



WHEN ROCK  
CRIES OUT  
THIRD DAY

BARLOWGIRL • EMERY • DAVID PHELPS • BUILDING 429

# 34

## Girl Talk

It's just like a sleepover! The rocker chicks of **BarlowGirl** dish to longtime friend Superchic[k]'s **Melissa Brock** about family dynamics, purity and—oh yeah—what's different about their much-anticipated sophomore record *Another Journal Entry*. (You can read it in your PJs.)



## cover story

### 28 Hope Floats

With its latest offering, Third Day is meeting people wherever they are, even in the aftermath of an epic disaster like Hurricane Katrina. The music veterans confess to **CHRIS WELL** why they didn't make another *Wire*, and why the theme of this record—hope—runs deeper than they ever imagined.

## features

### 38 Living the Mystery

How some Christian artists manage to manifest an authentic presence in the mainstream market is an oft-debated topic, but the members of Emery, a breakout Tooth & Nail act—and closet country music junkies—have their own methodology. Tune in as **DR. TONY SHORE** investigates the secret of winning fans by (gasp!) being yourself.

### 40 Man on Fire

David Phelps is a gospel supergroup sensation: What else needs to be said? Well, a lot. **GREGORY RUMBERG** walks the newly minted solo artist through his stunner of a release, *Life Is a Church*, to discover why he's so excited to be out on his own.

## in review

- 91 Music:** Sara Groves delivers a delicious melodic feast, several gems sparkle on the *Narnia* soundtrack and more
- 96 Books:** Why Margaret Becker loves garage bands
- 100 Tour:** Hang onto your seats: The fierce tag-team of John Reuben and 4th Avenue Jones is a force to be reckoned with.

## departments

- 06 From the Editor:** Sweet relief
- 11 The Insider:** Christian artists help spearhead the Hurricane Katrina relief effort, L.A. Symphony's valiant reprise, a rock & roll Night of Joy at Disney World and more
- 102 By the Numbers:** Building 429
- 104 A Personal Perspective** by Israel Houghton
- 106 Hall of Fame:** Larnelle Harris

## Like a Bridge Over Troubled Water



Sara Groves arrives with a tour bus full of supplies in Slidell, Louisiana.

You don't have to be a longtime CCM subscriber to know this magazine places a lot of emphasis on artists who put their faith into action. Frankly, that type of artist—an artist after God's own heart—speaks volumes to us, not to mention the watching world.

When Hurricane Katrina made landfall along the Central Gulf Coast on Aug. 29, it maimed the most powerful nation in the world. It took almost 1,200 lives while damaging or demolishing half a million homes and was the first disaster in history to lead to the preemptive evacuation of one of the world's major cities.

Thankfully, a vast amount of God's followers has been honoring Him through both service and giving in response. And I'm pleased to say that the Christian music community is one of the church's brightest examples of immediate and long-term action. From Third Day's efforts with new song "Cry Out to Jesus" and benefit concerts [see cover story], to Nicole C. Mullen and Shaun Groves becoming spokespersons for FindShelter.org and taking part in benefits themselves, to Bishop T.D. Jakes and Kirk Franklin's own concert fundraiser—these are just the tip of iceberg. And don't even get me started about how Sara Groves and her husband, Troy, nobly loaded up their tour bus with diapers, wipes and baby formula and drove it 1,200 miles to devastated Slidell, Louisiana. [To find out more about how Christian artists are responding, check out the lead story of our "Insider" section beginning on page 11.]

My wife, Jamie, and I recently had the privilege of joining an 84-person work team organized by our church (Christ Community in Franklin, Tenn.)

for an extended weekend relief assignment in Picayune, Mississippi. Whether we were distributing food, clearing downed trees that had fallen into homes or unloading supply trucks, one thing we realized for sure was: This is only the beginning. Witnessing the devastation in nearby Gulfport and Bay St. Louis—two of the many destroyed towns—we saw the kind of violent destruction that you don't rebound from in a matter of months.

Long after the news networks stop giving the Gulf Coast adequate attention, those communities will need our committed involvement. I'm convinced that rather than simply giving a one-time gift to the Red Cross, we need to look at this situation more like a sponsorship program and prayerfully consider ways we can be involved repeatedly over the long haul. (Check out [usafreedomcorps.gov](http://usafreedomcorps.gov) to read about numerous options.)

Speaking of giving and the Red Cross, have you seen the organization's hurricane relief P.S.A. on television—the one featuring Johnny Cash's version of "Bridge Over Troubled Water"? I thought they made a fantastic song choice and couldn't have picked a more appropriate artist. I wonder, how would Cash be speaking into the hurricane recovery efforts if he were still with us?

Many of you will remember the November 2003 issue of CCM in which the Rev. Billy Graham and 15 of your favorite Christian artists paid tribute to Cash upon his passing. I bring this up because many artists and fans "in the know" are counting the days to Nov. 18. Why? Because that's when the biographical motion picture *Walk the Line* hits theaters. Directed by James Mangold (*Kate & Leopold*, *Girl Interrupted*), this movie chronicles the first half of Johnny Cash's remarkable life from his childhood days on a cotton farm to his legendary rise to stardom, recording alongside friends such as Elvis Presley, Jerry Lee Lewis and Carl Perkins.

So why is it that so many ardent fans of rock & roll who can't stand country music make an exception for Johnny Cash? And why do so many Christian artists and Christian music fans admire him and his art so much? From what I know about *Walk The Line*, this new film will give us insight into both answers.

For starters, it's said to be spot-on accurate. Cash's son, John Carter Cash, has expressed his amazement at how well this movie "captures" his father and mother. Add to that, before his passing, Johnny Cash chose Joaquin Phoenix (*Signs*, *Gladiator*) to portray him in the movie. And word is June Carter Cash selected Nashville-native Reese Witherspoon (*Just Like Heaven*, *Legally Blonde*) for her role. Yep, credibility.

While the film will primarily focus on Cash's life prior to his life-changing encounter with Christ in the late '60s, it's important to remember that whether Cash was running from God or running to Him, the man did both with dogged determination. And in the end, he proved to epitomize the most profound definitions of *Christian* and *artist*.

So, where will you be the night of Nov. 18? I, for one, will be watching and learning. And Cash—what if he were still here? No doubt, he'd be calling Americans to turn our attention to the victims of Katrina. His song "Man in Black" perhaps puts it best: "I wear the black for the poor and the beaten down... for those who never read, or listened to the words that Jesus said."

Jay@CCMmagazine.com

## CCM MAGAZINE

Your Christian Music Magazine Since 1978  
volume 28 issue 5

For those whose lives are strengthened through faith-informed music, *CCM Magazine* goes behind the scenes to celebrate the artistry of Christian music.

*CCM Magazine* is a publication of Salem Publishing, a division of Salem Communications.

### CCM Magazine

**Publisher** Jim Cumbee  
**Associate Publisher & Editor in Chief** Roberta Croteau  
**Editor** Jay Swartzendruber  
**Assistant Editor** Andrea Bailey  
**Designer** Mary Sergent

**Production Director** Ross E. Cluver

**Contributing Editors** Andy Argyrakis, Margaret Becker, Michael Card, Paul Colman, Russ Long, Gregory Rumburg, Chris Well

**Contributors** Christa A. Banister, Beau Black, Melissa Brock, Lou Carlozo, Andree Farias, Dan MacIntosh, Teri Modisette, Brian Quincy Newcomb, Melissa Reinke, Doug Van Pelt, Tony Shore, Mark Stuart, John J. Thompson

**Web Editor** Jessica Folkins

**Circulation Director** Joan Dyer

**Customer Service Representatives** Amy Cassell, Emeke Nnadi

**Fulfillment Manager** Leesa Smith

**Executive Director of Advertising** Julie Schueler 615/312-4244

**Senior Director of Advertising** DeDe Tarrant 805/987-5072

**Account Executive** Gregory Byerline

**Account Executive** Scott Hancock

**Account Executive** Pat McAbee

**Advertising Coordinator** Carol Jones

**Main Office** 104 Woodmont Blvd., Suite 300, Nashville, TN 37205  
615/386-3011 (ph) • 615/386-3380 (business fax) • 615/385-4112 (editorial fax) • 615/312-4266 (advertising fax)

**Subscriptions/Customer Service** CCM, 104 Woodmont, Ste 300, Nashville 37205, 800/527-5226 or [subscriptions@salempublishing.com](mailto:subscriptions@salempublishing.com). Annual subscription rates: United States, \$19.95/one year, \$35.95/ two years, \$53.95/three years; Canada, (U.S. funds) \$27.95 per year; all other countries, (U.S. funds) \$33.95 (surface) or \$67 (airmail). For address changes or other inquiries, please include both old and new addresses and mailing label. Allow four to six weeks for new subscriptions to begin.

**Cover photo:** David Dobson

**Cover design:** Mary Sergent



**SALEM Publishing**  
NASDAQ SYMBOL: SALM



## THE CROWNS HAVE BEEN CAST

Kudos on September's cover story article on Casting Crowns ["Real Life Conversations"]. Having spent a couple of days (as a photographer) as part of Steven Curtis Chapman's last tour with CC, your article summed up exactly what I saw backstage: humility, worship and the "what you see is what you get" attitude. How refreshing to see a successful Christian group that isn't all about being rock stars!

**Micheal Dwyer, Arlington, NE**

## SWITCH IT UP

Hey! I love Switchfoot, and I just wanted to tell you how pleased I was when you wrote your editor's letter ["From the Editor," Sept.] about putting or not putting Switchfoot on the cover of CCM. I had been wondering why you hadn't listened to readers' requests and put Switchfoot on the cover, and now it all makes a lot more sense. It's great to know that the magazine tries to honor bands and their wishes, especially when they are walking the line between the Christian and secular music industries. Thanks so much for your letter and all the great work you do for the magazine.

**Emily Spooner, via e-mail**

Thank you so much for your superb writing for "From the Editor." Your insight was very helpful. I am a huge Switchfoot fan, and I, too, want to see Switchfoot on the cover of CCM, but I understand the reason behind it. There are many Christians who are not sure if Switchfoot is

Christian or not, so your editor's note helped clarify that, I am sure.

**James Naruke, Columbia, SC**

When I first saw that Switchfoot won the title of "The Band You Want to See on the Cover" during the Readers' Choice Awards, I was really excited! I am a huge Switchfoot fan, and I could not wait to see my favorite band finally on CCM's cover! So, I waited and waited, then finally saw the article from September's issue. MAN! I really hope that they are on the cover soon because after all, they really, truly deserve it!

**Nicole Logan, Graham, WA**

Your article about Switchfoot raises so many questions in my heart. As a matter of fact, the questions started as I watched the band in Milwaukee, Wis., with my 12-year-old twin daughters.

"Positioning"? "Strategy"? "Not ready"?

How do they squelch the joy that swells from a heart that comprehends a fraction of the grace, mercy and love that reached down from heaven to save us from the chains of this sin-drenched and hopeless world?

How does one "position" one's response to the incredible sacrifice Jesus endured for us? How can they not have faith in His future for them as musical artists? (Will His Name diminish their chances of "success"?) Whose definition of "success" are they bowing to—His or the world's?

Do we need any more diluted messages in this already diluted, "feel good," "choose what fits your religious mood" world? Has anyone shared with them what Jesus said about being ashamed of His Name or being lukewarm?

My 12-year-old daughters entered that concert thrilled at the prospect of seeing Switchfoot and left disillusioned, yet wiser, young ladies. Claire said to me, "Mom, I think they were afraid to say Jesus' Name." As the lead singer made his "Bruce Springsteen-walk-around-the-crowd" round so the young ladies might have a chance at touching his pant leg, he asked the crowd if they ever felt there was something out there bigger than themselves. I'm



SWITCHFOOT

sure some of the New Agers in the audience thought about some of the mighty oaks that they spiritually connect with on a daily basis. I was aching to hear the powerful Name of Jesus, just one time—just to clear all the chaos of that night and bring honor to the *only* One who could bring hope to a lot of lost folks there in the audience.

My prayer then, and today, continues to be that God matures their faith in His Son and brings their audiences with them. Today is the day of salvation, and "fence-sitting" Christian music is mis-categorized if it intentionally "positions" or distances itself away from God and Jesus as the only Sources of hope.

Switchfoot does Christian music a huge, diluted disservice.

**Judy Dziki, via e-mail**

## DISCONNECTED

As a longtime fan of Out of Eden, I took special notice of featured artist Lisa Kimmey in the "A Personal Perspective" column in September's issue. In regard to her question "Where's the disconnect?" I'd like to say this. The disconnect occurs when people in decision-making positions fail to see the value of the contributions of others who are dissimilar to themselves.

I was beside myself with glee when a new Christian music station

launched in my area. I became an unofficial advertising agent through telling everyone [I knew]. As time progressed, I noticed the absence of urban artists. Only a few were included, and they could be counted on one hand. I thought it more odd that a concert featuring tobyMac and Kirk Franklin was advertised heavily on the same station, but



LISA KIMMEY

Kirk's music was not played. So I put together a list of some of my favorite urban artists and e-mailed them to the station along with album titles and song selections.

Their response was cold and pious. Instead of being embarrassed, they hid their oversight with a religious excuse. Needless to say, my interest in this station began to wane. I gravitated toward secular stations that play gospel music blocks daily. I was shocked to learn about the number of events, i.e., album release parties, festivals, live recordings for TV programs, concerts, etc. that were taking place in my own backyard, none of which are covered by the mainstream Christian music media. The diversity that I found was staggering: holy hip-hop, rap, gospel, jazz, house, Latin, Jamaican and so on. More voices are being added to the mix with radio stations' new music magazines and events dedicated to bringing other genres to the forefront.

The urban voice of God's children cries out, and the sound grows louder every day. He hears His children.

**Willie Johnson, Bayonne, NJ**

### ROCKIN' REBECCA

I wanted to thank you for letting us know about Rebecca St. James' upcoming album ["Insider," Sept.]. I've loved all the worship albums she's put out, but I'm really excited to hear more rock music from CCM Readers' "Favorite Female Artist." Your article made me all the more excited about her new album, and I think the picture of her is beautiful! It would be awesome if she was on the [cover of the] November issue, it being the same month as her new rock/pop album releases—it has been very long since both have happened! Thanks for giving us all a heads up on what's new and for the sneak peek into what the album's all about!

**Brianna Coleman, West Monroe, LA**

*Brianna, the title for Rebecca's new album has since been updated to If I Had One Chance to Tell You Something, and it's set to release Nov. 22. And the December issue of CCM? Let's just say Rebecca St. James fans will be ALL about it!*

## TRUTH BE TOLD



**What's that nagging question about Christian music or your favorite artist that, apparently, no one's been able to answer? That's where we come in. Check here each month as CCM distinguishes fact from fiction, and e-mail your questions to [truthbetold@ccmmagazine.com](mailto:truthbetold@ccmmagazine.com).**

**Dear CCM,**

For some time, I have been trying to find out who the people are that appear in MercyMe's video "I Can Only Imagine." Can you help?

**—Curious Joe, via e-mail**

*We'd love to help solve your dilemma. As you probably know, MercyMe's Bart Millard penned "I Can Only Imagine" after his father died of cancer in 1991. His dad used to tell him that he was getting the raw end of the deal because he had to stick around here. So for several years after his father's death, Bart would find himself writing the phrase, "I can only imagine," on anything he could find. That simple line filled him with a peace and a hope thinking about what his dad was finally experiencing.*

*Certainly Bart could not have predicted how the resulting song, "I Can Only Imagine," would explode. It became a multi-format smash hit in the mainstream, reaching No. 4 on the Adult Contemporary charts and the top 25 on Pop/CHR and Hot AC charts. It even charted at country radio! Remarkably, the song's success was driven by the American public calling in to stations across the country, begging them to play it.*

*Appropriate to the song's powerful emotional and spiritual themes, the accompanying video is intensely personal. Directed by Eric Welch (Relient K, GRITS), it features a number of MercyMe's friends (including other artists) and coworkers who have each lost a loved one. In the video, each person is holding up a picture of that deceased friend or family member. Following is an exhaustive list of the participants:*

*Austin Orr plays the little boy, Tammy Trent (holding a photo of her husband), Jesse Katina (holding a photo of his mother), Michael Tait (holding a photo of his father), Eric Incannella (holding a photo of his father), Gabby Robbins (holding a photo of her cousin), Bob Herdman of Audio Adrenaline & Flicker Records (holding a photo of his brother), Bart Millard (holding a photo of his father), Jim Bryson of MercyMe (holding a photo of his mother), Ava Brickell (holding a photo of her father), Mary Bilyak (holding a wedding photo of her husband), Kim Nehs of MercyMe's management (holding a photo of her cousin), AJ Strout of Flicker Records (holding a photo of her grandfather), Marlon Woods of MercyMe's crew (holding a photo of his father), Andy Smith formerly of MercyMe's crew (holding a photo of his mother), Abby Orr (holding a photo of her great-grandmother), Thais Soares (holding a photo of his grandfather), Herb and Helen Messer (Herb holding a photo of his stepfather/Helen holding a photo of her mother), Scott Brickell, MercyMe's manager (holding a photo of his father), Carman Moseley (holding a photo of her mother), Steve Gilreath (holding a photo of his father), Nancy Guthrie with husband David and her son (holding a photo of her infant son and daughter).*

*We welcome your comments. Address your letter to Feedback, CCM Magazine, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205, fax 615/385-4142, Attn: Feedback, or e-mail [feedback@ccmmagazine.com](mailto:feedback@ccmmagazine.com). Always include your full name, address and phone number. Letter may be edited for length and clarity.*



# insider

Artists respond to Hurricane Katrina's devastation, L.A. Symphony brings the funk and more



**"THEY'LL KNOW WE ARE CHRISTIAN ARTISTS BY OUR LOVE"**



In the wake of **HURRICANE KATRINA's** mind-blowing devastation, artists of faith are using their platforms, and indeed their own elbow grease, to love their neighbors in this historic time of need.

Hurricane Katrina was an epic disaster, in fact, the 10th deadliest in U.S. history. At press time nearly 1,200 people had been confirmed killed, thousands upon thousands displaced, and almost every American affected somehow, even if only by skyrocketing gas prices. The church, including the Christian music community, has come quickly and lovingly to the aid of storm victims.

Christian artists, who already express their spirituality through music nearly every day of their lives, are some of the most appropriate body members to exemplify the various ways our country can put hearts, hands and feet into redemptive action right away. Many performers such as Third Day [see cover story], Kutless, The Crabb Family, Switchfoot and Shaun Groves quickly arranged benefit concerts and other relief outlets. One primary show broadcast nationwide on PAX, the Gospel Music Channel and other outlets was called "Gospel Angels: A Concert to Restore Hope." Hosted by CeCe Winans, the event featured performances by Nicole C. Mullen, Natalie Grant, Israel & New Breed, BarlowGirl, NewSong and others. Another event was named "From Our Family to Their Family"—which wisely solicited gift cards for victims—with a talent roster that included Jump 5 and Rachel Lampa.

In stark contrast to big, star-studded entertainment extravaganzas, many of these initial responses were smaller and more personal. 4HIM member Mark Harris, who calls Mobile, Ala., home, performed a free concert at the First Baptist Church in Robertsdale, Ala., for approximately 250 storm evacuees from the surrounding area. Meanwhile, Newsboys took portable music venues that had been utilized to house the traveling Festival Con Dios tours in the past and converted 20 of these mobile tents into temporary housing for relief workers in the hurricane-ravaged city of Gulfport, Mississippi.

"I think it's important that Christians stay involved in this relief effort because it's the duty of the church," states Word recording artist and former "American Idol" finalist George Huff, who participated along with Avalon, The Katinas, Building 429 and others in a concert billed as "Music City Night of Hope."

"We should get sick and tired of artists from other genres coming to the rescue before us," adds Kirk Franklin, who appeared with Mary Mary, Yolanda Adams, Fred Hammond and several other artists at T.D. Jakes' The Potter's House in another Hurricane Katrina-related relief event.

Robbie Seay (of the Robbie Seay Band) summarizes bluntly, "If we're not involved right now, and if we're not the ones reaching out right now, then the gospel is just a waste in our lives. Because it's for times like these that the gospel is so alive and relevant. If we're not the ones out there loving and providing and giving of our homes and ourselves, then the gospel is a waste—it's a waste in our lives, at least."

And by all accounts, the church is carrying out "its duty" in response to Katrina.

"The church is doing its part," affirms Chrissy Conway of ZOEGirl, who appeared along with Huff and others at Two Rivers Baptist Church in Nashville for "Night of Hope." "And I've talked to a lot of people who aren't even Christians who have said, 'The church, these Christians, have really stood up. If anybody's helped, it has been these Christians'. And to me, that says a lot about the body of Christ."

