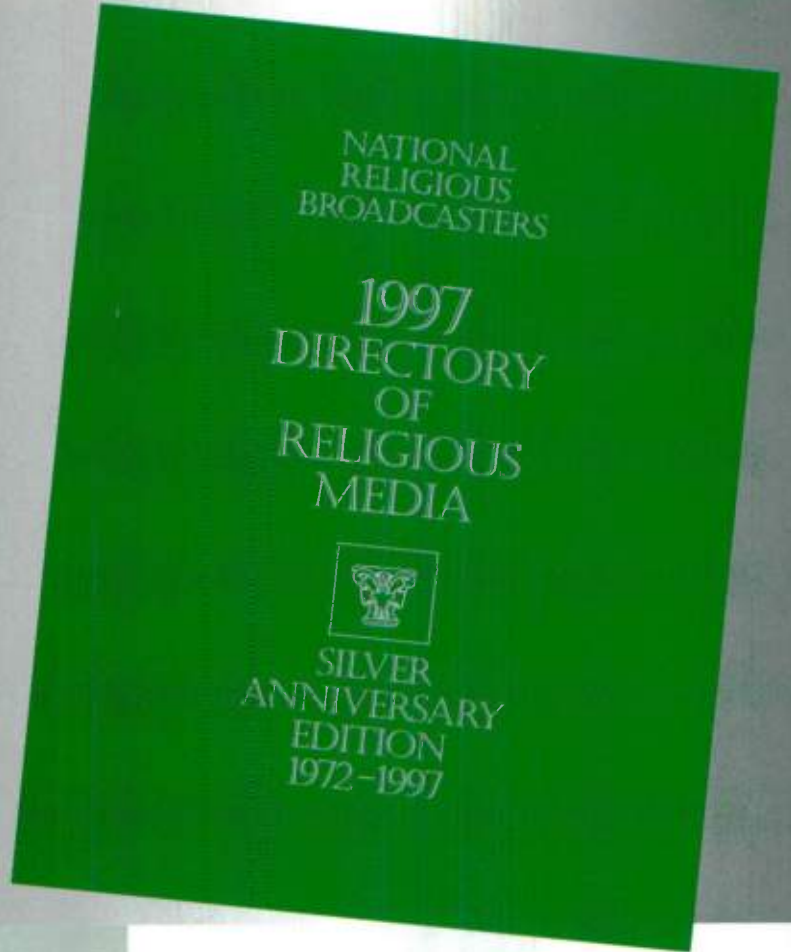
A: All too often, a ministry will request our firm to perform fund-raising analysis, but won't have the data to do it! Here are some pointers.

You already know to keep names and addresses. Also keep the donor's source date and source-motivation code. For every gift, keep the amount, gift date, and gift source code. Have fields to indicate donor preferences such as frequency of appeals, telephone calls, and ministry program interests.

In addition to keeping all relevant response data, it is critical to maintain campaign data (especially costs) right on the database. This will help you easily and accurately compare the historical income versus cost statistics of previous fund-raising efforts so that you can better predict what will work best today. Large sophisticated organizations will want to track which fund-raising efforts have been targeted to which donors so that they will be better able to determine individual donor program preferences.

Keep all history for at least seven years! But remember: all this invaluable data is worthless if you don't have the help of an analyst to extract it from your database and translate it into fund-raising strategy.^{RB}

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His Dream for Mine

Do you ever wonder if your life has a purpose? Is it really worth all the sacrifices you make?

These are questions most people who blindly and eagerly stumble into the music business world — or perhaps the business world in general — ask themselves. Do you remember the days when you were at the cusp of breaking into this “business?” I remember all too well.

I had recorded a demo which John Mays, then A&R director for Word Records, had received. After many phone calls and a few meetings, I took a step of faith and off to Music City USA I went.

I worked as a waitress in Nashville, Tenn., for several months while writing for my first record. I remember changing out of my uniform in a restroom at Wendy’s, then heading up to Word, excited to be working on music. It was a time of adventure and wonder I will always cherish.

Now, five years later, it almost seems like another life. Touring, imaging, re-imaging, recording, “be yourself, don’t be yourself” — it’s crazy. If you’re not careful, in the middle of the chaos, you forget why you’re even here. This past year, something made me remember and I’d like to share it with you.

My daddy, Cova Morgan, made a trip to Nashville 25 years ago to be a songwriter and he met with some

folks in country music publishing. Impressed by his writing and believing he had real potential, they asked him to stay in town to meet with some other “music people” and even invited him backstage at the Grand Ole Opry. My dad explained he had no money for a hotel and his family was expecting him back that night.

They then told him, “If you want to pursue writing country, Nashville is where you have to be.” Daddy said his goodbyes and he and his songs came back home to east Tennessee. He then spent the next 20 years being a Volkswagen mechanic — and the most loving and kind father, always there for us.

Every day when he came home from work, I would climb up into our big, ugly green recliner and sit on his lap. We would then laugh our way through the nightly episode of *Andy Griffith*. I have often wondered what life would have been like if he’d made a different choice.

While I was writing for my current record, *Listen*, a song Daddy had written when I was just a little girl kept running through my head. A few days later, I found the same song on an old cassette with Mom singing and Dad playing guitar. I called up my guitarist/writer friend, Drew Ramsey, and we got together and wrote new music to Dad’s words. We recorded the song for the new album



Singer/songwriter Cindy Morgan recently released her fourth recording, *Listen, on the Word* label. When she’s not on tour, she divides her time between Nashville, Tenn., and Alberta, Canada.

but kept it a secret from Daddy for about three months.

