A cultural studies analysis of the Christian women vocalists movement from the 1980's to 2000: Influences, stars and lyrical meaning making

Mary Elizabeth Akers

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A CULTURAL STUDIES ANALYSIS OF THE CHRISTIAN WOMEN VOCALISTS MOVEMENT FROM THE 1980S TO 2000:

INFLUENCES, STARS AND LYRICAL MEANING MAKING

A Thesis
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Communication Studies

by
Mary Elizabeth Akers
December 2007
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11-27-07 Date
ABSTRACT

This study examines popular female Christian vocalists of the 1970s and 1980s, their images and their contemporary Christian music (CCM) lyrics. An image analysis, the extraction of meaningful information from images is applied here to the seven most popular CCM female vocalists of the seventies and eighties. These women of the 1970s were Marsha Carter Stevens, Annie Herring, Nancy Heningbaum, and Evie Tornquist. The women of the 1980s were Sandi Patty, Twila Paris and Amy Grant. A textual analysis, a standard method in the social sciences that is used for studying large contents of communication is applied here to fifty CCM songs. Twenty five songs from each decade is then studied so to identify what changes in the lyric's degree of spirituality occurred that eventually helped North American women's CCM of the 1980s to its mainstream success. The results of this textual analysis reveal that lyrics did change its degree of spirituality in the 1980s. This was done through a greater variety of topics and through using proper names of God and the holy trinity, whereas in the 1970s pronouns and metaphors were more commonly used. The results of the image analysis show that specific female CCM vocalists had more followers and more success. The implications of this
study illustrates the importance of image and lyrics and how certain female CCM vocalists had greater influences, impact and had the ability to make changes within their female audiences towards Christianity.
DEDICATION

To my parents, Sherman and Cathleen Wall. Their 38 years of hard work and dedication at Hesperia Community Church has blessed my life and numerous others.

To my good friend Jan Johnson who has endlessly blessed my life.

To Amy Grant who took the road less traveled. Thank you Amy.

To all the CCM female vocalists of the 1960s, 1970s and 1980s, thank you for your valuable contributions.
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CHAPTER ONE
CONTEMPORARY CHRISTIAN MUSIC AND ITS KEY FEMALE

Introduction

In the late 1960s, a spiritual movement better known as the Jesus people movement occurred that permanently changed popular Christian music and also paved the way for key female Christian vocalists to become mainstream, influencing large young female audiences from the 1980s to now to transform their Christianity. This movement, known as the "Jesus Movement" or the "Jesus People Movement," addressed and influenced the troubled youths of the San Francisco Haight-Ashbury district (Thompson, 2000, p. 28). From this movement emerged a new style of Christian music, which the pioneers of this sound used as a witnessing tool to reach these troubled youths. Consequently, this new music style simply became known as "Jesus music" (p. 28).

Jesus music did not develop out of the traditional, or southern, gospel sound. Instead, it emerged from the rock and roll sound that was most readily available to the young pioneers. It was formed around "the California sounds that they heard emanating from their transistor radios and eight-track tape players" (Powell, 2002,
Jesus music developed from “young musicians who were excited about Christ” and who “began writing faith songs in the only musical idiom available to them” (p. 10).

From that time to now, Jesus music or “Christian rock” has been employed for many reasons (Thompson, 2000, p. 11). Its “full-on rock and roll, with the volume and the syncopation and the downbeats and the noise,” has been used for worship, evangelism and entertainment (p. 11). It has also branched into many subgenres, such as Christian heavy metal. No matter how many additional styles it has adopted, it is still classified as Christian because of the song lyric’s religious messages or the singer’s faith background. Thompson further states that within the last thirty years Christian rock has proved to be an effective communication tool “for social change, education, inspiration, and even evangelism” (p. 11). He also believes that the artists who created this particular music had the ability to stir the emotions of their listeners. At the very least, Jesus music pioneers intentionally used their music to reach those youths who were looking for a better way of life (Powell, 2002; Thompson, 2000).
The Jesus people movement created a stir primarily among large numbers of youths, and it continued throughout the 1970s and 1980s to launch more young musicians. Authors such as John Thompson, Mark Powell, and Paul Baker have noted that a good percentage of these musicians were male vocalists or male groups. Although the percentage of female vocalists was not as great as that of the male vocalists, reviews and statistics in popular periodicals such as Billboard and CCM magazines show that they began in the 1980s to achieve great popularity. The focus of my thesis is to investigate the possible factors accounting for this interesting and exciting change within the ascendency of Christian women vocalists on mainstream recording charts (Powell, 2002, Thompson, 2000).