While Katrina had an emotional impact on Americans and so many abroad, it literally hit home with a few Christian artists. "When I first heard about it, it wasn't so much, 'How can I help?' because I'm actually from New Orleans, and my family was down there," relates Huff. "So we were more in that state of mind where it was, like, 'We have to find our family.'" Fortunately, Huff did, in fact, account for all of his family members. Then he went right to work by pooling his talents with the relief effort.

Although it's a natural response for recording artists to use their God-given entertainment gifts to help the cause, Sara Groves believed God was calling her,



along with her husband/manager Troy, to do more than just lend her musical talents to the relief effort. Groves felt God wanted her to bring supplies in person to the affected areas.

"Actually, I'm not a responder-type person," Sara admits. "This isn't something that I'm used to. But we were sitting on our couch and watching a little baby dehydrating, and the news anchor was talking about all the people without access to basics, like formula and diapers; and we just started thinking about our tour bus—I guess those were just the thoughts that led up to our responding. But I just felt a real compelling to not only send money, but to also go and be there physically."

Similarly, Robbie Seay, along with some of the guys in the Robbie Seay Band, spent time (in association with his church Ecclesia) at the Astrodome in Houston, Texas, the destination for many New Orleans evacuees.

Mark Harris also rolled up his sleeves and put some physical labor into the effort. "The most moving experience I personally had was not the concert (which was very moving), but it was, instead, going to the Mississippi coast for several days and cooking food and serving it to families who had lost everything," Harris says. "We served, and continue to serve, 2,000-plus daily. Many of the people we served had been without food for days. We also have been handing out diapers and every other necessity you can think of. The kids are what touch my heart the most; most of them don't know what hit them or what is going on. They just know it's not life as normal."

Strangely, even great disasters such as this one can have positive, lasting effects upon artists—and everyday people, as well—who take the time to get involved in relief efforts.

"I don't think you can watch an event like this and not grow from it," ZOEGirl's Conway says. "I think it continually puts things into perspective; whenever these kinds of things happen, it really shows you who's in control. You can work all your life for these amazing homes, beautiful cars, great clothes and an amazing lifestyle, and within a matter of a day or a second, it can be gone. And really, we are totally dependant upon God, whether we want to believe it or not. God is the creator of all things. He giveth, and He taketh away. It's something that we need to be reminded of every day."

DAN MACINTOSH

Visit [ProjectRestore.org](http://ProjectRestore.org) to read about other ways Christian artists are responding to Katrina and to see how you can serve.



## disappearing act

**Everybody thought the end of L.A. Symphony—San Diego originals FLYNN, CookBook, Joey the Jerk, UNO Mas, and Sharlok Poems—would come in 2003. Thankfully, Providence had different plans.**

The renowned hip-hop collective was on the verge of its third release, 2003's *The End Is Now*; and founding members Pigeon John, J-Beits, and bTwice had all decided to retire from the group. For a crew that's revered for the lyrical chemistry and interplay of its multi-faceted members, that was a big deal; and their devoted following wondered if it would be able to keep the magic alive.

But when you consider the *real* hardships the group faced shortly after *The End Is Now* hit store shelves, the departure of three key members becomes but a mere afterthought. The end nearly came afterward.

"Any time things start to look good, we get hit with something rough," sighs FLYNN, the outspoken, unspoken leader of L.A. Symphony. "We had re-signed with Gotee Records to give them full ownership of our music. For the first time, we actually felt good about having a record deal again. We had A&R and marketing to understand us and get behind us and push us. We had all of that, and then we get hit. *Bam bam bam.*"

What *bams* is he talking about?

"We ran ourselves ragged. We went completely broke, completely in debt," laments the emcee. "UNO Mas got sick with this crazy condition called Guillain-Barré Syndrome, and he had his gall bladder removed. Then CookBook's father had a stroke; and he was in the same hospital UNO was in, just two floors away from each other, and he passed away. And at the same time, Joey the Jerk's grandfather, who lived in Africa, passed away."

A hospitalized UNO, a mourning CookBook and a grieving Joey away in Africa was perhaps too much to deal with all at once; but it's something FLYNN believes was necessary to lay the thematic and rhythmic groundwork for the quintet's fourth symphony, *Disappear Here*, which released last month.

Produced by an array of enigmatic yet noted knob-turners and guests such as Madlib, Evidence of Dilated Peoples, DJ Rhetmatic, and Tonéx, among others, *Disappear Here* is quite atypical for an LAS outing. For one, it's perhaps the group's most slickly produced album to date, but it's also its most serious and introspective in content. Not only that, but the guys' purpose is stronger than ever. They look good. They're healthy. They're wearing blazers to their photo shoots. They're more spiritual than ever.

"I think, with this album, you're going to get a more honest expression of our faith," FLYNN concludes. "We're more optimistic, but we're also a lot more heartfelt. We went through some serious issues. We had to face the reality of whether or not we were going to live. We have faced a lot of trials and tribulations as a group and as individuals, but we've never walked away from our faith in God. We haven't walked away from the vision and the calling that was given to us."

ANDREE FARIAS

## REVELATION SONGS



### AUSTRALIAN REUBEN MORGAN ILLUMINATES YOUR WORSHIP MUSIC

Almost a decade ago, Australia's Hillsong Church introduced the world to worship leader Darlene Zschech. Now it unveils another gifted artisan who's ready to help shine the light of Christ over all the earth.

Reuben Morgan is a pastor and worship leader at Hillsong Church and has served there for about 10 years. Thus far his work has received more attention than the man himself, with recording artists such as Michael W. Smith, The Katinas, Rita Springer and Jeff Deyo covering his songs. But a shift in that attention may have already begun thanks to the September release of Morgan's debut, *World Through Your Eyes* (Rocketown).

The album takes Morgan's love and calling, helping the church worship God through music, and exposes it to the world. "This project is something that has been in my heart to do for a long time," he reveals. "It's an album that is, by design, to help people worship."

Although it's rife with songs ready to assist church worship, don't be surprised if *World Through Your Eyes* sounds less like your typical Sunday morning service and more like your local progressive rock radio station. "The kind of bands I listen to are Snow Patrol, Coldplay, Keane, Travis...so I guess the album has mostly, unwittingly, those musical influences."

Regardless of spiritual and cultural influences, Reuben Morgan's ultimate inspiration for worship will always be his Heavenly Father. "Whenever I think of a definition of worship, I think of something I read that defined worshipping God as that which takes place after God has revealed Himself to us—worship then, is our response to the magnificence of the revealed God."

If *World Through Your Eyes* is any indication, expect Reuben Morgan to illuminate your worship with his response to the magnificence of the Savior revealed. **MELISSA REINKE**



**MULTITALENTED SISTERS ALY AND AJ SING, STAR IN MOVIES AND MAKE GUEST APPEARANCES ON TV SHOWS MUCH LIKE OTHER TEEN STARS; BUT THE DUO DEFINITELY HAS AN IDENTITY ALL ITS OWN, ONE THAT'S CHARACTERIZED BY FAITH AND STUNNING TALENT.**



SISTER ACT

The teenage duo may not have released a record in the Christian marketplace until October, but they sure had plenty of exposure throughout the last year. In fact, the Michalka sisters have already scored the singles "No One" and "Do You Believe in Magic" and had their official debut project *Into the Rush* enter mainstream stores this summer on Hollywood Records. But besides time in the studio and subsequently on stage, the twosome has also spent significant time on screen for various music videos and acting appearances. On top of singing, Aly has a co-starring role on the Disney Channel's "Phil of the Future" and AJ's appeared on major network shows such as "Six Feet Under," "Oliver Beene," "Birds of Prey," "The Guardian," and "General Hospital."

"The last year has changed in the sense that we now have a [larger platform] to really get out there and influence people through our lyrics in such a positive way," says 14-year-old AJ. "We are so blessed to have so many opportunities, each other and such a supportive family."

Despite the insanity of bouncing between television duties and songwriting/recording commitments, the girls have struck a remarkable balance. They've also been able to use both entertainment facets to reach out beyond the church's walls and inspire through outlets such as the Disney Channel and Radio Disney.

"We can't do anything without God in our lives, and we want everyone to know there's something more to life," offers 16-year-old Aly. "It's a cool duty to be positive role models, and AJ and I hold one another accountable. Even if all the songs aren't aimed toward the Lord, they're still coming from a Christian-based perspective."

Aside from seeking to walk in the Lord's will, the youngsters have also learned an important entertainment industry lesson they apply to their daily lives. It's the

concept of spontaneity and the fact that anything can happen at any time (translation—being constantly on the ball is vital).

"The key is for us to be organized all the time," AJ admits. "A regular day has so many elements in no particular order. We have a time of prayer or devotional in the morning or nighttime, have school, interviews, recording, music practice, band rehearsals and script memorization. It sounds like so much, and sometimes it seems overwhelming; but God gets us through every time, and it just seems to work itself out." **MIKE SEAVER**

Photo By Keith Munyan

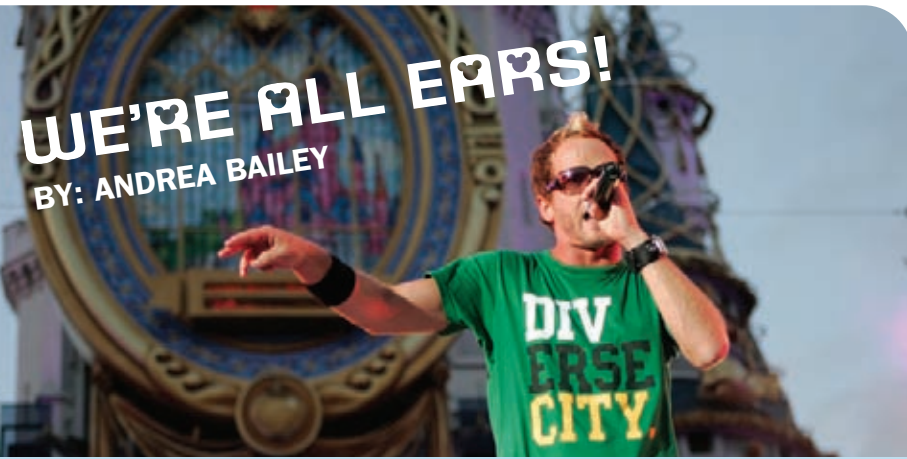
**STEVEN CURTIS CHAPMAN RECENTLY PERFORMED FOR AND SPOKE WITH EXECS FOR SALEM COMMUNICATIONS, CCM MAGAZINE'S PARENT COMPANY.**

MEET the PARENTS



Standing, L-R: Russ Hauth, Sr. Vice President of Public Affairs for Salem Communications; Dan Spears, Assistant Vice President for BMI; Chuck Finney, Vice President of Programming for Salem Communications; Stu Epperson, Chairman of Salem Communications; Seated: Steven Curtis Chapman.





# WE'RE ALL EARS!

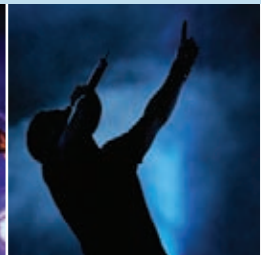
BY: ANDREA BAILEY

tobyMac

Everyone knows Disney World is a magical place, but try combining it with a weekend starring 20 of your favorite Christian music artists (not to mention Minnie, Mickey, Tigger and Cinderella), and *voilà!* you'll find yourself in the midst of the immensely popular, annual "Night of Joy" extravaganza. This year, artists such as tobyMac, CeCe Winans, Newsboys and Casting Crowns played for sold-out crowds throughout the park.



Steven Curtis Chapman



Mark Stuart of Audio Adrenaline



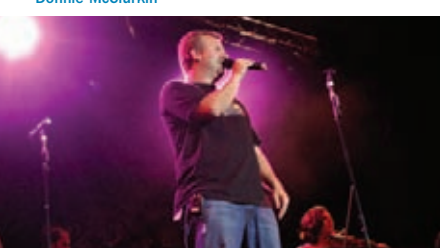
Vicky Beeching



Donnie McClurkin



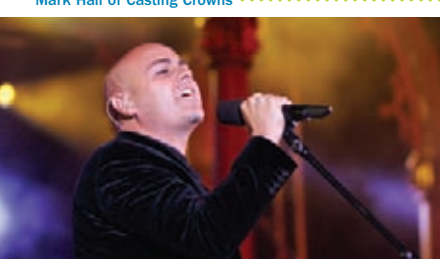
Matthew West



Mark Hall of Casting Crowns



Further Seems Forever



Peter Furler of Newsboys



Superchic[K]



## STELLAR KART: DISNEY'S LATEST CHARACTERS?

Yes, we loved the concerts; but while we were there, we wanted to get up close and personal with the rock & roll lifestyle. So CCM slated Stellar Kart to show us how they do Disney (It's a Small, Small World, anyone?). We relentlessly followed the up-and-coming rockers around the park for an afternoon. Yes, we rode Splash Mountain. Yes, we sweated in the 90-degree weather. We even found out who's the biggest chicken out of the whole group. And yes, we took pictures.

### Q: WHO IS YOUR FAVORITE DISNEY CHARACTER?

**Cody:** Jack Sparrow from *Pirates of the Caribbean*. Is he a Disney character? I don't know!  
**Brian:** Shrek [note: not a Disney character].  
**Jordan:** Sleepy, one of the Seven dwarves  
**Adam:** The genie from *Aladdin*

### Q: WHAT IS YOUR FAVORITE RIDE AT DISNEY WORLD?

**Brian:** I'll answer 'cause I have been here before. My favorite ride at Disney World is actually not in the Magic Kingdom but at MGM. It's Aerosmith's Rock 'n' Roller Coaster.  
**Adam:** Pirates of the Caribbean  
**Jordan:** Spinning Teacups  
**Cody:** Pirates of the Caribbean

### Q: WHAT IS YOUR FAVORITE DISNEY MOVIE?

**Cody:** *Shrek* or *Shrek 2*. It's not a Disney movie, so my favorite Disney movie would be *101 Dalmatians*.  
**Adam:** *The Little Mermaid*  
**Jordan:** *Cheaper by the Dozen* with Hilary Duff



### Q: WHO AMONG YOU GUYS IS THE BIGGEST CHICKEN?

**Unison:** "Brian!"  
 "Definitely Adam!"  
 "That's easy! Jordan is the biggest chicken. He won't even ride a roller coaster or go on Space Mountain with us.

He's afraid of the dark, large animals, fast roller coasters and Cody. And shampoo and soap!"



### Q: WHAT DISNEY CHARACTER ARE YOU MOST LIKE?

**Brian:** Eeyore  
**Jordan:** Sleepy  
**Cody:** Hercules  
**Adam:** Peter Pan

### Q: WHAT HAS BEEN YOUR FAVORITE EXPERIENCE SINCE BEING HERE?

**Unison:** The parade at the Crystal Palace restaurant with the kids, Eeyore, Piglet and Winnie the Pooh  
**Jordan:** This interview! And the look on everyone's faces when we jump to the front of the lines [while being escorted by Disney publicist for CCM interview].

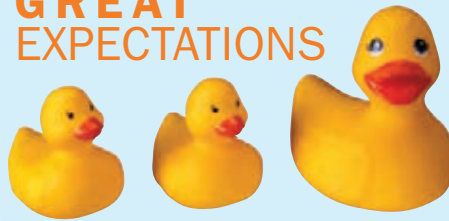


# Mr. & Mrs.

Cross Movement recording artist, **J.R.** (born Courtney Peebles) is tying the knot on November 26 with his bride **DEBORAH STEVENS** at the First Church of God in St. Louis, Missouri. Preceding the joyous union, his album *Metamorphosis* will release Nov. 15.



## GREAT EXPECTATIONS



Worship leader **DARRELL EVANS** and his wife, Charity, are pregnant with their second child!

Although they won't know the gender of the baby for several months, they've already chosen the name: Connor for a boy and Mackenzie for a girl. Charity says Darrell sings over her stomach to the unborn baby, who he's dubbed "Baby-heart." Their daughter, Leah, is looking forward to holding her new sibling.

## STORK SIGHTINGS

Gotee recording artist **JEFF ANDERSON** and his wife Carrienne recently celebrated the arrival of their first child, daughter **CAIDEN FINN**. Little Caiden was born Aug. 13 and topped the scales at 7 lbs., 7 oz., and 21 inches long! Anderson debuted his album *Seamless* earlier this year.

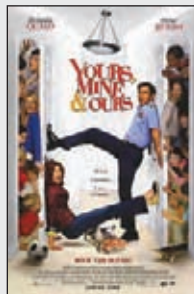
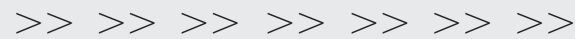


Beatmart recording artist **BOBBY BISHOP** and his wife, Jennifer, also became first-time parents this August with the arrival of little **ISABEL "ISA" LUZ** Bishop, at 7 lbs., 15 oz., and 21 inches long. How did they come up with such a unique name? Well, Bobby and Jennifer just like "Isa," and "Luz" means "light" in Spanish. It also happens to be Jennifer's mom's name!

## 11.05 Birthdays

- 01 **Bryan Olesen** (Casting Pearls)
- Marc Dodd** (The Afters)
- 05 **Jay Weaver** (Big Daddy Weave)
- 08 **Michael Boggs** (FFH)
- 09 **Donnie McClurkin**
- 12 **Chris Huffman** (Casting Crowns)
- 14 **Joy Williams**
- 15 **David Carr** (Third Day)
- Josh Brown** (Day of Fire)
- 17 **Christy Nockels**
- 18 **Ben Tietz** (Number One Gun)
- 21 **Steven Curtis Chapman**
- 24 **Becca Barlow** (BarlowGirl)
- 25 **Amy Grant**
- Trevor Sellers** (Number One Gun)
- 27 **Adam and Aaron Crabb** (Crabb Family)
- Kevin Stipe** (Monday Morning)

## >> sightings



## ROCK the HOUSE



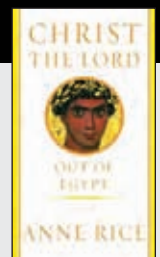
The band Hawk Nelson hit the Hollywood scene again for the Nickelodeon movie *Yours, Mine & Ours*. The remake of this 1968 film features Dennis Quaid and Rene Russo as single parents—one with 10 children, the other with eight—who have to deal with the kids' attempts to sabotage their marriage. When the kids throw a massive party, **Hawk Nelson** appears onscreen to perform "Bring Em' Out." Actor Drake Bell joins them in their "live" performance.



## NO MORE VAMPIRES?

**Anne Rice** ("The Vampire Chronicles") has turned to Jesus for her latest book. *Christ the Lord: Out of Egypt* (Knopf), her first novel since returning to the faith in which she was raised, is an account of the life of Jesus at age 7.

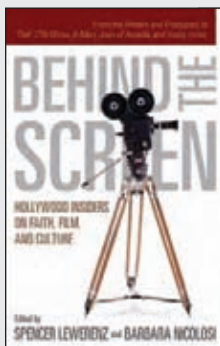
Rice drew from extensive biblical scholarship, hoping to make Jesus come alive through her story. "In all my career, I don't think I've ever faced such a daunting task," Rice said in a statement.



## JOHNNY CASH FANS REPRESENT



The already-acclaimed Johnny Cash biopic *Walk the Line*, starring Joaquin Phoenix as the man in black and Reese Witherspoon as June Carter Cash, opens in theaters Nov. 18. As a result, classic appearances of Cash himself have started showing up on many a DVD, including episodes of his 1969 variety television show and a dramatic appearance as a murderous gospel singer on the recently released *Columbo: The Complete Third Season*.



## BIG-SCREEN BOOK

Watch bookshelves for *Behind the Screen: Hollywood Insiders on Faith, Film, and Culture* (Baker Books). Edited by Spencer Lewerenz and Barbara Nicolosi of Act One (an organization training Christian writers to work in Hollywood), this collection of essays offers contributions from the writers and producers of such productions as "Joan of Arcadia," *Mission Impossible* and *Batman Forever*, encouraging readers to join with the church in Hollywood and help close the gap between Christianity and culture.

## no more JIBBA JABBA



Given the plight of the victims of Hurricane Katrina, **Mr. T** is putting away his trademark gold chains. Long an advocate of those in need, he is donating clothes and money to Katrina victims on his new reality series, "I Pity the Fool," on TV Land.

As for the jewelry, Mr. T told *USA TODAY*: "Because of the situation we're in [after Katrina], I told myself, 'No, T, you can never wear your gold again.' It's an insult to God."

Keep up with the latest "SIGHTINGS" at [ccmmagazine.com](http://ccmmagazine.com).

## SOUND ADVICE

This month **AUDIO ADRENALINE'S** frontman Mark Stuart endorses the Steven Spielberg-directed gem of a DVD *The Terminal*.



