

CCM

**HASTE
THE DAY
UNHINGED**

**2007 DOVE
AWARDS:
ALL ACCESS**

**MAT
KEARNEY:**
NOTHING LEFT TO PROVE

17

**ARTISTS OF FAITH
IN THE MAINSTREAM**

**THE CROSS
MOVEMENT'S
LAST ALBUM?**



**KJ-52'S HIP-HOP
BIBLE STUDY**

SUFJAN STEVENS
**HITS THE FESTIVAL OF
FAITH & MUSIC**

06.07

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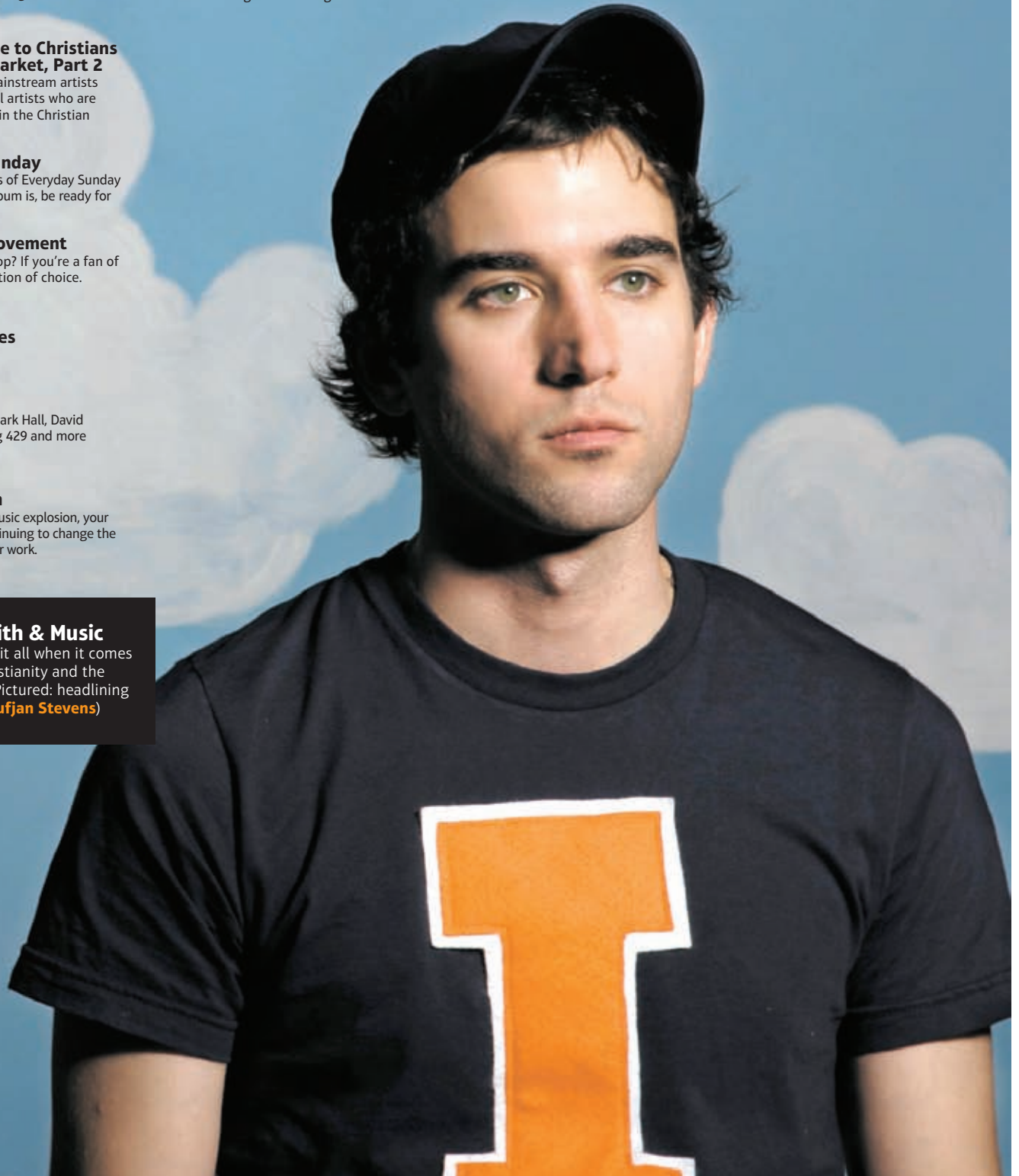
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WHAT'S THE CATCH?

Welcome Contributing Editors Louie Giglio & Project 86's Andrew Schwab. That cover line, which appeared on the front of *CCM* last month, is one of my all-time favorites. Not just because I'm a fan of both of men, but because that announcement represents the exciting scope of our magazine's team and the music we enjoy.

Most of you know **Louie Giglio** as the founder of the Passion Conferences and the worshipful record label sixsteps, home to **Chris Tomlin, David Crowder Band, Matt Redman** and **Charlie Hall**. You may also know he's a profound author and speaker—something I “knew” but didn't know until my wife **Jamie** and I attended last year's “*Indescribable Tour*” stop in Nashville. Mind you, before she and I met, Jamie had actually attended Louie's Bible studies in Atlanta during the late '90s, but that tour marked the first time I heard him speak in person.

Simply put, I needed that night. Badly. As Tomlin and Redman led us in worship, my spirit softened before God in a way that it hadn't in months...perhaps longer. And then...Louie spoke. If you attended the “*Indescribable Tour*,” you know he gave an unforgettable presentation using stunning photographic images which took you from here on earth into outer space. You also know I can't do it justice as I struggle for the words to even hint at its profundity. Louie's “image-rich journey through the cosmos” devastated me—in a good way, helping me better grasp how small I am, how enormous God is, and, the real kicker, how personal our Creator is in the midst of it all.

Sound elementary? Trust me, it's not. In fact, if you weren't able to experience his cosmos presentation for yourself, then I strongly urge you to visit **268store.com** and purchase Louie's *Indescribable* presentation DVD. It's only \$12, and it's something you'll never want to part with.

So yeah, having Louie join our team as one of our contributing editors is more than an honor. And you and I can look forward to reading his devotional, “The Final Word,” here in *CCM* each month.

Many of you also know and respect Louie's *CCM* colleague **Andrew Schwab**. (Man, I just love seeing their names in the same sentence.) As the lead singer and principal songwriter for **Project 86**, Andrew brings a truckload to this magazine—not the least of which is street cred with many fans who, frankly, don't even know *CCM Magazine* exists. Since the late '90s, Andrew's band has recorded for Tooth & Nail (also Atlantic Records) and, in the process, played the main stage at both Christian and mainstream festivals and performed with acts ranging from **Queensryche** and **Linkin Park** to **P.O.D.** and **Blindside**.

In addition to being Project 86's charismatic and intense lead singer, Andrew is a highly-regarded speaker (one recent audience surpassed 20,000 people), published author (*Do Not Disturb, We Caught You Plotting Murder*) and didn't I mention songwriter? (He was named “Favorite Lyricist” in *HM Magazine's* latest readers' poll.) All that and, perhaps best of all, the dude knows music. Not only what's good, but what's going on in the far reaches of today's faith-informed scene. And each month you can count on him to tap that knowledge for his own “New Noise” column here in *CCM*.

So, you'll just have to pardon me if I'm coming off a bit amazed these days. I mean, Louie Giglio and Andrew Schwab joining us at the same time? There's gotta be a catch...right?



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CCM MAGAZINE

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THE COVER STORY IN THE APRIL ISSUE WAS ABSOLUTELY ON POINT ["COMING CLEAN"]. NICHOLE NORDEMAN'S REMARK THAT OUR CULTURE'S 'PREOCCUPATION WITH SELF-IMAGE...IS A NOW ISSUE FOR ME AS MUCH AS I WISH IT WAS A THEN ISSUE' IS A SOBERING REALIZATION FOR ALL OF US...I WANT TO THANK ALL OF THE CONTRIBUTING ARTISTS AND YOU, CCM MAGAZINE, FOR BEING BRAVE ENOUGH TO COVER THIS VERY IMPORTANT TOPIC." Sarah Pearson, Wentzville, MO

SHARPER IMAGE

Wow! When I received my April issue, I was immediately intrigued by the unconventional cover ["Coming Clean"]. But, to get to the point...never have I been more impressed with any article in CCM than I was with this one! The rawness of Nichole's cover story was a huge breath of fresh air in our image-driven society. We desperately need this honest and open discussion. I was so impressed to hear that BarlowGirl actually re-shot their photo shoot in order to stay true to their message. Also, Amy Grant's honesty and Chris Tomlin's advice were both absolutely profound. Bravo to CCM and Nichole for the BRAVEness to take this stance and shed some light on the truth that all of us desperately need to hear. Thank you!

Anna Bader, Goodyear, AZ

The cover story in the April issue was absolutely on point ["Coming Clean"]. Nichole Nordeman's remark that our culture's "preoccupation with self-image...is a now issue for me as much as I wish it was a then issue" is a sobering realization for all of us. I've struggled in youth ministry to adequately address this subject when I wrestle with it so much myself. Bethany Dillon's insight, "...there is something about me that has captured Him," was a refreshing thought from her fresh mind. I want to thank all of the contributing artists and you, CCM Magazine, for being brave enough to cover this very important topic. Maybe, if we can process through this issue, we will actually cause change in this world that is outside of and

bigger than ourselves. This will be required reading for all girls in our youth ministry.

Sarah Pearson, Wentzville, MO

I'm 32 and can still identify with the issues raised in Nichole Nordeman's cover story, especially Ayiesha Woods' words: "If you are not affirmed as a young woman, it tends to leave room for a need to be validated by someone else." As a single woman, I struggle with not feeling pretty enough and know I could easily fall for the wrong man, just because he might tell me what I want to hear instead of being the right person for me. There's also the fine line between wearing makeup so I look my best and wearing makeup just because it's expected. It was heartening to read about artists' struggles with image, including the men. It seems like society often places higher standards of beauty and image on women, so it's nice to be reminded that guys sometimes also have image issues. I applaud Nichole for not only asking hard questions of her fellow musicians, but also for being brave enough to admit her own feelings and doubts about those same questions.

Marcie Pierson in Virginia

Back in the early '90s, I sat in a record label A&R guy's office, trying to decide if I did indeed want to pursue a career in Christian music, and he showed me a few photos of the new female group he was putting together. I'll admit I was intimidated by their beauty. The exec and I had spent a large portion of the day together discussing what a career in music entailed, and not once did the issue of looks or image pop up in our

conversation. Yet, after seeing the professionally produced photos of the spruced-up artists, my focus shifted, wondering whether I was, in simple terms, pretty enough to be a successful Christian artist. As a typical young girl who felt self-conscious in that department anyway, it really caused me a lot of grief, thinking I would need to develop some sort of image to compete in the industry.

Would that group have liked that their photos caused me to feel that way? I can unequivocally tell you they would not. But, what did they really even do? Just put on some nice clothes, have someone do their hair and makeup. No big deal. Would it have been better for them to look unattractive in the pics so I could feel better about my own appearance? No, that's silly.

So, what's the Christian artist to do? Perhaps such dialogue just creates more questions than answers, but I appreciate Nichole Nordeman and the artists in your article having the courage to question and discuss it.

Susan King, Gastonia, NC

Thank you so much for Nichole Nordeman's article. The segment on Krystal Meyers was especially impactful as I am around her age and a big fan. Knowing that she has issues with her appearance only makes me admire her more. This article as well as the "Preachers, Poets and Prophets" feature about mainstream artists of faith [February] were brilliantly multifaceted and challenged me to reconsider the meaning of "relevance" in my pursuit of Christ. Keep up the powerful work!

Samantha Licht, River Falls, WI

Nichole Nordeman's cover story on image and authenticity generated more letters to CCM than any article in years. Our thanks continue to go out to Nichole for her bold and thoughtful work, and to you, dear readers, for the ways you're engaging the issues she and her fellow artists brought out into the light.

A SORT OF HOMECOMING

Thank you for reprinting your 1982 U2 interview ["Opening the Vault: A Piece of U2 History," April]. That article is how I discovered U2, and I still have the original copy of CCM in the basement. Since that article, U2's music has been the soundtrack of my life.

Todd Louis, via myCCM.org



Ayiesha Woods

WHEN ARTISTS GET TO MEET YOU



[Amanda Reed, "somewhere," MI & SANCTUS REAL]

I had the opportunity to go to a Sanctus Real concert in March at a venue close to my home. After the show I hung around until the guys came out to sign and get pictures. Lead singer Matt Hammitt was very sociable, talking to all the fans. I am definitely looking forward to seeing Sanctus Real in concert again very soon.
myCCM.org/supernaturallystellar



[Hannah Neely, Baton Rouge, LA & VICKY BEECHING]

On my 9th birthday this past April 10, my friend Rebekah and I went to see Vicky Beeching on tour with Rebecca St. James and Delirious here in Baton Rouge, Louisiana. We arrived late, missing Vicky Beeching altogether. After waiting till intermission for an autograph, we were given a backstage pass! Miss Beeching was so kind to spend a few minutes chatting and signing photos. It was my best birthday ever.



[Abbi Schulz, Midland, MI & STELLAR KART]

My sister Lacey, our brother Weber and I joined our friends Beth, Andrea and Chris for a concert in Mount Pleasant, MI, featuring Stellar Kart (pictured) and Decyfer Down. We got to talk to them and get their autographs, which was really cool. I am really glad I got to meet these amazing bands.

Have you recently taken a picture with one of your favorite artists at a concert, in-store appearance, church event, or, hey, at the flea market? If so, send us the photo and tell us who you met, where you met 'em, and what it was like. Email the photo and info to Feedback@CCMmagazine.com or use CCM's regular mailing address (Attn: Feedback).



Maylene and the Sons of Disaster

It wasn't until I got into Christian music that I heard that U2 (and especially Bono) were Christian in origin. However, after reading the article republished by you, I am convinced of U2's love for Jesus Christ. As for Bono, the only thing I can possibly say is this: Bono, I humbly ask you to forgive me for all I have ever said about you, my brother in Christ. I judged you in direct violation of the Word, and I can only ask you to forgive me. You are a much better Christian than I. May God continue to bless you, The Edge and the other members of U2. Yours in Christ,

Thorlo6, via myCCM.org

MISSING MAYLENE

Though I am still very impressed with your magazine and the diversity of the music you cover and review, I am somewhat disappointed to have found no mention of Maylene and the Sons of Disaster's new album, *II* (Mono vs. Stereo), in your March issue. There was no mention of the release of the album in the "New Releases" section, and there was no review of the album in your April issue either—though, Doug Van Pelt did mention them in his review of *The Showdown's Temptation Come My Way* (Mono vs. Stereo). When will I hear more of Maylene? Also, your magazine still influences the music I

... I AM SOMEWHAT DISAPPOINTED TO HAVE FOUND NO MENTION OF MAYLENE AND THE SONS OF DISASTER'S NEW ALBUM, II, IN YOUR MARCH ISSUE. " Sean Pace, Greensburg, PA

listen to and what I check out next. Keep up the good work!

Sean Pace, Greensburg, PA

As much as our fragile egos would like to respond, "Hey dude, get over it," we must confess, you're absolutely right. Maylene and the Sons of Disaster is not a band to miss, and we haven't featured the hardcore fave since early last year. That being the case, we highly recommend that every hard music loving reader we have immediately visit mayleneandthesonsofdisaster.us, and check out the band's newest music. And count on seeing them in future issues of CCM...

THINGS EMY LOVES

I was stoked when I saw Thousand Foot Krutch's Trevor McNevan in the "Things I Love" article. I'm a huge TFK freak,

and seeing my favorite singer in the magazine just made my day! It blew my socks off! I really like these articles because I get to see what many different artists enjoy. Thanks for being an amazing mag. Love it.

Emy in Arizona

WELCOME BACK

Thank you so much for sharing Michael English's testimony with us in the April issue ["Through Christ Alone"]. We are so proud of you for the encouragement you give our Christian musicians! And Michael, we love you and forgive you! Everyone has missed you, and we're so glad to have you back! Your story shows what God's love, grace and forgiveness is all about! Just ask David, Mary Magdalene, Paul, Peter, any of us, really. A perfect Christian is one who falls down, repents and gets back up just as you have done, Michael. A good brother/sister to support a fallen brother/sister is represented well by you, CCM Magazine. We love you and will continue to support your ministry.

Mary Dawn Conley, Vanceburg, KY

WRITE US!

We welcome your comments. Email: Feedback@CCMmagazine.com or address your letter to: Feedback, CCM Magazine, 104 Woodmont Blvd., Suite 300, Nashville, TN 37205; fax 615/385-4112, Attn: Feedback. Always include your full name, address and phone number. Letters may be edited for length and clarity.

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DAVID CROWDER OFFERS SOME INSIGHT INTO HIS BAND'S FORTHCOMING ALBUM.



PRESSURE POINT

*Stephen Keech barely had time to adjust to being out of high school before hardcore fave **HASTE THE DAY** tapped him as its new lead singer.*

When Haste the Day lead singer Jimmy Ryan announced he would leave the band to focus on married life, no one should have been surprised. It's not like hardcore acts haven't traditionally been notorious for their high turnover ratio (see Underoath).

And true to form, Haste the Day was challenged but, nonetheless, undaunted by Ryan's decision.





Says guitarist Jason Barnes, "When he told us, we wondered who we would replace him with, but there was never any consideration to stop."

So in January of 2006—and in somewhat of a pinch—the band (dealing with its first membership change) thumbed through a mental Rolodex of local bands it had played with over the years. Haste the Day's search yielded an unlikely result—a recently graduated high school kid from Denver named Stephen Keech. After flying to Indianapolis for a few rehearsals, the newbie found himself touring Europe and across the United States.

"I was scared," Keech says. "Excited, but scared. So many people loved Jimmy, but the crowds were so encouraging to me as the new guy. They let me know I had big shoes to fill, but they were with me."

Haste the Day has quickly discovered that its fans are wholeheartedly embracing its newest member. On MySpace, the band has over three million listens, including more than 500,000 listens of three new songs from the band's latest project, *Pressure the Hinges* (Solid State), which features Keech's vocal debut.

Haste the Day is being hailed by some critics and fans as the next big Christian hardcore phenomenon. Barnes credits the recent surge in popularity to an increased use of melodic elements and the band's focus on creating a fresh sound within its own circles.

"The material on this record is a quantum leap above the last two records," Barnes says. We wanted melodies influenced by bands like AC/DC and Def Leppard rather than the bands we've toured with."

CHAD BONHAM

Ask Your Favorite Artist

[Pillar]

"IF YOU COULD ASK YOUR FAVORITE BAND OR SINGER THREE QUESTIONS, WHO IS THAT ARTIST, AND WHAT WOULD THOSE QUESTIONS BE?"



This month, CCM reader **Felipe Gomez** of Trumbull, Conn., (myCCM.org/felipe) has three questions for **Pillar**. Lead singer Rob Beckley, bassist Kalel and drummer Lester Estelle are cued up with the answers.

ARTIST'S CHOICE

[Books You Should Know]



Felipe: *Is it hard to be on the road and have your alone time with God when you guys are always together?*

Rob: Yes, it is hard, but it's hard when I'm at home, too, because no matter what, no matter where you are, what you're doing, what's going on...we always use the excuse that we're busy. That's everybody's answer nowadays. So, it's not an excuse for being on the road—no matter where you are, it's a daily connection and a daily commitment. "Seek first the Kingdom of God," and that's the daily challenge. If you do it every day, no matter where you are, you start to get in a routine.

Felipe: *Is this what you guys wanted to be in life. Musicians? Or something else?*

Kalel: At an early age, I wanted to be Superman when I grew up. And, then I wanted to be a musician for a long time—since I was about 12. If I couldn't be a musician, I would be a professional wrestler.

Lester: I started playing drums at an early age, and I just knew I wanted to be a musician. But, if I weren't a musician, I'd probably be a police officer.