Even though the Jesus movement drew a great number of youths wanting to evangelize musically, it had faded from the media scene by 1973, and so had its imitators and the less dedicated singers. The true pioneers of this music, however, were those who continued to sing Christian songs and lyrics accompanied to the rock and roll beat. The more dedicated female vocalists were then composed of only a small handful. These true pioneers included: Marsha Carter Stevens, Annie Herring, Joy Strange and Cindy Young, Nancy Heningbaum, Janny Grein, Karen Lafferty, Marj Snyder,
Debby Kerner, Becky Ugartchea and Evie Tornquist. Of these female artists, Marsha Carter Stevens was granted the honorary title of "the mother of contemporary Christian music" (Powell, 2002, p. 870). Fans, reviewers and publicists viewed her as the "leader of what is considered to be the world's first contemporary Christian music group, Children of the Day" (p. 870).

The list of male vocalists and groups in the late 1960s and early 1970s, however, was impressively larger. It was then difficult to establish which ones were the true Jesus music pioneers and which were imitators. Many CCM scholars and reviewers, however, have granted the title "father of Christian rock" to Larry Norman (Thompson, 2000, p. 18). He was known as "the single most important individual in the development of the genre" (Powell, 2002, p. 632). For convenience, only a few of the pioneer male artists are included here: John Fischer, Andrae Crouch, Barry McGuire, Phil Keaggy, Randy Stonehill and Keith Green. It is generally agreed that the best-known pioneer bands were Resurrection Band and Love Song (Powell, 2002; Thompson, 2000).

The difficulties these Jesus music pioneers of the late 1960s and early 1970s faced show how the later key female vocalists did not follow a linear pattern as-is
commonly argued in celebrity and popular culture journals. The pioneer’s financial support was slim because “[m]ost churches objected to the rock medium for the gospel message, and secular record distributors and outlets usually had no idea of what to do with it, so they did nothing” (Millard, 1986, p. 60). Their music was either infrequently aired on the radio or not at all. Their record distribution was small and ill-publicized. These musicians, then, had no true support system. Their only means of supporting themselves was through concerts, where they could sell their albums or ask for donations. Moreover, many artists of the seventies, like Keith Green, were very uncomfortable about selling Christianity in any form. In sum, this early contemporary Christian music was about evangelizing and less about gaining monetary support (Millard, 1986; Thompson, 2000).

Purpose Statement

These women artists began scaling the charts in the early and mid-1980s, when something monumental changed the course of contemporary female Christian music. Because of this great change, these vocalists began to achieve notable popularity, as well as critical acclaim. This analysis shows that their lyrical artistry also entered
the national dialogue in such a way as to draw more Americans to their music not merely the CCM supporters from the 1970s. The purpose of this thesis is to answer the following questions: What socio-historical factors caused this change in female-performed contemporary Christian music to take place? What role did key Christian women vocalists play in influencing this music to rise in popularity? What factors account for the uneven distribution of resources, advantages and privileges among these female vocalists? What exactly were the lyrical changes that occurred within the 1970s and 1980s that key Christian women vocalists conveyed? These questions are answered in the form of my literature review that discusses research on American women’s popular music, as well as popular American music: its interpretation, political economy and audiences. Also, some of these questions are answered in my following chapters that look at historical and socio-historical events, which prompted the emergence of Jesus music and its more successful 1980’s era and music.

In examining women’s contemporary Christian music (CCM) of the 1980s, then, I hope to educate my readers not only its roots but more importantly to explain how it has made significant contributions to popular music culture
and also to society. Contemporary Christian music is a selected taste; thus most have a limited knowledge of this genre. The intent of this thesis then, is to examine key women’s contributions to CCM so as to understand how it has possibly influenced some listeners to change. One such case where a female CCM vocalist had the power to influence her audience was through Amy Grant’s 1985 *Unguarded* album and concerts. Her lyrical artistry not only gained a larger amount of women listeners because of its broader and more implicit spiritual text, but also changed their perspective on Christianity and on its key female vocalists. Thus, this thesis examines the socio-historical factors that led to its existence; when and where it began; why it failed during the seventies, and why it became popular in the eighties.

In seeking answers to the questions listed above, I will address five factors that helped make women’s CCM of the eighties become extremely popular. The first was the earlier tradition of employing some female artists in the mostly male-dominated rock world. The second was one female vocalist’s particular image that mirrored ideal youth and beauty: Amy Grant. The third element was the unique way that these later female vocalists combined contemporary rock music with mature-yet-ambiguous
spiritual lyrics. The fourth aspect was the increased commodification of popular culture, as well as of all cultural consumption, during the eighties. The fifth factor that particularly helped leading female vocalists of CCM to grow during the 1980s was the process of how secular music markets joined forces with Christian markets.