A BAD AIRPORT EXPERIENCE can literally put your day in the can faster than almost anything I know of. And last night I sat down to the worst "airport day(s)" I've ever encountered: the plight of one Viktor Navorski (Tom Hanks) in *The Terminal*.

There are logistical nightmares that accompany touring, but I can't imagine what happens to Viktor. He's trapped in the international terminal with no acceptable passport, yet no country to go home to.



Viktor adapts to life in the terminal and settles in instead of making an illegal dash into New York City. Every effort made to force his hand at breaking the rules falls painfully short, much to the dismay of the uptight security manager (Stanley Tucci).

Eventually Viktor finds his way into the Big Apple, only to have his mission accomplished in mere hours. He grants a father's dying wish and then returns home. The wake of love trailing behind him proves insurmountable for even the most begrudging airport staffer and jet-setter.

There are seemingly billions of life lessons flowing through this movie. I stand amazed at the perseverance and pure heart Viktor displays in his journey. After all, he is just coming to America to fulfill a promise and then leave. Little does he know that in the process he will affect so many people positively, even while some of them are trying to wrong him.

This movie is a total "warm fuzzy" time, with interesting perspectives on people and how they behave toward others. And there are so many compelling angles. Just watch the movie and the subplots jump out. *The Terminal* makes me wonder how a day at the airport, good or bad, can change someone else's day, if not life. The extras on the bonus DVD are phenomenal, and an amazingly orchestrated soundtrack is also included.



\* A compendium of arguably useless and "researched" musings

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

## CROSS THE LINE | 5 ARTISTS

### WHO MADE A NAME AS MAINSTREAM ARTISTS BEFORE THEY DID CHRISTIAN MUSIC

SINCE THE EARLY DAYS OF CCM MAGAZINE, THERE HAVE BEEN STORIES OF CHRISTIAN MUSIC ARTISTS HOPING TO CROSS OVER FROM INSIDE THE CHRISTIAN MUSIC INDUSTRY OUT TO THE GENERAL POPULACE. BUT, OVER THE YEARS, THERE HAS ALSO BEEN TRAFFIC COMING THE OTHER DIRECTION. FOR EXAMPLE ...



1

#### JOHN DAVIS

For a decade, John Davis was the primary creative force for modern rock band Superdrag. Following what he describes as his "Damascus road" experience, Davis gave up on the rock & roll lifestyle. For his first solo project on Rambler Records, Davis finds himself free to enter a completely new phase of his career. "If it's pleasing to me and glorifying [to] God, then I'm doing something that I can take satisfaction in."



2

#### LEON PATILLO

With a resume that includes fronting Santana, plus work with Funkadelic and Martha Reeves and the Vandellas, Leon Patillo has spent the past 25 years making such Christian pop gems as "J.E.S.U.S." and the wedding anthem "Flesh of My Flesh." Following a six-year break from recording—during which Patillo has been performing for the "Get Motivated" conferences, putting him onstage with everyone from Colin Powell to George Foreman to all the living U.S. Presidents—he returns with *Live Experience 2* (Positive Pop Records).



3

#### CHARLIE DANIELS

In the 1970s, the Charlie Daniels Band joined the first wave of Southern rock bands, storming the charts with a string of hits including "The South's Gonna Do It Again," "Long-Haired Country Boy" and "Devil Went Down to Georgia," for which Daniels won the Grammy for Best Country Vocal. In 1994, Daniels started recording a series of Christian albums, the latest of which is *Songs from the Longleaf Pines: A Gospel Bluegrass Collection* (Blue Hat).



4

#### AL GREEN

Credited as the first great soul singer of the '70s with such R&B hits as "Let's Stay Together" and "I'm Still in Love with You," Al Green was at the peak of his popularity when he suddenly decided to join the ministry in the mid-'70s. In the years since, he has recorded on both sides of the divide. Green was inducted into the Rock & Roll Hall of Fame in 1995, received a Lifetime Achievement Award on the Grammy Awards in 2002, and was inducted into the GMA Gospel Music Hall of Fame in 2004.



5

#### BRIAN "HEAD" WELCH

Last year, Korn was in the studio when guitarist Brian "Head" Welch quit, announcing he was born again. As you can imagine, the change has led to much ballyhoo in the rock and alternative press. Now Welch is at work on his solo debut, due next spring. Catch updates online at [headtochrist.com](http://headtochrist.com).



### SURPRISES AT DISNEY'S CHRISTIAN MUSIC "NIGHT OF JOY"

1. MARK SCHULTZ AND GOOFY ANNOUNCED THEY'RE DOING A TOUR TOGETHER.
2. MINNIE MOUSE HIT ON MATTHEW WEST ALL EVENING.
3. THE MERCYME GUYS LOOKED SWELL IN THOSE DUCK COSTUMES.

### BAD FLOAT IDEAS FOR THE macy's THANKSGIVING DAY PARADE

- 1 SALUTE TO PHARMACEUTICAL CORPORATIONS
- 2 DRAMATIC RE-ENACTMENT OF CBS REALITY SERIES "BIG BROTHER"
- 3 STAR WARS ON ICE: JAR JAR'S REVENGE



Chris Well is a magazine editor and author of the suspense novel *Forgiving Solomon Long* (Harvest House). His Thanksgiving plans include watching a lot of cartoons and not helping with the dishes.





## 5 Questions with MARY MARY

What makes an “it” girl? Well, we’re not sure, but this Grammy-winning and platinum-selling R&B duo, also known as sisters Erica and Tina Campbell, has that “it” factor—whatever the unique combination of talent, energy and charm that makes them, and their music, irresistible to both Christian and mainstream audiences. Tough to explain, indeed, but albums *Thankful, Incredible* and the recent *Mary Mary* speak for themselves. “Shackles (Praise You),” the 2000 R&B hit that dominated the charts, was only the beginning of an increasingly high-profile career. And somehow, even with a rigorous schedule of touring and diaper-changing, these new moms have managed to stay glam.

**1.** If you could visit any place in the world, where would it be and why?

**Erica:** We both want to visit Cape Town, South Africa, because it’s beautiful and exotic, and we would like to experience the beauty of African culture.

**2.** What’s your most embarrassing moment onstage?

**Erica:** Ha ha! When Tina fell onstage! But it was cool because she just kept on singing. Or, when we were taping a TV show, and my voice cracked; so I coughed real big and hard—faking—so that we could start over.

**3.** As a kid, what did you want to be when you grew up?

**Tina:** A court stenographer.

**Erica:** To teach and sing... of course.

**4.** What’s one goal you have as an artist?

**Tina:** We both want to allow God to use us to be relevant and effective in drawing teenagers, kids and the “un-churched” of all ages, to Him.

**5.** What’s one question you’d like to ask God when you get to heaven?

**Erica:** Why did You forgive us so many times?

## STEVEN’S HOPE

**ADOPTION: THERE IS NO METAPHOR MORE POWERFUL TO DESCRIBE WHAT GOD HAS DONE FOR US AS BELIEVERS, MAKING US HIS SONS AND DAUGHTERS AND GIVING US AN ETERNAL HOME. WE REALIZE THE SIGNIFICANCE OF THIS GIFT BY OBSERVING HUMAN ADOPTION: WHEN A LOVING FAMILY ADOPTS AN ORPHANED CHILD AND PROVIDES A SECURE HOME AND A PLACE TO BELONG.**

This phenomenon can be observed firsthand in the family of Steven Curtis Chapman and his work with Shaohannah’s Hope, an international and domestic adoption foundation he launched in 2001. Chapman and his wife, Mary Beth, have six children, and the three youngest are adopted daughters from China: Shaohannah Hope (6), Stevey Joy (3) and Maria Sue (2).

It all began when, long before the Chapmans had even considered adopting, their then 11-year-old daughter Emily (now 19) began to long for an adopted sibling. Emily persistently begged and cajoled her parents into considering the idea of adoption, and two years later they began the process of adopting a daughter from China. Several years later, the family is considerably larger and loving it.

To help educate and fund other families who also desire to adopt, the Chapmans established Shaohannah’s Hope, a foundation that currently each month receives an average of 100 applications and awards 30-40 grants averaging \$3,000 apiece. The last 10 months have seen 1,500 families make the decision to adopt through the organization, with many more in the various stages of the process.

“[During concerts] I’ll run out on stage, and every time I’ll see faces throughout the place and families holding their children,” Chapman says. “So many times I’ll see Asian kids with moms and dads; and they’ll look at me, and sometimes they’ll hold up a sign or just say thank you from the audience and let me know that they’re a Shaohannah’s Hope family, and they’ve been able to adopt. Sometimes I’ll meet them after concerts, and they’ll have tears in their eyes and just say, ‘This child would not be here in our family if you guys had not started this foundation, helping families and orphans to make that connection...’ All of those are so special to see.”

But not only is Shaohannah’s Hope making adoption possible through its own channels, a recent trip to China allowed the foundation to present a check for \$10,000 to Chinese officials of the Chinese Center of Adoption Affairs. Funds were also donated to the Tomorrow Plan, a Chinese government-run organization that provides surgeries for orphans with physical ailments and special needs. In addition, Shaohannah’s Hope has given \$15,000 to help build a new orphanage in Kitgum (Northern Uganda), Africa.

An acclaimed recording artist who’s garnered 49 Dove Awards since 1987, Chapman realizes his music career provides the perfect platform for spreading adoption awareness; and he’s doing just that. He returned from his 72-city 2004-2005 “All Things New Tour” sponsored by Shaohannah’s Hope with over \$2,000,000 raised for the foundation.



Steven Curtis Chapman on the TV show “Loving Heart for Orphans” in China

In addition, proceeds from his musical projects go toward Shaohannah’s Hope; and these projects contain songs that let listeners know the growth and joy Chapman has experienced in his own life as a result of adoption.

For instance, *Declaration*, Chapman’s 2001 release, includes a song called “When Love Takes You In,” written for Chapman’s daughter Shaohannah about the many children in the world in need of homes. “What Now” from his latest release, *All Things New*, was inspired by a little girl he met at an orphanage outside Beijing. And on his upcoming Christmas record, *All I Really Want for Christmas*, Chapman’s first single is “All I Really Want,” written from the perspective of a little boy whose Christmas wish is simply a family of his own.

“Adoption has taken me way deeper into the love of God, to understand what He has done for us,” Chapman says. “John Piper, one of my favorite authors and pastors and mentors, calls adoption ‘the physical gospel.’ And it really is that. It’s the reason why we have the foundation and why I’m singing songs about it... It changed the shape of my heart. [I’ve seen] God expand my heart beyond my own three kids to have His passion for the 50 million orphaned children in the world.”

For more information, visit [Shaohannahshope.org](http://Shaohannahshope.org).



A conversation  
with Laurie Anderson  
and the latest  
industry buzz

# industrybeat

by Jay Swartzendruber



## IN TRUE LAURIE FASHION

Laurie Anderson and Dan Pitts partnered 12 years ago to form True Artist Management and have represented dc talk, tobyMac and TAIT ever since. Laurie's start in the Christian music business took place in 1980 when, as a college student, she landed an entry-level position for a concert promotions company in Tulsa, Oklahoma. From the mid-through-late '80s, the Minneapolis, Minn., native worked for Brock & Associates, where she oversaw concert booking and promotion for DeGarmo & Key and a young, newly signed dc talk. She then moved on in 1991 to become one of the original staffers of the Creative Artists Agency's (CAA) Nashville branch, where her relationship with dc talk developed further.

### Tell me about your first job in the industry.

I started by doing data entry. I entered the mailing list cards. Then every time somebody got fired, I just got their job [laughs]. I had no clue. I remember literally having a seating chart for the Constitution Hall in D.C., on the floor and all of the tickets that were reserved tickets, and praying over how to separate them: "God, I have no idea what I'm doing. Just send them to the bookstores." It's a different world nowadays. Sonshine Concerts, where I worked, was the company that took The Imperials out of churches and love offerings and put them in ticketed venues for the first time. I think Evie was the only Christian artist back then who was already doing that... During that time we also worked with B.J. Thomas, The Cruse Family, Joe English and, oh, Carman used to live next door to me in an apartment complex.

### What was it like getting involved with dc talk when the group first came on the scene?

I was still booking DeGarmo & Key, so when we [Brock & Associates] brought dc talk on, they became the opening act for D&K. I remember so clearly the first day they came in. That was in '89. It was really easy for me to see Toby's heart at that point. And it didn't take long for me to go, "This is something—I really believe in the heart of this guy."

### And that's about the time you met Dan Pitts and the two of you decided you wanted to start a management company?

Actually, Dan was a student at Gordon College. He kept trying to book DeGarmo & Key from me. And he made the mistake of telling me he was using

his tuition money to do it. I had two rules: I won't book a band based on inheritance or tuition money. So I just kept saying, "No." ...Dan was a huge DeGarmo & Key fan. He would travel in a 100-mile radius from wherever he was to see them in concert. That's how he got to know the members of dc talk, because they were opening for D&K.

### You and Dan have managed tobyMac and dc talk since the early '90s. It's pretty impressive that they've stayed with the same management company so long.

That's a testimony to Toby's character. He believes in building a team and being very, very loyal. I think in the heat of their career, of course they had opportunities. But I think we have believed it was a "God thing" on both good days and bad days. I know I came to a place, after I'd been with dc talk for a while, when I thought, "You know what, Lord? I don't think I'm called to this industry. I think I was called to dc talk." The first 10 years of my life were to get me to have an understanding for what goes on in this office. I had promoted shows. I had booked shows. I had sold t-shirts. I had worked the Creation Festival. I sold Creation ads. I had done everything that now I'm kind of overseeing. But I didn't go to school for it. I actually *did* it. So I really felt like... this is a divine relationship. That's part of the reason we've been very slow to take on other acts. True [Artist Management] is not necessarily looking to grow and expand. We're looking for relationships that we feel God brings across our path. If that's only Toby, TAIT and dc talk, Dan and I are OK with that. We did just sign a new artist called Pocket Full of Rocks, but our goal is not to be this powerful company. Our goal is to do well with what God has entrusted us to do.

### When will we hear music from Pocket Full of Rocks?

Their album is going to come out this coming spring. They just signed to Word, and John Huie signed them at Creative Artists Agency. They are a praise and worship-themed group out of Texarkana. Stylistically, they're CHR. What makes them unique is that they do a lot of spontaneous stuff where the Lord will give them songs on stage in a specific moment. Smitty [Michael W. Smith] covered one of their songs, "Let It Rain," on his album, *Worship*.

### A Day Behind the Scenes with Laurie

- 4:45 Meet my trainer at the gym (new world for me!)
- 6:45 Check e-mail
- 7:30 Watch Joyce Meyer daily TV show
- 9:00 Answer e-mails, IM's & phone calls
- 10:00 Conference with our EMI marketing team on retail placement
- 11:00 Work with Tony Johnson at CAA on show offers for tobyMac, TAIT and our new artist Pocket Full of Rocks
- 12:00 Lunch. Read the new issue of *Pollstar*
- 1:00 Meet with Toby and Dan Pitts about the Toys for Tots drive on "tobyMac's Winter Wonder Slam Tour"
- 2:00 Meet with our online team—brainstorm e-cards for new projects (Toby's WWS tour, PFOR signing to Word, TAIT's Christmas album, new contests...), work through Web site changes and additions
- 3:00 Meet with TAIT about his new project
- 4:00 Dan and I meet with a new artist seeking management

- 5:00 Make artist offers for the Luis Palau 2006 festivals
- 6:00 Last check on e-mails
- 9:00 Send that one e-mail I forgot to send...

### And the beat goes on...

Christian SoundScan commemorated its 10th anniversary by upgrading its tracking system to separately tally sales of digital albums, digital tracks and R&B/hip-hop albums so those categories will now have their own charts.

British news site The Register reported in September that **Switchfoot** bassist Tim Foreman had been teaching fans online how to disable the copy protection measures in the band's new CD, *Nothing Is Sound* (Columbia/Sparrow)—the band's fans would then be able to load songs from their CDs onto their iPods and computers. At press time there had been no public statement by Switchfoot's record label about the band potentially undermining the anti-circumvention rules of the Digital Millennium Copyright Act.



## Sarah Brendel IN ANOTHER LAND

Singer/songwriter **SARAH BRENDEL** was born and bred in Germany, where she's achieved something very few European artists have: gaining prominence in the mainstream market while approaching her art from a distinctly Christian perspective. Her debut for Inpop Records titled **UNDER THE FIRE** released this past summer to rave reviews. Sarah brings a genuinely unique and Christ-centered perspective, and her record is a wonderful blend of introspective art and outbursts of worship.

**PAUL:** How are you finding living and performing in America?

**SARAH:** Living in America is really cool, especially here in Nashville, where nearly everybody makes music. All the creativity that's going on here makes me creative too. Americans are at most times more positive in their thinking than many Germans. That makes it easy for me to perform here because I get such nice feedback, and people make me feel so welcome.

**PAUL:** Like me, you're a big Larry Norman fan. Is he the reason you started writing songs?

**SARAH:** Yes, he is one reason. Shortly after I met Jesus, I started listening to Larry Norman's music; and it spoke to me in a deep way. I got the longing to sing about God and to tell everybody that Jesus is the only way. That's how it started.

**PAUL:** Tell us about the single "Fire" from your new CD. What was the inspiration behind it?

**SARAH:** When I began writing "Fire," I started with the line "*More of you and less of me*"—those are the key words of the song. My biggest goal is to be changed into the image of love, into the image of God.

**PAUL:** How did you get onto Viva [Germany's MTV]?

**SARAH:** In Germany, friends of mine started a project called *Zeichen der Zeit* and asked me if I would like to join it. We produced two songs together and got to the Top 10 of the German mainstream charts. Viva was interested and played our music video day by day.

**THE MYRIAD** signed to Floodgate Records in 2004 on the band's three-year anniversary, after an inspired set at Cornerstone Festival. Comprised of guitarist/keyboardist Steven Tracy, vocalist/guitarist Jeremy Edwardson, guitarist Jonathan Young, drummer Scott Davis and bassist John Schofield, The Myriad is an atmospheric, all-democratic, melody-fused modern rock & roll act. After The Myriad released a number of independent projects, its label debut, **YOU CAN'T TRUST A LADDER**, hit stores earlier this year, cleverly and artistically revealing the band's Christian beliefs in a way that can satisfy the believer and the interest of the seeker.

**PAUL:** I'm intrigued by your album's title. Why can't you trust a ladder?

**STEVEN:** The title of the album is a metaphor for a recurring theme about avoiding shortcuts and really embracing the process. With current culture being offered so many forms of anesthetics—be it medication or television—the idea is that the way out is "around" not "through." [But going through it] is where true growth and life exists.

**PAUL:** You were touring nationally before you had a record deal and an agent. Did you handle all that yourselves?

**STEVEN:** Yeah, for the better part of three years we did all of our own booking, publicity, recording and management. We're happy to have handed it off to those more capable than ourselves. It has left us with the proper time for the music which, ultimately, is what we care most about. We've already started writing for the next record.

**PAUL:** Your record is wonderfully eclectic and the songs are really strong. How did you work at developing your own sound?

**STEVEN:** Well, there are five of us, and I'd say that a large part of our sound has come from the natural friction that comes with putting five strong personalities in the same room. Someone typically comes up with a starting point, whether it's a lyrical idea, chord progression or melody. From there we usually end up writing and re-writing the song over and over until some "chill bumps" happen. Sometimes it's quick, and other times it's more laborious. Either way, it's a remarkable thing when it hits; we all know it, and then we just fine-tune it from there. Our sound has evolved from living out that process over and over.

## The Myriad CREATIVE FRICTION



Photo by Brian Johns



# Rhythm PERSEVERANCE PAYS OFF

**RHYTHM** is a pop/rock/R&B/funk band from Dallas, Texas, featuring drummer Mace, bassist Droo, lead singer/keyboardist Reggie, guitarist Eric and vocalist/trombone player Tym. After 10 years of writing, recording and touring Stateside and abroad as an independent act, Rhythm signed a record deal with EMG/Lightyear. The resulting album, **THE FORWARD CONCEPT**, which released in late September, carries a positive message of joy and forgiveness set against a backdrop of God's redemptive love.

**PAUL:** How long has Rhythm been together, and how many dates a year has the band been doing?

**REGGIE:** Our first show was in October of 1991, and we've been going strong ever since. Because we do over 140 shows a year, you may ask, "Are you tired yet?" The answer to that is, "Nope."

**PAUL:** Tell us how the label signing happened after the band was independent for quite a long time.

**REGGIE:** Like many young bands, we were hoping to be signed within five years, but that wasn't the case. Contentment—this was the attitude that carried us forward. After so many years we didn't see our careers moving ahead; and, at the time, we didn't know why. We were being told by the industry, "You're too diverse" or "You don't have radio songs." After a while, you start believing that you're not built for the music industry. We've known our A&R for some time; and after hearing our latest songs, spending long hours in meetings, discussing our marketing and spending many hours in prayer, the label was ready to take a chance on us.