Felipe: *Do you feel like your latest album, **The Reckoning**, is your best yet?*

Rob: Yes. We put a lot of work into this record. With our *Fireproof* record, we were coming off our tour, and I think we wrote five to six days, a few hours a day... We just went through some songs together and went and recorded them. It turned out great, but we didn't really put a lot of attention and focus on it. We just threw some songs on there just to get the record finished up. Then, with this record, we actually did a lot of songs and kind of whittled it down to the better ones, and we really put a lot of our hearts and work and motivation [into it]. I think what we walked away with was our best effort, and I think our fans think it's the best... We want to know what your opinion is.

If you could ask your favorite artist three questions, what would they be? Let our editor know by leaving a message at his personal page at myCCM.org/Jay. You may just have your questions answered in one of the next issues of CCM!

We asked **Mat Kearney** to name the Top 5 books on his recommended pop lit reading list. His response?



1—*Walking On Water: Reflections on Faith and Art* (Shaw), Madeleine L'Engle
2—*Istanbul Memories and The City* (Vintage), Orhan Pamuk **3—*Robinson Crusoe*** (Ann Arbor), Daniel Defoe **4—*The History of Love*** (Norton), Nicole Krauss **5—*A Good Man Is Hard to Find*** (Harcourt), Flannery O'Connor

STORY BEHIND THE SONG: CASTING CROWNS, "DOES ANYBODY HEAR HER?"



As Casting Crowns' seventh No. 1 Christian pop radio hit, the song "Does Anybody Hear Her?" has been anchoring the airplay charts for more than seven months now. Front man/principal songwriter **MARK HALL** recently welcomed the chance to tell CCM readers what motivated him to write it...

"Does Anybody Hear Her?" is a story about a girl who is making all the wrong decisions and about how, as a church body, we're not there for her. It's a song I started about seven years ago about a girl in [our] youth group. Now there are probably 15-20 girls with that same story. Their own daddy wasn't ever there, so now they're trying to find that intimacy somewhere, and they can't. And in a momentary lapse of reason, they give themselves away to the first person who loves them. We attach identities to people, saying, "It's too late to reach this person," or "This person here, there's still some good there, so we should try on this one," or "This one's a lost cause, we just need to get him out of here." That's a scary place to live if you're that person—if you didn't make the church's "list." She doesn't even know what she needs. But you do. (See Romans 10:14, Acts 5:20, Matthew 28:19-20, 1 Peter 3:15 and 2 Corinthians 5:20.)

MARK HALL

THINGS

I

JASON ROY

☞ **[CHOCOLATE SHAKES]** Obviously, those of us who sing for a living don't get to enjoy a whole lot of milk products, but at the end of every single run, when we hop on the bus and head home, I've got my eyes peeled looking for my chocolate shake! Marble Slab Creamery has pretty much the best one I've ever had!



☞ **[BASKETBALL]** is my all-time favorite sport. I'm a big-time ACC (Atlantic Coast Conference) buff, and I look for the opportunity to play everywhere we go. Right now, I'm blessed to be on the "Portable Sounds Tour" with one Mr. tobyMac, who happens to love it, too. We've had some pretty intense battles out there!



WHEN IT COMES TO BUILDING 429 FRONT MAN JASON ROY, YOU CAN BET THERE'S VERY LITTLE SPACE IN BETWEEN HIM AND THE THINGS HE LOVES.



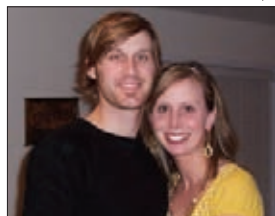
☞ **[GERMAN UNO]** with the B429 boys. Well, take the old card game...speed and mix it with Uno, and then put it all 'on crack' and you've got German Uno! I dare you to play me!



☞ **[MY KIDS]** They are my solace. When everything else is falling apart, 10 minutes on the floor playing with them reminds me why I exist.



☞ **[THE PIANO]** It's the first instrument I ever played, and it is still the most relaxing of all the instruments I know. I love to just sit and dabble. It's such an emotional instrument.



☞ **[MY WIFE, CORTNI]** I've said this many times. Grace has never had a better metaphor than Cortni, and the moments that we spend out together are treasured deeply. Kids are amazing, but come on...you've got to get away some time, right?

Building 429's new album, *Iris to Iris (Word)*, released last month. Check out myCCM.org/building429 for more info.



FAITH ON THE MOVE

TO WRITE LOVE ON HER ARMS



Today, there are about 17 million Americans suffering from depression—2/3 will never be treated. Untreated depression is the most common cause of suicide.

Good to know, right? But stats are stats. So what?

Well, the day the stats became real to Jamie Tworowski, a movement was born. That was the day he met Renee—19 years old, strung out on coke, pills, alcohol and pot. “She had known a life of addiction, depression, self-injury; and she had once attempted suicide,” says Jamie. “I started selling shirts to try to raise money to pay for [her] treatment. People began to respond immediately.”

And the response has continued. With a dynamic presence on MySpace, word of mouth and growing support through the music community, Jamie and a small group of friends have turned a campaign for one individual’s healing into a vibrant, nation-wide organization called To Write Love on Her Arms that serves “as a bridge to help.” “So much of what we do is awareness and encouragement,” he continues, “attempting to speak truth and hope in the face of these issues.”

Armed with their T-shirts and conviction that hope exists even in the darkness of addiction, To Write Love on Her Arms speaks to churches, schools and any other group that will listen to the realities of treatment, rehabilitation and living life afterwards. This year, they have even launched a campaign to raise \$100,000 for treatment expenses of those in need.

The support and exposure they have received from the music community has helped place this goal, among others, within reach. “So many bands have supported us simply by wearing the shirts, talking about TWLOHA from stage, even something as simple as placing TWLOHA in their Top Friends on MySpace,” says Jamie.

“Inside and out, the shirts tell a story; a first-hand account of an attempt to love,” says Jon Foreman of Switchfoot. “They remind me of the tension between pain and hope.”

TWLOHA has been very clear that they are not experts; yet, they serve as bridges for people to find the help they need.



“Working with TWLOHA has been a great help to us,” says Dawn Richardson of Fireflight. “We talk to a lot of kids...dealing with cutting and depression. The people of TWLOHA have helped me gain insight for when I give counsel and have given us a place to give the kids to look for outlets where they can find help with their problem.”

From education and money to judgment-free support, TWLOHA gets it: “We are only asked to love, to offer hope to the many hopeless,” says Jamie. “We don’t get to choose all the endings, but we are asked to play the rescuers... We are made to be lovers, bold in broken places, pouring ourselves out again and again until we’re called home.”

Visit TWLOHA.com to learn more and to get involved.
CAROLINE LUSK



IN THE STUDIO

WITH DAVID CROWDER BAND

Going behind the scenes to get you ahead of the curve...

ALBUM TITLE: *Remedy*
LABEL: sixsteps
RELEASE DATE: September 25
RECORDING STUDIO: The Barn Behind Crowder's House
PRODUCERS: David Crowder Band
NUMBER OF SONGS: 10

ABOUT THE ALBUM TITLE:

“We’re in a unique place culturally. We have Sprint and the Red Campaign and large corporations being concerned and wanting to project responsibility [about fighting extreme poverty and HIV/AIDS]... This is a moment that we could change

everything. There’s no more global entity than the church, and, while we have everybody’s attention, there’s this moment of hope that we could do this. With these songs, we’re trying to say to the church, ‘You’ve got remedy inside of you. And that’s what needs to be transported.’ Yes, we need to eradicate AIDS, and, yes, we need to eradicate poverty..., but there’s a greater fix that is eternal, and we need to be transporting that just as much as the other stuff.”—David Crowder

THE CONNECTION:

“We [concluded] the last record, *A Collision*, by telling you what was coming next. We gave this sort of apologetic for what we had just taken you through as a listener. We knew it was going to require something of folks. And, then, we just had this little song tag at the end saying, ‘We’re just trying to make you sing.’ So this next record is hopefully just simple songs that should get in the mouth and heart really easily.”—D.C.

THE MUSIC:

“It feels like ‘David Crowder Band concentrated.’ We’ve had our feet in a lot of different places, and it’s like we put it in one small, little package. So it’s a sound you’ll be really familiar with, but, at the same time, it feels like it’s condensed all in one place.”—D.C.

THE CAMEO:

“It seems like every record, we have some random thing happen. And the amazing thing is, this time The Nuge [legendary hard rock guitarist Ted Nugent] stopped by... The Motor City Madman makes an appearance on the record.”—D.C.

SIGHTINGS

[of Faith in Culture] BY CHRIS WELL

WHAT NOW!



IF YOU BUILD IT, HE WILL COME

IN *EVAN ALMIGHTY*, STEVE CARELL ("THE OFFICE") REPRISSES HIS *BRUCE ALMIGHTY* ROLE AS POLISHED NEWSCASTER EVAN BAXTER—NOW NEWLY ELECTED TO CONGRESS. BUT HIS LIFE PLANS GET PUT ON HOLD WHEN GOD ASKS HIM TO BUILD AN ARK. THE FILM HITS YOUR LOCAL MULTIPLEX JUNE 22. IN THE MEANTIME, PLAY ALL SORTS OF "ARK"-IFIED GAMES (INCLUDING "ARKETRIS" AND "ANIMAL SUDOKO") AT EVANALMIGHTY.COM.



WHISPER TO A SCREAM

FOLLOWING THE SUCCESS OF HIS DEBUT SUPERNATURAL THRILLER, *Waking Lazarus* (one of *Library Journal's* Top 25 Genre Novels of 2006), novelist T.L. Hines returns this summer with his latest must-read, *The Dead Whisper On* (Bethany House). The guys in the band Pivitplex were inspired to record a song for it: "The Dead Whisper On" will be available digitally this month. More about the novel at deadwhisperon.com. Find Pivitplex online at myCCM.org/pivitplex.



DURING BASEBALL SEASON, you can usually find San Diego Padres pitcher **Jake Peavy** throwing 'em across the plate—like in April, when he struck out 16 batters in seven innings against the Arizona Diamondbacks. But in the offseason, Peavy traveled to the Dominican Republic for a mission trip. "I want to perform well for my teammates and the fans," he told *Sports Spectrum* magazine, "but I'm playing for the honor and glory of Jesus Christ."



GRAPHIC CONTENT



FOR A LIMITED TIME, THE DELUXE EDITION OF THE NEW DEREK WEBB RECORDING, *THE RINGING BELL* (INO), INCLUDES THE CD, A FREE DIGITAL DOWNLOAD, PLUS A LIMITED EDITION "GRAPHIC ALBUM" WITH COMPLETE LYRICS AND 96 PAGES OF ORIGINAL ARTWORK INSPIRED BY THE RECORD. CHECK OUT SAMPLES—MUSIC AND PICTURES—AT THERINGINGBELL.COM.



GRISHAM ACROSS THE WATER



Best-selling novelist John Grisham was given a lifetime achievement prize at the Galaxy British Book Awards. The awards, handed out in March, are touted as the U.K. publishing industry's answer to the Oscars. Grisham has sold more than 250 million books in his 20-year career, including blockbuster legal thrillers like *The Firm*, *The Pelican Brief* and his first faith-fueled novel, *The Testament*.

Brief and his first faith-fueled novel, *The Testament*.



U2 MEMBERS BONO AND THE EDGE ARE WRITING THE MUSIC FOR A BROADWAY MUSICAL ABOUT—WAIT FOR IT—THE AMAZING SPIDER-MAN. (REHEARSALS ARE SET TO BEGIN JULY 2.) NOT THAT THIS IS TOO SURPRISING: THE DUO WROTE THE TITLE SONG FOR THE JAMES BOND FILM *GOLDENEYE*; THE EDGE CREATED THE THEME TO THE ANIMATED SERIES "THE BATMAN"; AND THE WHOLE BAND RECORDED THE HIT SINGLE "HOLD ME, THRILL ME, KISS ME, KILL ME" FOR 1995'S *BATMAN FOREVER*.

JOHNNY HART 1931-2007

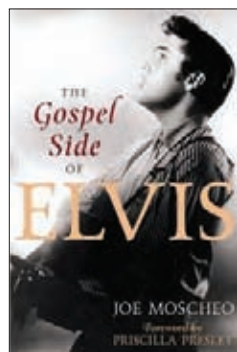


In April, the comics world lost the legendary Johnny Hart, the popular cartoonist behind both *B.C.* and *Wizard of Id*. As writer and artist for *B.C.*, which he launched in 1958, Hart often courted controversy by injecting his Christian faith into the strip. "I find myself trying to put the gospel into practically every strip I create without being obvious about it," he told *Today's Christian* in 1997. On several occasions, newspapers chose to pull the strip if the content was too "religious." Even so, *B.C.* appears daily in 1,300 newspapers and has won numerous awards.

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SAIL ON

The second "Narnia" film isn't even out, and they're already prepping the third one: Andrew Adamson, who directed *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*, is hard at work on the second film, *Prince Caspian*. Following that, *Amazing Grace* director Michael Apted is reportedly on deck for *Voyage of the Dawn Treader*, third in the "Narnia" series. Apted's credits also include *Gorillas in the Mist*, and the James Bond entry *The World Is Not Enough*.



HUNKA HUNKA GOSPEL LOVE

Exploring a sorely neglected aspect of Elvis Presley's career, *The Gospel Side of Elvis* (Center Street) explains why gospel music was "the heart and soul of the king of rock & roll." Penned by Joe Moscheo of the Imperials (which backed Elvis in Vegas), the August release looks at the role of gospel in Elvis' foundational years and the solace it offered following his meteoric rise. Moscheo also produced the hugely successful documentary *He Touched Me: The Gospel Music of Elvis Presley*, which has sold more than 350,000 DVDs and is featured every year in PBS's annual fundraising drive.

TOWN HALL

MATT LANTER ("HEROES," *WAR GAMES 2: THE DEAD CODE*) STARS IN GOOD NEWS HOLDINGS' HORROR THRILLER **DUDLEYTOWN**, DUE IN THEATERS THIS FALL. THE FILM FOLLOWS A SMALL BAND OF TEENS INTO THE LEGENDARY FOREST IN DUDLEYTOWN, CONNECTICUT—A HISTORIC 1,000-ACRE HAMLET SAID TO BE CURSED. EXPANDING THE STORY ARE A SERIES OF BOOKS FROM THOMAS NELSON AND A SERIES OF COMICS ANTHOLOGIES FROM REALBUZZ STUDIOS. A MAJOR YOUTH INITIATIVE WILL ALSO ARM UP TO 10,000 YOUTH MINISTERS WITH EDUCATIONAL MATERIALS THAT FEATURE THE BOOKS AND CLIPS FROM THE MOVIE. DETAILS ONLINE AT GOODANDBLOODY.COM.

GETTING ELEMENTAL

WITH THE BLOCKBUSTER FLICK *FANTASTIC FOUR: RISE OF THE SILVER SURFER* IN THEATERS THIS SUMMER, WE STARTED THINKING ABOUT THE ELEMENTAL CHARACTERISTICS OF THE TEAM MEMBERS: THE THING IS REMINISCENT OF **EARTH**, INVISIBLE WOMAN OF **AIR**, THE HUMAN TORCH OF **FIRE** (DUH) AND MR. FANTASTIC OF **WATER**. WHICH, HANDILY, BROUGHT TO MIND THIS LIST ...

1 BARLOWGIRL, "FOR THE BEAUTY OF THE EARTH"

An added bonus track on the reissue *Another Journal Entry: Expanded Edition* (Fervent), an alternate version of "For The Beauty of the Earth" also appeared on last fall's *The Nativity Story: Sacred Songs* (New Line). Named the 2007 Youth Ambassadors for the National Day of Prayer, the sibs in BarlowGirl have been in the studio working on their next album, *How Can We Be Silent*, which hits shelves on July 24.



2 THE ECHOING GREEN, "OXYGEN"

This electro-pop outfit recorded the ultra-catchy single "Oxygen" for the 1997 album *Hope Springs Eternal* (MYX/Graceland). The track appears on the recent compilation *The Evergreen Collection* (A Different Drum). The group, now signed to BEC, recently released an iTunes-exclusive album. More info at echocentral.com.



3 SUFJAN STEVENS, "PRAIRIE FIRE THAT WANDERS ABOUT"

The singer/songwriter recorded this song for the album *Illinois* (Asthmatic Kitty). Stevens has played such prestigious venues as the Kennedy Center and Lincoln Center, appeared on "Austin City Limits" and—thanks to his longtime musical association with Danielson Famile—appeared onscreen in the documentary *Danielson: A Family Movie*.



4 JARS OF CLAY, "FLOOD"

Jars of Clay launched its career with "Flood" in 1995. Since then, the band has garnered more than five million in career sales, three GRAMMY® Awards, an American Music Award, 17 No.1 radio hits and loads of film credits. The band's latest album, *Good Monsters* (Essential), was pegged by *CCM Magazine* as the best album of 2006.



featured artists



1

BETHANY DILLON
myCCM.org/bethanydillon
 This young artist recorded her first indie album at 12. Now 18, Bethany Dillon is experiencing her faith in profound new ways. After a recent mission trip to India, she said, "I feel like God is widening my eyes as I'm walking in this new season."



2

LIGHTSWITCH
myCCM.org/lightswitch
 Comprised of four brothers, this alt-rock band brings a redemptive message to thousands each year at colleges, churches, rallies and other events. At the band's myCCM profile, you can listen to music, download a free ringtone or see the photoblog.



3

SOUL P.
myCCM.org/soulp
 Following two acclaimed independent albums, rapper Soul P. signed with Beatmart Recordings, where his signature storytelling ability comes through loud and clear on *The Premiere*.



4

CIRCUS DAWN
myCCM.org/youngside
 Circus Dawn passionately blends melodic harmonies, pounding drums, and rhythmic guitars, matched with a charismatic stage presence that leaves crowds craving more. Signed to Young-Side Records, plans are under way for a tour later this year.



5

STEVE EADS
myCCM.org/steveeads
 For several years, this guitar player has served on the music ministry team at his church in Richmond, Virginia. Recently, he's been recording instrumental rock worship for fans of Steve Vai and Joe Satriani.



WORDS OF WISDOM
 FROM THE MYCCM BRAIN
myCCM.org/thebrain

Game On

When was the last time you checked your myRSS reader (myCCM.org/reader/app/nf/mypage2.aspx)? Since the recent upgrade, myCCM members can now add games—including **Frogger**, **Pong**, **Tetris** and **Asteroids**! Just click on "add widgets," grab the game(s) of your choice, and have at it! (Oh—and if you didn't already know, you can also use your myRSS reader to check your favorite blogs and news feeds and tag items for others in the myCCM community to see.) Just go to the tab marked myRSS—and let the games begin!

Yours always, The Brain

ADD GAMES BY CLICKING "ADD WIDGETS"



CONTESTS AT CCMAGAZINE.COM

HOW MUCH CAN YOU LOOK LIKE DAVID CROWDER?



Get your "Game Face" on! Starting June 1, you have the chance to show the world how much you look like your favorite artist. The featured face for the month of June will be David Crowder! So get your goatee growing, and hit CCMmagazine.com on June 1 to upload your pic!

YOU COULD WIN A DVD!



The hit family comedy *Night at the Museum* (Fox Home) was a winner with Christian critics and stayed in the Top 5 at the box office for eight weeks. Ben Stiller stars as Larry Daley who takes a job as a graveyard-shift security guard at a famous museum—and soon learns that things are not what they seem. The two-disc Special Edition DVD is chock-full of bonus features, including deleted and extended scenes, an alternate opening, a gag reel, behind-the-scenes featurettes, a DVD-ROM Explorer Game and more. Go to CCMmagazine.com to enter for your chance to win a copy.

REJECTED IDEAS FOR THE "NEW" CCM MAGAZINE

- 1 Collectible Milk-Chocolate Cover
- 2 Sticky Pages (to make the magazine "Staple Free!")
- 3 Less Coverage About The Artists You Love, More Stuff About Poultry





THE PROOF IS IN THE BLOGGING

[WE'LL NOT ONLY TELL YOU WHO AND WHAT AT MYCCM YOU SHOULD KNOW ABOUT EACH MONTH, WE'LL EVEN SHOW YOU WHY. CONSIDER THESE TWO RECENT BLOG ENTRIES...]