These five factors were determined through reading CCM books, journals, magazines and biographies on a few of the more popular female CCM performers. In doing this, a small trail of female vocalists were seen joining the CCM field in the mid and late 1970s: Cynthia Clawson, Lilly Green, Pam Mark Hall, Debby Boone, Jamie Owens Collins, Amy Grant, Pam Thum, Kelly Willard, Michele Pillar, Sandi Patty and Twila Paris. Hence, the earlier tradition of employing some female artists in the mostly male-dominated musical rock world was then determined as my first factor (Powell, 2002).

The second factor closely relates to the first as it focused on particular CCM female vocalists who were chosen based on talent or image, or both. This then illustrates how a filtering mechanism was employed in bringing these particular women into the male-oriented CCM rock world. Of these many vocalists, one was chosen for her youth and
beauty, as well as for her new CCM style: Amy Grant. It was this combination of these three elements that attracted a few producers in making this young lady into a potential CCM star (Millard, 1985; Romanowski, 1990).

It then can be said here that these performers who started in the mid and late seventies and became better known in the eighties were able to do this based on their talents or images, or both. Those who were the most successful here were those who had talent and image, and had the ability to illuminate their spiritual lyrics to their audiences. This then illustrates how my third factor, CCM combined with mature lyrics correlate to the first two. Although these female vocalists started their careers around easy melodies and lyrics, given time and enough support, they were capable of transforming their songs to greater maturity (Romanowski, 1990).

This created greater changes and outcomes for CCM, primarily among evangelical and similar other religious groups leading to a greater response and consumerism. When particular vocalists such as Twila Paris and Amy Grant began composing and performing CCM songs that limited the explicit use of Christian like lyrics combined with different aspects of one’s life, brought a much larger group of consumers who were not necessarily evangelicals.
Because these songs now had a wider spectrum of topics relating to spiritual lyrics more so within the implicit text, the consumers were also of a greater array of faiths, age groups, and gender, but more specifically among women and girls of all ages. My fourth point, increased commodification of popular culture, as well as of all cultural consumption, then correlates to the first three factors (Powell, 2002).

The fifth factor, secular music markets that joined forces with Christian markets, was then caused by this greater response and consumerism within contemporary Christian music. Hence, these two markets joined forces so to create more consumerism based around larger crowds of people as they provided it to both secular and religious outlets. In examining all five elements then, it is noted how each factor correlate and therefore create a stronger correlation when five supporting factors are combined (Howard and Streck, 1999; Thompson, 2000).

Literature Review

The influences of popular music genres, especially female ones, remain under researched. Thus, before discussing each of these five basic elements that popularized female CCM of the eighties, it is necessary to
conceptualize music and its many elements as a means of helping to explain why female CCM gained so much power over audiences of the 1980s. The term music is best described in Webster's New World Dictionary as "the art of combining tones to form expressive compositions," (Agnes, 2002, p. 419). In Popular Music and Communication (1992), editor James Lull examines music and its relationship with human speech. He then states in the first chapter:

Music is a passionate sequencing of thoughts and feelings that expresses meaning in a manner that has no parallel in human life. It is a universally recognized synthesis of the substance and style of our existence-- a blending of personal, social, and cultural signification that is confused with no other variety of communication. (p. 1)

In explaining further the role of music and how it pertained to human communication, Lull argues that most forms of music have communicative roles. They have vocalists who express messages through their songs that their audiences then receive and interpret. Because of this, he views music as an exceptionally expressive, communicative art form. He concludes that audiences acknowledge that music has this especially effective communicative role: "The composition and performance (live
and recorded) of music is communicative activity that is highly valued in all society” (pp. 1-2). In this sense, then, it can be argued that when female CCM suddenly became highly valued during the 1980s, it achieved music’s fuller potential as a unique and influential art form with powerful tendencies to communicate to its listeners (Lull, 1992).

George Lewis (1992), who also explores the relationship of music to human communication, gives us additional tools for analyzing why leading female CCM performers sudden success occurs. Lewis defines music as a symbolic form of communication that can take on many forms. Music, he claims, can be viewed as a theme, a rallying cry or a form of protest. It can also be viewed as a badge of identity, which allows a person to show others and themselves, to what cultural group they belong or aspire to belong. In this light, Lewis defines music as “an ordered system of meaning and a set of symbols for participation in social interaction” (p. 135). Through his exploration of music as a symbolic form, he too observes its communicative aspects, along with its artistic merits, in ways that also explain how the 1980s female CCM succeeded by adapting itself to new genres. He explains this adaptation through just one line: “When we hear a
'golden oldie' it can easily evoke a whole time and place, distant feelings and emotions, and memories of where we were, and with whom, the first time we heard the song" (1992, p. 135). Music genres here are seen as communicative means, as well as specific forms of art that come with well-understood expectations, that can reach and evoke the hearts and feelings of individuals. Music that can do this is not merely an inactive art, but an interactive art form that becomes a way of life for its listeners (Lewis, 1992).