**PAUL:** What is "the forward concept"?

**REGGIE:** It's a blueprint for a new day. We feel that these songs pen out how we made it through the tough times: disappointment, frustration, anticipation, excitement and joy. Some of the songs are metaphorical, but every song ends with redemption.

**CARRIED AWAY** is Canada's latest Christian music export. Sisters Colleen and Pam Walker and cousin Christine Prankard went from singing their favorite Point Of Grace song at a local talent show to becoming international recording/touring artists. Carried Away's debut album, **CLOSER TO YOU**, hit shelves in the United States through Glide/Shelter Records in August.

**PAUL:** How did two sisters and a cousin become a rock band?

**COLLEEN:** Honestly, Pam and I had no idea Christine could sing, and vice versa. We found out five years ago when Christine brought over the "new" Point Of Grace CD, and we all joined in singing our favorite, "Keep the Candle Burning." We were actually surprised to hear how naturally our harmonies came together. So, after two years of winning first place in three categories for a local musicfest competition, singing at various churches and growing together as a group, Carried Away was formed three years ago. Since then, we have recorded our debut album and thrown in awesome band musicians.

**PAUL:** What is your CD *Closer to You* all about?

**COLLEEN:** Our album is really and truly about lifting up the name of Jesus. For example, the song "Lift" talks about lifting our eyes, our voices and our hands—basically giving all we are and all we have—to worship God. When people listen to this, it's our prayer that they are challenged to live a lifestyle of worship.

**PAUL:** What is your favorite lyric on the album?

**PAM:** My favorite lyric would have to be in the song "Closer to You": "Oh I live to know the One who died to be with me..." This lyric makes me feel so special because it says that Jesus—my Savior—wanted me to spend eternity with Him so badly that He actually stepped down from the right hand of God and came to earth to die a criminal's death on a cross. And because He saved me from my sin, I can live every day for Him, drawing closer to Him.

**CHRISTINE:** My favorite would have to be in the song "Alive": "The tomb was empty that glorious morn/because of Jesus the curtain was torn/not even death could overcome/the Son of God the risen One." The place where the curtain in the temple hung tore in two, signifying that in order to come to God for forgiveness, we can come as we are because we are covered by the blood of Jesus; our perfect sacrifice. Also to know that we do not have to be afraid of death because Jesus has already died and has overcome Satan's grasp on life.

# Carried Away FAMILY TIES



Singer/songwriter/author Paul Colman is the former frontman for Grammy-nominated and Dove Award-winning act Paul Colman Trio. His first solo project in seven years, **LET IT GO** (Inpop), recently released to critical acclaim with its "Gloria" single going No. 1 at Christian radio in his home country of Australia for more than 16 weeks. Colman currently tours, speaks and performs internationally. For more information visit PaulColman.com.





“...I was hungry and you fed me, I was thirsty and you gave me a drink, I was homeless and you gave me a room, I was shivering and you gave me clothes, I was sick and you stopped to visit, I was in prison and you came to me.”

—MATTHEW 25:35-36 AS PARAPHRASED IN THE MESSAGE



## Confusion and Clarity, Poverty and Presence

In the past several months, for hundreds of thousands of people all over the globe, it seemed as if the end of the world had come. Homes were swept away by angry walls of water. Little ones were wrenched from the arms of panicked parents. People who already had little were left with absolutely nothing. The bitter confusion caused by a tsunami on the other side of the world and the venomous blame-shifting that resulted from the hurricane on this side, left some of us wondering where God stood in the whole mystifying matter.

To the poor people who were left childless and homeless, it must have seemed as if God had broken His promise to never destroy the world again by water (see Gen. 9:15). Their world, at least, *was* destroyed. These two major, recent disasters serve to simply lift the veil on the suffering that goes on in the world every single day. More children die of hunger (and have been dying for decades) every day than were lost in Hurricane Katrina. More Christians have been swept away by persecution than died in the tsunami. Now, it seems our fresh voices of lament are only joining with the already hoarse cries of the rest of the world, asking God for a way out of the confusion.

—**“I assure you, when you refused to help the least of these my brothers and sisters, you were refusing to help me.”**—

*For I was hungry, and you fed me. I was thirsty, and you gave me a drink. I was a stranger, and you invited me into your home. I was naked, and you gave me clothing. I was sick, and you cared for me. I was in prison, and you visited me.”* Matthew 25:35-36 (NLT)

At first glance, the Bible seems to be saying there is no single way out. There is no unified answer that will sweep the suffering of the world under the carpet. It is a fallen and death-impregnated world. It has been since the expulsion from the garden and will remain so until Christ returns. Decay and chaos, disease and death, are the rules in nature.

Look hard at the teaching of Jesus and you'll find neither an outline nor an answer. He ultimately offers no quick fixes, no certain aid. But what Jesus unquestionably offers in the gospels is *Himself*. There is an Answer. He tells us if there is a way, it is Him (John 14:6). It is left to us to understand just what that means, or might mean, as we look at our devastated world.

When we see the pattern of His perfect life, we begin to understand that while Jesus consistently provided for the practical needs He saw (healing or perhaps food), more importantly, He always provided Himself. He was fully present to the suffering of His friends (compare John 11:33, 35). In effect, He became one of them. He entered redemptively into the confusion and pain He seemed to attract like a magnet (Luke 7:11, 36). He fully identified with the sinful woman, the poor beggar, even the confused Pharisee.

Most of all, Jesus entered fully and effectively into the pain and confusion created by our sin. When He suffered and died on the cross, He paid the full

price for becoming one of us. Long before anyone in Indonesia or the Gulf Coast cried out, "Why have you forsaken me?" Jesus lamented those words for them and for us.

His life can be seen as a compass; that is to say, the directional dimension contained in the truth that Jesus is the "way," to moves into the suffering of the world and into our own suffering. His presence, mediated by ours, pushes back the confusion as we move into the shattered lives that you and I increasingly find all around us.

**Study:** Jesus spoke about another time of confusion that is coming. It will occur at the bonafide end of the world, upon His Second Coming. As the last of His five major blocks of teaching came to a close in Matthew, and as Jesus prepared to enter into the hurricane of pain and tsunami of suffering that would soon wash over Him in the garden and on the cross, He painted a confusing picture for His disciples.

37 "Then these righteous ones will reply, 'Lord, when did we ever see you hungry and feed you? Or thirsty and give you something to drink? 38 Or a stranger and show you hospitality? Or naked and give you clothing? 39 When did we ever see you sick or in prison, and visit you?' 40 And the King will tell them, 'I assure you, when you did it to one of the least of these my brothers and sisters, you were doing it to me!'

41 "Then the King will turn to those on the left and say, 'Away with you, you cursed ones, into the eternal fire prepared for the Devil and his demons! 42 For I was hungry, and you didn't feed me. I was thirsty, and you didn't give me anything to drink. 43 I was a stranger, and you didn't invite me into your home. I was naked, and you gave me no clothing. I was sick and in prison, and you didn't visit me.'

44 "Then they will reply, 'Lord, when did we ever see you hungry or thirsty or a stranger or naked or sick or in prison, and not help you?' 45 And he will answer, 'I assure you, when you refused to help the least of these my brothers and sisters, you were refusing to help me.' Matthew 25:37-45 (NLT)

According to this passage, as the "sheep and goats" stand before the King for their final sorting, the major dividing line seems to be whether they cared for the poor. This task should seem self-evident to almost any religious person, but what is most strange about Jesus' telling of the story is that both groups are in a state of confusion.

The first group had, in fact, cared for the poor, the prisoners and the sick. But they seem confused when Jesus announced that it was really Him to whom they had ministered. He did not say, "It was like you were ministering to Me." No, Jesus radically identified Himself with the sorrowing.

Michael Card is an award-winning scholar, musician and radio broadcaster who resides in Franklin, Tennessee. His latest book and study guide, titled *A Sacred Sorrow*, deal with the painful circumstances surrounding the lives of Job, David, Jeremiah and Jesus, circumstances that provoked these men into a unique song of worship. Visit [MichaelCard.com](http://MichaelCard.com) for more information.



"What a thing to be challenged with...to sorrow with those who sorrow; to mourn with those who mourn. It's so inspiring to be reminded of Jesus' tenderness toward the broken...and so encouraging to see Him breathe hope and redemption into the 'tsunami' of our lives."  
— Bethany Dillon



This idea is precisely where the ministry of Mother Teresa derived its amazing power.

The second confusion exists among the group who did not care for the poor: the "goats." When they refused these least ones, they were refusing Jesus Himself. I am forced to believe that this is the same surprised and confused group Jesus spoke about in Matthew 7:22. They had done all sorts of "works": prophesied, exorcised, etc. And yet Jesus said, "I never knew you."

**Commit:** That final, end-of-the-world state of confusion we read about in Matthew sheds an enormous amount of light upon our present state of confusion. The call of Jesus becomes crystal clear precisely at the nexus of these two states of bewilderment. We are to provide food, drink, clothing, hospitality and visitations to the poor and those in prison, realizing that we will never reach the end of the bottomless needs of the world. But, in so doing, we can enter redemptively into the suffering of the fallen, confused and hurting world, there to find...Jesus Himself.



# The Reading Bible

God's Word has all the elements of a great story – good guys, bad guys, epic battles, devoted sidekicks, romance, betrayal, an eternal Savior. It's everything we need to stay alive. Sometimes the truth is better than fiction.

NAV PRESS

FOR THEIR LATEST ALBUM, THE MEMBERS OF



**WHERE  
THEY ARE**

BY: CHRIS WELL

MORE CHURCH-FOCUSED COLLECTION OF SONGS-

THIRD DAY RETURNED TO THE STUDIO FOR A



PHOTOS BY: DAVID DOBSON

-AND INADVERTENTLY CREATED SOMETHING MORE.

## YOU JUST CAN'T PLAN SOMETHING LIKE THIS

When the boys in Third Day were holed up in Atlanta, toiling for six months on their eighth studio album, they weren't trying to make a grand statement—they just wanted to make some good songs. But sometimes God decides to invade the process and take a work places the artist never imagined.

Rarely is there more conspicuous proof than in Third Day's new album, *Wherever You Are* (Essential), Or the album's first single, "Cry Out To Jesus."

## CRY FOR HELP

In the days following the disaster of Hurricane Katrina, "Cry Out To Jesus" became a rallying cry—both for people whose lives had been devastated and for witnesses of the disaster's aftermath who sought comfort. And—here's the kicker—it was not even supposed to be released as a single yet. The album was not even finished.

But back in August, when radio promoters heard early clips of the song, they clamored for Essential Records to release it early as an anthem of hope for those

displaced by the hurricane. "The label came and asked if we would give this song away," says bass player Tai Anderson. "We were floored. We said, 'Go for it.'"

The label rushed the single out to radio—in several formats ranging from an instrumental track to versions with media clips mixed in. It also offered the song free of charge to churches and ministries who wanted to use the song for outreach purposes. "Cry Out To Jesus" soon became the anchor to many relief effort campaigns and at press time had already reached No. 3 on the Christian AC airplay chart.

The band also sprang into action at its very next concert, in Kansas City. "The promoters of the show let us kind of shake things up," Anderson says. "We threw out to the audience in Kansas City, 'We're going to make a donation tonight of \$10,000 to World Vision Disaster Relief Fund. You guys reach into your pockets and, instead of buying some cotton candy, throw some money into the KFC buckets in the back of the room.' That night, the audience raised \$13,500."

Incredible, but the next night, at a festival in South Dakota, the promoters there also gave Third Day free rein to make a similar pitch. "So we took up an offering," Anderson says. "Again we said, 'As a band we'll get it started. We'll throw in \$10,000. You guys match.'" The audience that night raised \$28,000.



WHEREVER YOU ARE, WHATEVER YOU ARE GOING THROUGH,  
GOD IS READY TO MEET YOU RIGHT THERE.

"We actually went ahead and said that the band's going to do what we can, too. So we matched what our fans did at the shows," Anderson says. "It's really cool. Before we even had time to figure it out, the Third Day community raised \$82,000."

Even following that initial whirlwind of giving from Third Day fans, the band continued to do what it could. It was already offering "Cry Out To Jesus" as a free download on *thirdday.com*. But then the guys decided to go the next step, using the single to raise money for World Vision's Gulf Coast relief fund. "Our whole team worked so quickly to get this to happen," Anderson says. "We felt like we needed to match what the label has done in saying people can have the song for free...so we donated one dollar for every separate individual—up to 50,000 people—who downloaded this song."

## A SOUNDTRACK FOR OUR TIMES

Whereas a single such as "Cry Out To Jesus" would have been timely enough, what is all the more uncanny is that the entirety of *Wherever You Are* is infused with a solid message, delivered in the band's trademark Southern-influenced, American rock style. From the rocker "Tunnel" and the U2-inflected "I Can Feel It" to the worshipful "Communion" and the dramatic "Carry My Cross," every song—each a gem in its own right—connects to a greater whole.

"We have a lot of songs with a message of hope and encouragement we're trying to get across with this record," says guitarist Mark Lee. It's obvious these themes were supposed to be on this album. Right?

But to hear the members of the band tell it, they never set out to make a concept record. They just wanted to go in a different direction after 2004's *Wire*, which has sold almost 430,000 copies according to Nielsen SoundScan. "With the *Wire* record, we had a specific audience in mind," Anderson says. "Although we crafted the concept behind the record to challenge the audience we speak to, many of the songs were specifically targeted to appeal to the unchurched."

So when working on *Wherever You Are*, which released Nov. 1, there was a conscious decision not to simply make a *Wire II*. "With *Wire* it felt to us—we're hyper-sensitive about it—it was a successful record, a Grammy-winning record and a successful tour, all of these things," Anderson says. "However, there was an element with *Wire* that was divisive among our fans. *Wire* was telling the gospel story but in a vocabulary you don't have to be a Christian to get. But that's not what everybody wants in Christian music. For a lot of people, the whole reason they like Christian music is because it's a different vocabulary. It's a Christian vocabulary. That's why they like it. So there are some people *Wire* really rubbed the wrong way."

Thus, as the band was touring, it was listening—and paying attention—to what fans wanted. "We're very fan-conscious," Anderson says. "Even though it would sound a lot cooler in interviews to say, 'This is what we're doing, and everyone can just deal with it,' that's not who we are. We're making music for people to hear. It's not for ourselves. So we want to make music for those fans who enjoy it but maybe didn't get *Wire*. At the same time, we were very conscious that we didn't want to retreat from this message that we had in *Wire*."

However, even as they were making a back-to-the-basics record, they didn't plan to make it stick together as a thematic package. The separate songwriters in the group just pooled their best songs together and were as surprised as anybody to see a pattern emerge.

"At the risk of sounding cheesy, it's really a God thing," says lead vocalist Mac Powell. "We didn't talk about what the new songs would be about. We didn't sit down and go, 'We need to write a record about hope.' We just had a bunch of songs. My mentor

asked me, 'What's the record about?' I was like, 'Man, I don't know. We've got a bunch of songs. Why does it have to be about something?'

"Then as we started looking at all these songs, it was so clear that the message was about hope. It's a message that I believe our country needs to hear right now with everything that's going on in the Gulf Coast and even in the rest of world. So it's a message of hope, and we're excited about people hearing it. We're hoping that it encourages people."

In many ways, the message of the record is a result of maturity. These guys have been together as Third Day—working shoulder-to-shoulder, recording, touring, the whole deal—since 1995. To add to that, these are men who have grown up and are entering a different stage of their personal lives.

"I've lost quite a few family members this year," says bassist Brad Avery. "And I've had friends who have gone through a lot of loss, whether that be members of a family or through divorce or other things like that. So [as a songwriter] I really wanted to encourage myself, my family and my friends that this is not our home. But this is where we are right now. With all the things that go on in life—the good and the bad, the joy and the sadness, and all the things that we endure in what is called *life*—we can rise above through the power of Christ."

"There are so many songs on this record that talk about ourselves or friends or family members going through a hard time," Powell adds, "and yet we understand that we still have a Father in heaven who loves us no matter what we're going through and wants to hold on to us and help us through that hard time."

Anderson says Third Day is still affirming the same truths it did when the band started out. "But I feel like there's so much more empathy and compassion," he adds. "When you're 19 and 20 as a Christian, you're going to a wedding every weekend. There's this kind of excitement, like we'll conquer the world."

"You get to be in your older 20s and early 30s and...those weddings that you went to, you're now testifying in their divorces. Life just gets a lot harder."

Taking these experiences in stride, it was drummer David Carr who actually named the record. He said that during the process, as the various members of the group were making lists of potential album titles, they had agreed they wanted to stay away from any one song title. They wanted, instead, to find some phrase that would capture the entire record.

Carr found the answer when he pulled the title from a phrase in "Cry Out To Jesus," and the others quickly agreed with him. "*Wherever you are, whatever you are going through, God is ready to meet you right there*," Carr says. "There is hope."

The band took time over six months to record *Wherever You Are* in Atlanta's Southern Tracks Studio, emerging for spot dates and to accept its second Grammy Award for *Wire* in Los Angeles in February. The members wrote all the songs and produced half of the album; the other half was produced by Brown Bannister (Amy Grant, The Afters).

"We have always loved his work," Powell says of the veteran producer. "It was so great to be able to work with him."

As for producing the other half of the record themselves, the members of Third Day had been eager to try something like this for a while. "We were scared we were going to just pull each other's hair out, just get in fist fights and stuff over the music," Powell says. "But we really had a great time doing it. I think we worked together on this record more than any we've ever done."

The five have always worked together on the songs, of course, but this was a level of fine-tuning above and beyond anything they had ever tried in the past. "In fact, we recorded the whole record before we made our record," Powell says. "We recorded every song, listened to it and lived with it for a while

just to kind of see what we needed to do and how we could make these songs better, to really make the best record that we possibly could."

"These days people have short attention spans, so they only make it through three or four songs," says Avery. "But we like to make albums. We like our records to say something all the way through."

Musically, the entire record does an excellent job of covering all the bases for a Third Day fan: There are full-on rockers, matched with dramatic songs that wrestle with darkness and worship songs that point toward the Light. It's not a hodgepodge, by any means, but a seamless synthesis of the various stylings the band has recorded in the past.

"Over the last few years," Lee says, "it has been mildly annoying that every time we work on something we get asked, 'Is this a rock record or a worship record?' We never saw the two as enemies of each other."

## BIG TIME / BIG DEAL

In the past 10 years or so, Third Day has risen from a band of unknowns playing for an audience of a dozen to one of the preeminent artists in contemporary Christian music. Look at the stats: 23 Dove Awards, two Grammy Awards, multiple ASCAP honors, an American Music Award, 21 No. 1 radio singles, and sales of more than five million albums. (Third Day's 2000 release, *Offerings: A Worship Album*, has sold almost 900,000 copies alone.)

Third Day is one of the most successful touring units in Christian music, developing a ground-breaking partnership with Chevrolet and ranking twice on touring magazine *Pollstar's* "Top 100 Tours of 2002" list, and an audience of more than one million on the "Live Wire Tour," claiming a spot on *Pollstar's* Top 100 in 2004. The boys have been seen and heard on "The Tonight Show with Jay Leno" and "60 Minutes" and read about in the pages of *People*, *USA Today* and *Newsweek*.

But despite all the accolades, all the media attention, the members of Third Day stay grounded. They continue to serve—long before recent events in the news, they have supported Habitat for Humanity, The ONE Campaign to make extreme poverty history and World Vision's Hope Child initiative.

And they continue to rock—creating and playing music with a palpable sense of passion that sweeps up listeners and concertgoers alike.

What keeps them going? How do they not get jaded? "I think what keeps us from being [jaded] is just seeing how blessed we are to be able to do this for a living," Powell says. "We look at a lot of our friends who have 'real jobs,' where it's not a 9-to-5 but really like a 6:30-to-6:30 kind of job, being in traffic two hours a day. [On the other hand] this is something we love to do."

However, he says, there are still negative sides to the equation. "We're away from our families a lot. We're gone from church a lot."

But, they say, overall, what they do is still fun. "It's a lot of fun to be in front of a different audience every night," Powell adds.

"There is definitely a privilege to it," Anderson says. "The *making* music is pretty tedious—it's a long, hard process. But there is that point in a record when you're through all the logistics, and it just starts to fit, when it's that five-for-five feeling. There's just a point where you've put it in, and you're going, 'This is really good.'"