FROM **SCOTT RIGGAN**
myCCM.org/scottriggan

Expecting Jimmy Stewart

Back in college, I worked for a radio station that played "Beautiful (i.e. elevator) Music." One day I answered the phone, and the caller identified himself as Jimmy Stewart (yes, the actor). The guy's impersonation wasn't that bad, I thought, but I knew it had to be a prank call (or some nutcase), so I abruptly put him on hold. Several minutes later, I picked up again and said, "So what can I do for you, Jimmy?" He told me that he was in town fishing with some friends, and he wanted me to know how much he appreciated the "beautiful music" we were playing. I knew this was one of my buddies, but since I couldn't place the voice, I cut him off with something like "Yeah, well thanks. Glad you like it. Gotta go..." and hung up.

About five minutes later, I noticed the headline in the paper: "Actor Jimmy Stewart in Town Visiting Friends and Fishing."

I had actually spoken to Jimmy (*It's A Wonderful Life*) Stewart on the phone—AND I HAD BEEN A JERK!!!!

But I wasn't expecting to get a call from Jimmy Stewart, so I didn't recognize that it was really him when he called.

I'm starting to realize that my expectations have a direct impact on what I experience with God.

For example, when I walk through the doors of my church, do I expect an encounter with God as I worship...or just entertainment? A life-changing message from the Word...or just a few amusing stories and a Scripture that affirms what I already believe about God? Do I expect to give (and take) strength and encouragement from fellowship with other believers? Or am I just fulfilling my obligation to attend?

What about when I pray? We all ask for God's guidance from time to time, but do we expect Him to actually direct our paths? If we aren't expecting anything, why do we bother asking?

What do we expect?

I know that there've been times in my life when I've been unprepared to hear from God. I just get so busy working (or entertaining myself) that I have no time—or attention—to spare. The "still small voice" of God has been lost in all of the busyness and noise with which I've surrounded myself.

But I won't recognize God's voice if I'm not expecting Him to speak.

I'm reminded of a song by Out of the Grey: "*He is not silent / He is not whispering / We are not quiet / We are not listening.*"

It's time for all of us to start paying attention. It's time to start listening. To start anticipating the leading of the Spirit.

It's time to change our expectations.

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FROM **CHIQAI B**
myCCM.org/czk

Isaiah 26:4

Sometimes there are events in our life that we cannot comprehend...sometimes we ask God why some things happen to us ...

These are the times when we must remember to trust in Him. Things happen for a reason. We must trust that pain and sorrow will pass in His time. And, when that time comes, we will become better people than before. But while that time hasn't come, all we need is to have faith and trust in Him.

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*If you hope to see yourself in this column, the first step is to set up your own profile at myCCM.org. Act today—operators are standing by! (Well, it's all computerized, but you know what we mean...and, hey, it's FREE.)

myCCM KNOWS HIP-HOP

- 1 **TOBYMAC**
myCCM.org/tobymac
- 2 **PETTIDEE**
myCCM.org/pettidee
- 3 **RED CLOUD**
myCCM.org/redcloud
- 4 **C-SICK THE CHOSEN ONE**
myCCM.org/tccosick
- 5 **GROUP 1 CREW**
myCCM.org/group1crew
- 6 **WILLIE WILL**
myCCM.org/williewill
- 7 **LYRYCYST**
myCCM.org/lyrycyst
- 8 **K-DRAMA**
myCCM.org/k-drama
- 9 **SYNTAX RECORDS**
myCCM.org/syntaxrecords
- 10 **BEATMART RECORDINGS**
myCCM.org/beatmart

CHECK OUT THIS MONTH'S FEATURED PODCASTS ON CCMAGAZINE.COM

- JUNE 4—AARON SHUST
(Whispered and Shouted)
- JUNE 11—WAVORLY
(Conquering the Fear of Flight)
- JUNE 18—JON MCLAUGHLIN *(Indiana)*
- JUNE 25—MIKE FARRIS *(Salvation in Lights)*

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Chris Well claims to be an award-winning editor and acclaimed novelist. His latest novel, the laugh-out-loud Christian thriller *Tribulation House* (Harvest House), has gotten rave reviews from the likes of *Publishers Weekly*, *RT Book Reviews* and more. It was recently a Top 10 Christian thriller at amazon.com.



THE TOP-SELLING CHRISTIAN ALBUMS ACCORDING TO NIELSEN SOUNDSCAN



TOP CHRISTIAN/GOSPEL ALBUMS OVERALL


TW	LW	WO	ARTIST—Album (Label)
1	1	4	 MARTINA MCBRIDE—Waking Up Laughing (RCA/Provident)
2	2	60	AARON SHUST—Anything Worth Saying (Brash)
3	4	4	THE ALMOST—Southern Weather (Tooth & Nail/Virgin)
4	3	10	TOBYMAC—Portable Sounds (ForeFront)
5	5	8	RELIENT K—Five Score and Seven Years Ago (Capitol/Gotee)
6	9	5	THIRD DAY—Chronology, Volume 1 1996-2000 (Essential)
7	8	4	J. MOSS—V2 (Gospo Centric)
8	12	30	VARIOUS—WOW Hits 2007 (Sparrow/EMI)
9	11	61	ALAN JACKSON—Precious Memories (ACR/Arista Nashville)
10	16	8	VARIOUS—Glory Revealed (Reunion)
11	7	3	THE CLARK SISTERS—Live: One Last Time (EMI Gospel)
12	6	54	MAT KEARNEY—Nothing Left to Lose (Aware/Columbia/Inpop)
13	19	68	JUANITA BYNUM—Piece of My Passion (FLOW)
14	20	87	CASTING CROWNS—Lifesong (Beach Street)
15	14	13	VARIOUS—WOW Gospel 2007 (Verity)
16	15	30	SKILLET—Comatose (Ardent/S-R-E/Lava/Atlantic)
17	13	31	CHRIS TOMLIN—See the Morning (sixsteps)
TIE	21	81	FLYLEAF—Fyleaf (Octone/S-R-E)
TIE	22	8	VARIOUS—WOW Hymns (Word)
20	23	8	ELVIS PRESLEY—Elvis: Ultimate Gospel (Provident)
21	25	53	MERCYME—Coming Up to Breathe (INO)
22	18	26	NEWSBOYS—Go (Inpop)
23	39	4	NICOLE C. MULLEN—Sharecropper's Seed (Word)
24	47	77	VARIOUS—Open the Eyes of My Heart (INO)
25	28	25	MICHAEL W. SMITH—Stand (Reunion)
26	--	1	THE ISAACS—Big Sky (SPHS)
27	30	82	KIRK FRANKLIN—Hero (Gospo Centric)
28	29	4	VARIOUS—Songs 4 Worship: Shout to the Lord (Integrity)
29	17	35	VARIOUS—Three Wooden Crosses (Word)
30	50	5	ALABAMA—Songs of Inspiration, Volume II (Provident)
31	46	97	CASTING CROWNS—Casting Crowns (Beach Street)
32	35	10	ANBERLIN—Cities (Tooth & Nail)
33	53	97	CHRIS TOMLIN—Arriving (sixsteps)
34	24	26	JEREMY CAMP—Beyond Measure (BEC)
35	55	97	MERCYME—Almost There (INO)
36	61	31	MARK SCHULTZ—Broken & Beautiful (Word)
37	44	3	VARIOUS—WOW Worship Blue (Integrity)
38	10	6	BISHOP T.D. JAKES & POTTER'S HOUSE—Grace: Live in Kenya (Dxt)
39	43	49	TYE TRIBBETT—Victory (Integrity)
40	26	3	33MILES—33Miles (INO)

Check out **THE ALMOST's** video for alternative radio hit, "Say This Sooner," at thealmost.com.

Read **MARK HALL's** story behind Casting Crowns' song, "Does Anybody Hear Her?" on page 11.

Behind the Mentor: **KJ52**...see page 52.

TOP ROCK/ALTERNATIVE ALBUMS

TW	WO	ARTIST—Album (Label)
1	4	 THE ALMOST—Southern Weather (Tooth & Nail/Virgin)
2	11	TOBYMAC—Portable Sounds (ForeFront)
3	9	RELIENT K—Five Score and Seven Years Ago (Capitol/Gotee)
4	5	THIRD DAY—Chronology, Volume 1 1996-2000 (Essential)
5	30	SKILLET—Comatose (Ardent/S-R-E/Lava/Atlantic)
6	81	FLYLEAF—Fyleaf (Octone/S-R-E)
7	11	ANBERLIN—Cities (Tooth & Nail)
8	78	THIRD DAY—Wherever You Are (Essential)
9	11	SWITCHFOOT—Oh! Gravity. (Columbia/Sparrow)
10	47	RED—End of Silence (Essential)
11	5	THIRD DAY—Third Day (Essential)
12	6	HASTE THE DAY—Pressure the Hinges (Solid State)
13	113	KUTLESS—Strong Tower (Deluxe Edition) (BEC)
14	32	JONNY LANG—Turn Around (A&M)
15	23	P.O.D.—Greatest Hits (The Atlantic Years) (Atlantic)
16	45	UNDEROATH—Define the Great Line (Tooth & Nail)
17	4	THE CHARIOT—Fiancee (Solid State)
18	216	CHEVELLE—Wonder What's Next (Integrity)
19	31	PILLAR—The Reckoning (Flicker)
20	57	FAMILY FORCE 5—Business Up Front, Party in the Back (Gotee)

TOP R&B/HIP-HOP ALBUMS

TW	WO	ARTIST—Album (Label)
1	4	 KJ-52—The Yearbook (BEC)
2	23	PATTI LABELLE—The Gospel According to Patti LaBelle (Bungalo)
3	7	SHIRLEY MURDOCK—Soulfood (TYSC)
4	4	FLAME—Our World Fallen (Cross Movement)
5	97	TOBYMAC—Welcome to Diverse City (ForeFront)
6	38	LECRAE—After the Music Stops (Cross Movement)
7	29	LATTIMORE/MOORE—Uncovered (La Face)
8	23	GRITS—Redemption (Gotee)
9	86	CECE WINANS—Purified (Pure Springs Gospel/INO)
10	30	VARIOUS—Body + Soul Gospel (Time Life)
11	40	TRIP LEE—If They Only Knew (Reach)
12	27	TEDASHII—Kingdom People (Reach)
13	7	EVERYDAY PROCESS—Process of Illumination & Elimination (Cross Movement)
14	41	21:03—Twenty One O Three (Verity)
15	37	VARIOUS—Hip Hope 2007 (Gotee)
16	89	LECRAE—Real Talk (Cross Movement)
17	97	KJ-52—Behind the Musik (BEC)
18	57	GRITS—7 (Gotee)
19	84	DA T.R.U.T.H.—The Faith (Cross Movement)
20	52	KJ-52—KJ-52 Remixed (BEC)

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TOP ADULT CONTEMPORARY/POP ALBUMS

TW	WO	ARTIST—Album (Label)
1	30	VARIOUS—WOW Hits 2007 (Sparrow/EMI)
2	54	MAT KEARNEY—Nothing Left to Lose (Aware/Columbia/Inpop)
3	88	CASTING CROWNS—Lifesong (Beach Street)
4	8	VARIOUS—WOW Hymns (Word)
5	53	MERCYME—Coming Up to Breathe (INO)
6	26	NEWSBOYS—Go (Inpop)
7	4	NICOLE C. MULLEN—Sharecropper's Seed (Word)
8	25	MICHAEL W. SMITH—Stand (Reunion)
9	187	CASTING CROWNS—Casting Crowns (Beach Street)
10	26	JEREMY CAMP—Beyond Measure (BEC)
11	114	MERCYME—Almost There (INO)
12	31	MARK SCHULTZ—Broken & Beautiful (Word)
13	3	33MILES—33Miles (INO)
14	34	JARS OF CLAY—Good Monsters (Essential)
15	8	NICHOLE NORDEMAN—Recollection: The Best of Nichole Nordeman (Sparrow)
16	4	NICOLE C. MULLEN—Live From Cincinnati (Word)
17	38	SELAH—Bless the Broken Road: The Duets (Curb)
18	3	SANDI PATTY—Falling Forward (INO)
19	4	BETHANY DILLON—Waking Up (Sparrow)
20	10	EVERLIFE—Everlife (Hollywood/Disney)



MAT KEARNEY recommends his five favorite books on page 10.

TOP PRAISE & WORSHIP ALBUMS

TW	WO	ARTIST—Album (Label)
1	66	AARON SHUST—Anything Worth Saying (Brash)
2	8	VARIOUS—Glory Revealed (Reunion)
3	29	CHRIS TOMLIN—See the Morning (sixsteps)
4	79	VARIOUS—Open the Eyes of My Heart (INO)
5	136	CHRIS TOMLIN—Arriving (sixsteps)
6	4	VARIOUS—WOW Worship Blue (Integrity)
7	56	VARIOUS—WOW Worship Aqua (Provident)
8	18	PASSION—Best of Passion Band (So Far) (sixsteps)
TIE 9		VARIOUS—51 Must Have Modern Worship Hits (Integrity)
TIE 34		HILLSONG—Mighty to Save (Integrity)
11	14	VARIOUS—Worship Together, Vol. 2 (WorshipTogether)
12	56	UNITED—United We Stand (Integrity)
13	8	VARIOUS—Beautiful Worship (INO)
14	25	VARIOUS—iWorship Platinum (Integrity)
15	8	JEREMY RIDDLE—Full Attention (Varietal)
16	294	MICHAEL W. SMITH—Worship (Reunion)
17	25	LINCOLN BREWSTER—Let the Praises Ring (Integrity)
18	16	MATT REDMAN—Beautiful News (sixsteps)
19	79	RANDY TRAVIS—Glory Train: Songs of Worship (Word)
20	4	TIM HUGHES—Holding Nothing Back (Sparrow)

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THE TOP SONGS ON CHRISTIAN RADIO ACCORDING TO **CRW**

TOP ADULT CONTEMPORARY/POP SONGS

	ARTIST—Song—Album (Label)
1	LINCOLN BREWSTER—Everlasting God —The Best of Lincoln Brewster (Integrity)
2	RUSH OF FOOLS—Undo —Rush of Fools (Midast)
3	CHRIS TOMLIN—How Can I Keep From Singing —See the Morning (sixsteps/EMI)
4	TOBYMAC—Made to Love —Portable Sounds (ForeFront/EMI)
5	BIG DADDY WEAWE—Every Time I Breathe —Every Time I Breathe (Fervent/Word-Curb)
6	NEWSBOYS—Something Beautiful —Go (Inpop)
7	JEREMY CAMP—Give You Glory —Beyond Measure (BEC)
8	POWELL, LITTRELL, CHAPMAN AND HALL—By His Wounds —Glory Revealed (Reunion/PLG)
9	BEBO NORMAN—I Will Lift My Eyes —Between the Dreaming and the Coming True (Essential/PLG)
10	MERCYME—Bring The Rain —Coming Up To Breathe (INO)
11	THIRD DAY—Tunnel —Wherever You Are (Essential/PLG)
12	ECHOING ANGELS—You Alone —You Alone (INO)
13	33MILES—What Could Be Better (The Days Ahead) —What Could Be Better (The Days Ahead) (INO)
14	JOHN WALLER—The Blessing —The Blessing (Beach Street/Reunion/PLG)
15	BRANDON HEATH—I'm Not Who I Was —Don't Get Comfortable (Reunion/PLG)
16	CASTING CROWNS—Does Anybody Hear Her —Lifesong (Beach Street/Reunion/PLG)
17	DAVID CROWDER BAND—Foreverandever Etc. —A Collision (sixsteps/EMI)
18	DANIEL KIRKLEY—My New Dawn —Let Love Win (Centricity)
19	NATE SALLIE—Lone Ranger —Ruined for Ordinary (Curb)
20	MARK SCHULTZ—Walking Her Home —Broken & Beautiful (Word-Curb)

TOP CONTEMPORARY HIT SONGS

	ARTIST—Song—Album (Label)
1	SANCTUS REAL—Don't Give Up —The Face of Love (Sparrow/EMI)
2	RELIENT K—Forgiven —Five Score and Seven Years Ago (Gotee)
3	TOBYMAC—Made to Love —Portable Sounds (ForeFront/EMI)
4	EVERYDAY SUNDAY—Find Me Tonight —Wake Up! Wake Up! (Inpop)
5	THE FRAY—How to Save a Life —How to Save a Life (Epic)
6	DISCIPLE—After the World —Scars Remain (INO)
7	JARS OF CLAY—Work —Good Monsters (Essential/PLG)
8	SKILLET—The Last Night —Comatose (Ardent/S-R-E)
9	STARFIELD—Everything is Beautiful —Beauty in the Broken (Sparrow/EMI)
10	SUPERCHICK—Stand in the Rain —Beauty From Pain (Inpop)
11	JIMMY NEEDHAM—Dearly Loved —Speak (Inpop)
12	BUILDING 429—I Believe —Rise (Word-Curb)
13	JEREMY CAMP—Let It Fade —Beyond Measure (BEC)
14	BIG DADDY WEAWE—Every Time I Breathe —Every Time I Breathe (Fervent/Word-Curb)
15	DAVID CROWDER BAND—Foreverandever Etc. —A Collision (sixsteps/EMI)
16	ADIE CAMP—Your Way —Don't Wait (BEC)
17	CASTING CROWNS—Set Me Free —Lifesong (Beach Street/Reunion/PLG)
18	BRANDON HEATH—I'm Not Who I Was —Don't Get Comfortable (Reunion/PLG)
19	NEWSBOYS—Something Beautiful —Go (Inpop)
20	SWITCHFOOT—Awakening —Oh! Gravity. (Sparrow/EMI)

TOP ROCK SONGS

	ARTIST—Song—Album (Label)
1	EVERYDAY SUNDAY—Wake Up! Wake Up! —Wake Up! Wake Up! (Inpop)
2	STELLAR KART—Procrastinating —We Can't Stand Sitting Down (Word-Curb)
3	PILLAR—When Tomorrow Comes —The Reckoning (Flicker/PLG)
4	NEVERTHELESS—Live Like We're Alive —Live Like We're Alive (Flicker)
5	THIS BEAUTIFUL REPUBLIC—Going Under —Even Heroes Need a Parachute (ForeFront/EMI)
6	DECYFER DOWN—No Longer —End of Grey (S/R/E)
7	SKILLET—The Last Night —Comatose (Ardent/S-R-E)
8	ANBERLIN—A Whisper and a Clamor —Cities (Tooth & Nail)
9	THE ALMOST—Say This Sooner —Southern Weather (Tooth & Nail)
10	DISCIPLE—After the World —Scars Remain (INO)
11	THE WEDDING—Say Your Prayers —Polarity (Brave New World)
12	SEVENTH DAY SLUMBER—Missing Pages —Once Upon a Shattered Life (BEC)
13	RELIENT K—Forgiven —Four Score and Seven Years Ago (Gotee)
14	THE SHOWDOWN—Death Finds Us Breathing —Temptation Come My Way (Mono vs. Stereo)
15	FAMILY FORCE 5—I Love You To Death —Business Up Front, Party in the Back (Gotee)
16	RED—Break Me Down —End of Silence (Essential/PLG)
17	KJ-52—Wake Up —The Yearbook (BEC)
18	FLYLEAF—Perfect —Flyleaf (Octone)
19	DEAS VAIL—Surface —All The Houses Look the Same (Brave New World Records)
20	SWITCHFOOT—Awakening —Oh! Gravity. (Sparrow/EMI)

*Each chart reflects Christian radio airplay for the week ending April 27, 2007 as tabulated by Christian Radio & Retail Weekly. © 2007 CRW. All rights reserved. christianradioweekly.com



ON THE DOWNLOAD

Thanks to the digital music explosion, your favorite artists are continuing to change the way they approach their work.



vs.

Photo courtesy of Apple

As most fans know, CD sales have been dropping for several years now, forcing the music business to find new ways to adapt. As record companies and artists try to re-engage with how consumers want to experience their music, a new version of an old business is emerging, with legal digital downloads leading a multimedia charge to recapture fans' attention—and dollars.