We sprang the song on him at a Knoxville, Tenn., concert last fall. After playing it for him, we brought him up on stage and there wasn’t a dry eye in the house. Everyone was on their feet cheering the Volkswagen mechanic whose dream had just come true.

That song is “Listen,” the title track of my latest record. The single stayed at number one for three weeks. Daddy was so excited.

But what I learned from Dad really has nothing to do with records or number one songs. What really matters is not “success” but purpose. Are we becoming more dependent on our relationship with Christ? Are we movers and shakers or menders and helpers?

It is difficult to forsake your own dreams and desires and give your life’s work to serve someone else. I think that’s the beautiful thing about what my father did when he traded his dreams for mine. The servant who was a slave to humility and love was a king in his heart. He gave our family the most precious gift of all — his time — and it changed my life.

The influence of time is a miraculous thing. I have a long way to go and so much left to surrender to God, but I pray we would all be challenged to trust our lives, our purpose, and our time to God. After all, He is the One who really can make all our dreams come true — the true King of hearts.^{1b}

Listen by Cindy Morgan, Cova Morgan, and Andrew Ramsey

Would you listen, would you listen
There’s a baby crying down in Bethlehem
Would you listen, would you listen
To the voice of hope that’s ringing through the land
People listen, listen
But still don’t understand

Would you listen, would you listen
There’s a great man preaching sending out His Word
Would you listen, would you listen
To the truth He speaks and still He is not heard
Would you listen, would you listen
To a great man preaching turn your head around
People listen, listen
But still don’t understand

Chorus: But don’t you know
His love will shine down on you
Oh and yes His peace will come in and rescue
Don’t you know His blood will cleanse you and save
you
If you will open your heart and listen

Would you listen, would you listen
There’s a hammer ringing, ringing through the land
Would you listen, would you listen
To a cruel, cruel message
Crucify the man
People listen, listen, listen
’Cause His blood is falling in the sand

Chorus
When the baby cried we closed our ears to wisdom
When the word was preached we closed our minds
to love
And when the hammer rang we closed our hearts to
Jesus
Now you listen, listen, listen

Chorus
Open up your ears, open your heart
Open up your mind and open up your soul
Open up your heart, yeah, open up your heart and
listen.

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Inoculating Children Against Television

Have you ever tuned into network television between the hours of 6:30 and 8:30 p.m. and heard or seen something which could have been taken from an R-rated movie or an adult novel?

One evening, I watched one sitcom build an entire program on condoms, another use the word "sex" in almost every other paragraph, and an upcoming show boast its character was coming out of the closet. Even a popular children's candy is running a commercial with sexual overtones.

If little pitchers have big ears, then our youngsters are getting an earful during what we used to call the family hours of television. In a day when daytime television promises to sizzle as never before and nighttime television is made to shock us, what is it doing to our children and how does it affect our families?

From the moment our children are born, we are concerned with their well being. We inoculate them against childhood diseases and try to teach them right from wrong. As believers, we teach them morals, self-esteem, and living a life pleasing to God.

Then in just one evening at home, they are told none of this matters because this is the '90s and it's okay to be gay, to sleep with multiple partners, to use words not pleasing to God, and to resolve conflict through violence. If we don't think our kids take this all in — think again!

Recently, I conducted my own survey among parents with school-age children. Even though the survey includes responses from both church and unchurched families, their responses were basically the same regarding television.

Based on 200 completed survey forms, these children watch between 15 and 20 hours of television per week. Most children were viewing programs on Nickelodeon, Disney, and educational television. As one parent wrote, "I'm fed up with the other networks."

Of the 200 surveyed, 152 parents

answered they supervise the programs their children watch and every parent said they have had to turn off programs because of content.

When asked, "What has been the biggest change in television programming over the past ten years?" most commented on sex, violence, and language. Asked if parents thought the new rating system would help in choosing appropriate programs, most indicated it might but others felt reluctant to allow the rating to set the standard for their child's viewing.

To the question, "Do you feel there is an appropriate family block of programming 'safe' for youngsters to watch without constant monitoring by parents?" every parent survey said no — and wanted to see more family oriented shows on television. All answered yes to "Do you find most television programs morally offensive to your family?"

When questioned if they had ever written a network, program producer, or advertiser to complain or commend a show, 98 percent answered no and many felt their opinion would not matter. To the last question, "Do you think the entertainment industry is in touch with family values?" 99 percent said no.

If we are shocked in 1997 by what we see and hear on television, what will the year 2000 bring? As parents and Christian broadcasters, we must take some action. There are certainly good family value programs currently airing and I think a positive reaction can make an impact.

I believe it is extremely important we commend these programs to the producers, networks, and advertisers. Let them know families are watching, want these programs to continue, and desire more programs like them.

I feel positive feedback toward family friendly programming can make as much — if not more — of a difference than constant criticism. Individually, we may feel we can't make any difference, but collectively, for the sake of our children, we have



Linda Bennett is executive director of TV-27 ACTS Television Network Affiliate in Little Rock, Ark. She also produces, directs, and hosts Just Kids, a half-hour children's program airing on ACTS and FamilyNet.

to try.

In a conversation with parents of school-age children, I found it interesting that today's kids are watching some of the same programs I viewed 35 years ago. Even actor Larry Hagman said recently that he has a whole new audience of kids because they are watching reruns of *I Dream of Jeannie*. Families want programs they can sit down and watch together without fear of content.

In an interview, I heard a producer say, "What is the big deal? Sitcoms are based on make-believe — they are purely entertainment." Sitcoms may be based on make-believe, but those sitcoms with immoral content are affecting real-life families and those families think your idea of entertainment is sick!

As Christian broadcasters, we should be offering more programming geared toward our children. It is surprising how few programs we are producing for children, especially when we complain about the ones airing.