"Now there are times when, doing the same songs and the same set over and over, it is easy to get to this place where it's not new every night," Powell concludes. "We have to remind ourselves every night that just because we've done these songs in front of 5,000 people in Cleveland, the next night in Columbus those 5,000 may look the same; but they're not the same. Those are different people. I think every day brings a new challenge. Every new person we talk to, there is a new challenge. That makes it fresh for us." **ccm**

David Carr outside Bilbo Baggins' house in Matamata, New Zealand



Mac Powell at Dun Luce castle in Northern Ireland



Mark and his wife, Stephanie, on the south lawn of the White House



Mac + Mark, the rockin' dads at Sea World in Orlando



David on a London double-decker tour bus

# WHERE THEY'VE BEEN








WE ASKED THE BAND OF WORLD TRAVELERS TO SNAP A PHOTO OR TWO OF THE SIGHTS THEY ENCOUNTERED IN THE PAST MONTH. CHECK IT OUT!

Mac, Mark & Tai on location at Trinity College in Dublin for a photo shoot



Mark and his daughter, Abbie, hang out at Six Flags over Georgia.



We met these **Sisters Barlow's**  their  
 last name  **Ordinary** girls they don't live in the  
 → **fast** ← lane . They don't rate with the **Guys**  
 that **SCORE**  **cause** they don't **Flaunt** what  
 the **Boys** want more . **THEY** don't ♥ Date ♥ they  
 Won't date  **They** wanna **See** how they're  
 gonna **grow↑up**  who they're  
 gonna **Be.**"

# SuperChick<sup>★</sup>s

**FEMALE FRONTED CHRISTIAN ROCKERS SUPERCHICK[K]** DEBUTED A SONG IN 2001 CALLED  
 "BARLOW GIRLS," A TRIBUTE TO REAL-LIFE SISTERS ALYSSA, BECCA AND LAUREN BARLOW, AFTER MEETING THEM AT A FESTIVAL IN  
 WISCONSIN. THESE LYRICS INTRODUCED THE SIBLINGS (NOT AS A BAND) TO THE WORLD—WITH QUITE THE COMPLIMENT TO THE  
 BARLOWS' STAND ON PURITY—AND THREE YEARS LATER BARLOWGIRL WENT ON TO RELEASE ITS SELF-TITLED FERVENT RECORDS  
 DEBUT, BECOMING CHRISTIAN MUSIC'S BEST-SELLING NEW ARTIST OF 2004. THEY'VE NOW SOLD MORE THAN 230,000 COPIES OF  
 BARLOWGIRL, SEEN SONGS "MIRROR" AND "NEVER ALONE" SKYROCKET UP THE CHRISTIAN AIRPLAY CHARTS, AND RECEIVED  
 ACCOLADES APLENTY. WITH THE RECENT RELEASE OF BARLOWGIRL'S SOPHOMORE EFFORT, *ANOTHER JOURNAL ENTRY*, WE KNEW IT WAS  
 TIME TO CATCH UP WITH THE INCREASINGLY POPULAR TRIO. AND TAKING INTO ACCOUNT THE SPECIAL FRIENDSHIP BETWEEN  
 SUPERCHICK[K] AND 20-YEAR OLD LAUREN, 23-YEAR OLD ALYSSA AND 25-YEAR OLD BECCA, WE ASKED SUPERCHICK[K] VOCALIST/GUITARIST  
 MELISSA BROCK TO SIT DOWN WITH THE SISTERS AND FIND OUT HOW THEY'VE GROWN UP







L-R: Rebecca, Alyssa and Lauren Barlow



**MELISSA:** Since Superchic[k] recorded the song “Barlow Girls,” can you believe everything that’s happened? Can you reminisce about how it all got started?

**Lauren:** Five years ago, right? I think back in November of 1999 we were playing our first concert at LifeFest in Wisconsin and met your band and just really hit it off. A couple months later, you guys wrote a killer song about us. And I just remember going over to Max’s house with your whole band, and you showed us the song. I remember sitting there and thinking, *Did they just say “Barlow” in that song?* We were so honored, and of course, we didn’t know how to react in front of everybody. But later, when we got into the car, we screamed and cried a little because it was just such an honor; and we had lost a lot of our friends because of it.

**MELISSA:** Not because of the song, I hope!

**Alyssa:** No! [laughing] No, through the years of taking that journey of purity, our friends didn’t know how to respond; so some of them were a little more stand-offish in our friendship after that. So, once this song came out, it just seemed as if God was going, “Girls, I have a plan for your lives, and keep doing it!” And it was a big encouragement. For a long time, we would pop in the song and listen to it as we’d go places and say, “OK, God, You have a plan for our lives, and we’re going to use this to encourage us.”

**MELISSA:** How did you deal with the follow-up to your hugely successful first record?

**Becca:** It was huge?

**MELISSA:** Hey, it was huge!

**Alyssa:** You know, I think we still don’t see ourselves as a successful band. We still see ourselves as little girls, you know? And I don’t know if that’s a good thing or a bad thing, but we see that we have so much work to still do. We still need to grow; we still need to learn more and get better.

For the new record, we almost had to just go, “OK, next step! We’re not going to do any kind of comparisons or anything. And let’s not try to recreate what we did last time. Let’s just try something new and see where we’re at now.”

**MELISSA:** Was there anything about the process of making your new album that stands out to you as different from your other album?

**Alyssa:** I think the difference on this one was the recording process. We really wanted to try to tackle everything ourselves—from drums to guitars—everything. And so we told our producer [Otto Price] to really push us. It was a little bit harder because we were definitely stretched beyond what I thought we were capable of, but it was cool to see the persistence in training us; I think that it made us better musicians because of it, and I love that.

**Becca:** Also, the first record you have your entire life to write; and this one we had nine months. We were trying to figure out, “OK, how are we going to do this? How are we going to make this work? How are we going to schedule writing so many hours a week and still try to grow in our personal lives and try to apply that in the songs?”

**MELISSA:** What are the most personal or most exciting songs on your new record?

**Alyssa:** “Love Me” is one that hits home really, really hard for me because my whole life I’ve been the one who’s really struggled with trying to prove to God why He should love me, instead of just accepting it. It has been a lifelong struggle for me; and a couple of months ago, I was in a prayer time and just started to say, “OK, God, I messed up here. I promise I won’t do it again. I’m going to put myself together this time, I promise.” And I just felt God kind of go, “Why don’t you just sit down and let Me just love you the way I’ve always wanted to, without you trying to prove to Me why I should love you?” I just sat in my room and bawled for the longest time, and then I went down to the girls and said, “You know, it’s a simple truth but something I don’t know if everybody understands—just the simple truth of love.” And the girls said, “Yeah, we can totally relate,” and we wrote this song together about all our experiences. So when I’m singing that one, because I haven’t mastered it, obviously, it’s still a struggle for me. Every time I sing it, I still get reminded of that day and what He said to me. It’s still helping me grow, even now.

**MELISSA:** There are several amazing bands like Thousand Foot Krutch, Switchfoot and Relient K—and Superchic[k]!—who are making a big impact in the mainstream right now. Is that a direction you’d like to go?

**Lauren:** I don’t think it’s a goal for us. I think if it happens, it happens; but it’s not something we’re going to strive after. They did already release our stuff mainstream, and it’s doing well. So, it’s happening, but it’s not like that was our main focus. If God lets it happen—and if that’s God’s will for us and the band—then let’s do it!

A couple of months ago, Warner Brothers merged with our label; so that’s how we got into the mainstream. Warner Brothers said, “We want to take them along and start distributing out there.” So, yeah, it has been such a shock for us because we didn’t ever think about even going in that direction.

**MELISSA:** And, plus, being in the Christian industry is comfortable. Stepping out of that is more of a risk, so it’s a little scarier.

**Lauren:** It was good, though, we felt God really stretching us and just going, “OK, if I have a plan [for you in the mainstream], I want you to follow Me; but if not, just be content where I have you.” So we’ll see what happens with it.

**MELISSA:** How have your success and busy touring schedule affected your relationships within the band?

**Becca:** I think, in a sense, it has brought us a lot closer together. Now that we’re spending every waking moment together, we just learn new things about each other, new ways to be friends with each other and how to survive the stress together.

**MELISSA:** What is it like to have your family so involved in your career? What are the dynamics among you sisters?

**Alyssa:** None of us are alike at all. We don’t even look alike! We’re so opposite; and there’s part of each of us, I think, that helps round it all out. Lauren just brings a lot of the energy, fun and creativity to everything; and Becca brings a lot of the wisdom and seriousness; and I feel like I’m always pulling them together, balancing them. I think I’m kind of in the middle somewhere, making everything click.

**Lauren:** But then Mom and Dad take care of us girls. They’re our managers, and they kind of do everything for us, everything we don’t know how to do. It’s awesome that they’re supporting us in that way.

**MELISSA:** So if anyone was going to fight it would be...

**Lauren:** Becca and me! Ha! I’ll admit it—I’m not going to hide it. But we always make up!

**Becca:** Of course!

**MELISSA:** As far as band dynamics, who does most of the songwriting, and who is the band’s leader?

**Lauren:** The songwriting is very equal. It’s as if God uses a gift from each person—together it works, but apart it doesn’t. I think the band leader on stage would probably be Alyssa. She grew up on stage, and she knows how to read an audience. She knows how to pick the right set and everything like that. So that’s her gifting, and we know that and just kind of give that to her. It would be awkward if I were leading from behind the drums!

**Becca:** But behind the scenes it’s equal.

**MELISSA:** How do you guys stay connected with your friends outside the band? Do you have time for that? I know for me, that’s one of the biggest struggles because when there’s five minutes for a phone call, you don’t feel like making it. You just feel like sleeping.

**Lauren:** Or just resting your mouth! Yeah, we do have a brother and sister-in-law who we try to call at least every other day. They are our accountability, besides our parents, and they’re like our best friends. But besides that, we each have a friend who we call on a pretty regular basis. And our friends are just so forgiving and so wonderful.

**MELISSA:** Are there any thoughts you want to leave with the CCM readers?

**Lauren:** Romans 12:2 is our verse—why we’re BarlowGirl—that we’ve based our lives on and that we’ve tried to live by our entire lives. It says, “Do not be conformed to the world but be transformed by the renewing of your mind.” We want to encourage kids that there is a different way to live life. You don’t have to do everything the world does just because they say to do it and it’s the popular thing. If we want to make history—if we want to change this world—we have to be willing to look different. We can’t just follow all the rules the world wants us to follow. **ccm**

# WHAT is the QUESTION

When Christian music fans think of Tooth & Nail bands, breakouts such as Thousand Foot Krutch, Kutless, Underoath, Mae and Norma Jean immediately come to mind. Now, thanks to the biggest sales week by a band in the label's history, you can add Emo/hardcore act **EMERY** to that list. **BY DR. TONY SHORE**

For decades, the Christian music industry has struggled with the question—how do you reach beyond the Christian bookstore market and get your work into the hands of the rest of the world? Specifically, is it possible for a Christian artist to rack up impressive sales in the general market without sacrificing either musical or spiritual integrity—particularly when that artist's style of music is one that appeals mainly to teenagers, the most cynical and selective listeners of all? What does it take for a talented Christian band to get respect, acceptance—and plum spots on popular festivals—from a “secular” audience?

Well, that's *the* question, isn't it?

Enter Emery, a six-piece band from Seattle by way of South Carolina. Last year, it was just one of many melodic hardcore acts on Tooth & Nail Records, touring and slowly building a dedicated fanbase. Its hard work and persistence has paid off—Emery turned heads earlier this year when its second album, *The Question*, sold more than 20,000 copies in its first week, much of those sales taking place in general market music stores such as Best Buy. That's an unprecedented number for a Tooth & Nail band; and except for solo artist Jeremy Camp, it's the largest first week of sales in the venerated label's history. Emery's debut, *The Weak's End*, sold more than 70,000 copies; and *The Question*, which has only been in stores since Aug. 2, is set to surpass that number by the time you read this article.

And now everyone wants to know how they did it.

“General-market magazines and interviewers are asking us about our success and the recent explosion of other Christian bands like Switchfoot and Underoath,” says Toby Morrell, one of two lead singers in the band. “They ask us why people are really going toward that. I think the truth is because it is real. Maybe you don't believe in my God, but there is no doubt that I believe in Him.”

## HIGHWAY TO THE DANGER ZONE

Emery started out in the late '90s in South Carolina. Morrell, guitarist/singer Devin Shelton, guitarist Matt Carter and bassist Joel Green (a.k.a. “Chopper”) all grew up in the same town, 10 minutes from one another, but they didn't meet until their first year at Winthrop University in Rock Hill. After playing together for months, the band decided to seek the big time on the West Coast, so they loaded up their gear and left for Seattle.

On Sept. 11, 2001.

They heard about the early-morning terrorist attacks in New York and Washington, D.C., when they stopped for breakfast in North Carolina.

“Our parents, when that happened, said to us, ‘Why don't you all turn around and come back? Just hold off on going to Seattle for a few months until America and the world knows what's going on,’” Morrell says. “But we were already a few hours away, so we were like, ‘No, we're OK, don't worry.’ Most of us had never been out of South Carolina before, so we wanted to see Chicago and Indianapolis. Our route was set to go through some of these cities, and basically everything was closed. So that was tough.

“Actually, if we had chosen Sept. 12 to leave, we might not have been able to go at all,” he explains. “The country was so up in arms and didn't know what to do. At that point, nobody knew what the attacks meant.”

But the Emery boys persevered, arriving in Seattle and setting up shop. A year later, they had recorded their first album and established themselves as a touring band. They performed a showcase for executives at Tooth & Nail in the cramped basement of its offices, and that was all it took.

## A FORMULA FOR SUCCESS

Two words: work ethic and discipline. Okay, that's three, but you get the point. Emery recorded its first record, *The Weak's End*, entirely on its own. The guys paid for it themselves, with no label support, before being picked up by Tooth & Nail. In the 18



months between that album and *The Question*, the band played over 300 shows, including headlining a stage on "The Warped Tour." Imagine a band that had no management until one month prior to the release of its new album and only minor success with radio and video having this kind of impact. It is not an easy thing to do. A band with less talent could do 300 shows and end up with nothing to show for it. It's all in the performance. Talent + non-stop touring=success. Ask the band about it though, and Toby and Co. will quickly tell you, "We couldn't have done it without our God, friends and family, not to mention the incredible support we get from our label."

Tooth & Nail is, naturally, enthused about the performance of *The Question*. "We were ecstatic with Emery's first week [sales]," says label founder and CEO Brandon Ebel. "They are an awesome, hard-working live band who delivered an incredible second record. They have proven themselves in the mainstream, headlining a stage on this year's 'Warped Tour' for example, while remaining strong in their faith."

Indeed, faith, hard work and touring set the stage for the album itself. *The Question* was produced by Seattle studio whiz Aaron Sprinkle (Kutless, Jeremy Camp, Anberlin), and it features a vast improvement in the melodic and explosive sides of the band's sound, jumping from jackhammer riffing and screamed vocals to more placid and emotive sections with powerful choruses. The lyrics are incisive without being overly direct, and each song title is meant to finish the question printed on the CD's jacket—"Where were you when I was..."

"We titled it *The Question* because that's what it is," Morrell explains. "It's kind of like the question Jesus talked about—'Where were you when I was sick and poor and needy?' We built off of that..."

"This album, like our last album, is about relationships," he continues. "Whether that is with a girlfriend or boyfriend, or your parents, or someone you know who is dying or has died, or God. So the question boils down to, 'Where were you when I was alone out in the middle of nowhere, thinking like this?' Sometimes that pertains not just to [relationships with] other people but spiritually as well."

## IN GOD WE TRUST

Such spirituality may come as a surprise to those who encountered Emery as part of the 2005 "Vans Warped Tour." The band shared a bill with the likes of My Chemical Romance, Pennywise and Thrice, finding mainstream acceptance for its sound. While Tooth & Nail does not necessarily market Emery as a "Christian band," the group's general market success has been met with some controversy from its more devout fans.

"I never expected when I started a band that it would be like this," Morrell says. "People will ask why we go out on tour with certain bands. I don't know why we would tour only to churches or play only with Christians; that doesn't really make sense to us. We are real people with real problems; and we of course are going to fail, and that's kind of what we want to show people. We want to show non-Christians that, 'Hey, there's no difference between you and me. I mess up all the time, and the difference is that I have God. My faith allows God to work in my life and help change me for the better. He's always working on me, and I shouldn't just settle.'"

Morrell says Emery has never made a conscious choice not to discuss Jesus Christ by name in its lyrics, and he credits the band's general-market penetration to a constant touring schedule and Emery's commitment to making original music. But, he says, the band members don't hide their faith, preferring to be living examples rather than preachers.

"We do want to be a general-market band, but people are going to know we're Christians," he says. "No matter what, it's always there. It's not going to go away, and that's what's awesome. Every interview

we do, it comes up, people ask us about it. We've even gotten to the point where, as of late, we really haven't been talking about our faith between songs because we felt like we would say it and then the Christian kids would cheer, and I never just want to say the name of Jesus just so it's there or to generate a planned response from the crowd. I don't want to use the name of Jesus as a marketing tool.

"I know that people can see where we're at and where we're coming from and the mistakes we make, as well as the good things we try to do. Then, I think, God works in their lives. There are tons of fans, bands and people who are not Christians and maybe never will be Christians; and we're friends with them, and they know where we stand."

Perhaps that's the answer to the question. What does it take for a talented Christian band to get respect and acceptance from a mainstream audience? Just be honest, just be real, and people will respond. **ccm**

## GIVEN THE FACTS, DARE THEM TO ANSWER THIS QUESTION?

**Q:** What kind of music do you listen to the most when you're out on tour?

"To be honest, we tour so much, and we hear music like ours all the time. One thing we listen to a lot is Top 40 Country. Yeah, I know it sounds strange, but we love Brad Paisley, Kenny Chesney, Toby Keith and all that stuff. We used to hate it, but now it's just so different that we just love it."

—Toby Morrell, Emery



L-R: Joel "Chopper" Green, Josh Head, Dave Powell, Matt Carter, Devin Shelton and Toby Morrell



IN A SURPRISING MOVE FOR 2005'S CCM READERS' CHOICE AWARDS EARLIER THIS YEAR, YOU NAMED DAVID PHELPS YOUR "FAVORITE VOCALIST." WELL, WE'VE GOT GOOD NEWS FOR YOU. WITH THE GAITHER VOCAL BAND'S YOUNGEST MEMBER STRIKING OUT ON HIS OWN, IT APPEARS YOU'RE GOING TO BE HEARING THAT BELOVED VOICE MUCH MORE OFTEN.

There's nothing like losing a hero. Just ask award-winning vocalist David Phelps, who, like any good songwriter, knew what to do in response.

Write a song.

According to Phelps, a firefighter named Ed Martin served as "the Mother Teresa" of his community, a rural town south of Nashville, Tenn., where Phelps lives. The head of the volunteer fire department and a hero by any measure, Ed always looked out for others through acts of kindness big and small, such as leaving a note on a car windshield: "I noticed your license tag was expired. You might look into that."

Ed Martin died unexpectedly of a heart attack recently, grieving the town. Phelps, along with fellow writer/recording artist Cindy Morgan, wrote a song to preserve the instructions Ed's life provided:

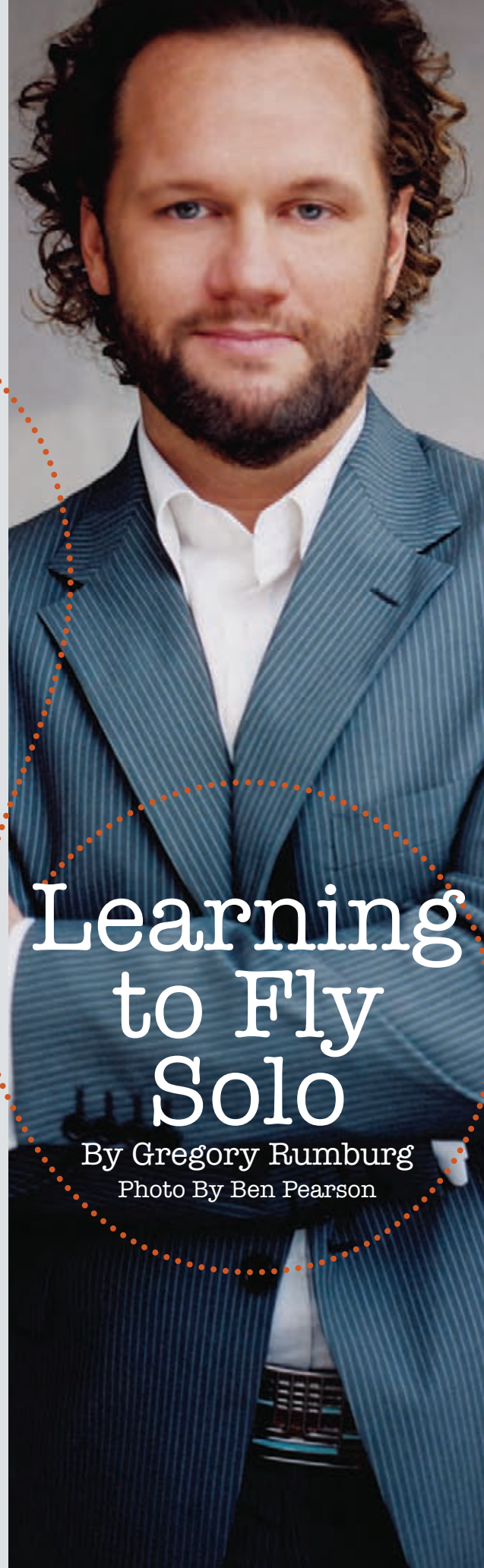
*"...How to love your neighbor and how to love your wife/Wrap your arms around your children and pray with them each night/Thank God for all the good things/'cause the good things are enough/The ties that bind and leave behind a legacy of love."*

That song, "Legacy of Love," is "the practical side of Christianity," Phelps says. It embodies the admonition to love God and love each other—a way of life Ed Martin had put into practice.