Two recent headlines tell different parts of this story: CD sales fell another 20 percent during 2007's first quarter compared to the same period a year earlier, while digital single sales rose. EMI and Apple, meanwhile, announced they're selling DRM (digital rights management)-free singles. They'll sell those 'untethered' tracks (which can be played on non-iPod players and can be burned or transmitted, just as ripped tracks can) for a premium—30 cents more apiece—but they'll also be higher quality, closer to a CD.

What's this mean to you and the artists you love? Skillet's front man John Cooper and Gotee Records' digital guru Aaron Manes weigh in.

Most Christian music is sold at retailers like Wal-Mart, BestBuy and Target, but now the iTunes Music Store competes with those. "As they continue to grow, iTunes may become the biggest [retail] factor," says Manes. They already sell 75 percent of legal downloads. He says Yahoo! is also important for digital sales, streaming music and video, all revenue sources for labels and artists. They and others like SongTouch, Napster and Rhapsody are changing the game.

Manes says that getting placement on iTunes is the virtual equivalent of getting your CD positioned at the end of an aisle in a store—a big boost. When rappers GRITS landed "Ooh Ahh" on the *Fast & Furious 3—Tokyo Drift* soundtrack, "we were able to react to that." Gotee put out an EP with that older track, a newer song and a remix, he says, "marketed on the hip-hop page, not the Christian page, because that's how [listeners] were finding it." Gotee's repeating this with Family Force 5, marketing a new digital "Diamond Edition" of the band's debut with several new songs on the iTunes rock page—just as the band joins the "Warped Tour" this month.

It's not all about iTunes or downloads, though. Gotee's promoting a John Reuben video series on YouTube: "We're trying to get him on the main pages at YouTube—that way people who aren't necessarily going looking for him will see it."

Manes says that if fans love an artist or song, "they like to outfit their life with that song—buy the single, then the ringtone, then tickets on tour." He explains one way to try to offset those drooping sales "is when you have a hit, to give the fan the option to purchase more—ringtones, videos, mobile wallpapers, etc."

Digital also gives fans the ability to choose *what* they buy, both good and bad news for artists: "It's bringing more accountability to the artist—you have to make a lot of good songs instead of one good one," Skillet's Cooper says.

"When I was growing up, more time was spent on production and songwriting. Bon Jovi or Metallica—they made great albums." But that changed in the '90s, when Cooper says "artists were relying on just one song, and people got sick of buying albums for one song. I blame the '90s for a lot of what's wrong, for getting away from the sound and focusing more on the lights."

I'VE HAD
PEOPLE COME UP
TO ME AT SHOWS
AND SAY HOW
MUCH THEY LOVE
OUR RECORDS
AND THEN PULL
OUT THEIR CDS
FOR ME TO SIGN,
AND THEY'RE ALL
BURNED." *John Cooper*

Manes estimates that "there's 10 times the [illegal] file sharing as legal downloads. We've got to ask people to support artists. Our artists don't live glamorous lives; buying a CD or T-shirt supports them. You spend money on the things that you value."

"The only thing I know to do is to focus on making good records," says Cooper, "so people say, 'I like all of these songs, so I'm gonna buy the record.'"

Another gift from the '90s: file sharing. Fans still don't seem to understand that ripping their friend's Relient K CD really is stealing. Though freebie downloads can raise awareness of their music (as tons of indie artists know, and Derek Webb demonstrated with last year's three-month *Mockingbird* giveaway), artists can't make a living, or keep making records, off of freebies.

Both Cooper and Manes feel the impact of this. "I've had people come up to me at shows and say how much they love our records and then pull out their CDs for me to sign, and they're all burned," says a disheartened Cooper. "They think it's like stealing \$10 from Donald Trump."

Not so much. "We think we've sold a lot of records, but five or six years ago [pre-Napster], it would've been double that."

Beau Black teaches English for Weatherford College and Embry-Riddle Aeronautical University near his home in Fort Worth, Texas. He has written about the Christian music industry for more than a decade. myCCM.org/beaublack





FLASHLIGHT

[A CLOSER LOOK]

UNTIL JUNE

Few are more familiar with paying dues than **UNTIL JUNE** whose Flicker Records debut is the first general market-only release for the label most famous for Christian market staple Pillar. Until June began five years ago when its members left school, friends and family behind in Phoenix to pursue their dreams in L.A. The band's name refers to a deadline the guys set for themselves this past year to get a record deal or bust (which they succeeded in doing just in time).

Front man Josh Ballard had this to say about the release: "This record is a collection of emotions and thoughts we've had over the last five years. Although it touches significantly on heartbreak and pain, the underlying theme is hope and optimism. We wanted this record to be honest, and that is what it is."

The self-titled album, which is distributed by Sony, features piano-driven pop à la Keane and Ben Folds Five. It is bright and purpose-driven, a light to all would-be weary sojourners. Produced by Brian Garcia (Our Lady Peace, Kelly Clarkson), you can hear music, purchase the record or find out more by visiting untiljune.com.



L to R: Dan Ballard, Daniel Dempsey, Josh Ballard



THE FRAY

The Fray's debut release, *How to Save a Life* (Epic), was recently certified double-platinum. Hailing from Denver, the band's influences range from U2 to Better Than Ezra to Counting Crows. For its headlining tour this summer with OK Go and Mae, The Fray has

added a 50-cent "green fee" to ticket prices. These revenues will provide alternate energy sources, recycling bins and biodiesel for "green" tour buses on the road. You can find out more at thefray.net.



LOVEDRUG

Cleveland's Lovedrug recently let loose its second album, *Everything Starts Where it Ends*. For those who are unfamiliar, the band's name refers to a connection between emotion and motion. You will be hard pressed to find an act more cinematic and grand, with subtle influence from Modest Mouse,

The Fire Theft and Radiohead. This new release is ambitious and will certainly send chills across your skin, as it did mine. Spend some time investigating more at lovedrugmusic.com.



THE CHARIOT

As mentioned in last month's CCM, the hardcore circus that is The Chariot has spewed forth its sophomore LP, *The Fianceé*. Among the endless barrage of metal/hardcore over the past several years, this Atlanta, Georgia, five-piece is in a class of its own. The Chariot's live

shows are a sight to behold. Josh Scogin (former front man for Norma Jean) is known to climb ceiling rafters and unleash flying elbow drops that would cripple lesser men. Brutal is an understatement when describing The Chariot's sonics, though the band's lyrical content is high on spiritual prowess. You can check them out at thechariot.com or thefiancee.com.



PAGE FRANCE

The prolific Maryland quintet Page France just released its fifth full-length in four years titled *Page France and The Family Telephone*. The band's acoustic, leisurely sound is both joyous and folksy. Fans of Sufjan Stevens will find much inspiration here, as Page France's

instrumentation seems to know no bounds, employing everything from banjos to glockenspiels. You can find out everything you want to know about them at pagefrance.net and myspace.com/pagefrance.

Andrew Schwab is the lead vocalist and lyricist for the band Project 86. He is also the author of three books, as well as an independent journalist. Visit him online at myCCM.org/andrewschwab, andrewschwab.com and project86.com.





ENOUGH ALREADY

I'm not a tomboy.

I carry cute purses, and I've got a black belt in pedicures. But when I experienced forced female community in college (aka dorm life), it became clear that I missed out on a couple of the more common girly genes...most notably, the shopping gene.

I don't know if it's my aversion to crowds or to the sweet 16-year-old sales girl named Souzee who can't stop texting her BFF Miranduh,...but let's just say that online shopping makes for a kinder, happier me.

There are two events that scarred my relationship with retail.

When I was 15, I took a job playing the piano one Saturday at the JCPenney Million Dollar Shoe Sale. Armed with a stack of jazz standards, I was pretty sure I could pass for an honest-to-goodness pianist for a few hours. In exchange for my musical offerings, I got to pick any pair of shoes out that I wanted from the "Everything Must Go" table. I'm still unsure where the Million Dollar part comes in...except to say that's about how much money I would have paid for someone to kidnap me at gun point in the middle of "New York, New York" and take me far, far away from the Hush Puppies.

More recently, I spent the day at a mall while on tour. This is generally what artists do on their days off—we hang out at the Food Court like a bunch of eighth graders. This time, I was actually looking *forward* to shopping because I'd lost some weight and had decided to treat myself to a new, smaller pair of jeans at Abercrombie. I actually skipped into the dressing room with my armful of skinny jeans, but to my horror could barely fit my ankle into them. No exaggeration. They were Smurf jeans. So I took a deep breath and traded up for a bigger size. And another and another... until I was wearing the largest pair of jeans in the store and couldn't get them past my kneecaps. I kept looking around to see if I was being Punk'd. "Oh Ashton!" I rehearsed, "I should have known!" No such luck. Eventually, I wiped up my self-esteem off the dressing room floor and made a shameful dash for the exit. Once outside, I sat down to survey the damage to my psyche and realized (to my blissful wonder) that I had been in an abercrombie store, with a little "a." (think baby Gap). I had been trying on jeans for 10-year-olds.

But my general disdain for the mall is deeper than the relentless merchandising assault from every display window. I think it's the subtle message behind it all...YOU ARE NOT ENOUGH. That's what makes me feel so small...not the Smurf jeans. I don't spend time around friends who make me feel inadequate. I don't choose to work with people who point out how insufficient I am. I don't drive eagerly to church on Sunday morning so that my priest can remind me of what an undeserving hack I am. So why would I willingly invite the "LOSER" label to be slapped on my forehead at the mall? It's the same way I feel when I watch those "makeover" shows on TV. Some lady who was sublimely happy with her mullet and her '80s jean jacket will now probably spend the next 30 years in credit card debt, obsessing about which handbag to carry this season. Gee...thanks. I think that "buyer's remorse" has less to do with the regret of a smoldering credit card and far more to do with the realization that the monster inside never really gets fed.

The teachings of Jesus give new meaning to "Less Is More." If you were fortunate enough to be one of the 12 men He walked with, you probably understood that "less"



I THINK THAT 'BUYER'S REMORSE' HAS LESS TO DO WITH THE REGRET OF A SMOLDERING CREDIT CARD AND FAR MORE TO DO WITH THE REALIZATION THAT THE MONSTER INSIDE NEVER REALLY GETS FED."

was not exactly a suggestion...but a prerequisite. And these men left a lot. They not only walked away from lucrative medical and financial positions, but even the simple fishermen left a lot behind in those nets. Nets that fed and sustained not just their bellies, but their self worth. Fishing was everything to them. I try and imagine Jesus showing up one day and asking me to walk away from my piano, and it makes me want to start bawling. When He wasn't looking, I would try to bungee cord that sucker on my back and still limp along behind Him hoping He wouldn't notice.

But once we *really* walk away—once we show up with empty pockets and clean spiritual slates and anything else that handicaps our chances at real change and handcuffs the hands of Grace—it makes it easier to surrender. Makes it easier, I think, to walk in the firm belief that you really don't need anything more. That you are, in Christ, perfectly enough. It makes it easy to stroll around the mall of life and grin at the window displays...and keep walking past the distraction and toward something...Someone real. Makes it easier to skip the sales. What you're after couldn't possibly be discounted.

The new album, *Recollection: The Best of Nichole Nordeman* (Sparrow), features two new songs, including the current hit single "Sunrise." Visit Nichole online at myCCM.org/nicholenordeman and nicholenordeman.com.





UNDENIABLE: MAT KEARNEY AN EMERGING ROCK STAR

YES, HE'S A MAJOR TALENT. YES, HE'S A HARD WORKER. YES, HE'S A FOLLOWER OF CHRIST. ALL THAT AND AN ENIGMA TO BOOT... BY: BRIAN QUINCY NEWCOMB PHOTOS BY: BRIGITTE SIRE

Driving across Indianapolis through rainy late afternoon puddles, on the Tuesday of Holy Week, just prior to Easter, it wasn't a huge surprise to hear Mat Kearney's "Undeniable" playing on the radio. In the days after I'd accepted this writing assignment, his music just seemed to show up everywhere. If it wasn't "Undeniable," it was "Nothing Left to Lose." If it wasn't pop radio, it was reruns of "Grey's Anatomy." Indeed, this guy does seem pretty undeniable.

If hearing an artist's song hyped on mainstream pop radio while you're on the way to meet up isn't proof that he's an emerging rock star about to break out in a big way, the fact that people in the sushi bar next door to the theatre where he's playing later recognize him—from the back—definitely is.

Whether it's the warm, folksy sing-along quality of his songs, the every man sensitivity, the smart spoken word storytelling that shows up as leaven occasionally, or something more visceral but less specific in the vague sense of yearning for meaning given expression in his lyrics, Mat Kearney's music connects. With lots and lots of people.

After a hearty dinner of eel, tuna and yellowtail, Kearney performs his heart out, earnestly singing every song on his major label debut, *Nothing Left*

to Lose (Aware/Columbia/Inpop), to a sold-out crowd at The Vogue, Indy's classic live music theatre.

Kearney is headlining the "VH1 You Oughta Know Tour," after successful runs opening for Sheryl Crow and John Mayer. On this night he shares the stage with two other newcomers: English pop/rockers The Feeling and the delta-blues vibe of Rocco Deluca & The Burden. But it's pretty obvious that it's Kearney's TV soundtrack successes that have brought out most of the fans. Especially the woman wearing the "I ♥ McSteamy" T-shirt who bought one of everything at the merch table with Mat's name on it.

"TO A KID FROM OREGON BY WAY OF CALIFORNIA/ALL OF THIS IS MORE THAN I'VE EVER KNOWN"

Earlier, the 28-year-old singer/songwriter—whose acoustic pop song craft has been compared to the likes of Mayer and Coldplay and his occasional import of rap to Beck (except the narratives make sense)—explains his journey from a skater kid/graffiti artist to his current life as a rising pop star between bites of seafood delicacies and packed rice.

"I NEVER WADED THROUGH A THEOLOGY WHERE YOU HAVE TO SEPARATE THINGS YOU LIKE IN THE WORLD, MY LOVE FOR ROCK & ROLL



"I'm a product of the Northwest," admits the Eugene, Oregon-native, as the song says. It took eight years, he admits, but—when condensed—it sounds like the mythic tale of a classic overnight sensation. "I dropped out of college; I was going to school in Chico, Calif. That's where I fell in love with writing in a real way. I was an English major and a soccer player. So I took that fateful trip to help a buddy drive across [the] country to Nashville. It was supposed to be a month, but we got busy recording and making demos, and by the end of the summer, I was getting all these offers [from recording companies]. So, I didn't expect to move there and start a career, but it worked out that way."

Growing up in a Christian home, where his mother was a pastor, Kearney is careful to explain he didn't live in a setting that fostered a Christ vs. culture mentality. "My folks were really encouraging in music appreciation, and they were incredibly encouraging of creativity in writing and literature. All of my strong memories as a child involve music. On Sundays, to get us out of bed and get us going in the morning, my Dad would blast a Paul Simon record or Whitney Houston's 'I Wanna Dance With Somebody.'"

"My parents met in Hawaii, they were these hippies who got engaged two weeks after they met, and married six weeks later. During that Jesus movement thing (in the '70s), that's when faith became a real important part of their lives. They went to this really early, emerging church in Eugene, where a lot of those types were showing up. So I grew up in that non-denominational Jesus movement environment, where faith was very much a part of that other world. Eugene was very different than, say, the Bible Belt, it was more wholistic... I never waded through a theology where you have to separate from the things you like in the world, compartmentalizing my love for rock & roll, and my love for God, or my love for women. It was OK to experience the Spirit of God in all of that, which, I think, is how it was supposed to be."

Early on, Kearney and friends flirted with writing, he says, inspired by the usual stuff. "We'd write these things, and then read them to a girl to try and impress her... That's where the writing thing started. We had this whole middle school beat poet vibe going. Songwriting was a glove that just fit. I was a kid with a 2.0 GPA all through high school, but I had a teacher who sat me down with a poem I had written and said, 'You are a writer.' I had been this weird pot-smoking kid, trying to find my way, and she said, 'You are talented; you need to do this. And writing songs fit—I had been writing stuff down for years; I knew how to put words together so that it made sense—but putting it to music really brought it all together for me.'"

Eventually, as Kearney found himself surrounded by a supportive community of Christian friends, his own faith blossomed. It's something that is present, if subtly so, in his songs.

"THIS IS MY BROKEN HEART/THIS IS MY BLEEDING START/...THIS IS MY WAY BACK HOME/THIS IS THE NARROW DOOR YOU KNOW THAT I WILL WALK THROUGH/...THIS IS MY RENAISSANCE/THIS IS MY ONE RESPONSE/THIS IS THE WAY I SAY I LOVE YOU"

Like the classic tale of "pilgrim's progress," Kearney helped move a friend to Music City, and it opened up new possibilities for his life. He has stayed eight years thus far, although, these days, he says with no small amounts of irony, "I don't live in Nashville; I live on a tour bus."

"I moved to Nashville with four songs," he explains. "By the end of the summer, all these independent labels like Gotee Records, had offered me a deal. tobyMac came into our studio, as did a lot of other music business types who just started showing up. We kept getting offered deals to sign to these labels, but I was like, 'I've got four songs; I'm not ready to make a record.' I waited, and started working, and took my time."

"I started playing songwriter nights at places like 12th & Porter, where you'd find Nickel Creek, Mindy Smith or Duncan Sheik. I'd get up there, and I was just learning how to play these songs. It was at the

same time, humbling and really encouraging. I remember once, Mindy Smith was walking up, and she says, 'That was really cool,' and I was like, 'Well, you're Mindy Smith, and you're really cool.'"

Kearney avoided signing to a Christian label because he wasn't making music primarily for the church. "I paid for *Bullet* myself and recorded it with the same guy I drove across the country with, Robert Marvin (Matt Redman, tobyMac). We licensed it to InPop.

"Growing up in Oregon, I didn't have this genre experience, this industry specific expectation that if it's this one thing, it's not going to be listened to over there. I didn't grow up with music divided into 'Christian' and 'secular.' Music wasn't as categorized. It was either good, or true, or pure, or it wasn't. There are good and bad things about that, I'm sure, but mostly it's good."

Even though he eschews the label "Christian artist" as a marketing tag, Kearney wanted to get his music out there. When "Undeniable" was sent to Christian radio as a download, it became a successful single, which surprised Kearney. "I love my music," he says, "but I didn't know who also would love it." Once released to the mainstream, it caught the ear of music producers for ABC's hit series "Grey's Anatomy," and it's been, well, undeniable ever since.

"It's a song about God and people and love—it's about life," he says. "It's totally vertical and all of that at the same time. I wouldn't pin it down and say it's just about a girl; it's definitely about my faith. I wrote 'Undeniable' about this kid. We were hanging out with

him, loving on him and encouraging him. We invited him to be a part of the recording session. He was about 13 and going through this crazy time; they were tearing down his school. They were tearing down this old building and building this beautiful school in its place. He was going through these trials, but there's this beauty from ashes story in his life."

Still, there's not a lot of clarity in Kearney's songs of poetic yearning—is it a girl or God for whom he'd "take a bullet"? Which does he mean, when he sings, "I will wait for you"? But Kearney's not sure he needs or wants to say what all these references mean definitively.

"It's a funny thing," he says. "C.S. Lewis said that romantic love is what proved to him that God existed. So I think that sometimes there's a healthy blurring of lines between the love a man feels for a woman and the love that we experience for God. That's why the Song of Solomon exists (in Sacred Writ); it's God's way of showing us His love, by putting people that you love on earth."

"I CAN'T HELP BUT WONDER, WHO IS THIS WIND AT MY BACK/A WHISPER TO WALK ON, COME ON FROM ALL OF THAT/IT'S UNDENIABLE HOW BRILLIANT YOU ARE/IN AN UNRELIABLE WORLD YOU SHINE LIKE A STAR"

Since Kearney remains friends with folks he's worked with in the past, he admits being cautious describing how he moved from a disc licensed to a Christian label to mainstream distribution through the Sony system.

"I'm being coy," he says, "because I did turn down eight record deals from exclusively contemporary Christian music labels, because I didn't feel that was the avenue I wanted to go down. I knew that I wanted to be on a pop label that could put my record on the mainstream airwaves. I felt like I made a record that could connect with a whole lot of people. So I was holding out for something. I knew that I wanted to sign with a label that would put it out to as many people as possible, because I really believed in it."