While worship services and Bible teaching shows are good and very much needed, children simply don't watch them. We are forgetting our children when considering new programs. There is a real need for well produced, entertaining programs written just for kids. We have to take a stand for moral programming. ¹⁶

RECORDING REVIEWS

BY DARLENE PETERSON

Unveiled Hope

Michael Card

producer: Phil Naish
Myrrh

Throughout the 18 recordings Michael Card has released since his first in 1981, he has proven himself a masterful minstrel of biblical truth. Many of his recordings can serve as musical Bible commentaries, so well do they illuminate the key themes and people recorded in its pages. Not thrown together lightly, Card's songs reflect a devotion to studying Scriptures that led him to acquire a master's degree in biblical studies before his musical career. *Unveiled Hope* is the fruit of an entire year Card spent studying the book of Revelation.

Card views Revelation as a book full of worship, proven by the many songs and hymn fragments found in the text. He used those songs as a framework for the record, walking the listener through the book chapter by chapter. Each hymn fragment seemed to lend itself to a different musical interpretation, which accounts for the wonderful variety of musical styles on the recording: classical, traditional black gospel, alternative rock, and Card's trademark acoustic sound flavored with Irish instruments such as Uilleann pipes, penny whistle, and Celtic harp. The results are stunning and quite moving.

To capture the majesty of Christ's return as conquering King of kings, Card enlisted renowned arrangers J.A.C. Redford and Rob Mathes to concoct the powerful orchestral segments, which are performed by the London Session Orchestra. Traditional choir Metro Voices, black gospel choir Veritas, Steve Green, and many gifted musicians bring Card's well-crafted writing to vibrant life. This recording should help unveil the hope of Christ's return to those who are intimidated by the book of Revelation.

Whisper It Loud

Israel

executive producer: Stephen C. Clifford
Cadence Communications Group

This gifted young artist has performed full-time since 1990 as a worship leader and touring musician. In addition to hosting his own television program, which ran for over 30 weeks in 1994 on the Trinity Broadcasting Network, Israel has performed at a variety of events such as the NBA All Star Game Week, Promise Keepers, and Washington for Jesus. I found it fascinating and inspiring to hear the heart of a seasoned worship leader expressed expertly in the language of pop (or "multi-racial, cross format pop" as Israel himself calls it).

Whatever the label, this music is crisp, polished, uplifting, and moving. The lyrics, all of which Israel either wrote or co-wrote, focus on relationships: with our heavenly Father and with one another. It's not surpris-

ing (coming from a worship leader) that several of the songs urge us to turn to the Lord in worship or prayer to find strength and renewal. Songs pointing to the importance of friendship, kindness, and the father's role in society round out the content of the recording nicely. A strong debut.

The Fire Again

Kim Hill

producer: David Kershenbaum
executive producer: Darrell A. Harris
Star Song

Kim Hill's velvety smooth alto first hit the airwaves in 1988 and by 1992 she had released three successful recordings boasting a total of seven Number One hits. Her distinctive voice, solid acoustic guitar playing, and well-crafted songs made her stand out from the pack, earning her devoted fans and lots of airplay. In 1994 she took a foray into the country music scene, with more success: her debut video reached number one on the Country Music Television video charts. But she didn't feel at home in country music. Through a "long, slow process" as Kim describes it, God used several things in her life to bring her to the point of embracing her calling in Christian music.

One of these was attending a Twila Paris concert and connecting with the atmosphere of worship she found there. Eventually Hill rededicated herself to "proclaim His righteousness in the assembly. . . speak of His faithfulness to me . . . tell of all He's done for me . . . reflect His glory" (words to a worship chorus on this album).

The Fire Again gives us more of Hill's musical gifts, but flowing in worship from a heart that has made a deeper commitment. Starting off with a moving rendition of "Nothing But the Blood," she sets the tone for the rest of the recording and, presumably, for this new phase of her career. "A Place for Us" already has gained considerable airplay. "No One Like You" is a strong worship offering. There's a pleasing variety of songs with meaty lyrics and strong musicianship. Fans old and new will be glad for Hill's return and inspired by her renewed commitment to the Lord.

Cloud 8

New Identity

producers: Dennis Patton and Chester Thompson
executive producer: Jonathan Watkins
Star Song

Until recently, the members of New Identity were simply seven young men connected by their friendship and membership at First Pentecostal Church in Cincinnati. They came from different backgrounds and childhood experiences, and possessed varying gifts in music, athletics, and academics. They began their singing career by performing in front of their Sunday School class and



soon were receiving offers to perform in churches and halls across the city. They've shared the stage with established artists such as Commissioned's Marvin Sapp and Keith Staten. And now they're making their debut on the Star Song label.

Had I not known this group was new, I would've thought them seasoned veterans based on what I heard on *Cloud 8*. An excellent, sophisticated blend of pop, urban, and rhythm and blues featuring strong vocals and rich harmonies, this recording grabbed my attention from the first track and kept me listening to the end.

Two top-notch producers and some of Nashville's and Los Angeles' finest studio musicians no doubt have something to do with this, but the centerpiece is always New Identity's vocals. The lyrics they sing are well written and brimming with important, encouraging messages that point away from vanity, materialism, and disunity and toward the Lord, selflessness, compassion, and harmony. An uplifting debut that I hope is the beginning of a long career.