David Phelps intends to tell this story and many others like it, now that he's a full-time solo artist promoting his latest project, *Life Is a Church* (Word). In June, Phelps walked away from his eight-year stint with the multi-platinum Gaither Vocal Band, a season marked with many awards and accomplishments across more than 30 projects. The Texas native ached over the decision, fearing, among other things, the new venture might put his family at financial risk. "When you step out of a high-profile group like that," he says, "you wonder, 'Will I just step into anonymity?'"

But he had struggled increasingly with his part-time solo career taking a back seat to the Vocal Band's mission. More and more, David felt his own charge welling up inside. "When I would tour as a soloist, I would find so much joy in the freedom [to be] able to communicate to an audience with the gifts God's given me."

Phelps was also tired, playing 80-90 dates with the Gaither Vocal Band and then filling his calendar with some 50 additional solo gigs. He was short-changing both jobs, he says; and, alarmingly, for this devoted husband and father of four active children, when he arrived home the emotional gas tank was empty. Phelps says he found himself in a "dark place." Sometimes he didn't want to get out of bed. His mindset kept him from feeling like himself.



# Learning to Fly Solo

By Gregory Rumburg  
Photo By Ben Pearson

The tipping point occurred at a Billy Graham Crusade.

"I was sitting on a stage with the Vocal Band, and Michael W. Smith was performing," Phelps remembers. "I was just silent, thinking in my head, 'Michael gets to sit there and be exactly who he is. He has been allowed to become an artist—for God to speak fully through the gifts He's given him.'" A light snapped on. "It's time for me to leave the Vocal Band," he thought; and with that, a peace, he describes, washed over him.

A handful of subsequent conversations went like one he had later with Smith. "[Michael] told me that I just gotta be who I am—I can't pretend to be anything else." Phelps then found a place of surrender. "I prayed, 'Lord, please don't let it be my pride.'" Doors opened, as though to affirm Phelps' decision to leave; so he arranged to meet with his boss, Bill Gaither.

Phelps says, "I've seen videos of the [Vocal Band's predecessor, the Bill Gaither Trio] when Bill was my age. So I told him, 'You were out there making good decisions and bad decisions, taking chances, saying the right things and the wrong things. I think I need to go through that, too.'" His friend and mentor understood completely.

First fruits of Phelps' efforts got underway in late September as he introduced *Life Is a Church*.

"I feel like this record is a landing place for me," he explains. "I think if you look at any artist...for a while you see them searching a little bit, asking 'Who am I?' To some degree, that's what I've done up to this point. This record, though, is the most honest approach to what I believe Christianity is all about.

"My life is about my family right now," Phelps continues. "My wife and I have been married 13 years. We have four children, and I don't want to confine God to Sunday morning. I don't want [faith] to be just another thing we put on our schedule. We try to make God and the worship of God a part of our daily lives. That's what I wanted this record to reflect."

Like last year's *Revelation*, this new project reflects David's natural draw to the pop/rock side of modern music. But *Life Is a Church* digs deeper with personal songs, as with "Legacy of Love." The first single, "With His Love (Sing Holy)," written by John Cox and echoing Psalm 139, expresses Phelps' gratitude for God's ongoing ministry of presence. The Marcus Hummon-penned title track challenges listeners to reach for a big-picture perspective. "Visions of God" considers the relationship David has with his children, while "That's What Love Is" was inspired by the story of David's mom sorting through a rocky past. Phelps says these songs—and others to come—allow him to communicate the good news God is calling him to share with others.

"I was really comfortable in that season with the Gaither Vocal Band. But it was a season, and seasons change. You move on to the next thing. You learn lessons, and God works through them. And you grow."

Somewhere, Ed Martin may be smiling, watching Phelps take new steps toward leaving his own legacy of love. **ccm**



## CRADLING THE MELODY OF HOPE

**WHEN SHE ENCOURAGES US TO “ADD TO THE BEAUTY,” THIS THOUGHTFUL SINGER/SONGWRITER DOES SO IN THE MOST COMPELLING WAY. SHE LEADS BY EXAMPLE.**



File under:  
Pop

Grade: **A**

### SARA GROVES

#### *Add to the Beauty*

INO

**WARNING: THIS MAY BECOME YOUR NEW FAVORITE ALBUM.**

“She could sing the phone book, and I’d buy it!” For many artists, that classic endorsement by a wowed music critic says it all. In describing the artistry of Sara Groves, however, that truthful statement is a distraction from the profound. Yes, her voice is addictive, but it’s her songwriting that makes fans for life. Or to put it

another way, my telephone repairman could sing her lyrics, and I’d buy it!

Naturally, expectations were high with the October arrival of Sara’s fourth label release, *Add to the Beauty*. Let it be known here, she does *not* disappoint. Encountering this disc for the first time, descriptors such as *lovely*, *thoughtful*, *emotive* and *delightful* quickly come to mind. Connoisseurs of Sara’s music won’t be surprised by this. What will surprise many, however, is that all this time, they thought they had already heard Sara at her best. They thought wrong.

At the risk of distracting from the profound, it should be mentioned upfront that Sara’s voice is presented in a new light here, courtesy of producer Brown Bannister (Amy Grant, The Afters). Sara’s never sounded as versatile or confident as she does on these songs. Consider the opening track, “When It Was Over” or the lead single, “You Are the Sun,” for starters. As the latter song hits its chorus, Sara’s gently-stacked vocals lilt “*I am the moon with no light of my own/still You have made me to shine/and as I glow this cold dark night/You know I can’t be light unless I turn*

*my face to You.*” The classic splendor of her delivery is striking. Simply put, it’s worthy of a 1970s 2nd Chapter of Acts album. Contrast that with Sara’s approach to the verses of “When It Was Over.” Her fast-paced, rolling and melodic rendering would’ve been right at home on the main Lillith Fair stage.

And it’s not just Sara’s voice: *Add to the Beauty’s* production as a whole is extremely classy. Purists will be pleased to discover that all 57 minutes and 11 seconds of it fit her art like a glove. To begin with, the piano is a principal instrument on 12 of the album’s 13 songs, with the exception being the pop gem “Kingdom Comes.” This CD does feature some of Nashville’s finest session players; but here, their skillful contributions champion the songs themselves rather than draw attention to individual talent. (A modest, tasteful guitar solo on the moody, yet spirited “How Can I Tell” is the closest thing to being an exception to the rule.)

Though Sara’s excelled as a go-it-alone songwriter for most of her recordings, this time around she collaborates in several instances with friends new and old. Joel Hanson (of PFR fame), Gordon Kennedy (Eric Clapton, Pierce Pettis), Matt Bronleewe (Jars of Clay) and the GMA’s current “Producer of the Year” Ed Cash each weigh in.

While Sara’s thought-provoking lyrics remain the centerpiece of the songs she and her comrades paired on, and she composed most of the music in these instances, these four friends escort her into occasional new territory. A consistently pronounced sense of melody and more hook-driven choruses are the result.

Thematically, the disc is pure Groves. The storyteller’s songs are relational, personal, hopeful and, of course, poetic. In a subtle departure for Sara, there are no mentions of biblical personalities by name except for that of Jesus in any of the lyrics. And while *Beauty’s* songs are often revealing and vulnerable, there aren’t any as candidly intimate as last year’s “Roll to the Middle,” for example. As a result, the lyrics are more inclusive, open and universal. In other words, when he’s singing them, my telephone repairman will relate. **JAY SWARTZENDRUBER**



**VARIOUS** Inspired by  
*Narnia: The  
Lion, The  
Witch and  
The Wardrobe*  
Sparrow

File under: **Grade: A-**  
Pop/Rock

**CHRISTIAN ARTISTS CELEBRATE THE  
WONDERS OF LEWIS.**

In the same way *Lord of the Rings* enthusiasts were wondering how their beloved book series would translate to the big screen, ardent fans of one of C.S. Lewis' most revered literary moments are equally concerned about how *Narnia* will fare as the long-awaited movie hits theaters in December. And with expectations sky high, the accompanying soundtracks must also pass a strict litmus test.

When it's all said and done, this "inspired by" soundtrack, featuring 11 of Christian music's premier artists, largely succeeds.

To match the mood of *Narnia*'s magical journey, the majority of the songs feature epic, larger-than-life choruses packed with enough hooks to drive the story's hopeful message home. What's also unique is the compilation's diversity, with the pop and rock genres well represented and a musical surprise or two along the way.

Kicking things off is Jars of Clay's "Waiting for the World to Fall," a catchy ditty with a shinier musical sheen than we've heard from Jars in a while. This isn't the darker, moodier arrangement of selections from *Who We Are Instead* or even the majority of *Redemption Songs*. Instead, we hear a moment straight from the sunnier side of The Beatles' catalog, and it suits Jars just fine.

Jeremy Camp also mixes things up a little with a less muscular, more subtle vocal delivery on "Open Up Your Eyes," an effective, mid-tempo rocker that showcases why he's been the Gospel Music Association's "Male Vocalist of the Year" for the past two years. Keeping the bar high, Steven Curtis Chapman's "Remembering You" features dazzling strings woven throughout, along with some Celtic-infused instrumentation for added musical flavor.

And then things *really* start to get interesting...

For Delirious fans who've been eagerly anticipating December's follow-up to *World Service*, "Stronger" provides a tasty appetizer with the kind of guitar punch that would make fellow Brits Oasis jealous. Also, demonstrating she hasn't forgotten her rock roots, Rebecca St. James' "Lion" features pretty piano accompaniment and a driving chorus tailored for Christian radio.

Upping the ante when it comes to loud, however, is tobyMac's "New World." It sounds like "The Slam" from *Welcome to Diverse City* highlighted with a futuristic



SWITCHFOOT

beat straight from the *Matrix* movies. Warning: You're likely to push repeat.

And now for those musical surprises: The always-inventive David Crowder embraces his inner Jamoraquai with the irresistible retro, disco feel of "Turkish Delight," one of the album's most intriguing, even danceable tracks. Also doing the unexpected as a worship leader, Chris Tomlin presents his best Keith Urban country shuffle with "You're the One," a song so accessible it could be featured at your next worship service, minus your desire for line-dancing, of course.

On the flip side, Nichole Nordeman's "I Will Believe," while beautiful because of her lilting voice, never really takes flight as it plods along without resolution. And while Bethany Dillon's monster chorus makes "Hero" a worthwhile listen, her vocals unfortunately get trapped in the too-loud mix. But those small miscues aside, this soundtrack is definitely worth hearing as fans gear up to uncover the world inside that mysterious wardrobe.

**CHRISTA A. BANISTER**



**SWITCHFOOT**

*Nothing is  
Sound*  
Columbia/Sparrow

File under: **Grade: B+**  
Rock

**A MUST FOR ANYONE EAGER TO PICK UP  
WHERE THE BEAUTIFUL LETDOWN LEFT OFF.**

The great artists—The Beatles, U2, Amy Grant and dc talk come to mind—often weather the excruciating calling to grow up in the public eye. And while it's too soon to count Switchfoot among such heady company, there's an upward

trajectory worth noting: The San Diego outfit (live and in the studio) has moved mountains since its geeky *Legend of Chin* days. Once a trio, Switchfoot is now a five-man, modern-rock monster fresh off *The Beautiful Letdown*, a double-platinum classic sparked by multi-format hits such as "Meant to Live" and the stirring remake of the band's 2000 standout, "I Dare You to Move."

As follow-ups go, *Nothing Is Sound* stands on its own with the same Switchfoot strengths shining: indelible hooks, turbo-charged rhythms and Jon Foreman's one-two punch of world-weary vocals and sage lyrics. Perhaps the most pointed words on this album come on the song "Politicians," as Foreman hammers home a powerful reminder that God's Kingdom is not of this world: "I pledge allegiance to a country without borders, without politicians."

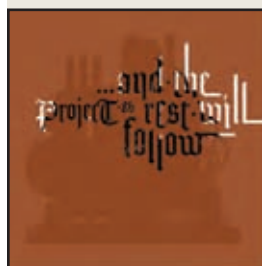
What's more, Foreman has been delving into Ecclesiastes of late and catching up on his Bob Dylan reading. "Happy is a Yuppie Word" takes its title from a Dylan response to a *Rolling Stone* interviewer's question: "Are you happy?" With his voice frayed as a serrated guitar string, Foreman shouts the refrain "nothing is sound" over and over until his conviction froths into fury.

Switchfoot's brand of modern rock is meaty and thick, as *Sound* strives for a feeling Foreman describes as "brofessional," combining studio sheen and garage-nurtured rawness. Arguably, the disc tilts toward the sheen side; and at times the loud guitars, hammering drums and singular vocal presence of Foreman collectively create a play-it-safe, formulaic vibe. Not that this is a band prone to throwing in a stray banjo riff or trombone part a la "Pet Sounds"—but a little more serendipity at this stage of Switchfoot's artistic career wouldn't hurt either.

That said, the band never loses sight of an overarching theme that gives this record its gust-of-fresh-air quality: American life is full of dead ends. We

the people—sometimes even the most seemingly godly of us—pursue bigger cars, bigger houses, better jobs and man-sized bric-a-brac to fill God-sized holes. Jon Foreman is firmly tuned into this, and *Nothing Is Sound* points to the Answer not with sternness or paint-by-numbers platitudes. Rather, *Sound* is authentic because Foreman comes across, to quote “The Shadow Proves the Sunshine,” as a “crooked soul trying to stay up straight.”

**LOUIS R. CARLOZO**



**PROJECT 86**

**And the Rest Will Follow...**  
Tooth & Nail

**File under:** Hard  
**Grade:** B+

**ARE YOU SMART ENOUGH TO LISTEN?**

Project 86 is a hard band you can count on to consistently bring the rock. Andrew Schwab’s thousand-mile glare makes him a towering, intimidating frontman; and guitarist Randy Torres knows how to dial in that crunch guitarists drool over at Ozzfest and then rush home to their guitar magazines to try to figure out. In a live setting, P86 always scores a technical knockout. While the band’s major label departure, *Truthless Heroes*, gave some fans concern, each studio album has successfully become an audio companion to all the tough guy rockers smart enough to listen.

Unlike the fast and staccato vocal riffing of the band’s single “The Spy Hunter” (from *Songs To Burn Your Bridges By*), the tunes on *...And the Rest Will Follow* often opt for a slower, almost doomy hook. The rhythm section of bassist Steven Dail, drummer Alex Albert and guitarist Torres predominantly stakes its claim in the low-end of the sonic spectrum, striking out with a deadly chorus such as in “Subject to Change,” where Schwab’s desperate cries of “Return, return, return!” sound all the more urgent because of the pendulum-swinging song dynamics. This effect is strengthened by a quick rest and a “hollow room” vocal call-back that makes for an aural slap in the face. Immediately after the chorus, whispery background vocals describe someone who “...once was transformed now exactly the same...” and you want to lean in to hear.

It’s these lyrical tidbits that add more depth to Project 86. The author of a few books, including *It’s All Downhill from Here* (Relevant), Schwab deftly expresses the struggle of humanity and points toward heaven with thoughtful questions. Songs such as the anthemic “My Will Be a Dead Man” give both the believer and agnostic alike something to chew on.

**DOUG VAN PELT**



**CeCe WINANS**

**Purified**  
PureSprings  
Gospel/INO

**File under:** R&B/Pop  
**Grade:** B

**AN OFTEN ROYAL TRIUMPH**

First the bad news about the latest from six-time Grammy winner CeCe Winans: There are junctures where *Purified* succumbs to clichés that handcuff many an R&B album, whether it quotes *A-Tisket, A-Tasket* (on the otherwise sprightly “Pray”), uses “Cher effect” auto-tuned vocals (“Let Everything That Has Breath”), or teams the words “forever” and “love” with strings, swelling cymbals and overly flamboyant acoustic guitars to create a mood worthy of an umbrella-garnished drink (“I Promise”).

But when “Purified” succeeds, it does so royally and mainly on the strength of Winans’ voice—as tuneful as Whitney Houston, but never as annoyingly melodramatic—and some fine songs. By far the best is “Colorful World,” with its creamy-dreamy refrain and lyrics that describe everyday outcasts in vivid detail, including the girl who “wears nose rings with weird things floating through her hair.” The song preaches a tolerance message that’s easy to swallow, given the joyous music that accompanies it: “Celebrate all our differences/Instead of building these plastic fences.”

Another winner is “Momma’s Kitchen,” produced and co-written by Tommy Sims (of Eric Clapton “Change the World” fame). The song glides on a silky groove that is both lyrically and musically nostalgic, recalling the Philly soul glory years with its slippery electric guitar loop and unadorned vocals. Here, Winans yearns for “better days when love was for the giving.”

The good and bad currents of *Purified* converge on “He’s Concerned,” a track that suffers for its obvious ballad elements (chimes and more strings). Yet here—as

it is throughout *Purified*—Winans’ heart is in the right place, as is her pretty voice, which delivers this surprising message: “He’s concerned about you.” We’ve all heard God’s love, sacrifice and faithfulness preached on many a Sunday morning. But when was the last time someone reminded us of His concern? It’s a personal word that caps what is, ultimately, a personal and enjoyable album.

**LOUIS R. CARLOZO**



**L.A. SYMPHONY**

**Disappear Here**  
Gotee

**File under:** Hip-hop  
**Grade:** B

**WHERE TALENT MEETS DETERMINATION**

L.A. Symphony has survived the industry wringer, bouncing from indie to a big label to indie again before landing with Gotee. In the process, it lost an entire big-budget recording (*Call It What You Want*, its would’ve-been Squint debut) to the annals of “record deals gone wrong.” But L.A. Symphony has kept coming back. *Disappear* is its second album in the same place label-wise, and members are settling into a groove started on *The End Is Now*, which mixes whimsical elements of friend will.i.am’s Black Eyed Peas with Snoop Dogg-ier, ’hood-friendlier conventions.

The CD’s first half has some clever lines, sure; but its tracks are by-and-large flat, its rhymes too easy and supported by few of the hooks that make an OK song one you can’t get out of your head. The chugging “Hold On” changes that course, though, with a familiar message [“you’ll reach your destiny/you’ll reach your goal/you’ll find that strength deep down in your soul . . . hold on, my people, in the thick of the fight”]. The Latin-flavored “C’est La Vie” cameos gospel wildman Tonéx, while “Grand Piano” sports a rock-hard loop and Spartan track.



L.A. SYMPHONY



*Disappear*'s peak comes late: the kinetic "Less Than Zero" uses all the rappers in a sublime rapid-fire dissection of Hollywood's dark side and the emptiness of the quest for stardom. It and "Rise" recover that missing hookiness, while "Pop's Song" pulls off a father's tribute, a sentimental topic with a clever treatment ["I didn't get whippings/I got African beatings"].

The Symph's eclectic line-up—a real strength that keeps us guessing who's gonna flow next—and its flexible sound have earned both critical props and street cred that's deeper than hype; this isn't the group's very best, at least for the first few cuts; but dig deeper, and you'll find the reason these artists haven't disappeared.

**BEAU BLACK**



File under:  
Pop/Inspo

Grade: **A**

**DAVID PHELPS**

*Life Is a Church*  
Word/Curb

**PHELPS LAUNCHES HIS FULL-TIME SOLO CAREER IN STYLE.**

Far too many of the CDs on store shelves are mere skinny, plastic parcels with track lists chock full o' yawns. But David Phelps, the Gaither Vocal Band's corkscrew-curled golden boy, hath labored, travailed and ultimately begot a stunner of a fifth CD, *Life Is a Church*.

*Life* wields a quiver full of mesmerizing, inspirational tunes expertly navigated by Phelps' cathedral-rattling, head-shakingly gorgeous vocals. This record's altitude is beyond the rafters—it jerks out tears at times, pleads, adores, and gets sentimental, tender and divine on countless levels.