Ask Kearney where he turns for role models and he speaks of Johnny Cash, Bob Dylan, Tom Petty and U2—the usual suspects. As the success of his long-lasting "debut" continues, he's being offered an opening slot on an arena tour with Kelly Clarkson for the summer, the chance to play the kind of venues this caliber of artist represents. Kearney is excited by the idea of taking songs written in his bedroom to big concert halls where they can be transformed into pop anthems for a generation. I got a glimpse of that, as the largely female audience sang his songs back to him in Indianapolis.

Excitement is building, he suggests, "This whole journey has been a process for me to find out what I'm supposed to be doing. But this is it; this is why I was put on earth." CCM

Brian Quincy Newcomb is The Rev. Dr. Brian Q. Newcomb, pastor of Christ Church in Maplewood, Mo., just left of St. Louis... and just left of about everybody, for that matter. myCCM.org/BQN

WHAT'S IN A LABEL?

MAT KEARNEY EXPLAINED THAT BEFORE HE SIGNED HIS MAINSTREAM DEAL, HE "TURNED DOWN EIGHT RECORD DEALS FROM EXCLUSIVELY CONTEMPORARY CHRISTIAN MUSIC LABELS." He did so because he didn't feel that was the avenue he "wanted to go down." Regardless of whether or not any of the eight labels would have heavily marketed his music to the mainstream, the fact remains, Kearney considered them to be "exclusively contemporary Christian music labels." And he's far from alone.

As CCM's editor wrote a recent blog (myCCM.org/Jay/blog), he pondered the way faith-based labels have marketed their artists over the years. He suggested the term "contemporary Christian music" is dated and offered "Christian worldview music" as a descriptor. He concluded by asking our readers, "Do you think 'contemporary Christian music' is a dated term? For that matter, what do you think of the label 'Christian music'?" Here are some excerpts from the responses:

As Christian music grows, it may necessarily outgrow its label of "contemporary"... Wouldn't it be fantastic if Christian music wasn't shuffled to one section of the music scene and was integrated into each respective genre and went from there? So you would find Jars of Clay next to Jennifer Lopez. Think of the millions of people out there who need to find our artists!

Deena Henderson, *Corpus Christi, TX*
myCCM.org/dhenderson

"Christian Music"? What's that? ... As an artist who writes and performs mostly Adult Contemporary and Inspirational, but who also touches the Christian country market on some projects, I am difficult to categorize into solely one genre. And, some of my music is not overtly "Christian," but all from a Christian and biblical worldview.

Becky Wright, *Tahlequah, OK*
myCCM.org/beckywright

I think that there needs to be a label that the genre comes under so that Christians who want to be entertained by Godly concepts know what they are getting when they purchase a CD/go to a concert and that non-Christians looking for Christ-based Godly thoughts in music can do the same.

Net Moore, *via CCMmagazine.com*

I love the term "Christian worldview music"! I've been trying to find an accurate description for years, and that hits the nail on the head. Sweet!

Mark La Roi, *via CCMmagazine.com*

To me, "contemporary" kind of means softer rock, the kind of thing we sing a lot of in church (Chris Tomlin, etc.), and "Christian music" is any kind of music.

Steph, *via CCMmagazine.com*

I think that [general market-oriented hard] bands like Underoath, As I Lay Dying, Norma Jean and Haste The Day are carrying Christian music up and making

it more popular than ever—especially amongst the younger, more music-dominated demographic.

Andrew Helinski, *Barrie, Ontario Canada*
myCCM.org/screamsofsaints

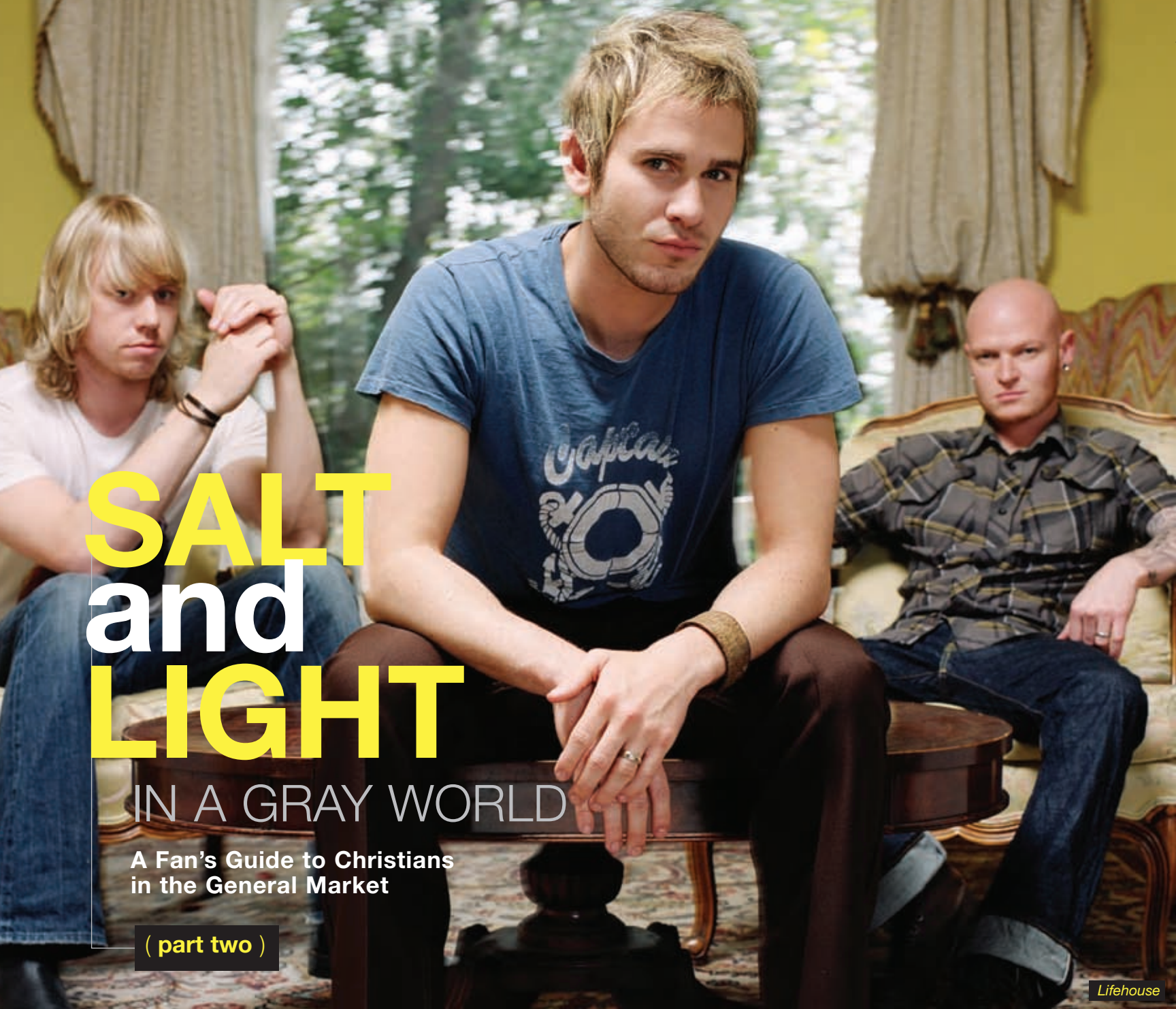
Not only do I believe that the the term "contemporary Christian music" is dated, I believe that the Christian music industry has to take a hard look at itself... I cannot believe in this day and age that there is segregation in "Christian music." Although there are many subgenres of Christian music, the big disparity is between contemporary and Gospel. It is amazing that the music that should be encouraging to believers and winning souls to Jesus cannot co-exist on the same radio station. I understand there are demographics that have to be considered, but certainly the music can co-exist somewhere. Mainstream has learned this. Listen to a KISS station—they play everything. That is why the youth of today are more cohesive than they were 20 years ago. We as Christians should be the perfect example of unity. We are segregated in our worship and in our music. I think it is really disappointing.

Michael Connors, *via CCMmagazine.com*

Why can't we just like music without labeling it? Christian or not? If Jesus were here in the flesh today, what would He do? Would He be labeling artists? Would He even be in Christian music or outside of it?

Bek, *via CCMmagazine.com*

What do you think? Email Feedback@CCMmagazine.com.



SALT and LIGHT

IN A GRAY WORLD

A Fan's Guide to Christians
in the General Market

(part two)

Lifehouse

Last month we dropped our collective lines into the mainstream and took a look at a bevy of artists of faith thriving outside the confines of the Christian market subculture. We return to the stream once more for this second installment. Just as the independent music scene has taught us that not all great records come from big record companies, this growing list (definitely not exhaustive) reminds us that not all artists who are believers are working in the Christian music industry. **By John J. Thompson**

Astronaut Pushers

myspace.com/astronautpushers

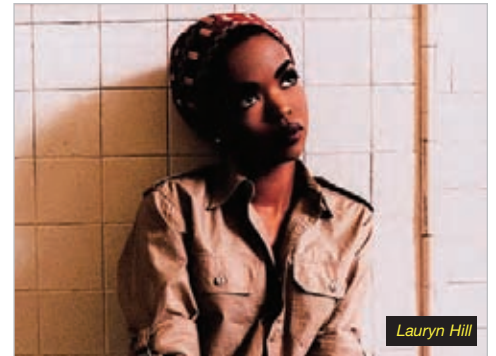
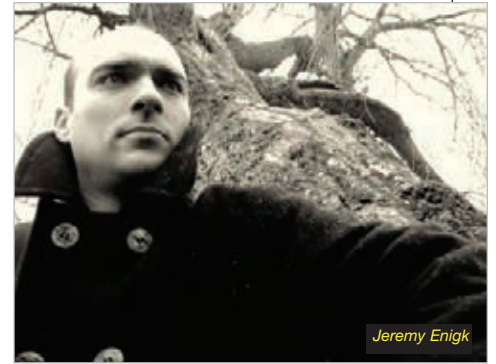
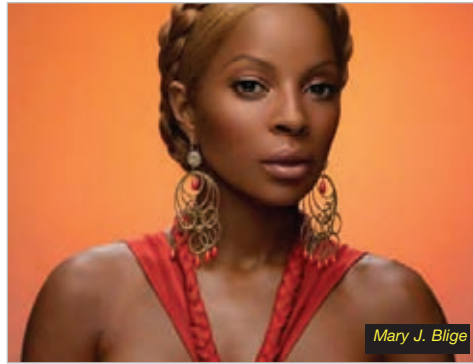


The Astronaut Pushers is actually a collective of several accomplished musicians. Matt Slocum (Sixpence None the Richer) plays guitar along with indie darling Sam Ashworth who also adds his breathy vocal style to the mix. Lindsay Jamieson (Ben Folds) plays drums, and acclaimed former Superdrag front man John Davis holds down the bass. Though all members continue their "day jobs," the band did recently perform another highly touted show in Nashville.

Mary J. Blige | mjblige.com

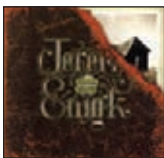


Soul diva Mary J. Blige wears her faith, and her testimony, on her custom tailored couture. Her prodigal story is as powerful as her voice, and she never shies away from sharing her faith in the midst of the tawdry modern R&B scene that reveres her so deeply. Recounting her conversion for Oprah Winfrey, Blige said, "I invited Christ into one of my pity parties... My life was spinning out of control, and I really needed God's love. And He gave me strength to start again and take control of my life."



Danielson | danielson.info
There is nothing typical about Danielson or the band's prolific and enigmatic front man Daniel Smith. More folk art practitioner than professional musician, Smith is bold about his faith and often abrasive in his elements, and, yet, mainstream audiences flock to see him in any of several configurations he puts together. A film on Smith and his "Familie," titled *Danielson: A Family Movie*, recently released on DVD and is a must-see for anyone interested in the intersection of faith and art.

Jeremy Enigk | lewishollow.com



Jeremy Enigk's first band, Sunny Day Real Estate, practically invented emo music in the early '90s before his renewed faith led him to leave the band. Enigk continued to impact the alternative scene as a solo artist and as a member of The Fire Theft. Eventually, Sunny Day Real Estate reunited and Enigk maintains a solo career as well.

Lifehouse | lifehousemusic.com



After meeting, and forming, as a youth worship band at their church (the Malibu Vineyard), the members of Lifehouse went on to score a massive mainstream pop hit, "Hanging by a Moment"—2001's most played song at radio. The band has continued to tour, record and release hit singles, never playing coy about its faith, while sidestepping the Christian market (though Lifehouse's records have

managed to find their way to Christian bookstores through distribution deals). The band's fourth album, *Who We Are* (Geffen), drops June 26.

Josh Caterer
duvallmusic.com, smokingpopes.net



Josh Caterer's band, The Smoking Popes, was packing out clubs and ruling college radio when he decided to close up shop in 1998 after embracing Christianity. He launched Duvall shortly thereafter, which had tenuous connections to the alternative fringes of the Christian market, but re-established The Popes last year when he realized that he could be a solid Christian, a worship leader and a member of a mainstream rock band.

Mindy Smith | mindysmith.net



Though she originally came to Nashville to write songs with Susan Ashton, Mindy Smith learned enough about the Christian market as a songwriter to know it wouldn't be a fit for her. After years of club gigs and writing, she landed a deal with the mainstream Vanguard label and scored a solid "Triple A" radio hit with, ironically, one of the most boldly Christian songs of the last several years, "Come to Jesus." Smith followed that success with last year's *Long Island Shores* and another excellent faith-fueled song called "You Can Pray."

Brian "Head" Welch | headtoChrist.com
The metal world gasped a bit when founding Korn guitarist Brian "Head" Welch announced he was



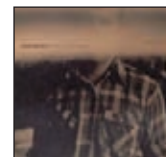
leaving the band due, at least in part, to his conversion to Christianity and the fatigue he felt from chasing money and success. Korn had sold more than 11 million albums and was in the middle of signing a new deal when Head made the announcement and followed it with a spiritual pilgrimage to the Holy Land and songwriting for his solo debut due later this year.

Lauryn Hill | myspace.com/laurynhill



After scoring one of the biggest hit albums in music history with 1998's *The Miseducation of Lauryn Hill* (her first solo project after leaving the seminal urban alternative band The Fugees), Lauryn Hill disappeared from the music scene and buried herself in Bible study and personal discipleship. She re-emerged as an artist clearly more concerned about sharing spiritual truth with her audience than scoring more hits. Her *Unplugged 2.0* album was certified Platinum before Hill disappeared from the public eye again. Then, in 2004 she wrote and recorded "The Passion" for *The Passion of the Christ: Songs* compilation and the following year reunited with The Fugees to release a single.

Dolorean | dolorean.com



The Portland-based folk/alternative/country band Dolorean has been earning rave reviews from mainstream press such as the *New York Times* and *The Onion* while believers, like author Donald



Josh Turner



Dashboard Confessional



Over The Rhine



Waking Ashland

Miller (*Blue Like Jazz*, *Searching for God Knows What*), have been trumpeting main lyricist and vocalist Al James as a must-hear. Though frequently dealing with spiritual matters and biblical themes, the “Christian Artist” tag has never stuck to James or his band.

Mute Math | mutemath.com



Few bands have had as obvious, and as ignominious a departure from the Christian market as Mute Math. Though three members had been in Sparrow Records’ Christian alternative act Earthsuit, their primary vision for Mute Math had been for the general market from the beginning. As soon as they saw themselves getting pegged as a “Christian band” (thanks to their simultaneous marketing and distribution agreement with Word), Mute Math immediately cut ties with their Christian distributor and actually began legal proceedings.

Ladysmith Black Mambazo
mambazo.com



According to allmusic.com, the unique vocal stylings of Africa’s Ladysmith Black Mambazo came to its founder, Joseph Shabalala, in a dream that he had before becoming a Christian and pastor. The haunting, yet hopeful sound attracted the attention of Paul Simon who single-handedly launched the band to international fame when he featured them heavily on his 1987 album *Graceland*. The band continues to tour and record music that is both traditional and progressive at the same time.

Dave Mustaine | megadeth.com



Few metal bands made it to as many Christian black lists as Dave Mustaine’s Megadeth in the ‘80s. The band’s brutal sound and overwhelming heaviness was the perfect soundtrack to a culture in decline. When Mustaine became a Christian, it was probably the most rebellious thing he could do. He has continued to hone Megadeth and has released several albums that reflect his Christian worldview, even if they don’t sound like typical Christian metal.

Josh Turner | joshturner.com



Though still a relative newcomer, the deep-voiced and warmly traditional Josh Turner scored one of the biggest hits of the last few years with the smash single “Long Black Train.” The lyric, informed by his deep faith and his own personal struggle with temptation, won over Christian, folk and country audiences alike. When Turner visited CCM’s offices three years ago, he told the magazine’s staff his biggest role models of “faith in mainstream music” are Johnny Cash and Randy Travis. Though Turner reportedly investigated some potential deals with Christian labels early on, he landed with MCA Records and continues to rack up awards and nominations from CMT, ACM, the GRAMMY®s and more. With sales of more than 1.5 million copies, his sophomore effort, *Your Man*, landed at No. 5 on *Billboard*’s Best-Selling Country Album of the Year list for last year.

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Dashboard Confessional

dashboardconfessional.com



Chris Carraba started his musical career as the vocalist for Tooth & Nail emo band Further Seems Forever before hitting it big in the mainstream with a solo project he called Dashboard Confessional. He keeps his faith mostly to himself in regards to Dashboard,

though it is common knowledge to his fans. His fifth album, last summer's *Dusk and Summer*, was produced by the legendary Daniel Lanois who has helmed ground-breaking albums by many other artists of faith including Emmylou Harris, Bob Dylan and U2.

Over The Rhine | overtherhine.com



Though courted by several Christian labels in its formative years, Cincinnati's Over The Rhine has spent more than 15 years either independently creating its transcendent music or strategically aligned with niche-specific general market

labels. The result has been the cultivation of a devoted following and one of the most impressive bodies of work in American music. Though Over The Rhine is constantly and disarmingly transparent about its members' faith and their struggles, the grace that weeps from their songs has endeared them to fans both faithful and not.

Buddy and Julie Miller | buddyandjulie.com



It's no surprise that Buddy and Julie Miller are constantly mentioned by artists of faith as huge inspirations and excellent examples of how Christians should carry themselves in the music world. Their unquestioned excellence and consistent transparency transcends

musical and theological divisions. Though Julie did release several records through Christian labels in the '90s, the two now both exist outside the Christian music scene. Buddy, one of the most respected and celebrated songwriters, singers and guitar players in Nashville, has released a string of critically acclaimed solo albums including the GRAMMY® nominated *Universal United House of Prayer*, while the couple's lone self-titled duet disc was also nominated for a GRAMMY® award.

Waking Ashland | wakingashland.com



Indie phenom Waking Ashland has been generating amazing buzz both in the American and international scenes with near non-stop touring and its accessible power-pop, alt-rock sound. Though the band did release its debut on Tooth & Nail, and front man

Jonathan Jones makes no apologies for his faith and the way it influences his writing, Waking Ashland has intentionally avoided the "Christian Band" tag—even while it was signed to Tooth & Nail. Now with the support of Immortal Records (30 Seconds To Mars, Incubus) Waking Ashland has launched its most recent project, *The Well*, exclusively into the mainstream market.

Think we overlooked someone? Write us at Feedback@CCMmagazine.com, and let us know who and why.

John J. Thompson has at various times been—and is occasionally now—an artist, author, pastor, music journalist and industry veteran. He founded *True Tunes* and *Gyroscope Arts* and recently moved his family to Nashville. Visit JohnJThompson.com and myCCM.org/JJT.

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Winds

Sufjan Stevens

If you think you've heard it all when it comes to discussions about "faith and music," well... think again.

BY ANDREW GREER
PHOTOS BY KAREN ABAD

What's the deal with Calvin College? One thing's for sure, it's *not* your typical evangelical institution of higher learning. For starters, we're talking about a school that regularly hosts concerts by mainstream artists such as Dave Matthews, Hootie & the Blowfish, Death Cab for Cutie, The Indigo Girls, Patty Griffin, The Wallflowers and Nanci Griffith. And when Calvin recently organized its own Festival of Faith & Music, which influential believers did it invite? Try the poster child for independent music, Sufjan Stevens, and American icon Emmylou Harris on for size.