Considering Lily

producer: by Brent Milligan
executive producers: Dan R. Brock and
Eddie DeGarmo
ForeFront

In case you hadn't guessed, it's from Matthew 6:30 that this new duo takes their name: "If God cares so wonderfully for the lilies of the field that are here today and gone tomorrow, won't He more surely care for us?" The two women who make up Considering Lily (Serene Campbell and Pearl Barrett) bring us a refreshing entry in the pop/rock arena. Not only do they sing, but they have written most of their material and Barrett plays acoustic guitar and piano. Add a few other musicians to round out the sound and *Considering Lily* brings us a debut not to be ignored. Songs range from modern rock to acoustic ballads for a nice mix.

The lyrics are well written, ranging from being as personal as a diary entry to upbeat, whimsical, and humorous. They deal primarily with the struggles of believers living out their faith. However, the most arresting thing about Considering Lily is Campbell and Barrett's harmonized vocals: they have a childlike, innocent quality. This sweetness and purity adds poignancy to the serious lyrics and enhances the upbeat songs with an angelic quality. It's hard to remain cynical after listening to *Considering Lily!*

Bottle Rocket

Guardian
producer: Steve Taylor
Myrrh

Guardian had previously been produced by John and Dino Elefante, but having recently toured with Steve Taylor, the group asked him if he would be willing to be its producer. As good as the Elefantes were for Guardian, sometimes a change in producers can help a group grow artistically. This has proven true with *Buzz* (their previous release) and now *Bottle Rocket*. With his gift for pack-

ing wry humor, sudden twists, and powerful punches in lyrics and music, Taylor coached and stretched the group onto a higher plane artistically without robbing them of their own identity. For Guardian, this has proven the right chemistry at the right time: the title cut is an (appropriately) explosive, clever '90s version of "This Little Light of Mine," "Babble On" speaks of the deadly power of the tongue, "Blue Light Special" addresses the mental muck of television, and "Coffee Can" uses the most deadly silly (yet serious) coffee-related terms to warn of missing heaven by trying to get there on one's own merits.



Musically, these four guys play their instruments well and are beyond being locked into simple chord progressions (refreshing!). They cut loose often with several particularly aggressive guitar-driven songs, but they know what they're doing. Believing "in the '90s, it's raw emotion," they avoid over-production, preferring more of the live band chemistry. There are some slower-paced moments, such as "What Does It Take," which movingly captures a believer's burden for an unsaved friend. But overall, the recording is as explosive musically (and creatively) as its title implies and definitely is a winner.

Soulbait

Code of Ethics
producers: Tedd T. and Barry Blaze
executive producers: Dan R. Brock and
Eddie DeGarmo
ForeFront

Speaking of raw rock, this band has departed from a more synth-laden approach to an edgier, more guitar-oriented sound, with excellent results. Code of Ethics also has become more of a "real" band with permanent members joining Barry Blaze (Charles Garrett, Steve Dale, and Jerry Mowery) and collaborating with him in writing the songs (Blaze had previously handled most of that himself). The collective approach has paid off for Code, with tight playing, great lyrics, and well-crafted tunes. Inveterate Euro-pop fan that he is, Blaze couldn't resist adding vintage synth sounds on several tracks. "If it was old or weird, we knew we'd use it," he says. "We wanted all kinds of bizarre sounds between tracks and within some songs. But most importantly, I knew this album would require a killer guitar band feel."

Blaze has indeed struck an enticing balance that should "hook" listeners: killer guitar power laced with an intriguing menagerie of synth sounds to hold your interest. The title track describes lifestyle evangelism in decidedly "fishy" terms and other songs deal primarily with the deeper and more difficult aspects of living out our faith, but always with hope offered. *Soulbait* is Code's best release yet.

Darlene Peterson is the music reviewer for Religious Broadcasting.

THE BOOK SHELF

BY HARRY CONAY AND TIM SHIELDS

Prime-Time Religion: An Encyclopedia of Religious Broadcasting

by J. Gordon Melton, Phillip Charles Lucas, and Jon R. Stone

Oryx Press, 1997

Prime-Time Religion is "an authoritative guide to the fascinating world of religious radio and television." Its stated aim is to cover "the origins of religious broadcasting in America: the pioneer preachers, the most successful programs and personalities, and the many broadcasting companies, organizations, and ministries that have used electronic media to promote their religious worldviews." An ambitious undertaking, this attractively formatted, durably bound volume wisely begins by defining its standards for inclusion. These reflect a subject's historical significance, national and international impact, exemplification of "some important facet or dimension of religious broadcasting ministries," or long-running success. By these standards, fast-talking Peter Popoff is *out* but the eccentric Eugene Scott is *in*. Content is overwhelmingly evangelical Protestant, but included are Roman Catholics (Mother Angelica and Bishop Fulton J. Sheen, among others), several Jewish groups, and even some Muslims.

The preface is followed by a succinct yet informative introduction providing a historical overview of religious broadcasting, thereby allowing the reader to better understand where each individual entry more or less fits into the big picture. Several appendices, one listing "Selected Historic Highlights of Religious Broadcasting," another explaining the "Bleese Amendment to the Dill Radio Control Bill of 1926," and yet another explaining the practice of "Sustaining Time," nicely supplement this introductory overview.

The body of the book consists of 396 alphabetically arranged entries (from "Adib Eden Evangelistic Missionary Society," "Agape Europe," and "A.A. Allen" to "Z Music Television," "Zero 1960," and "Thomas Zimmerman"), as well as helpful cross references (such as "Frederick J. Eikerenkoetter II, see: Reverend Ike"). All the "big names" are here, including Paul Crouch, Jerry Falwell, Billy Graham, E. Brandt Gustavson, Marilyn Hickey, Benny Hinn, D. James Kennedy, Kathryn Kuhlman, C.S. Lewis, Walter Maier, Carl McIntire, Aimee Semple McPherson, Oral Roberts, Pat Robertson, James Robison, Robert Schuller (not to be confused with "Fighting Bob" Pierce Shuler), Billy Sunday, Chuck Swindoll, Clyde Taylor, and Jack and Rexella Van Impe — to name but a few.