David Phelps' Southern gospel background proved revolutionary and evolutionary



DAVID PHELPS



STAPLE

with this record. He fearlessly dove into the attic of '80's Christian music and dug out the LP-worthy, Jesus-saturated, stand-to-your-feet contempo gospel we all grew up on, and, with love and sweat, polished it right up with acoustics and God/family themes, all without sounding hokey or archaic.

The record's spiritual lessons hit the listener with bold simplicity and staying power. *Life Is a Church* lyrically relishes Jesus and the life of integrity like *Chicken Soup for the Worshiper's Soul*. The praise spills out of it hearty, comforting, savory and warm.

*Life* begins with brisk rocker "With His Love," a robust anthem laid over vivacious guitar backgrounds, obviously meant to overload the brain with endorphins. Many of the cuts just sweat emotion, including the title song, as Phelps' natural, unbridled chuckles pop through the speakers between stanzas. "Long Time Coming" takes it a step further, as Phelps raps the song's verses with an enviable proficiency.

The most stellar track is Phelps' astounding cover of the Sunday morning standard "Behold the Lamb," guaranteed to leave black eyeliner streaks on the cheeks of many a listener.

*Life Is a Church* is a rare, enchanting landmark of a record.

**TERI MODISETTE**



File under:  
Rap/Hip-Hop

Grade: **A-**

**T-BONE**

*Bone-A-Fide*  
Flicker

**A BON-A-FIDE BLAST!**

It may have been three years since barrier-breaking rapper T-Bone released a solo CD, but he's still been extremely busy. Perhaps most noticeable was his participation in

the film *The Fighting Temptations*, a blockbuster starring Cuba Gooding Jr., and Beyoncé. He also recently signed on to join double-platinum R&B artist Ciara onscreen in an upcoming movie, in between appearances on the MovieGuide Awards, E! Entertainment Television, MTV and Telemundo's "Entertainment News." But even with all that time exploring other projects and developing a well-rounded artistic framework, T-Bone remains a relevant rapper who carves out some of the sharpest hip-hop beats around, wrapped with funky flavor.

That return to form, along with an ambitious gaze down other avenues, comes to the forefront on *Bone-A-Fide*, an eclectic and electrifying outpouring cemented by T-Bone's vibrant personality and abilities behind the mic. His supporting cast on the disc includes high-impact production teams such as Buster & Shavoni (Kirk Franklin, Yolanda Adams), the Avila Brothers (Usher, Janet Jackson) and Warryn Campbell (Missy Elliott, Mary Mary).

The song "12 Years Ago" bridges the "old school" with the new, tipping a hat to everyone from Run DMC to the Beastie Boys over bold guitar riffs. The Kanye West-esque "I Been Looking Around" dives in a much more melodic direction, while "Follow T" is the ultimate club thumper.

Beyond just this fusion of fun, T-Bone delivers a street-savvy message that will not only reach out to non-believing brothers and sisters, but also move the church to reach past its typical outreach mechanisms. Take, for instance, "Let That Thang Go," a track about the pitfalls of crime and fornication, plus "It's OK," an empathetic look at growing up in the gang scene but offering wholesome alternatives. The record wraps up with the resplendent chants of "Victory! Victory! Victory!" uniting all under the concept of determination and calling all to Christ. It's a fitting way to close a musical comeback of sorts with an album that's just as solid, if not stronger, than his work has ever been before.

**ANDY ARGYRAKIS**



**STAPLE**  
**Of Truth & Reconciliation**  
 Flicker

File under:  
 Hard

Grade: **B-**

**PASS-A-FISTIC ROCK ABOUNDS**

The Apostle Paul spoke of “spiritual warfare” and “the armor of God,” and Christian rockers have long been drawn to that image with stubborn fascination. Petra sang “This Means War”; and the harder the music, the more likely you are to hear that sentiment repeated. It’s just not as easy to muster that same intensity around Jesus’ words: “Blessed are the peacemakers.”

Militancy works for Staple, a hard-hitting quartet that holds no quarter on this concept record linking 10 bold tracks defining the act of faith as one of defiance and opposition. Raw and aggressive, vocalist Darin Keim matches the intensity of guitarist Brian Miller and the propulsive drive of rhythm section Grant Beachy (drums) and Israel Beachy (bass).

Staple keeps the rock-beats-per-minute quotient at a punishingly high rate, noteworthy on the opener “Do or Die,” yet still keeps the songs melodic and relatively accessible as in “Honor and Integrity.” Still, the quieter tunefulness of “Black, Blue and Gold” is a welcome contrast to the assault of earlier tracks.

Confrontational in tone, Staple emphasizes the switchblades of truth rather than lowering one’s weapon in a move toward reconciliation. But maybe the band’s saving that for the next record.

This thoughtful, even reflective approach to the hard rock enterprise suggests that Staple has a long future in front of it. One hopes it might put as much of its energy and creativity into Jesus’ call to “love your enemies” as it does into this album’s focus on apocalyptic battles.

**BRIAN QUINCY NEWCOMB**



**MONDAY MORNING**  
**Fool's Paradise**  
 Selectric Records

File under:  
 Rock

Grade: **B**

**A GOOD WAY TO START YOUR WEEK**

Monday Morning’s *Fool’s Paradise* doesn’t pull any punches when it comes to detailing mankind’s foolishness, as this work distinguishes any fool’s paradise from the real thing. Released on John and Dino Elefante’s new Selectric Records imprint, Monday Morning reveals itself to

be quite eclectic, with the potential to reach a wide audience base.

Lyrical, Monday Morning is wise enough to leave a little wiggle room for interpretation when it comes to the meanings of its songs. Although this band is undeniably Christian, its songwriting smartly avoids obvious spiritual clichés. When it sings, “You can’t give up what brings you down” during “Blind,” it may be speaking about drug addiction. But then again, it might be referring to a different vice altogether. Similarly, is the woman spoken of in “Tonight” seeking God, or just a man who will treat her right for a change? Nevertheless, there’s no doubting the aim of a song with a title like “Vanity” because this one pointedly foretells the eventual fall that accompanies prideful endeavors. Additionally, “Stand” is equally clear as it encourages believers to remain firm in the faith.

There’s no doubt that Monday Morning is unabashedly a rock band. Nevertheless, it is often enjoyably tough to neatly categorize the act’s sound. The thumping drumbeats driving “Next Year” bring to mind Joshua Tree-era U2, for instance, whereas the dramatic flourishes of “Blind” give this track more of a Bon Jovi feel. And surprisingly, the semi-robotic beat of “Breakaway” oddly suggests The Hives, only slowed down considerably. And even though the group makes passionate hard rock, it still remains consistently melodic throughout.

For many, Monday morning is the most dreaded day of the week. But maybe if you start your working week with *Fool’s Paradise*, it’ll take a little bit of the dread out of it.

**DAN MACINTOSH**

**newreleases**

**NOVEMBER 1**

- Eddie Tucker** *Day and Night* (ASONE/Whitaker)
- Third Day** *Wherever You Are* (Essential)
- Kathy Troccoli Phillips, Craig & Dean** *Live DVD* (Integrity)
- Smokie Norful** *Nothing Without You* (Special Edition) (EMI CMG)

**NOVEMBER 8**

- Crystal Lewis** *Joyful News* (Metro 1)
- Darlene Zschech** *Change Your World* (Integrity)
- Day One** *Obedience* (Shelter)
- Relient K** *Apathetic EP* (Capitol/Gotee)

**NOVEMBER 15**

- Barbara Fairchild** *He Never Stopped Loving Me* (Daywind)
- J.R.** *Metamorphosis* (Cross Movement)
- Mercy’s Mark** *Something’s Happening* (Daywind)
- Papa San** *Real & Personal* (Gospo Centric)

**NOVEMBER 22**

- Julian Drive** *Julian Drive* (Daywind)
- 4HIM** *Encore...For Future Generations* (Integrity)
- Casting Crowns** *Casting Crowns Dual Disc* (Beach Street)
- Michael W. Smith** *Healing Rain Dual Disc* (Provident)
- Michael W. Smith** *Worship Dual Disc* (Provident)
- The Mighty Clouds of Joy** *In the House of the Lord Live* (EMI Gospel)
- Rebecca St. James** *If I Had One Chance to Tell You Something* (ForeFront)
- Tonéx** *Out the Box DVD* (Verity)
- Tree63** *Worship Volume 1–I Stand for You* (Inpop)
- PETRA** *Petra Farewell* (Inpop)

**ARTIST’S CHOICE**



COOKBOOK

**L.A. SYMPHONY’S COOKBOOK REVIEWS CHARLIE PEACOCK’S NEW JAZZ ALBUM, WHICH RELEASED EXCLUSIVELY IN THE GENERAL MARKET.**



Charlie Peacock is truly carving out his own niche in the musical landscape with his latest release, *Love Press Ex-Curio* (Emergent/RED). With a unique blend of pop arrangements,

drum and bass rhythms and a jazz foundation, *Love* is a nice aural journey with very few low moments.

Peacock has assembled an impressive group of accomplished jazz musicians to jam with and recruited some drum and bass production legends to “fill in the blanks” with delicious ear candy. The end result: a wonderful blend of structure and improv, form and freedom, and nine songs that break musical molds while never straying from the intended jazz format. Connoisseurs will delight in the outstanding contributions by sax faves Ravi Coltrane (son of *the* Coltrane), Jeff Coffin (Bela Fleck, Van Morrison) and Kirk Whalum (Quincy Jones, Barbra Streisand), keyboardist Roger Smith (Tower of Power), guitarist Jerry McPherson (Gladys Knight, Brian McKnight), dance maestros Venus Hum and many others.

What I love about these songs is the way they move. Some start with more straight-ahead pop grooves that seamlessly morph into standard jazz improv, then into a groove reminiscent of acid jazz, while others feel like you’re listening to a great Blue Note standard, and next thing you know, programmed drums and synth sounds take you in a totally different direction—while somehow staying 100 percent cohesive as a song.

Certain moments, however, find the drum programs feeling a little dated. Like an old *Soul II Soul* or *Us3* track. But listening to the record as a whole, I don’t seem to mind that throwback feeling. There’s still the overall feeling of satisfaction I get from listening to a great CD.



## PRACTICING—A SPA ACTIVITY

by Margaret Becker



My neighbors don't like it nearly as much as I do: the sound that comes from a block away starting around 3:30 in the afternoon. It begins innocently enough—a squeal, a "chunk," followed by the wobbly meter of a first-year drummer. Through someone's garage door, I can hear the classic two and four on the snare, followed by the tricky "first-drum-fill," what we laypeople call "debby-boone-pat-boone." (Say it four times straight, popping your p's and b's, and you'll understand.) From what I can tell, the drummer is one of three pieces, plus a vocalist, who also sounds like he may be the guitarist because the missed chords always coincide with the vocal stumbles. And judging by the expletives, I think they need to switch the polarity on their P.A. because someone seems to be getting zapped every time he gets a little too close to the microphone.

Believe me, it's mayhem over there, with the whole little rock band struggling to find "one" together in their 4/4 songs. So why do I like it?

Because they're practicing. And practicing correctly not only "makes perfect," it also brings an intense sense of satisfaction. And if you do it long enough with the principles outlined in the book I'm about to recommend, it will guide you into becoming an emotive, passionate performer. And if that's not enough, it will make you find—brace yourselves—the joy of practicing.

I know, I know, you are thinking of your aged piano teacher with the frozen hair, or worse yet, your middle-aged band teacher, who sweated too much. I'm not talking about that kind of practice.

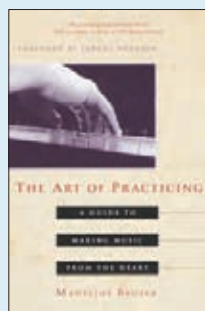
I'm talking about the kind described in *The Art of Practicing: A Guide to Making Music from the Heart* (Harmony/Bell Tower) by Madeline Bruser.

Though I've spent my whole life practicing everything from percussion to the glockenspiel (and enjoying it), when I picked this book up, my first

response was grief—for all the hours I *could've* spent utilizing better techniques for retaining and "owning" a piece. *The Art of Practicing* is an explosion of fruitful suggestions for making your practice time count.

Though it's written mostly for pianists, *Practicing's* holistic approach will definitely benefit any musician. Ms. Bruser describes practice as if it were a spa activity. She encourages the total synchronistic integration of all parts of the player—mind, body and soul—while learning. Studies have shown that we learn better with more than one stimulus, and that's her premise: to get the "entire" you into the session. This concept is the lofty part of the book, but there are practical aspects, too. The relaxation techniques help you find your own rhythm of body fluidity in a way that allows you to perform the particularly difficult parts of a passage with visible ease. (*It also allows you to have the freedom to use all those grimaces and posturings as stage antics, rather than a means to an end.*)

Since I read this book and began applying its principles, I have become a more liquid performer, able to retain more and execute more freely. It has caused my performances to become more organic and polished all at the same time. In fact, it has caused me to enjoy my practicing as much as I love my performance. Now, judging from their distant "rendition" of AC/DC's "Back in Black," my little neighbors don't have a "performance" scheduled anytime soon, but maybe if I left the book on the doorstep... Who knows? They might even find their inner Switchfoot. Seriously, the book is *that* good.



Margaret Becker is an award-winning author, speaker, producer, songwriter and recording artist. Her latest work includes the recent worship recording *Faithfully Yours: Psalms* and her third book, *Coming Up for Air: Simple Acts to Redefine Your Life*, set to release in March. For more information visit [maggieb.com](http://maggieb.com).



### Up Close and Personal *Connect: The Lowdown on Friendships and Relationships*

By Kendall Payne (Regal)

If you're a girl dealing with dating, jealousy, heartache or loneliness, get your hands on this snappy, interactive "relationship manual." It has a Bible study based on the

Soul Survivor youth ministry events led by Beth Redman and others, but recording artist Kendall Payne gives teens the lowdown without sounding preachy, and there's lots of space to journal.

### Broken on the Back Row

By Sandi Patty (Howard)

Few things are more painful than a broken marriage; but for an artist who lives in the public eye, it can cast a shadow over the entire career you've painstakingly built. With amazing openness,

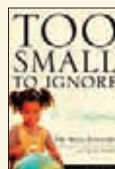
Sandi Patty recounts her tumultuous journey through sin, her experience of profound forgiveness, and how she fell into God's grace on the back row of a church balcony.



### FlashBang: How I Got Over Myself

By Mark Steele (Relevant)

When was the last time you laughed—out loud—while reading a book? This smart, multi-layered autobiographical tome begins with unconventional chapter titles and proceeds with hilarious stories and deep questions that end in truth. Join Steele's incredibly honest journey of discovery, and maybe get over yourself in the process.



### Character Development

#### *Too Small to Ignore: Why Children Are the Next Big Thing*

By Dr. Wess Stafford, president and CEO of Compassion International (WaterBrook)

Jesus clearly stated how He felt about "the least of these" and how much they matter to God. But do we really get it?

From church budgets with only a fraction devoted to training and cultivating our children, to rampant sexual abuse even on the mission field, children are often sidelined or victimized. As he recounts his own story, Stafford is a much-needed advocate for child welfare, urging "Listen to the children!"

#### *Epic: The Story God Is Telling and the Role That Is Yours to Play*

By John Eldredge (Thomas Nelson)

Although we often bond with the hero or heroine of a story, we sometimes don't recognize that the author, the one who's crafted the plot, is actually the central character. In this small but powerful book, Eldredge retells the gospel in four acts, inviting us to revisit the drama of life to discover God's motives and His heart. It makes perfect sense of our longing to play a role in the greatest epic story of all time.



Profiles by Andrea Bailey



## WELCOME TO HIS WORLD

IF YOU HAVEN'T HEARD THE NEW CHRIS RICE ALBUM, *AMUSING* (EB+FLO), YOU OWE IT TO YOURSELF TO GIVE IT A LISTEN. IT'S A BREATH OF FRESH AIR COMPARED TO MOST OF WHAT I'VE HEARD OF LATE. CHRIS' WRITING REVEALS A SOULFUL DEPTH UNSEEN IN MOST ALBUMS OF HIS CONTEMPORARIES. I ENJOYED THE CHANCE TO SPEAK WITH CHRIS AND SOME OF HIS COLLABORATORS TO DELVE INTO THE TECHNICAL END OF WHAT HE DOES.

### >> THE COMPOSITIONS::

When I asked Chris if he primarily writes with piano or guitar, he explained, "Both—mostly guitar—but I always try to write a few on piano, too." As far as deciding which guitar to write on, Chris states, "Right now I use Taylors most of the time. I have a Taylor 714, a 514 and a 510." He adds, "I have a Kawai six-foot grand piano in my living room that I also use to write on. It's the same one that we used on the two 'Living Room Sessions'—*Hymns* and *Christmas*."

Chris is in no way insecure about his lack of technical prowess when it comes to deciding which guitar to write with or which guitar to use for recording. "No, I'm not smart enough to know a difference, so I just use the same guitars for everything."

When it comes to technology-aided writing, Chris is pretty traditional. A lot of guys write with full-blown ProTools rigs, but Chris takes a different approach, "Recently, I got a little Sony mini-disc recorder and started recording on that when I'm working on stuff." Chris' writing and his album production prove that you don't have to hide behind a lot of expensive technology if you start with a good song.



Chris Rice

### IN THE STUDIO::

Studio engineering expert Jim Dineen (Shaun Groves, Donna Summer, Building 429) has helmed the majority of Chris' work since his debut album back in 1997, though most of the vocals were recorded by his producer Monroe Jones (Third Day, Ginny Owens). As we discussed the process of capturing Chris' vocals, Jim explained, "Monroe has recorded the bulk of Chris' vocals and guitars at home using a 4033 (Audio Technica) into an API mic pre into a Distressor into the recorder. I recorded the 'Smellin' Coffee' (from the 1998 album *Past the Edges*) vocal with a SM57 and the 'Naïve' (also from *Past the Edges*) vocal with a Gefell tube mic. I really like the sound of his vocal on those tracks."

Chris' primary studio guitar is his Taylor 714. "Technically I don't really know a lot; I just kind of go with what feels good, and it just works for me." As far as technical disasters in the studio go, studio drummer Ken Lewis laughingly shares the project's most memorable tragedy, "Chris broke his 30-year run of not throwing up. I think it must have been something so amazing with the recording process that just overwhelmed him."



Taylor 714

### ON THE ROAD (AGAIN)::

Kyle Shepherd, Chris' live engineer, gave me some insight into the technical aspect of each Chris Rice show. Kyle uses the Audix VX-10 to capture Chris' vocal when he's playing the guitar and the Audix OM-5 while he's playing the piano. Kyle explains, "Chris has a very warm-sounding vocal, and the VX-10 really extenuates that." In regard to the sound system, Kyle describes, "Our last tour, we used a Yamaha DM-2000 with a DMB C series rig. The digital console made it real easy to walk into a church and get up and running, and the DMB rig was really flexible."

Another key to pulling off the live performance is the Aviom monitoring system, which every band member uses along with his Westone in-ear monitors. Kyle states, "We use the Aviom in every location we can. It really cuts down on stage volume and helps get the vocal through in the mix." Although they solve a multitude of sonic problems, using in-ear monitors can create some new difficulties. Chris says, "The difficulty for me as the one who's communicating, not just playing an instrument, is really feeling connected to the people in the room. Sometimes this is hard to do with in-ear monitors."

And the right guitar strings? They make all the difference. One of Chris' great discoveries is Elixir guitar strings. "I always used to break strings until I switched to Elixir." He loves both the way they sound and their endurance. Lastly, having the right guitar strap and gig bag might not seem that important to some people, but Chris never takes it for granted. That's why he uses Levy's Leathers straps and bags.



Audix OM-5

Audio VX-10



## GEAR LINKS

For more information on the artists and gear on this page, visit: [aviom.com](http://aviom.com), [westone.com](http://westone.com), [audixusa.com/home.html](http://audixusa.com/home.html), [taylorguitars.com](http://taylorguitars.com), [levysleathers.com](http://levysleathers.com), [elixirstrings.com](http://elixirstrings.com).

Russ Long is an award-winning recording engineer who has helmed gold and platinum albums by Sixpence None the Richer and Newsboys as well as recordings by Relient K, Wilco, Phil Keaggy, Over the Rhine and others. Russ recently created an educational DVD on studio engineering tailored for singers, songwriters and home studio enthusiasts. For more information visit [audioinstruction.com](http://audioinstruction.com).