With a mission to be "agents of renewal in the academy, church and society," the Grand Rapids-based college provided conversation for more than 1,200 attendees at this year's event, hosting lectures, roundtables, showcases and concerts over two days in late March.

Multiplying its registrants six fold for 2007, the biennial festival provided an outlet for musicians, journalists, artists, critics and observers—Christians and non-Christians alike—to discuss and commend

music that implores faith in a significant manner. Ken Heffner, Calvin's director of student activities, introduced the festival as trying to "provide a more historic Christian model of how it is we can understand our place in the world. If Christ is making all things new," Heffner proposed, "what does it look like in the popular culture?"

Two nights of live music hosted arguably the weekend's finest moments. From the previously mentioned Sufjan Stevens and Emmylou Harris to thoughtful singer/songwriter Sarah Masen and engaging newcomer Neko Case, these artists implemented the very faith-infused art the festival perpetuated.

Enhancing his original music, Stevens and his band donned giant bird wings and feathered masks, tossed inflatable Superman dolls into the audience and utilized a kaleidoscope of video footage. The performance reflected ideals from Stevens' own conference talk, titled "Lecture," where he expressed his belief that art should not be "a tool in which we advocate our causes" or a "medium with which we manipulate and meddle with in order to follow our beliefs." Instead, he opined, "Our sacred calling is supernatural expression in which we endeavor,



of Change



Clockwise from upper left: Emmylou Harris; Neko Case; David Dark; Sarah Masen; Andrew Beaujon; Sufjan Stevens gets ready to launch an inflatable Superman into the crowd.

through a creative act, to participate in all creation." He also expressed his conviction that art should "transcend culture itself" because "culture is a fashion in a lot of ways," and "the Spirit of God is regardless of culture."

In one of his presentation's many intriguing moments, Stevens targeted his own field of expertise, saying, "I perceive the term 'artist' as a pretentious nomenclature, self-conjured description indulged by high profile personalities who invest more time and energy in executing their role as an artist than in executing their art."

His lecture also offered vivid insight into how Stevens' embraces Christianity on a personal level. As he remarked, "Isn't this one of the insurmountable conundrums of our faith: to yield ourselves enthusiastically to a belief system that requires participation in a community, a church, a fellowship of believers, often rotten, nasty people, woefully misled...gossipy, condescending, weird, wild, culturally inane people—and I am one of them. But there you are, worshipping beside each other regardless of whether or not you like each other." And later, "This is the main enterprise of Christ's salvation: to know death face to face, so that we may celebrate

in the reconciliation of the body, mind and spirit to God, the Father...[and] forego all the drudgery of our calculations, speculations and intimidations."

In one of the Festival of Faith & Music's most insightful discussions, author Andrew Beaujon (managing editor of *The Washington City Paper* and *SPIN* contributor) tackled criticism on the enduring gap between the Christian and pop worlds under the headline "Ironic Mind Meets Literal Mind: Does Pop Culture Owe Christian Culture Anything?" "Until Christians come to grips with the idea that they've got as much at stake in pop culture as they do in political culture," he argued, "there will always be a barrier." Penning perhaps the most comprehensive and candid commentary on the Christian music community with his 2006 book *Body Piercing Saved My Life* (Da Capo), Beaujon extended his own "outsider's view" that Christian culture is "purely an American invention," and that most modern Christian music "evinces adolescent theology at best...[and] doesn't seem to fit into many adults' lives."

Hosting a workshop bearing his magazine's cover tagline, "Signs of Life in Music, Film & Culture," *PASTE* co-founder Josh Jackson contributed to the conversation, remarking that "the idea of a whole

generation of Christian artists told that their creation has to follow a prescribed Christian structure for a limited Christian audience is devastating. We copy the same styles of our culture, but we sanitize it."

Keynote speakers David Dark (author of *Everyday Apocalypse: The Sacred Revealed in Radiohead, the Simpsons and other Pop Culture Icons* and *The Gospel According to America*) and Lauren Winner (who penned *Girl Meets God* and *Real Sex: The Naked Truth about Chastity*) gave larger perspectives, discussing art and its place, as a whole.

In her address, "Embodying the Incarnation: Christianity and the Arts," Winner asked attendees to consider if it is "particularly Christian to create art that doesn't tell the truth." Arguing her love of pricey decorative art has as much to do with her personal expression of glorifying God as giving to world hunger, Winner explained balance between the practical and the fanciful. "Christians need not, because of our God of abundance, always be concerned about the evident utility of everything that we do. We are called to worship a God who is interested in whimsy and not just utility. Cultivating art is one of the ways we do that."

Dark offered up his own summary, as he explained, "If it's truthful, it's gospel. Meaning if it's truthful, it's good news."

Wrapping up the festivities, the weekend's performing headliner, Emmylou Harris, mingled spirituality into seemingly every lyric. "Music is like my church," she revealed at one point. "It infuses me with a reality that I cannot explain. I'm just grateful to be a part of that very mysterious process."


For more information on the Festival of Faith & Music, go to calvin.edu/admin/sao/festival. CCM



And You?

Calvin College's Festival of Faith & Music certainly offered a lot of food for thought. What's your impression of the statements that were made? Do you believe God wants music to be used as "a tool"? Is it accurate to say that most of today's Christian music "evinces adolescent theology at best"? And those of you who are musicians, what do you think when you hear a fellow performer—and a highly respected one at that—claim the term "artist" is pretentious? We want your take. Email us at Feedback@CCMmagazine.com.

Andrew Greer graduated with a Bachelor in Music from Belmont University in Nashville, Tenn., a couple of years back, worked for Rocketown Records, completed a couple marathons, lived in Wyoming, gained some perspective and now enjoys his home in Nashville. Visit myCCM.org/andrewgreer.



**EVERYDAY SUNDAY
WAKE UP! WAKE UP!**

WAKING TO A DREAM

BY: JACKIE A.
CHAPMAN

IF YOU ASK THE MEMBERS OF **EVERYDAY SUNDAY** HOW GOOD THEIR NEW ALBUM IS, BE READY FOR THE UNEXPECTED.

PRACTICALLY EVERY ROCK BAND GETS A LITTLE EXCITED WHEN THEY RELEASE A NEW RECORD. Why shouldn't they? With all the time and attention that goes into it, a new album is an addition to the family—it's their baby. Still, it might be hard to top Everyday Sunday's excitement over last month's release of *Wake Up! Wake Up!*, the band's animatedly titled first release with new label home Inpop Records.

"This is the album we dreamed of," says front man Trey Pearson.

Dreamed of? That's a bit stronger than the usual "this is our best album yet," which fans are used to hearing repeatedly from artists.

"We had our dream team on production with producer Ian Eskelin and my favorite mix engineer J.R. McNeely," Pearson continues. "Lyrically, this is the best that I've ever written. As a band, these are the best songs we've written—they're more mature and have catchiness about them. I feel like we finally have an album that brings across who we are as a band and who we are live."

Yes, *dreamed of*. And a dream record is something to be excited about. So are No. 1 radio singles such as "Wake! Wake Up!" and securing a slot on the main stage at this year's Cornerstone Festival. And it's all coming true after working non-stop for three years to reach this moment.

Everyday Sunday first released *Stand Up* in 2002 and its follow-up, *Anthems for the Imperfect*, in 2004 with Flicker Records, collecting a good share of radio acclaim and fan accolades, including being the second runner-up for "Favorite New Artist" in *CCM Magazine's* 2003 Readers' Choice Awards. The band regrouped through line-up

changes and record label switches while keeping a full touring schedule. "We learned to let go and trust God with what we're doing," explains Pearson. "If we didn't put Him at the center of our lives and the center of the band, we weren't going to accomplish what He wanted us to do. We wouldn't have made the album we made."

"I had the pleasure of watching Everyday Sunday's very first showcase in Nashville at GMA Week about six years ago," recalls Sanctus Real drummer and fellow Ohioan Mark Graalman. "It wasn't long after that we were on the 'Festival Con Dios Tour' together. Not very many bands have stuck it out through thick and thin like Everyday Sunday, and I can say with complete confidence that the reason they have is because they have a firm commitment to following Christ and what they believe He's called them to do. They are some of the best guys you'll ever meet—and they're from Ohio! What more can I say?"

Still based in Columbus, Ohio, Pearson, Jesse Counts (guitar), Aaron Eikenberry (guitar), Brandon Eikenberry (bass) and Kevin Cramblet (drums) might be getting a fresh start, but Everyday Sunday is a continuation of its old self. The true excitement for *Wake Up! Wake Up!* comes down to Everyday Sunday's purpose. "This is our ministry and opportunity to share the passion in our hearts," says Pearson. "It's where God wants us to be—to show people who God is and to glorify Him in what we do. Hopefully, as we glorify Him, He'll use us to make an impact in people's lives." ☪

Writer-editor by day, Starbucks barista by night, Jackie A. Chapman is a good Midwestern girl now rooted in Nashville where she can most likely be spotted at a Target or Borders. myCCM.org/jackieeachapman



**IF YOU'RE A FAN OF THE CROSS MOVEMENT,
THAT'S THE QUESTION OF CHOICE** BY ANTHONY BARR-JEFFREY

NO LONGER JUST A NAME SYNONYMOUS WITH FAITH-BASED RAP, THE CROSS MOVEMENT has come to truly embody a movement. Today, band members run two independent urban music labels with full rosters and operate a new recording studio and a non-profit organization. Having recently completed work on *HiStory: Our Place In His Story*—the follow-up to their GRAMMY® nominated CD *Higher Definition*—the members of The Cross Movement are discussing a seemingly absurd topic: Which date in June 2007 should they release their final Cross Movement project?

Fans may be shocked by this turn of events, but the evolution of this group has been underway for a while. Although no one in the group speaks of “retirement” in absolute terms, it is clear that most of the members have been locking into new commitments. Virgil Byrd, aka TRU-LIFE, is head of production at The Cross Movement’s Issachar Studios. William “The Ambassador” Branch has become a teaching pastor at a Philadelphia church plant. Following Branch’s seminarian lead, Brady “Phanatik” Goodwin is finishing up a degree in biblical studies while maintaining a new website, Christianhipopper.com. And John Wells, aka the Tonic, president of Cross Movement Records and Issachar Media, is busy with a successful label, a new venture into urban-oriented kid’s entertainment and viral Internet outlets.

Although each member has solo aspirations both in and out of the recording booth, their commitment to the larger Cross Movement vision remains. Wells admits that at least some of this current transition is based purely on logistics. “The hard part is

coming together with one mind. It can be pretty difficult these days.” With that said, this transition is not simply a reflection of overbooked schedules. With successful artists like FLAME and Lecrae in their stable, creating opportunities to pass the baton was part of the group’s plan from the start.

“It’s always been the plan that we have to raise up other people to do this,” TRU-LIFE says of the group’s long-term vision. But even in a group known for its unbending trust in the Lord’s original vision, LIFE is honest about his feelings. “It’s sort of sad that this could be coming to an end. But you feel good knowing that, for this decade, you’ve put your foot down and stood your ground for the Lord. It has felt great to be in [the studio] and working, but then I think, ‘If this is it, I need to get my discipleship and mentor hat back on.’” And those hats must come in a set because each member seems ready to wear one proudly, whether in the studio, on the Internet, in the pulpit or behind the record label desk.

“We most definitely don’t think of this as ‘checking out,’” Wells reiterates. “For us, this is more of a transition. We feel like, hopefully, what we’ve built up until now and whatever happens in the future that, with the Lord’s help, our presence will still be felt, whether the mic is in our hands or not.” 2007 is the year The Cross Movement changes form, but it is a safe bet that, in whatever shape things take, the movement will continue. ☐☐☐

Anthony Barr-Jeffrey has been either playing music or writing about it since the 20th Century despite the fact that he’s also a stay-at-home dad and diversity consultant trying to finish a Ph.D. in clinical psychology in Seattle, Wash. A.D.D. suits him well. (myCCM.org/aebjeffrey)

IN REVIEW



★★★★★ INSTANT CLASSIC
★★★★★ EXCELLENT
★★★★ GOOD
★★★ FAIR
★★ ENOUGH SAID

44

HILLSONG UNITED TAKES A CHANCE WITH ITS FIRST EVER STUDIO RECORDING.

48

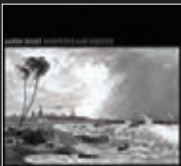
BECOMING THE ARCHETYPE RAISES THE BAR FOR RADICAL METAL.

49

BRITT NICOLE BRINGS A LITTLE FURTADO AND LOHAN TO THE MIX WITH HER SUNNY DEBUT.

MORE WORTH SAYING

Second time's a charm, too...



AARON SHUST
Whispered and Shouted
Brash

File Under: Pop/Rock/Worship
★★★★

Aaron Shust skillfully avoids the sophomore slump with this finely crafted second album. You couldn't blame the guy if he was a little nervous with the release of this record. After all, it's hard to follow a phenomenally successful debut like *Anything Worth Saying*, which spawned 2006's most played single at



Christian radio—this year's GMA "Song of the Year," "My Savior My God."

With *Whispered and Shouted*, Shust demonstrates his creative well runs deep, and this set is every bit as compelling as its predecessor. Shust wrote or co-wrote each of the 12 tracks, and there's a relaxed, personal feel to this album that will draw listeners in. The vulnerability and transparency in his delivery is especially effective on tender ballads such as "Watch Over Me" and "Give Me Words to Speak."

Shust's gift as a songwriter really shines on tracks like "Create Again," a stirring worship song with a visual lyric that serves up image after image pointing to God's glory. The album gets its title from "Can't Hide Your Love," a potent worship anthem inspired by Romans 1:20 ["*For since the creation of the world God's invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse.*"] (NIV). The opening song, "Long Live the King," is an up-tempo tune with an edgy intensity. Penned as he was driving to a memorial for a friend who died at 23 of leukemia, Shust confesses in the lyric that there are times he doesn't "feel like singing" but says, "I'll give my everything to the One who pledged to cancel my sorrow."

Audiences who enjoyed Shust's debut album will love this new collection. On *Whispered and Shouted*, he makes the transition from promising newcomer to established artist and displays a depth of talent sure to keep him a force in the music community for years to come.

DEBORAH EVANS PRICE



THE SUM
Everyone (independent)
File Under: Indie Pop ★★★★★



A CONNOISSEUR'S DELIGHT

The Sum's Felicity Combs' vocals stand out like a splash of color against a white canvas. While it would be fair to compare the quality of her voice to Christy Nockels (Watermark, Passion) or its sultry feel to Sarah McLachlan, Combs' unique sound is unlike anyone else. Sometimes deep and almost dark and other times floating above the melody, there is nothing predictable about her tone or delivery.

This Statham, Ga., duo's musical groove does not fail to live up to the high standard set by the lyrical and vocal content. As *Everyone* unfolds, the listener is drawn in by piano and guitar-driven songs, moving string arrangements and lyrics that speak honestly about life. With unflinching songwriting, The Sum accomplishes its goal of wanting people "to relate...and feel our songs on the inside." In the title track, Felicity admits to "wearing a smile with the saddest eyes" as she sings to a world that seems so distant, disconnected and afraid.

While the first half of the album boasts enjoyable, upbeat songs such as "Best of Me" and "Anthem," the duo seems to really find its niche later in the listening journey. "Black Mountain" is a jazzy, standout track with a chorus that cries out so genuinely, "Harvester... I need You... Lift me from this shame," that it will leave you with cold chills. The album concludes with the satisfying and beautiful ballad "Who Can We Blame."

Everyone is an epic accomplishment for this indie band and a brilliant collection of songs that no music connoisseur should miss out on. Purchase the album at indieheaven.com or myspace.com/thesummusic.

KATE McDONALD



After Edmund

HILLSONG UNITED
All of the Above (Hillsong/Integrity)
File Under: Modern Worship/Pop ★★★★★



LIVE IN THE STUDIO

Hillsong United takes a chance. Seven live projects to its credit, the increasingly popular worship band moves its recording process from live youth conferences into the studio. Live recordings and studio recordings sound and operate differently, and though increasing exposure from its live albums sets expectations high for a new record, Hillsong United overcomes any differences, generating its unreserved worship within studio walls.

Minus the live venue background, not much changes sonically on *All of the Above*. The new project sounds like the Hillsong United of previous outings with its blend of energetic rock and anthemic worship. The band performs and produces 12 brand new dynamic and passionate songs in such a way that *All of the Above* has the feel of live, unrestrained worship.

Worship leaders/songwriters Joel Houston and Marty Sampson are back with a host of others, including Brooke Fraser and Mia Feldes, still writing songs completely beneficial to the corporate worship setting. What makes *All of the Above* shine lyrically is its raw determination to push worshippers out

into a broken world. These songs don't just include platitudes to God but confront the worshipper with challenges, as Hillsong United motivates a generation to seek justice and be Christ's messenger outside church walls.

JACKIE A. CHAPMAN

AFTER EDMUND
Hello (Slanted)
File Under: Alternative Rock ★★★★★



LaGRANGE, GEORGIA—THE NEXT ATHENS?

Slanted Records is up to something: First, they signed the soulful Charity Von, and later they wowed with breakout classic rockers DecembeRadio. Now it's After Edmund's turn, and *man*.

The LaGrange, Georgia-bred quintet comes literally out of nowhere with the modestly titled *Hello*—an introductory opus that may as well be their seventh: All five musicians are classically trained, a strength they put to good use on this knockout, accomplished debut.

Hello conflates alternative, indie and electronica sensibilities into a hypnotic, bohemian mix. The aural amalgam is not necessarily unheard-of—we've heard it on albums from across-the-pond hipsters Muse, The Cooper Temple Clause and The Libertines—but it's nonetheless

refreshing, perhaps even foreign, in the faith-based rock landscape.

The vibe is cosmopolitan throughout: From the pulsating dance-rock of "Fighting for Your Heart" to the rip-roaring "Tears," After Edmund is all things to all people without sacrificing cohesion. They can inject orchestral urgency to the frenetic "Clouds" or slam the cathartic "Thank God" with synth waves and still keep a straight rock & roll face.

For an imprint whose parent company (Spring Hill) is more known for inspirational and southern gospel acts than anything else, *Hello* is groundbreaking, indeed. Highly recommended. **ANDREE FARIAS**

ASHLEY CLEVELAND
Before the Daylight's Shot (204/TAG)
 File Under: Blues/Pop/Rock ★★★



SOULFUL RETURN

Industry veteran Ashley Cleveland proves that she's still got it with her seventh album, *Before the Daylight's Shot*. Her vocals shine on the album's opener, "Queen of Soul," and keep on going with a cover of Stevie Wonder's "Higher Ground."

Cleveland's strength is her ability to write songs that speak of her faith in relation to everyday life, while still staying true to her sense of artistry. The track "I Need Jesus," allows listeners to see her heart, as many of her wants and needs are listed, with the focus on Christ.



Ashley Cleveland

On "Deeper Walk," Cleveland paints a picture of a quiet morning and the need to start each day with prayer. With themes of forgiveness, life and love on songs such as "Streams of Mercy" and "Twilight Hour," she weaves her amazing vocals with bluesy and passionate music.

Produced by her husband/guitarist, Kenny Greenberg (Willie Nelson, Lucinda Williams), this album is another in a long line of all-around solid albums for this GRAMMY® Award winning artist. With a heart for people and a unique sound crafted through real-life experiences, Cleveland has established her well-earned place in the music scene today. **RACHEL HARROLD**

33MILES
 33Miles (INO)
 File Under: Pop/Country/Rock ★★★



A MILE A MINUTE

With a name that refers to the 33 years that Jesus lived on earth and the fact that

He had (and we all still have) "miles" to cover while on this planet, 33Miles unashamedly debuts as the "Christian" Rascal Flatts. This may be too bland for some, but for what it does, this trio often hits the mark.