Entries are appropriately informative and interestingly written in an informal, almost "chatty" style. The authors are honest and frank — sometimes inappropriately so. For instance, while we expect to be told about Jim Bakker's, Jimmy Swaggart's, and Robert Tilton's widely publicized problems, must we also be told that Charles Stanley's ministry is "plagued by rumors of marital conflict" and that "steps have been taken for him to relinquish his pulpit in the event of a final divorce from his wife?" This bit



of gossip seems more suitable to the pages of *People* magazine.

I was also disappointed with the currency of information pertaining to the Worldwide Church of God (which appears under the entry of founder Herbert W. Armstrong, who died in 1986). While Joseph W. Tkach Sr. is mentioned as Armstrong's successor, there is no mention of Tkach's death, of his being succeeded by his son, this organization's dramatic turnabout toward accepting the tenets of mainline Christianity, or its effects on the church's broadcast ministry. (To me, this seems far more significant than speculation about a pastor's marital problems.)

Nevertheless, most articles seemed reasonably up-to-date, and those which disappointed me were more than offset by those which delighted.

Happily, there is an entry for National Religious Broadcasters (NRB). Useful sources are listed at the end of every article and a bibliography is provided at the end of the book. Many articles are accompanied by a picture. In addition to the appendices previously mentioned, others list NRB's founders, presiding NRB chairmen, NRB Hall-of-Famers, and colleges and universities with broadcasting programs. A comprehensive index allows readers to pinpoint specific names, titles, and organizations. In format and layout, this is virtually a textbook example of what a popular reference book should be.

Serious and respectful in tone, even when it is critical, this inviting and entertaining reference work contains a plethora of information designed to meet the introductory-level needs of a general audience. In this respect, it is a complete success. While I suppose it is inevitable in the first edition reference work that somebody's favorite personality, program, or organization may be missing, with regard to Christian broadcasting, *Prime-Time Religion* certainly offers broad representation of the field and I heartily recommend it to all our readers.

Too many books, too little time

Before me is a pile of some wonderful books, all published in 1996, for which limited time and space do not permit lengthy reviews. Let's take a quick look at some of these not-too-be-missed titles.

Doctrine for Difficult Days (Thomas Nelson) is presumably compiled from the writings and/or radio transcripts of the late J. Vernon McGee. Though generally comprehensive in scope, if not in depth, this is an informal, introductory-level, systematic overview of theology from a dispensational perspective. The days may be difficult but McGee's explanations are not.

If the eschatological explanations in McGee's book are a bit detail-lite, a fuller, more sensational treatment is offered in *2001: On the Edge of Eternity* (Word). Jack Van Impe has a knack for finding prophetic purport behind every current event. Those who like their premillennialism highly seasoned with speculation will thoroughly enjoy this exciting study of world and national events possibly signaling Christ's return.

If Christ doesn't return within the next few years, we will have to maintain our sense of hope amidst the trials and tribulations which surround us. With the possible exception of Charles Stanley, I can't think of anyone better able than Charles Swindoll to explain Christian hope to us. In *Hope Again* (Word), Swindoll writes about hope amidst suffering, temptation, marital discord, guilt, shame, religious doubts, and all the rest of life's contingencies. Anecdotal and practical, inspirational and God-honoring, this is vintage Swindoll.

Joy and contentment are the twin ingredients of *If Mama Ain't Happy, Ain't Nobody Happy* (Harvest House), an uplifting paperback by Lindsey O'Connor. Sharing practical insights for cultivating joy and contentment in our thoughts, feelings, and actions, this anecdotal treatise does tend to become a bit wordy and tedious at times, but I'd still rather have too much of a good thing (which this book definitely is) than too little.

Love is Gary Smalley's theme in *Making Love Last Forever* (Word). Despite dust-jacket endorsements by Kathie Lee Gifford, Connie Sellecca, and John Tesh, I decided to read the book anyway. In it, Smalley stresses love of life as preliminary to developing a loving relationship with one's spouse. While providing much sound, practical advice for improving marital relationships, Smalley's underlying message reflects "the life-giving principle of honor and the destructive emotion of anger that too often creeps in." We learn how anger produces destructive relationships. "But choose honor," writes Smalley, "and you choose life."

Love of life is also the theme of *Refresh, Renew, Revive: How to Encourage Your Spirit, Strengthen Your Family, and Invigorate Your Ministry* (Focus on the Family), edited by H.B. London Jr. This pep talk for pastors is based on transcriptions from the *Pastor to Pastor* radio program and audio tapes. Articles reflect the keen insights of such people as Jerry Bridges, Kent Hughes, George Barna, Francis Schaeffer, and Os Guinness.

When one's ministry is revived, one needs to restore one's personal and corporate vision. George Barna's *Turning Vision into Power* (Regal) succeeds in helping us do just that. Four years earlier Barna wrote *The Power of Vision*, which he describes as "a conceptual book." However, "after embracing the concept, many people were left searching for a resource that would help them convert vision into action." The present volume, accompanied by new insights, is that resource. "The heartbeat of this book is to underscore the centrality of vision in our lives and to support that heartbeat with practical steps and insights in becoming a visionary leader, whatever your stature or position in life might be."

To those who are "visionary leaders" in the world of business and corporate management, Kevin Leman (a family and marriage therapist) writes about *Winning the Rat Race Without Becoming a Rat* (Thomas Nelson). Offering practical advice and godly principles, Leman says, "In short, the key to winning the rat race without becoming a rat is this: Treat people like persons, not things." He shares with us the proper way to work with people to build mutually satisfying and God-honoring interpersonal

business relationships.