All photos by Andy Argyrakis

L-R: John Reuben, Ahmad Jones (4th Avenue Jones), Phat AI (4th Avenue Jones)

## JOHN REUBEN/4TH AVENUE JONES

OLIVET NAZARENE UNIVERSITY | BOURBONNAIS, IL— SEPTEMBER 1, 2005

Gotee Records is one of the Christian community's most consistent and innovative sources of hip-hop, so whenever its urban artists are paired together, attendees are guaranteed an enjoyable time. But more than just having fun and celebrating art, culture and faith, the tag-team of John Reuben and 4th Avenue Jones went beyond progression within spiritual settings to push the envelope of pre-existing mainstream trends.

In either sector, John Reuben represents a delicious anomaly of sorts, offering up some of the slickest beats in urban music while embracing his alternative rock inclinations. And although he's quick on the turntables and even more aggressive on the mic, the 26-year-old is one of the few emcees backed by a live band rather than studio-derived loops or simply a series of DJ scratches. Having three group members behind him brought an incredibly fleshed-out feel to his new album, *The Boy Vs. the Cynic*, along with older but still familiar tracks.

Reuben got the ball rolling with "Chapter 1," a well-crafted rap about a person living a complacent lifestyle who continues to repeat the same cycle. The relatively low-key downbeat slowly escalated as the track progressed, leading into the shuddering bass and piercing guitars of "Follow Your Leader." That track instantly amped up the energy. The mood turned lighter, and the party picked up for the signature "I John Reu," a playful attempt at integrating the songwriter's personal characteristics with shout-outs and audience participation.

A soulful/dance flow came courtesy of "Cooperate," which melded into the memorable "Do Not" (off the 2000 debut *Are We There Yet?*). In fact, the remainder of Reuben's hour-long performance was so riveting, fans didn't even notice the absence of recent collaborators Tim Skipper from House of Heroes on "So Glad" and Matt Thiessen of Relient K during "Nuisance." The assertive finale, "Out of Control," which was backed by a thousand people

simultaneously jumping up and down, truly described the scene at hand.

Kicking off the evening was 4th Avenue Jones, an experimental breakthrough act from Los Angeles. Prior to signing with Lookalive/Gotee for 2005's *Stereo: The Evolution of Hiprocksoul*, the eclectic group opened for the likes of James Brown, Macy Gray, The Roots, Black Eyed Peas and Sheryl Crow. Imagine elements of all those acts combined with a distinctly original flair, characterized by the dueling vocals of husband/wife Ahmad and Tena Jones, with four funk-dafied players. Cuts like "Fabulous Dramatics," "Sorry" and "Unhappy Birthday" sizzled with soul, rock & roll riffs, dance-inducing grooves and switch-offs between rapping and smooth singing. Prior to "Stereo," the lead couple showed off their young daughter to the audience and then kicked in with as much gusto as The Roots. It may have been a slightly shorter set than the headliner, but it was enough to recommend these masterminds anytime they're in town!

### HERE AND THERE



Are you within a day's drive? Here is a concert date you won't want to miss!

**11/19 Casting Crowns with Building 429**  
Lifesong Tour in Woodstock, GA

For the latest concert listings, check out [CCMmagazine.com](http://CCMmagazine.com)'s searchable tour database to find out when your favorite artists will play in a city near you.

## JVIN' WITH JOHN REUBEN



Chatting with the extroverted John Reuben usually guarantees an interesting conversation. He's always excited to talk about his unique genre concoctions and will happily indulge anyone in an outpouring of randomness. Here are a few excerpts from pre-concert gab time:

**INSIDE THE NEW ALBUM:** "I wrote from a broad perspective, not just about what I felt, but music that could connect with everybody on the whole. It's hard for me to say it's strictly hip-hop, and it's hard for me to say it's exclusively experimental. I think it's creative music for everyday people."

**FAWNING OVER 4TH AVENUE JONES:** "The band is absolutely awesome, and the guys are incredible! There's hip-hop, soul and rock; they have an amazing MC, and the band is one of the most talented I've ever seen."

**FUN FAMILY FACT:** "My mom used to run a heavy metal label called Rowe Productions. She got out of the metal business three or four years ago but keeps in touch with the scene. It's pretty bizarre because this normal-looking mom with a pink bunny shirt and all is into some really heavy stuff..."

# BY THE NUMBERS

9273 **Building 429** 01845

by Gregory Rumburg



Rock/modern-worship act Building 429 captured the imagination of Christian music fans everywhere last year with its first radio hit, "Glory Defined." From that solid foundation, the North Carolina band's construct rose to greater heights through hits such as "Above It All" and "One Time Too Many." With a high-profile fall tour with Casting Crowns, and its next record due out in March (produced by the prolific Monroe Jones), frontman Jason Roy and guitarist Jesse Garcia took a break to sketch out the facts and figures behind Building's steely design.

4:29

The Ephesians verse from which Roy and bassist Scotty Beshears were inspired to launch the band. The moniker represents the challenge to be an uplifting person "in all that you say and all that you do," Roy explains.

17

Number of tracks on the recently released, expanded edition of the band's debut *Space in Between Us*. This version includes lost tracks from the group's prequel EP project, plus a new recording of the popular "Famous One."

30

Breakdowns suffered by the band riding in its 1979 Eagle bus the first summer out touring *Space in Between Us*. "It must have broken down every other day," Roy laments. "We've since upgraded, thank God."

123,991

Number of copies *Space in Between Us* had sold at press time according to Nielsen SoundScan.

1

New member, Jesse Garcia, added since the debut released. Joining Building 429 in January on keyboards and guitar, Garcia was born and raised in the greater Dallas area; both of his parents are pastors. Jesse started playing music at a young age, and in high school he joined a band called Mustard Seed, which was popular regionally. Roy credits that group as an inspiration toward his becoming a musician.

27

Number of times Garcia was stopped by airport security last summer. Flagged because of his full name, Jesus Omar Garcia, apparently Jesse's is a name included on a national no-fly list.

4

Number of 2005 GMA Music Award nominations received by the band, converting one into a win for New Artist of the Year. "We were only at the Dove Awards to applaud BarlowGirl," Roy claims, having placed his bet on the female rock band to take the honor. "Their voices together are amazing."

21

Guitars owned among the guys.

6

Treo smartphones owned by the band as the PDA/cell phone/e-mail gadget of choice.

680

Shows performed over the last five years (calculation thanks to an aforementioned Treo...).

3

The misunderstood symbol within Garcia's arm tattoo. "It's just a green and red sun design I wanted to do, and the three stands for the Trinity," Jesse says. "But I get a hard time with the guys because they think it's a Dale Earnhardt thing. For the record, I'm *not* a NASCAR fan."

100

Interviews that included Building 429 related to last year's "Redeem the Vote" campaign. "As we get ready for the next election season, we'll dive back into that movement," Roy says. "I tell people, 'This is your country, and you will be handed the version of it that you let it be. If you choose to stay out of [the political process], you're going to be complaining about it in 10 years. If you choose to get involved, then you can make a difference now.'" So go rock the vote, people.



## NEW BREED WORSHIP

Award-winning songwriter/producer/worship leader Israel Houghton may have already written more than 100 songs, produced about 20 albums, seen his fanbase surpass half a million people and claimed the No. 1 spot at radio, but accolades aren't his focus. This month, the leader of the breakout group Israel and New Breed invites you into his own personal history in hopes of getting you to ask yourself some important questions—one in particular.

In this age of disposable relationships, there has never been more of a need for pure worship. Oh, that sweet constant, the great equalizer, the undeniable presence of the Living God.

Think about it... The theologian and the newly converted drug addict enter into His presence the same way. The seeker and the most radical Pentecostal enter into His courts in the same manner. Maybe it's just me, but that's so amazing!

I come from a cross-cultural background, which is just a nice way of saying my father was black and my mother is white. My mother became pregnant at the age of 17 in Waterloo, Iowa. You can imagine how this is shaping up. She was given the choice of a back-alley abortion or being disowned by her family. Thank God she chose the latter. Ultimately, she was disowned, abandoned by my biological father, and ended up in San Diego, California.

Picture this. It was 1971, and my mother was eight months pregnant, all alone, thousands of miles from home and forced to enter reality unprepared. Pretty bleak. One day while walking down the street, a lady pulled up in her Volkswagen Bug, got out and respectfully, yet boldly, began to share the gospel with her.

Words of life and hope began to overtake the words of rejection and abandonment my mother had grown accustomed to. There on a street corner, she ended up on her knees and cried out to God—committing her life to Jesus Christ. The lady gave her a Bible, and that's how I got my name. My mother started reading at page one and well, you know—you have a Bible—my name is on every page!

I'm often asked by skeptics why I'm as passionate about worshiping God as I am. The answer is simple for me. In this age of disposable relationships, I could have easily become a statistic and, at best, a distant memory of a youthful mistake. Instead, a Sovereign God rescued my mother and me and gave us hope, a future and a testimony of the providence of God. The very least I can do is enter His gates with fresh thanksgiving, His courts with passionate praise and eventually bow before His throne in intimate worship.

As far as leading worship goes (which is my passion and calling), I now realize that there have been demands put on me from every part of my experience since day one—culturally, emotionally, musically and more. So things tend to sound cross-cultural, cross-denominational and cross-generational. I like to call it "The Sound of New Breed Worship."

I tend to lead from an internal platform founded in Psalm 124:2: "If it had not been for the Lord who was on my side... where in the world would I be?"

In an age of disposable relationships, maybe we should

be asking ourselves that question a lot more often. I am confident that we would worship with far more conviction, intensity and overwhelmed gratitude if we did. **ccm**

Israel and New Breed's latest CD, *ALIVE* in South Africa, was recorded in Cape Town and features the eclectic sounds and passionate songs of worship for which the group is known. Visit [newbreedmusic.com](http://newbreedmusic.com) for more info.

*"If it had not been for the Lord who was on my side... where in the world would I be?" —ISRAEL HOUGHTON*

## CLASSIFIEDS

### CONTEST

**CHRISTIAN SONGWRITING CONTEST** with huge prizes including studio time, cash, apparel and a chance to open for a national act. To enter, visit [www.god-song.com](http://www.god-song.com) or call 540-842-1119.

### DOWNLOADS

**BIBLE-BASED MUSIC.** Choruses everyone can sing. Download instrumental tracks (MP3s) and sheet music with lyrics (PDFs). Visit [www.mroark.com](http://www.mroark.com).

### INTERNET

**FAITHROCK RADIO:** Today's Internet Home for the Best Mix of Christian Music! Powerful! Positive! Uplifting! [www.faithrock.org](http://www.faithrock.org)

### MINISTRY

**TRAVEL THE COUNTRY** and get paid! Now hiring young adults for a unique ministry opportunity. Call 800-359-6922.

### MISCELLANEOUS

**WWW.THEMINDALTAR.COM** Get Informed. Get Inspired. Get Involved. News, Entertainment, Activism, Indie Music Program & More!

### PERFORMERS

#### PERFORMERS WANTED!

Singing and dancing required. Must be willing to travel. Serve the Lord through music! Audition information at [www.newdawnsingers.com](http://www.newdawnsingers.com)

### RADIO SALES

**STAR 99.1, NY metro,** seeks experienced radio sales pro with proven track record. Growing CCM station. All the tools. Excellent compensation plan. Resume to: [www.adsales@star991fm.com](mailto:www.adsales@star991fm.com). EOE.

### HOW TO PLACE CLASSIFIEDS

To place a classified ad, send a check (payable to CCM COMMUNICATIONS) or a credit card number and expiration date, along with your ad copy by the 15th of the month, two months in advance of the issue in which you want the ad. (For example, by November 15 for the January issue.) Cost: \$3.00 a word with a minimum of \$50 per month. Display ads run as follows: \$175 (B/W), \$225 (2 color) and \$295 (4 color). Marketplace ads run as follows: \$275 (B/W), \$325 (2 color) and \$395 (4 color). CMYK colors only. Send ad copy for classified listings, and/or a electronic digital file on CD for display/marketplace ads, and your check or credit card number with expiration date to: Classified Ads, CCM MAGAZINE, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Make sure to include a daytime phone number. Please contact [classifieds@salemPublishing.com](mailto:classifieds@salemPublishing.com) for further information or call 615-312-4265.

### 2005 HOLIDAY MUSIC

#### A WONDERFUL NEW ORIGINAL

Christmas song is available for artists who are planning a Christmas release for the 2005 holiday season. "Christmastime In Heaven" can be heard and publishing information is available at:

<http://songramp.com/Flyingsheep>



**CCM  
SUBSCRIBERS:**

Visit our Web site to:  
**Renew & Pay for Subscriptions  
Report Missing Issues  
Give a Gift Subscription  
Change your Address and More...**

Click on the  
**Subscriber Services Button**

**CCMAGAZINE.COM**

Subscription/Customer Service Information: Write CCM, 104 Woodmont Blvd. Ste 300, Nashville, TN 37205 or call 800/527-5226. In the U.S., \$19.95/one year, \$35.95/two years, \$53.95/three years; Canada, (U.S. funds) \$27.95 per year; all other countries, (U.S. funds) \$33.95 (surface) or \$67 (airmail). For address changes or other inquiries, please include both old and new addresses and mailing label. Allow four to six weeks for new subscriptions to begin.

Occasionally, CCM Magazine allows other Christian organizations to mail offers of their products or services to people on our subscriber list. If you do not want to receive mail from these organizations, please contact our customer service department at 800/527-5226.


CCM [ISSN 1524-7848] is published monthly by Salem Publishing. Copyright: CCM © 2005 by Salem Publishing, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205. Contents may not be reproduced in any manner, either whole or in part, without prior written permission of the publisher. Editorial: The editor cannot assume responsibility for unsolicited manuscripts and will return only those accompanied by a stamped, self-addressed envelope. Writers' guidelines available upon request. Advertising: Neither the advertisers nor the contents of advertisements appearing in this publication are necessarily endorsed by Salem Publishing. We cannot accept liability for any products, services, etc., offered in advertisements, but please contact us if you experience any difficulties with advertisers. Periodicals postage paid at Nashville, TN and additional offices. POSTMASTER: Send address changes to CCM Magazine, 104 Woodmont Blvd, Suite 300, Nashville, TN 37205.

Statement of Ownership, Management and Circulation

Required by 39 U.S.C. 3685

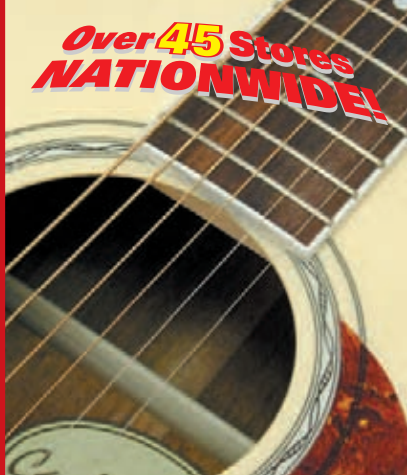
1. 1. Publication Title: CCM Magazine. 2. Publication No. 1049-3378. 3. Filing Date: 9-30-05. 4. Issue Frequency: Monthly. 5. Number of Issues Published Annually: 12. 6. Annual Subscription Price: \$19.95. 7. Office of Publication: Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN, 37205. 8. General Business Office of Publisher: Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN 37205. 9. Full Name and Address of Publisher: Jim Cumbee, Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN 37205; Full Name and Address of Associate Publisher: Roberta Croteau, Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN 37205; Full Name and Address of Editor: Jay Swartzendruber, Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN 37205. 10. Owner: Salem Publishing, 104 Woodmont Blvd, Suite 300, Nashville, Davidson, TN 37205, a subsidiary of Salem Communications Corp., 4880 Santa Rosa Rd., Ste 300, Camarillo, Ventura, CA 93012. 11. Known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages or other securities: None. 12. Pertains to non-profit organizations: Not applicable. 13. CCM Magazine. 14. September 2005. 15. Extent and nature of circulation (Average no. of copies each issue during preceding 12 months/Actual no. of copies of single issue published preceding 12 months nearest to filing date) A. Total No. of Copies (net press run) 68,767/69,074. B. Paid and/or requested circulation. 1) Sales through dealers and carriers, vendors and counter sales (not mailed) 3,847/4,410. 2) Paid or requested mail subscriptions 32,931/30,705. C. Total paid and/or requested circulation 36,940/33,584. D. Free distribution by mail 14,388/25,247. E. Free distribution outside of the mail 10,596/5,126. F. Total free distribution 24,983/30,373. G. Total distribution 61,923/63,957. H. Copies not distributed 6,845/5,118. I. Total 68,767/69,074. J. Percent paid and/or requested circulation 53.7%/48.6%. 16. This statement of ownership will be printed in the November 2005 issue of this publication. 17. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on the form or who omits materials or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties.) Jim Cumbee, Publisher

**SERVING MUSICIANS SINCE 1924!**



**ALL MUSICAL INSTRUMENTS**

**Over 45 Stores  
NATIONWIDE!**



**MADISON**  
**1647 GALLATIN PIKE NORTH**  
**(615) 860-7475**

[www.samashmusic.com](http://www.samashmusic.com)





# Larnelle Harris



Few artists' names are as synonymous with the term "inspirational music" as that of Larnelle Harris. After winning 11 Dove Awards (including Male Vocalist of the Year twice), five Grammys, a Stellar Award, a "People's Choice Award," singing for American presidents and selling millions of records, his majestic tenor, resplendent in its power and resonant in its soulfulness, soars with the greatest voices in Christian music history.

As with all vocal prodigies, Harris began singing at a very young age, performing his first public concert at the age of 9 in his hometown of Danville, Kentucky. After honing his skills as a vocal major at Western Kentucky University, Harris landed a gig as a member of the traveling gospel group The Spurrflows, founded and led by legendary producer and promoter Thurlow Spurr. Harris' first role with The Spurrflows was as their drummer—at the time, no one in the group knew the young man could sing. In

addition to his touring with the large band-formatted Spurrflows, Harris fronted a smaller group called First Gear (not the British Invasion band with the hit "The 'In' Crowd"). Truly one of the first "Christian rock" bands ever, First Gear tilled the soil that would later sprout bands such as Petra and DeGarmo & Key. Spurr mentored the young Harris, including landing him his first solo record deal. In fact, to this day, Spurr's company handles management and booking duties for Harris, some 35 years since they first met.

Harris' solo debut, *Tell It to Jesus*, premiered in 1975, and the enthusiastic response was unanimous. Nearly a decade later, Harris joined The Gaither Vocal Band in the mid-'80s for a few years and came to the attention of an ever-growing audience. Harris' renown exploded with major Christian market hits including two Grammy-winning duets with Sandi Patty ("More Than Wonderful," "I've Just Seen Jesus"). In 1988 Harris' song "Mighty Spirit" from his *I Can Begin Again* release was tapped as the theme song to then-President Bush's *Points of Light Foundation*. The "public service announcement" television spot that featured the song went on to become the longest-running PSA of its kind. Appearances on CNN, ABC and other national television networks increased Harris' already considerable following. His influence even reached deep into the old Soviet Union when he partnered with the International Bible Society and Youth for Christ in *The Moscow Project*, an effort that distributed four million Russian New Testaments and led to the first gospel concert ever held in the Kremlin.

In the last decade, Harris has continued to tour regularly, logging around 150 concerts per year. He has been a featured vocalist at events, including Billy Graham Crusades, Promise Keepers Conferences and benefits for *The Jesus Film*. In 2003 he was invited to sing at the National Day of Prayer in Washington, D.C. This year marks the release of his 25th album project, *I Want to Be a Star* (Discovery House).

JOHN J. THOMPSON

## AWARDS

- 5 Grammy Awards
- 8 Dove Awards
- Silver Bell Award
- *Cashbox Magazine* Award
- Stellar Award
- *Singing News* Fan Award
- *Gospel Music News* People's Choice Award
- Religion in Media Award

## 19 NO. 1 RADIO HITS INCLUDING:

- "I Can Begin Again"
- "I Choose Joy"
- "I Miss My Time with You"
- "He Loved Me with a Cross"
- "The Father Hath Provided"
- "I've Just Seen Jesus"

## SELECTED DISCOGRAPHY

- Tell It to Jesus* (Word, 1975)
- Larnelle... More* (Word, 1977)
- Free* (Word, 1978)
- Give Me More Love in My Heart* (Benson, 1981)
- Touch Me Lord* (Benson, 1982)
- I've Just Seen Jesus* (Benson, 1985)
- From a Servant's Heart* (Benson, 1986)
- The Father Hath Provided* (Benson, 1987)
- Larnelle Christmas* (Benson, 1988)
- I Can Begin Again* (Benson, 1989)
- Larnelle Live, Psalms, Hymns and Spiritual Songs* (Benson, 1990)
- I Choose Joy* (Benson, 1992)
- Beyond All Limits* (Benson, 1994)
- Unbelievable Love* (Benson, 1995)
- First Love* (Benson, 1999)
- A Story to Tell* (Benson, 2000)
- Pass the Love* (Crowne, 2002)
- I Want to Be a Star* (Discovery House, 2005)

## CCM COVERS

September 1987