Individually, each group member has achieved success as a vocalist, musician and/or songwriter. Internally that experience makes for a deft blend of talent and energy that is enhanced by notable contributors such as producers Nathan Nockels (Watermark, Passion)



33Miles

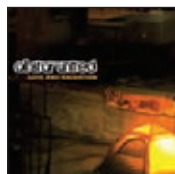
and Sam Mizell (Jessie Daniels, Matthew West) and co-writers Matthew West and MercyMe's Bart Millard.

And, it all combines to deliver big, crisp songs brimming with simple, but endearing, messages of hope and encouragement. There is some country, some rock and quite a bit of pop as well. But most of all, there are enormous hooks, soaring melodies and impassioned vocals, which should connect far beyond any one genre.

Upbeat lead single, "What Could Be Better (The Days Ahead)," sets a solid foundation upon which additional tracks such as "There Is A God," "The Best Man" and pivotal ballad "Hold On" should easily build.

Based on its first lap, 33Miles is poised to go the distance. **ROBERT MINEO**

ALL STAR UNITED
Love and Radiation (7 Spin)
 File Under: Rock/Punk/Ska ★★



A MIXED BAG

Ian Eskelin is a "Renaissance" musician whose many talents include a knack for commercial production (Krystal Meyers, Stellar Kart) and a bent toward songwriting for other artists. But when it comes to crafting melody and lyrics for his own band, Eskelin errs on the side of consistency. Evident in the past four All Star United discs, despite the band's rotating cast over the last decade, is the same high-energy punk enthusiasm, emo intensity and ska theatrics. Some would simply call it rock & roll.

Love and Radiation, the newest ASU offering, is an expected mix of electric guitar, bass and drum-driven tracks, staccato lyric phrasing and garage band discord. The overall sound emerges as a perfectly sensible blend and houses a vertical theme of God's grace and its impact on humanity.

The title track is the CD's most dynamic, as Eskelin's supple vocals are draped in British rock atmosphere. The song demonstrates a capable range that should be exploited, but lacks the same passion, on songs following. The album's closer, "Take Me Away," is a testament to the spark and swagger that drew accolades the world over. The song's lyrics paint a dark picture of life devoid of God, and the sonic landscape echoes such emptiness with the beautiful melancholy of Guster and Jars of Clay. While *Love and Radiation* commences and concludes with All Star United's best efforts, the in-between begs for more time to marinate. Tracks sprinkled from four to nine leave the listener longing. **LIZZA CONNOR BOWEN**

NATE SALLIE
Ruined for Ordinary (Curb)
 File Under: Piano-driven pop ★★★



A SIGNIFICANT STEP TOWARD EXCELLENCE

There seem to be two types of male piano rockers in the world. There's Elton John and Rufus Wainwright's lavish post-Broadway histrionic; and then there's Billy Joel and Ben Fold's melodramatic piano bar

philosophy. Nate Sallie wants to straddle the two, but ends up firmly in the first camp.

Although he occasionally veers into the middling mid-tempo, radio pop that marked his debut ("Holy Spirit" and "Love Song"), Sallie suddenly seems most at home at a piano in the eye of a musical tornado. He lets it all hang out—soulfulness, playfulness and passion come through on most tracks as do his influences. Sallie is just as happy to throw in a little modern British piano pop ("Breakthrough") as he is tossing Chicago-like horns into the plucky '70s piano rock of "Let Go of Me." Even on the quieter, stripped-down closer, "Sing Through Me," Sallie adds color and life.

Oddly, for all the emotionality he brings, Sallie still has difficulty writing emotionally moving lyrics. Lyrical weaknesses aside, he has delivered a project light years ahead of his debut and musically ahead of many of his contemporaries.

ANTHONY BARR-JEFFREY

JEFF DEYO

Unveil (Indelible)

File Under: Modern Pop/Worship ★★



A HARD ACT TO FOLLOW—HIMSELF

As the founding vocalist of Sonicflood, Jeff Deyo is amongst the main purveyors of the modern worship movement. Though his 2002 solo debut disc, *Saturate*, and the follow-up, *Light*, both showed progressive promise, the singer/songwriter's latest finds him tapping several of the same praise-oriented pop formulas, but without as much creative spark from the first few go rounds. For starters, Deyo seems a little less artistically aggressive, nestling most of his reflections in generally safe arrangements that lack an alternative edge.

Even though they're packed with electric guitars and faith-affirming messages, both "Glory Reign Down" and "I'll Forever Love Your Name" are somewhat sanitary offerings that almost harken back to Sonicflood's first



Jeff Deyo

CD, but seem wrapped around a cautionary blanket. Ballads "Nothing on Earth" and "Glory" are also lyrically inspiring, though both start up on the soft side and then ramp up with momentum, while failing to distinguish themselves stylistically amongst countless others in the modern praise pack. Thankfully, there's much more feistiness in his step come the super charged "More In Love" and the rippling "So In Awe," yet they're not enough to steer the project as a whole toward Deyo's more inventive, somewhat groundbreaking and wholeheartedly ear-pleasing past.

ANDY ARGYRAKIS

RUSH OF FOOLS

Rush of Fools (Midas)

File Under: Pop/Rock ★★★



ROOKIE ROCKERS IMPRESS

The members of Birmingham, Alabama's worship/rock band Rush of Fools say they are new at all of this music stuff. But it's clear they're naturals.

Just over a year ago, the quartet led worship on a local level and decided to sign up for Youth With



Rush of Fools

A Mission's inaugural "Band With A Mission" contest. Upon winning, Rush of Fools found itself quickly snatched up into the world of labels, studios and touring.

The band conducts itself according to the rules of radio likeability, and that alone guarantees some level of success. Properly situated chants and sing-alongs ensure accessibility, even when vocalist Wes Willis sings of darker themes of sin or the cross. Appropriately placed builds are also found throughout, and the album—under the steady production of industry veterans such as Matt Bronleewe (Michael W. Smith, Leeland) and Jason Ingram (Bebo Norman)—ebbs and flows in all the right places.

RON BLOCK



AVAILABLE JUNE 19

DoorWay is the second solo album by Ron Block, a fifteen-year member of multiple-Grammy® award winning Alison Krauss and Union Station and is the Dove award-winning songwriter of "A Living Prayer" and "There is a Reason."

DoorWay is a set of intensely moving and personal songs of faith written to bring encouragement to the deepest longings of the spirit.

DoorWay features guest appearances by: Alison Krauss, Viktor Krauss, Dan Tyminski, Jerry Douglas, Barry Bales, Adam Steffey, members of The Cox Family and The Forbes Family.



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Jason Upton

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grow more...

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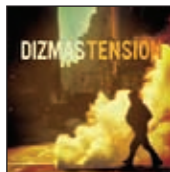
While there are missteps along the way ("Peace Be Still" comes off as leftovers on the cluttered table known as modern worship), the self-titled debut from Rush of Fools consists primarily of solid rock anthems.

MATT CONNER

DIZMAS

Tension (Credential)

File Under: Alternative Rock ★★



DOING SOMETHING (SEMI) DIFFERENT

Though SoCal rock quintet Dizmas formed nine years back when its members were still in high school, their first album, *On a Search in America*, didn't bow until 2005.

The debut was a bit of a muddled mess, with too many hollers and not enough depth. The band was stuck in a rut of wanting to be something they were not, something loud and out of control. But vocalist Zach Zegan's voice was too weak for that kind of exercise. Add that to lyrics lacking any sort of real depth, and Dizmas wasn't much to chew on.

With *Tension*, though, Dizmas has accepted its fate as sound alternative rockers. Its lyrics are occasionally clichéd (see "Play It Safe"), but its almost annoyingly catchy melodies and smooth guitar licks largely cancel out such flaws. Songs like "Jealousy Hurts" call to mind the occasional brilliance of Sanctus Real, while "See Daylight" and "October" begin to prove that Zegan and the others are their own band, one with potential to boot. Hopefully, they will continue to become original in the future. For now, if you like vocalizing, simple lyrical content and a whole lot of guitar feedback, Dizmas is for you. **CHRISTY GORDON**

ARTICLE ONE

Article One (Inpop)

File Under: Pop/Rock ★★



STEP ONE FOR ARTICLE ONE

Fresh out of Ontario, Canada, and newly-signed to Inpop, pop/rock band Article One arrives on the scene with its self-titled debut. With a sound similar at times to The Fray and at others, FFH, brothers Nathan and Matthew Piche and Dave DeSmit bring a twist to the pop scene by adding a violin to the mix.

With numerous awards under its belt including winners of Kingdom Bound's "International Talent Search," the trio is poised to make a name for itself. Article One's sound remains consistent throughout the album, touching on relatable topics such as relationships and looking to God for help in decision-making. "In No Time At All" is a violin-infused track about making the most of every day, with the lyrics, "In no time at all the world could fall to pieces/We never know where life will take us." One of the deeper tracks, "So Many Ways to Say Goodbye," was written about an unexpected death of a schoolmate.

This album displays a decent amount of maturity as far as debuts go, although the band doesn't stray too far from its comfort zone. Overall, with this record, Article One is taking a step in the right direction.

RACHEL HARROLD

BECOMING THE ARCHETYPE

The Physics of Fire (Solid State)

File Under: Extreme Metal ★★★★★



NOT YOUR MOTHER'S METAL BAND

If you go back in time, you'll find landmark bands that were always used as the new bench-

mark for radical. Dropping these names meant that you were talking far outside the norm or mainstream of Christian music: Resurrection Band, Stryper, Vengeance Rising, Mortification. Now, add Becoming The Archetype to that list. Like their fellow brethren, The Showdown, BTA flashes a bright twin guitar attack amidst all the growling and lightning-quick drumming known as “blast beats” (an extremely fast use of alternating bass/kick and snare drums, most prolifically displayed here by Brent Duckett in “Autopsy”).

Front man/bassist/lead vocalist Jason Wisdom pulls off no mean feat by keeping time with Duckett and holding down a no-rest-for-the-weary tough vocal growl. Of course, guitarists Alex Kenis and Seth Hecox probably steal most of the attention with their string-bending leads, fiery bursts of scales or the simple chopping and biting rhythms of a song like “The Great Fall.”

Not all is chaos and mayhem, however, as songs like “Monolith” and “Construct and Collapse” bring a melodic vocal approach that adds an epic dynamic to the shrill and speedy musical bed elsewhere. Don’t be fooled, though, *The Physics of Fire* is still one brutal onslaught from beginning to end. **DOUG VAN PELT**

BRITT NICOLE

Say It (Sparrow)
File Under: Pop/Rock ★★☆☆



DEBUT ARTIST WORTH WATCHING

On occasion, you come across a young artist who has potential to catch on in a big way. Britt Nicole is such an artist. With her *au courant* pop style and honest lyrics, Britt could carve a niche for herself. Her debut album, *Say It*, is extremely catchy and exuberant. Still, there are a few areas where she will need to “find her own way” in the future.

Several of the tracks, i.e. “Holiday” and “Ready,” exude Top 40 radio potential. Britt’s songs could stylistically be compared to Nelly Furtado (“Holiday”), Lindsay Lohan (“Good Day”) and Hilary Duff (“Sunshine Girl”). As a whole, her album is reminiscent of Stacie Orrico’s soulful ideals with mass radio appeal. While likeable, Britt could use more innovation.

Musically and vocally, this album is solid. The melodies are infectious, and her voice is appropriately raspy without sacrificing vocal flexibility. *Say It* is a good listen the entire way through.

Knowing that Britt wrote or co-wrote all of the songs on her debut shows promise for her as an artist. If she can break away from sounding too much like her peers and really tap into more artistic lyrics on her sophomore project, we may see her star rising. **MEREDITH BALL**

THE FOLD

Secrets Keep You Sick (Tooth & Nail)
File Under: Pop/Punk ★★☆☆



ANOTHER PROMISING EFFORT

With Fall Out Boy dominating charts across the country, it comes as little surprise that The Fold, fellow Chicagoans who have some ties to the band, are following in its emo footsteps. It’s all there—quick, punky buildups to anthemic choruses, tight dynamics and crisp production courtesy of Zack Odom and Kenneth Mount (Cartel).

However, *Secrets Keep You Sick*, The Fold’s second album, shows the band struggling to make a unique name for itself. The lyrics can tend toward the blandly general, and the music is by-the-numbers for the most part, with the same chord progressions and poppy gloss as countless other bands in the genre.

But compared to the forced attempts at biting wit of its more well-known peers, The Fold reveals a refreshing earnestness and an unflinchingly positive nature. Musically, the impressive, rhythmic arrangement of “Beside You Now” shows a glimpse of more stylistic developments, and the shout-along

chorus of “Medicine” memorably exclaims, “I’ve seen you laugh and cry/Now I wanna see you dance.”

The Fold is a promising band, clearly containing the talent needed to become more than just another solid act. Let’s hope these guys don’t settle for being mere equals and that their next album finds them as the creative force they’ve shown they can be. **CHRIS MOLNAR**

BRAD REYNOLDS

In The Real World (Independent)
File Under: Country/AC Pop/Singer-Songwriter ★★☆☆



LIFE STORIES

Singer/songwriter Brad Reynolds’ debut, *In The Real World*, features nine original tunes and a cover of Steven Curtis Chapman’s “My Redeemer is Faithful and True.” With an undeniable country sound, Reynolds infuses a bit of adult contemporary pop into the delivery of his songs.

His songwriting relies heavily on the art of storytelling, which although reminiscent of the sometimes cliché country themes, is sung with a sincerity and authenticity that breathes new life into

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them. "The Edge" depicts a dream a man has where God walks him to the edge of a mountain and says, "Just see how far you'd have to fall/Before my love could not make it right/Ten times the highest mountain is still too small." The song "Locksmith" has Reynolds exclaiming that Jesus "made a key shaped like a cross/He set me free/Releasing all the weight and chains and pain/He is my locksmith/Jesus is my locksmith."

Although the album's production is somewhat obvious at times, the melodies are both catchy and solid. Vocally, Reynolds has earned a place among country music's finest, and his voice reflects genuine humility. While he has room to grow, this is a touching and melodic debut that country music fans will readily embrace. Check out bradreynolds.com for more info.

KATE McDONALD

NEW RELEASES JUNE 2007

JUNE 5

- The Cross Movement.....*HIStory: Our Place in His Story* (CMR)
- High Flight Society*High Flight Society* (RKT)
- Joshua's Troop.....*JT3-Joshua's Troop Live DVD* (New Haven)
- Aaron Shust*Whispered and Shouted* (Brash)
- Willie Will*Reflection* (Beatmart)
- Kelly Willard.....*Pagá* (Autumn)
- Various.....*CRAVE DVD* (Indelible)
- Various.....*Gotta Have Gospel Worship* (Integrity Gospel)
- Various.....*Gotta Have Musica Cristiana 2* (Integrity Latin)
- Various.....*The Last Sin Eater Soundtrack* (Word)

JUNE 12

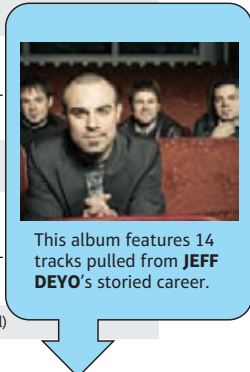
- Cheri Keaggy*Because He First Loved Us* (Psalm 91/TAG)
- Wavorly*Conquering the Fear of Flight* (Flicker)

JUNE 19

- August Burns Red*Messengers* (Tooth & Nail)
- Ron Block*DoorWay* (Rounder)
- Jeff Deyo*Jeff Deyo: The Worship Collection* (Gotee)
- Steve Harvey*Don't Trip. He Ain't Through with Me Yet DVD* (EMI)
- Mahalia Jackson*The Power and the Glory DVD* (EMI)
- Jon McLaughlin*Indiana* (Island/EMI)
- Onitsha*Church Girl* (EMI)
- Project 86*Rival Factions* (Tooth & Nail)
- R-Swift.....*Revolutionary Theme Muzik* (Lamp Mode/CMR)

JUNE 26

- dcTalk.....*Greatest Hits* (Forefront)
- DJ Skillspinz*The Foundation* (Holy Hip-Hop)
- Mike Farris*Salvation in Lights* (INO)
- Lifehouse*Who We Are* (Geffen)
- Mr. Del*Hope Dealer* (Holy Hip-Hop)
- Ruth*Secondhand Dreaming* (Tooth & Nail)
- Seven Places*Glowing* (BEC)



This album features 14 tracks pulled from JEFF DEYO's storied career.



PROJECT 86 launches a national headlining tour beginning in mid-June with Showbread, Chasing Victory and Inhale Exhale.



BUZZ FACTOR

[CCM READERS SOUND OFF ON THEIR FAVORITE NEW ALBUMS.]



ANBERLIN
Cities
(Tooth & Nail)

Cities by Anberlin is a really great album. I mostly listen to rock and rap (not saying Anberlin isn't rock), but Anberlin just did an extremely good job with their new album. Even though there are a few slower songs, those are still good, too.

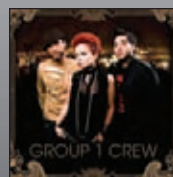
Mikey D., private location
myCCM.org/mikeyD



VICKY BEECHING
Painting the Invisible
(Sparrow)

I like that Ed Cash (Bethany Dillon, Starfield) co-produced Vicky Beeching's *Painting the Invisible*—he's definitely the producer I strive to be like! I think Vicky did an excellent job with the writing. All of the songs are primo from lyrics to instrumentals! I liked the co-writing of this album especially. Vicky usually writes alone, but this CD was destined for change. I think the co-writes really paid off well with "Everyone Under the Sun" (featuring Matthew West). Also, as an added bonus for us guitar geeks, there are chord charts inside the sleeve! Exciting? I think so!

Lindsay Turberville, Stafford, VA
myCCM.org/theapsaltory



GROUP 1 CREW
Group 1 Crew
(Word)

The CD that is getting the most play for me is Group 1 Crew's self-titled album. I usually listen to rock

(Kutless, Skillet, Pillar, etc.), but from the review in CCM's April issue, I figured I would give it a try. The words just blew me away, and I enjoyed the music quite a bit. So I guess I've got to thank CCM for turning me on to something out of my comfort zone.

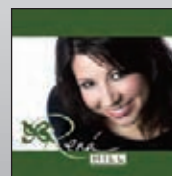
Scott Stenstrup, Menomonee Falls, WI
myCCM.org/waltzyred



THIRD DAY
Chronology, Vol. 1
(Essential)

I absolutely love Third Day's *Chronology, Vol. 1* greatest hits CD. I hadn't heard too many of their older songs (other than "Thief" and "Consuming Fire"), but I really like it a lot. It's only come out of my CD player once or twice. The bonus DVD is great, too—you get to see [lead singer] Mac Powell in '92 at his home church! Haha...it's really funny.

Kyle, Quakertown, PA
myCCM.org/kahassler



RENA HILL
Redefining Normal
(Independent)

My new fave is by the up and coming artist Rena Hill. (She is Warren Barfield's sister.) I met her at a private concert here in North Carolina. She is an amazing singer, and her album is called *Redefining Normal*. Check out her music at renahill.com. My fave song of hers is "More Than What I See."

Rea Dickerson, private location
myCCM.org/pinkmonkeyprincess

What's your favorite new album?
Let us know at Feedback@CCMmagazine.com.

JENTEZEN FRANKLIN
 Right People, Right Place,
 Right Plan (Whitaker House)



What is God's will for my life? It's a question that's puzzled a great many people at one point or another. And even if your relationship with God is vibrant, His will isn't always easy to discern, which is precisely what Jentezen Franklin poignantly addresses in *Right People, Right Place, Right Plan*. For those wrestling with the bigger questions pertaining to your life, Franklin's thoughtful, biblical perspective is inspiring.

JENNIFER MARSHALL
 Now and Not Yet: Making Sense
 of Single Life in the Twenty-First
 Century (Multnomah)

Whether it's Mom or your nosy aunt Mildred, it's not fun to be repeatedly



asked when you're getting married—especially if there aren't many prospects at the moment. And that's precisely what makes *Now and Not Yet: Making Sense of Single Life in the Twenty-First Century* such a great read. Author Jennifer Marshall actually gets the struggle. With sensitivity, humor and biblical insight, Marshall encourages the single crowd to make the most of today without resorting to the familiar clichés.