Leman's humane, Christian approach is echoed by Gary Moore's tips for practical money management in *Ten Golden Rules for Financial Success* (HarperCollins). Based on insights Moore gathered from "legendary mutual fund manager Sir John M. Templeton" (whom he frequently quotes as much, if not more, than Scripture) this book ostensibly adapts Christian principles to investment, presumably so that readers can be successful, if not monetarily, at least spiritually (which in the long term is more rewarding).

Complementing the above volumes by Leman and Moore is *The Power Book* (Thomas Nelson), "a daily companion" offering "spiritual insights for achieving excellence," compiled by Stephen Arterburn. Each week is assigned a theme; each day is given a page on which Arterburn provides a biographical motivator, a "Point to Ponder," a pithy "Power Quote," and a relevant Scripture passage, all of which develop the week's theme. At the end of each week, he provides a prayer and blank space to summarily record what one has learned. Thus this volume is as utilitarian as it is motivational.

Lastly, Ron Hutchcraft provides an important message for all parents and Christian youth workers. In *The Battle for A Generation: Life-Changing Youth Ministry that Makes a Difference* (Moody), Hutchcraft writes, "I am convinced that the forces of darkness are trying to spiritually neutralize one generation of teenagers so that generation belongs to them. If they can capture one generation, they can have all the others that come from it. That generation may well be in our schools right now." Comparing today's teenagers to drowning people, he says that "dying people will not come to the Life Saving Station to be rescued." Instead, believers must reach out and rescue them. In this timely and vital volume, Hutchcraft tells us how to do this.

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

Producing Effective TV Programs

by Phil Cooke

National Religious Broadcasters, 1996

This could also be called "How to start your own television ministry or refine the one you have." Producer and director Phil Cooke packs this book with information about television broadcasting. Being in broadcasting for 12 years, I can honestly say if I'd had this resource book at the beginning, I would have started on a solid foundation and saved thousands of hours of frustration and time.

This workbook takes the reader step-by-step through the process, with Cooke giving real-life experiences and answering questions (such as Where do I begin?, How much will it cost?, What about fund raising?, and What format should I choose?); it even has a resource and help section. I recommend this book to anyone who wants to start a television ministry or streamline an existing one.

Tim Shields is director of Praise Stock Footage, based in Woodbridge, Va.

Alerting Listeners, Viewers to the Slippery Slope: Physician-Assisted Death Programs

Editor's Note: Because of the importance of this issue, Jonathan Petersen, who normally authors this column, has invited Diane Komp to be this month's guest columnist. Along with reading her comments here, be sure to visit the Zondervan Publishing House Internet Web site (<http://www.zondervan.com>), where Dr. Komp has posted a letter which your audience may copy and use to begin a dialogue with their doctors about physician-assisted suicide.

Resources abound to help you bring light to this issue for your listeners and viewers, such as The Life and Death Dilemma: Families Facing Health Care Choices by Joni Eareckson Tada (1995, Zondervan), in which Tada faces the euthanasia debate head-on. She explains the difference between a Living Will and a Durable Power of Attorney for Health Care and why she promotes the latter over the former when dealing with letting life end.

I am at the end of my earthly life," began a letter that was read into the U.S. Supreme Court record on January 8. In the last week of his earthly life, Chicago's Joseph Bernadin wrote to the court to urge them not to create any right to physician-assisted death. Instead, the cardinal implored the honorable justices "to protect patients from abuse, and to protect society from a dangerous erosion in its commitment to preserving human life."

The court expects to offer its ruling by July on one of the hottest topics that has ever divided our country. Let me emphasize how divisive this is. The way the debate has been framed by the Hemlock Society has contributed to the fears of the elderly.

Here, Christian broadcasters can provide a community service. You can familiarize both Christian and non-Christian listeners with the societal stakes for us all if assisted-death is legalized. Consider these program possibilities:

- Produce a call-in show inviting listeners to honestly share their opinions on physician-assisted death. Ask your callers how they've discussed their views with their personal physicians. (A model letter to personal physicians is available on the Internet at <http://www.zondervan.com/docdidoc.htm>). Edit these calls and invite a local pastor to discuss points that the callers make.

- Identify a church in your area that has a model ministry to seniors. Invite the pastor or director of that ministry to discuss how they are meeting the physical and emotional needs of the elderly.

- Identify a church in your area that uses the "parish nurse" model to integrate spiritual and health needs of members. For further information about parish nursing, contact the Parish Nurse Resource Center at Lutheran General Hospital in Park Ridge, Ill., or Nurses Christian

Fellowship in Madison, Wis., at (608) 274-9001.

- Invite staff from your community hospice to join you in-studio to discuss how hospice care deals with the physical, emotional, and spiritual needs of those facing death. Check with local pastors about church members who may be hospice volunteers.

- Invite a Christian physician from your area to discuss the medical and professional aspects of assisted-death. If you do not have a local contact, call Christian Medical and Dental Society (800-230-CMDS). Part of its "Battle for Life" kit is a CD with produced spots to inform your listeners.

If the polls and surveys are to be believed — and I think to some extent they must be — there are more pro-life Christians opposed to abortion than opposed to assisted death. Perhaps it is easier to be morally absolute about someone else's choices than our own.

This time it is not young women alone who are struggling to maintain some control over their lives, but our own parents and grandparents. Let's help the local church stand in the gap and provide practical alternatives to death for our loved ones.^{1,2}



Diane Komp, M.D., is an oncologist on faculty with Yale University School of Medicine and author of Images of Grace (Zondervan). Her editorial on physician-assisted death appeared in the March 3 issue of Christianity Today.