JEROME TEEL
 The Divine Appointment (Howard)



If you were disappointed that John Grisham's last book wasn't his usual legal thriller, Jerome Teel's *The Divine Appointment* should hold you over until John

gets his prose back together. In a fast-paced legal suspense tale set in Nashville, Teel weaves a compelling story of two Christian attorneys with more twists and turns than an episode of "24."

TAMARA LEIGH
 Perfecting Kate (Multnomah)



Ever notice how a lot of Christian chick-lit protagonists are nothing more than Bridget Jones with a Christian worldview? Well, that's certainly (whew!) not the case with Tamara Leigh's character, Kate Meadows, in *Perfecting Kate*. Written in a very realistic yet redemptive light, Kate starts feeling like she's on *Extreme Makeover* when her new boyfriend, a famous make-up artist, suggests a few tweaks to her appearance. So will she fix the small gap between her front teeth and get rid of those nasty varicose veins? Well, that's only part of what you'll discover once you dig in.

KATHY HERMAN
 Ever Present Danger (Multnomah)



Even though the biblical mandate about bad company corrupting good character seems like a no-brainer, that truth is brought brilliantly to light in the story of Ivy Griffith. In her new action-packed thriller, *Ever Present Danger*, Kathy Herman tells the story of a popular, drug-using girl with a past that catches up with her in unimaginable ways. To give away much more than that would be downright criminal, trust me.

- Christa A. Banister is a freelance writer, author and blogger in St. Paul, Minn. Her first novel, *Around the World in 80 Dates: Confessions of a Christian Serial Dater* will be published by NavPress in September.
- myCCM.org/christabanister



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AUDIX MICROPHONES M1290 AND MICROBOOM

Audix mics are used by everyone from Casting Crowns and Kutless to Phil Keaggy and Stellar Kart. The company has recently introduced the MicroBoom which is a perfect solution to choir miking. The 50-inch carbon fiber boom arm attaches to any microphone stand and can be used in the horizontal or vertical position. It has a diameter of less than .3 inches, weighs 2.5 ounces and incorporates internal wiring eliminating ugly, dangling cables.

The MicroBoom is designed to be used with any of the mics in the Micros series including the 3.5 inch M1290. The M1290 can handle sound levels up to 138dB and is perfectly suited for acoustic instruments, ambient room miking, symphonic area miking and overhead miking for choir or group vocals.

Visit audixusa.com for more info.

ULTIMATE EARS' NEW SUPER.FI EARPIECES

Ultimate Ears is the leading supplier of in-ear monitors for professional musicians (80 percent of all the performers you see with in-ear monitors are wearing Ultimate Ears). The company also manufactures custom-molded consumer earphones and the new super.fi line that allows you to experience the same high quality audio that professionals have enjoyed for years. The super.fi 5 EB (\$199.99) and super.fi 5 Pro (\$249.99) may sound a bit pricy, but they are well worth their expense.

Each pair of super.fi monitors includes four silicone tips and one foam interface to easily adapt the earphones to different ear shapes and to help block out external noise. A flexible ear loop anchors the earphone in place and guides the cable securely behind the ear for easy wear.

Ultimate Ears' super.fi earphones can be used with iPods, CD and DVD players and anywhere else headphones would typically be used.

Check out ultimateears.com.





VISUAL VOLUME 10TH ANNIVERSARY VOLUME PEDAL

Visual Sound's effect pedals (most notably the Jekyll & Hyde and the Route 66) have a huge user base including Relient K, Steven Curtis Chapman, The Following and tons more.

The company also manufactures the Visual Volume pedal which is possibly the finest, most useful volume pedal ever created. It features a die-cast aluminum housing and blue and red LEDs for easy sound level control (even on a dark stage). The pedal also offers two inputs and outputs for mono or stereo use, a Tuner Out jack for silent tuning and both active and passive modes with a pre-amp available for clean boost in active mode.

For more info, go to visualsound.net.

PLAIN STEEL ELIXIR GUITAR STRINGS

Who would have thought that the company responsible for such innovations as GORE-TEX® (W.L. Gore & Associates) would be one of the world's leading guitar string manufacturers? It's true; and the long list of artists who use these strings includes Melissa Etheridge, Michael W. Smith, Train and Lincoln Brewster.

Following the success of their Anti-Rust Plated Plain Steel Strings for electric guitar, Elixir has introduced Anti-Rust Plated Plain Steel Strings for *acoustic* guitar. These strings have the feel and sound of traditional strings but last up to five times longer without corroding or losing their tone. Now, acoustic and electric guitarists alike can enjoy the fresh feel and great tone of new strings far longer than with any other string brand.

Visit elixirstrings.com.



PAGE DRUMS



During his stint in the Queen's Guard, a division of the British Army, Dublin, Ireland-native David Page conceptualized his idea of incorporating elements of the traditional rope drum with contemporary drum manufacturing. As a player, he endorsed major drum companies during his years performing with artists such as Tom Jones, Frank Sinatra, Englebert Humperdinck and Marvin Gaye but was never totally pleased with their sound. He explains: "I've always loved the look and sound of the traditional

rope drum and realized that there was no reason you can't have that with contemporary drums." This philosophy resulted in the formation of Page Drums.

During the construction of a Page Drum nothing is drilled into its shell except for the necessary sound hole and the snare throwoffs (due to the extreme tension involved). This eliminates buzzing and rattling and allows for the total resonance of the drum to come through. Due to the tension element of the drums, once tightened, the drum can be tuned with one key. Page Drums are custom built per order and available through custom Internet order or Page Drums Music in San Diego, California.

Check out pagedrums.com.



myGEAR

[AS MUSICIANS IN OUR MYCCM.ORG COMMUNITY BLOG ABOUT THEIR FAVORITE GEAR, WE'RE PLEASED TO SPREAD THE CHEER...]

I got my first guitar when I was 2 1/2 years old. This is me, circa 1967. My wife just recently found the same one on ebay and surprised me by giving it to me as a gift for our 13th wedding anniversary. So, while I love to play my Martins, my PRS, my Strat or my Taylor T5, my favorite guitar has to be my Mousegetar! Now, I'm trying to figure out a way to use it in one of the songs I'm recording for my first album, *Unknown Soldier*.



Terry Baert
myCCM.org/unknownsoldier

[I'd] heard about these Michael Kelly guitars—acoustic and electric—and how they were top quality at deep discounts. After about an hour of browsing the Boss pedals and looking over the guitars hanging in all their previously-loved brilliance [at a used music store in Memphis], I spotted an electric that looked exactly like my dream guitar, the Gibson L-5. I started playing and fell in love with it, knowing I'd never take it home.



After another 15 minutes with the precious jewel of a guitar—and...it was one of the famed Michael Kelly's—[my husband] leaned over and said, "What would you say if I said, 'Merry Christmas' a couple months early?" My smile was bigger than ever, and the deal was sealed within 10 minutes.

Amy Courts
myCCM.org/amycourts

What's your favorite instrument? Post a little anecdote about it on your myCCM.org blog. Then tell us to check out what you wrote, and you could find yourself in a future segment of CCM's "myGEAR." (High resolution pictures of you with the instrument are a plus.)

Russ Long is an award-winning recording engineer who has helmed Gold and Platinum albums by newsboys and Sixpence None the Richer as well as recordings by Chris Tomlin, Relient K, MercyMe, Wilco, Phil Keaggy, Over The Rhine and others. Russ has created an educational DVD on studio engineering tailored for singers, songwriters and home studio enthusiasts. For more information, visit audioinstruction.com.





GMA DOVE AWARDS

From onstage to backstage
GRAND OLE OPRY HOUSE—NASHVILLE, TN
Wednesday, April 25, 2007



SHOWTIME

This year's Dove Awards opened with an explosive triple team between **tobyMac**, **Kirk Franklin** and **Mandisa** for a percolating rendition of "Lose My Soul," complete with a soulful choir and Mac's funky Diverse City Band. (The same threesome performs the song on tobyMac's new *Portable Sounds* album.) **MercyMe** offered a passionate performance of "Hold Fast." **Stellar Kart** checked in with its chipper "Me And Jesus." And **Aaron Shust** turned in his spine-chilling "My Savior My God." Several new artists (including critical darlings **Leeland**) were introduced through "live" satellite broadcasts from Michael W. Smith's Rocketown nightclub, while other poignant Opry performances came from **Chris Tomlin's** "Amazing Grace (My Chains Are Gone)" and an acoustic *Glory Revealed* segment (featuring **Casting Crowns' Mark Hall**, **Third Day's Mac Powell**, **Brian Littrell** and a guitar-playing **Steven Curtis Chapman** on "By His Wounds").

- * DOVE AWARDS 2007 *
SET LIST
- 1- TOBYMAC, KIRK FRANKLIN & MANDISA "Lose My Soul"
 - 2- THE CARAVANS "Remember Me"
 - 3- FAMILY FORCES "Love Addict"
 - 4- MERCYME "Hold Fast"
 - 5- DREAMERADIO "Drifter"
 - 6- CASTING CROWNS' MARK HALL, THIRD DAY'S MAC POWELL, BRIAN LITRELL & STEVEN CURTIS CHAPMAN "By His Wounds"
 - 7- TAKE 6 "Come On"
 - 8- REP "Breathe Into Me"
 - 9- STELLAR KART "Me & Jesus"
 - 10- LEELAND "Tears of the Saints"
 - 11- AARON SHUST "My Savior, My God"
 - 12- BRIAN TEEB & ASSURANCE "Long as I Got King Jesus"
 - 13- CHRIS TOMLIN & FRIENDS "Amazing Grace (My Chains Are Gone)"
 - 14- THE CRABB FAMILY w/ JONATHAN BOTLER "Power in the Blood"



THE TOP TWO

In keeping with his remarkable streak of momentum, worship artist **Chris Tomlin** again swept several of the primary categories, racking up a total of six trophies. His top overall honors included the year's best "Artist" and "Male Vocalist," while his recent recording *See the Morning* (sixsteps) snagged the "Pop/Contemporary Album" and "Praise & Worship Album" titles. Following on his heels was singer/songwriter **Aaron Shust**, who took home Dove Awards for "New Artist," "Songwriter" and "Song" (for "My Savior, My God").





A TRIPLE HELPING OF HOSTS

In keeping with the Dove Awards' tradition of building bridges between genres, the diverse trio of hosts consisted of vocal diva **Natalie Grant**, gospel superstar **Donnie McClurkin** and Backstreet Boy/solo artist **Brian Littrell**. Whether appearing alone or within a collaborative combination, the three cracked jokes and stayed cool under the bright camera lights, while continually making faith the primary focus.

ALL ACCESS

After appearing on stage, several artists headed backstage to talk about the evening and share random reflections with members of the media. **Building 429** announced a literal implementation of its moniker by teaming up with its record label (Word) and the Nashville chapter of Habitat for Humanity to help build a home for a family in need. In rap contexts, **T-Bone** plugged a new, yet-to-be-titled tune that drops 71 names of Christian music artists in a single song, while **KJ-52** offered a freestyle rap thanking fans for their support. Speaking of thankfulness, **Audio Adrenaline** was incredibly grateful for its entire decade and a half run, officially announcing a recent trip to Hawaii would indeed be the band's final outing before saying "farewell."



Other standouts included **Natalie Grant's** Dove for "Female Vocalist," **Casting Crowns'** nod for "Group" and **Ed Cash** as "Producer," not to mention a mound of awards in other categories to the likes of **KJ-52** ("Rap/Hip-Hop Recorded Song" for "Never Look Away" and "Rap/Hip-Hop Album" for *Remixed*), **Kirk Franklin** ("Urban Recorded Song" for "Imagine Me"), **Red** ("Rock Recorded Song" for "Breathe Into Me"), **Kierra "KiKi" Sheard** ("Urban Album" for *This Is Me*), **Jars of Clay** ("Rock/Contemporary Album" for *Good Monsters*) and **DecembeRadio** ("Rock Album" for its self-titled debut). For a complete list, log on to gospelmusic.org.

This year's nationally syndicated GMA Dove Awards broadcast has been airing during May and will continue to air this month on more than 120 television stations. Visit gospelmusic.org to find a time and station near you.



FANS IN THE HOUSE



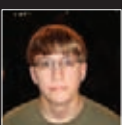
Ginger De La Campa
Colorado Springs, CO (16)

"I really liked Family Force 5, tobyMac and Red because I like all kinds of different music...I just enjoy hearing different artists and how they praise God."



Mary Ruth Goochee
Chesapeake, VA (26)

"I was really impressed with Aaron Shust. I had never really heard of him before, but I was very impressed with his whole demeanor. His performance and songwriting were great—everything seems very legit."



Matt McKaig
Hendersonville, TN (13)

"My favorite performance would've been tobyMac, Mandisa and Kirk Franklin. I liked all the blending they had with Toby coming in first and then them all coming in and singing at the same time. I guess the best award would've been 'Song of the Year,' but I was a little disappointed that [Casting Crowns] 'Praise You In This Storm' didn't win."

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

••• **Andy Argyrakis** is a Chicago-based writer/photographer. He regularly contributes to the *Chicago Tribune*, runs a celebrity column in the *Daily Journal* and writes daily for *Concert Livewire*, amongst many other outlets. myCCM.org/andya





KJ-52

REFUSING TO BOUNCE

When it comes to being a mentor in his local church, recording artist **KJ-52** looks forward to the long haul.

You can call it mentoring, or you can call it discipling, but one of the most fundamental expressions of our faith is supposed to be the act of pouring our lives, our knowledge and our experience, into those who are following somewhere a little further behind us in this shared journey toward a shared eternity. Rising BEC hip-hop artist KJ-52 (real name Jonah) explains how he began to put that truth into action last year.

"What happened," he says, "was I just noticed how many kids at my church were in to hip-hop writing, recording, performing and stuff like that. And I thought, 'It's a shame I'm going all across the country to reach kids, and I'm not doing anything in my own church. If anybody should be doing something, it should be me.' There's a certain degree that you just can't learn unless you have someone to teach you... It's trial and error, and when I came up there was really nobody to teach me. I thought, 'Well, it'd be great to spare them some of my mistakes.'"

A youth leader before launching his music career, Jonah had already been volunteering for a while as a janitor, vacuuming the hallways of Kingsway Church in Cape Coral, Florida, when he decided to put the word out to several of the high school and college age kids in the church that he was starting a class on hip-hop production basics.

"I wanted to keep it small," he says. "I didn't want people coming just 'cuz it's KJ-52, and they want to hang out with him. I wanted kids who were serious—serious about growing in their walk with God and serious about growing in their music."

The classes, many of which are now posted as podcasts at web.mac.com/kj52, cover topics like sampling, snares, kicks, melodies, songwriting and live performance. Foundational to each class is an expository Bible study led by Jonah.

"It always starts with a Bible study," he says, "related to that week's topic. I've talked about things like setting goals, being patient, dealing with frustration, working through what you want to do vs. what God wants you to do, and lots of other stuff."

One of the pastors at Kingsway, David Mazzella, says that Jonah's combination of creative mentoring with spiritual discipling has proved effective. "I have seen

otherwise frustrated, even wandering young men become purposeful visionaries," he says, "because Jonah has broken down for them not just what he does, but why he does it. They have seen in him a single-minded higher purpose and taken that lesson to heart. Their music now has meaning, and their dreams and aspirations have reason."

The fact that Jonah was recording his own new CD, *The Yearbook*, over recent months gave his students the opportunity not only to see what the real world recording process looks like, but to actually participate on the album. Several of them, who are already doing their own outreach shows in the community, were opening acts for KJ-52 at his album release party.

"I look at it like, it's God who's brought you to this point," Jonah says. "And if He's the one who opened up this door for you, why would you be doing anything but trying to give back? I use that analogy with the kids all the time. God has given you a certain degree of talent. And some of us take it, and we bury it in the ground. And some of us put it back to work. I don't claim to be this phenomenal teacher or a genius or expert in any of these areas. All I know is what I know, and that's what I try to pour into them. When Jesus took his 12 disciples, it wasn't just Him showing up, teaching them and bouncing. He lived with these guys for three years straight. He got His hands dirty. And that's part of it. You can't have one without the other."



From top: KJ-52 and his students; Kingsway Church in Cape Coral, Florida

The remote descendent of Scottish horse-thieving ancestors, Douglas Kaine McKelvey has already bested the dubious achievements of his predecessors by penning four published books, crafting lyrics for more than 130 recorded songs and launching lyrichead.com and myCCM.org/lyrichead.



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AND...

Worship is a messy thing in that it always involves sacrifice. Though most often corporately expressed in pristine sanctuaries, worship is anything but neat and orderly, crisp and compact, tidy and compartmentalized. Worship, on the contrary, rips our heart out and compels us to lay down everything we have and are for a cause so compelling we give our all. Anything less is a mirage of self-indulgence that may leave us feeling pleasantly invigorated for a moment, while masking an emptiness within that longs for more.

This “messy” brand of worship begins at the cross, where majesty and mercy shatter pride, unleashing unchecked devotion—a perpetual “thank you” that transcends songs and consumes the singer. It’s the kind of worship that screams from the depths of our affections, “God, You are greater than everything else on earth, and You have saved us and given us life,” and in the same breath anthems to the world, “Let us show you what this God has done for us...and for you!”

Such is the worship described in the closing chapter of Hebrews, a letter which unfolds the final and complete sacrifice of the Son of God. “Through Jesus, therefore, let us continually offer to God a sacrifice of praise—the fruit of lips that confess His name. And do not forget to do good and to share with others, for with such sacrifices God is pleased” (Hebrews 13:15-16, NIV).

For me, it doesn’t get any clearer than that. True worship begins with Jesus Christ. That’s why as we come to worship the living and holy God we always come through the doorway of Mercy—a door we don’t barge through on our own merit, rather one that is held open for us by God in human flesh. Coming through *The Door* before we ever get to “the door” changes everything and propels us to continually offer something of worth to God. Fortunately, for those of us living in this current haze of worship wonder, in these verses we see clearly what we are supposed to bring.

First up, a song of praise! “Ahhhhh,” say the singers and song-makers among us, “So, the songs are OK after all?” Of course! The songs are more than just OK. The songs become the fruit of gratitude that erupts from deep within hearts, giving voice to our thoughts and feelings, uniting us in one common declaration.

Trouble comes when the song becomes the end of the journey, an experience to be savored as if the song alone is what worship is all about. We get so entangled trying to defend which is better, the song that’s 200 years old or one that’s two months old. Yet, the God we worship has been surrounded by praise from eternity past and is bombarded by countless songs in multiple tongues every millisecond of every day. Make no mistake, there’s no heavenly shortage of worship that mandates another song from us, nor does God take delight when we sing them to death. Yet, living in the midst of such an epic proliferation of worship songs,

that’s exactly what we do. We invert the equation and become consumers of worship as opposed to being “consumees” in worship, devouring song after song with the illusion that we have touched and pleased the heart of God. When in truth, no sacrifice was made, our hearts were not altered and the world continued on in darkness, having never heard the sounds—new or old—that filled our places of worship.

That’s why it’s possible the most important word for us today is the seemingly innocent conjunction “and.” In the Hebrews 13 passage, the songs of worship don’t end with a hearty AMEN, but with an inviting AND. “And what,” we ask? “And do not forget to do good and to share with others, for with such sacrifices God is pleased.”

The worship that really makes God happy is mirrored in the actions that follow our words—the efforts we make to extend His kindness and reflect His heart to those in need. In the end, the song is the fuel that speeds the church on in her mission, wedding our passion for God and His passion for the world in one irresistible revolution. We cannot be silent, and we will not. But our volume will rise as we drink more deeply of Christ than we do the songs, pouring out our lives until the whole world knows Rescue has come.

This full on, all-encompassing worship is what we must contend for. God deserves it, we need it and the world is waiting.



• A passionate communicator and author, **Louie Giglio** is the founder of Passion Conferences, a collegiate movement calling people around the world to lives that spread God’s fame. Giglio also heads sixsteps records, a label partner with EMI CMG, and home to artist-worshipers Chris Tomlin, David Crowder*Band, Matt Redman and Charlie Hall.
• 268generation.com