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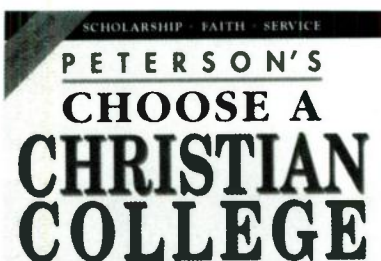
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National Day of Prayer. Information: (719) 548-4520.

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@ktsky.org.

June 13-15

Audio Engineering Society 14th International Conference; Bell Harbor International Conference Center, Seattle. Information: (212) 661-8528, e-mail HQ@aes.org.

June 13-15

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

June 29-July 1

Inspirational Radio Conference 97; Northwestern College, St. Paul, Minn. Information: Ruth Olson, (612) 631-5000.

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 South Coast Plaza Hotel, Costa Mesa, Calif. Information: (714) 575-5000.

September 5-6

SHOWBIZ Canada; Metro Toronto Convention Centre, Toronto. Information: Sarah Margolius, (416) 491-3999, ext. 299.

September 11-13

Midwestern National Religious Broadcasters Convention; Marantha 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) 475-1976 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; 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, 1998

55th Annual National Religious Broadcasters Convention & Exposition. 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:

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The Hazzards of Television Viewing

Just two good old boys, never meanin' no harm
Beats all you never saw, been in trouble with the law,
Since the day they was born."

This theme song snippet is from one of the most popular network (CBS) programs (1979 to 1985) — *The Dukes of Hazzard*. Today, the writer in me winces at the lyrics' grammatical errors. But I remember wincing for another reason as a nine-year-old whose classmates became Dukes on Friday evenings. They all watched cousins Bo and Luke Duke use the *General Lee* to outsmart Hazzard County sheriff Rosco P. Coltrane, his basset hound Flash, and politician Boss Hogg.

Every Monday morning, my classmates would gather to discuss the latest antics and escapades of Bo, Luke, Daisy, and Rosco. And every Monday, I sat quietly, listening but unable to contribute to the "stimulating" talk of how wide was the obstacle the *General Lee* had jumped in Friday's episode. No matter how much I begged, pleaded, or cajoled my parents for permission to watch those crazy Dukes, they remained firm in their decision: *The Dukes of Hazzard*, especially with those scanty outfits cousin Daisy was stapled into, was not appropriate viewing for a nine-year-old.

As I grew older, my parents still monitored my television intake and my preference for network television shows grew to include such innocuous programs as *Remington Steele*, *The Scarecrow & Mrs. King*, and *The Greatest American Hero*. Taboo programs included the violent *A-Team* (enormously popular among my junior high classmates) and most sitcoms. Of course, by today's television fare — a mere decade later — those programs were tame and shows "pushing the envelope" were few.

Because of the television restrictions my parents placed on me, I grew up watching very few network television programs; instead I have a rich heritage in classic films, mostly black and white, which I devoured in place of the lite and silly fare often gracing prime time television.

While my classmates watched Bo and Luke, I feasted on the witty and clever dialogue of those wonderful screwball comedies from the 1930s and '40s such as *Arsenic and Old Lace* and *It Happened One Night*. While music shows like *Solid Gold* ruled the airwaves, I sang along with those grandiose, colorful Broadway musicals like *South Pacific* and *The King and I*. While *Miami Vice* heated up television's violence, I experienced our nation's westward expansion in the relatively bloodless westerns such as *She Wore a Yellow Ribbon* and *The Angel and the Badman* and our country's wars through such movies as *The Undefeated* and *The Bridge Over the River Kwai*.

Today's parents have a wider selection of alternatives to network programs to offer their children, with the plethora of videos geared toward each age group (from preschool through high school) teaching traditional values and godly principles in a variety of formats. Children's videos have certainly come into their own in the '90s with the wonderful storylines, believable characters, and high quality production of such series as *Veggie Tales*, *Adventures from The Book of Virtues*, *Secret Adventures*, *McGee & Me*, *The Last Chance Detectives*, *Adventures in Odyssey*, and *Animated Hero Classics* — and this is the short list!

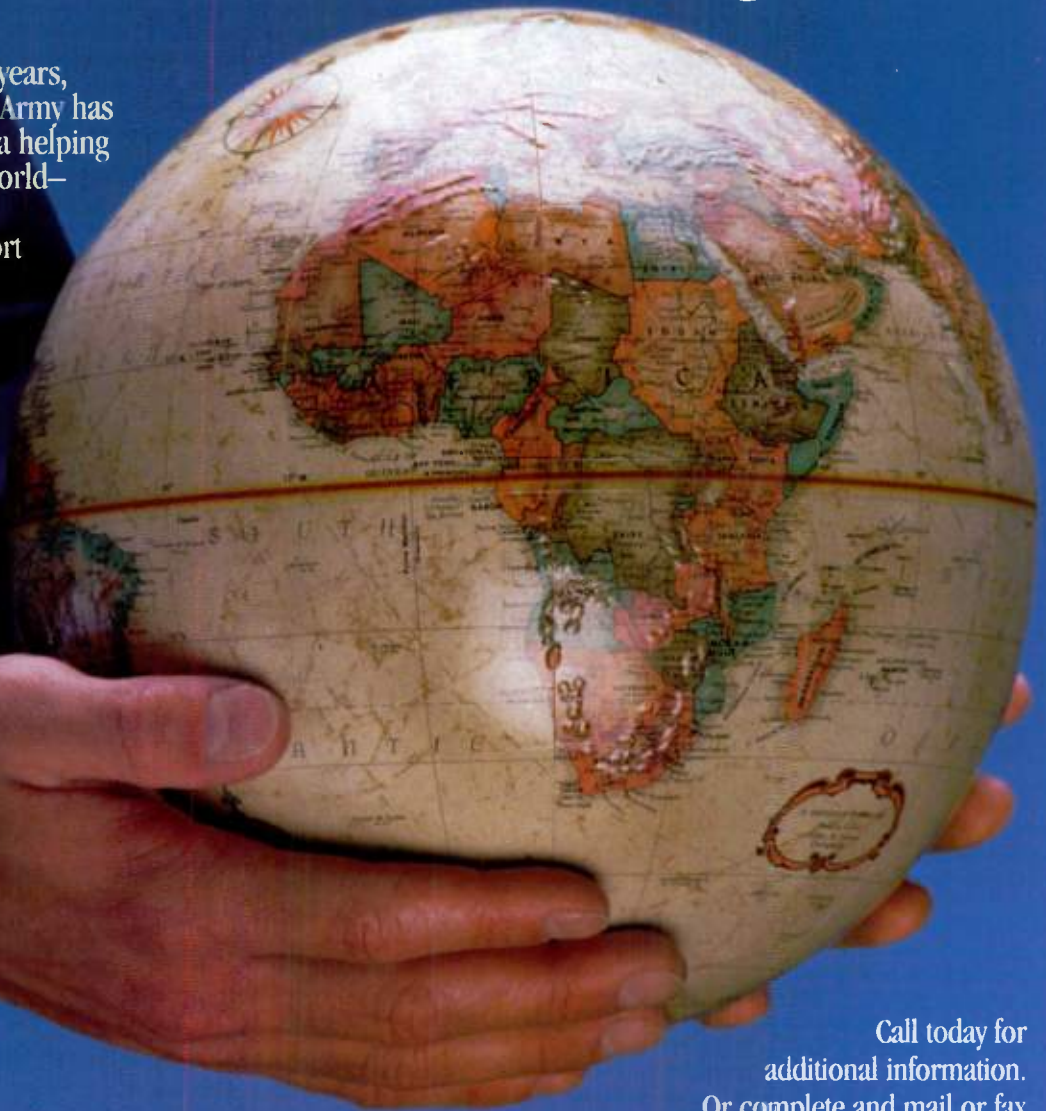
Parents do not have to rely on the networks to provide acceptable, suitable — and kid-approved — programming. With so many alternative and creative replacements, kids have their television fulfillment with values-oriented shows.

As Don Otis wrote in his article "Coming of Age": "Children's videos produced by Christians may soon replace *Power Rangers*, *Gargoyles*, or *Bone Chillers* on Saturday morning television." When that day comes, it will be cheered by fed-up parents from around the country. Until it does, turn off the networks and pop in a video — your children *will* thank you.

Sarah E. J. Smith

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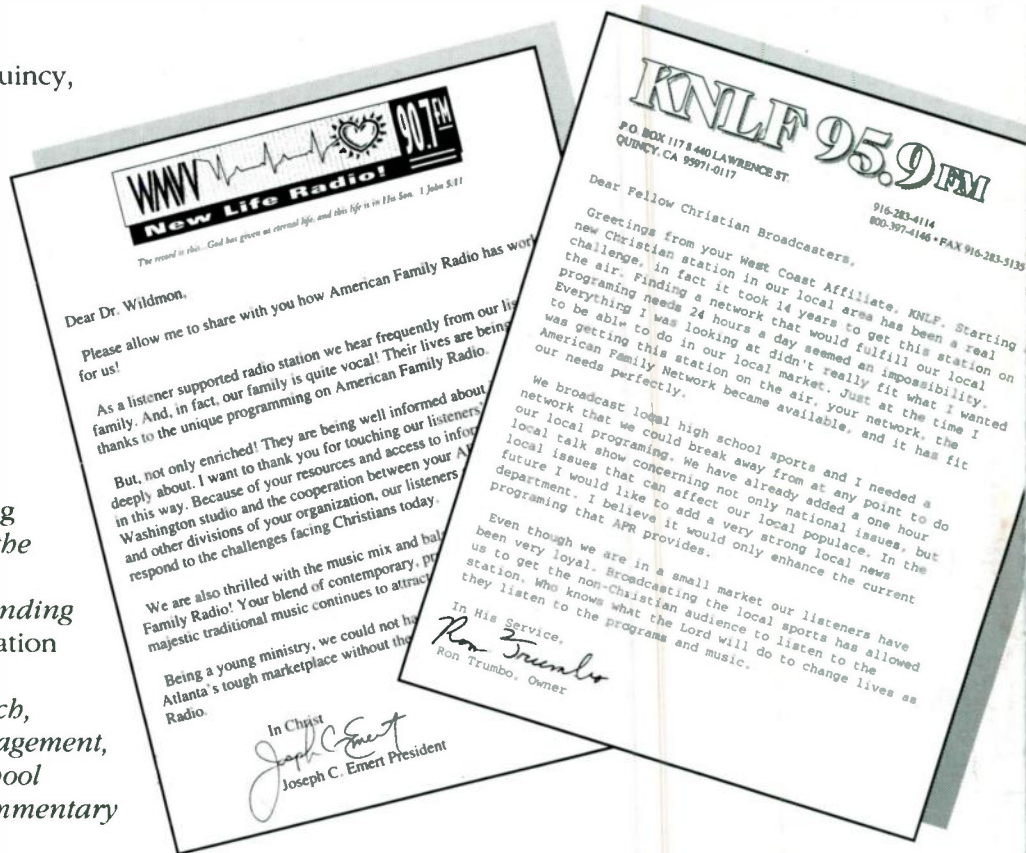
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