Historian George Lipsitz (1990) also views music as a form of human speech that is peculiarly dialogic, and it can powerfully draw people to it across both spaces and times. He argues this from an historical viewpoint. His text primarily examines American culture from the postwar era to the 1980s, as a means of illustrating how collective memory and popular cultures are "peculiarly linked" (p. vii). Popular culture here is viewed as various artistic media, such as popular television, film and music. Music, particularly popular music, is seen as an art form that has the ability to express through dialogue the vocalist's main message. "Popular music is nothing if not dialogic, the product of an ongoing historical conversation in which no one has the first or
the last word” (p. 99). He also mentions the emergence of electronic mass media and its positive and negative effects on popular music. Although the mass media has had the tendency to manipulate popular music, he argues that popular music does not necessarily become less artistic just because of commercialization. Instead he mentions here that commercialization is bound to happen and that, in the right context, popular music and commercialization can proceed in parallel with one another. Thus, Lipsitz helps explain why female CCM captivated so many more audience groups during the 1980s, when its commercialization intensified (Lipsitz, 1990).

To study sudden upsurges in likeability of certain popular music, it is also necessary to examine its adjective, “popular.” Roy Shuker (1994) defines this term the best when he explains how it is “something—a person, a product, a practice or a belief” which is generally liked or approved of by a large amount of people (p. 3). When applied to the media, however, this means that particular television shows, films, books, magazines—as well as records and audio tapes—can become more widely consumed. The popularity of these media forms are then indicated by ratings, surveys, box office returns, or through sales figures. This means that popularity is rated
by how much audiences consume of popular culture’s many forms. Shuker then points out how popular culture and mass media are often related and equated to each other: “the popular are mass, the mass are popular” (p. 3). Thus it becomes of interest to ask whether female CCM was or was not a mass cultural form. Based around Amy Grant’s 1982 album, Age to Age it can be said here that female CCM became a mass cultural form and in fact became a form of music that many took interest in quickly.

To study popular music, it is also necessary to look at the term “culture” as well as its components. Raymond Williams defines this term in a more sociological sense rather than in the aesthetic sense. He states how the modern use of this term can be categorized in three possible ways: “a general process of intellectual, spiritual, and aesthetic development”; “a particular way of life, whether of a people, period, or a group”; and “the works and practices of intellectual and especially artistic activity” (Williams, 1983, p. 90). He says most music scholars, however, look at the last two definitions.

These two definitions, a way of life and an artistic activity, can be used together to describe how particular social groups have employed popular music within their lives. Williams’ definitions also stress the importance of
popular culture and not the "artistic pursuits associated with particular values and standards, sometimes referred to as elite or high culture" (Shuker, 1994, p. 5).

Popular music is thus a subject that should be given much consideration, as its many elements define how consumers employ it. The arguments and assumptions of these scholars support my thesis that, female contemporary Christian music, better known by its acronym CCM, is a form of music whose sudden popularity and power in the 1980s is better understood by breaking down its many elements.

The following section of this literature review examines five factors influencing the great change in the status of female CCM within the eighties. Each element is highly important to its popularity. When combined with all the important elements here, it then creates a stronger and more popular form of music.

Women in Rock and Popular Music

Throughout time, men and women alike have contributed to the rich sounds of popular music. However, in the rock and roll and popular music scene of the 20th century, men have received more credit and coverage than their female vocalist counterparts. By the late 1980s and early 1990s, women vocalists were beginning to attain credit and
coverage for their contribution to both music scenes. In the past, rock and roll and the popular music scene had been predominately male-oriented, and authors like Mavis Bayton, Keith Negus, Simon Frith and Angela McRobbie agree this has been the case. By the late 1980s however, these male-oriented musical scenes were allowing female vocalists in because of the need of record companies and music journalists to find the new money making sound (Gaar, 1992; O’Brien, 1995)

Rock and roll and popular music literature often note the significance of gender, specifically males, within the popular music realm. These texts also illustrate how women have contributed in popular music, but not as extensively as their male counterparts. Some popular music texts fail to include women’s contribution to rock and roll or popular music, or, most often, they give a very brief account of their existence in this field. Other popular music literature discusses the importance of women in popular music. These particular sources observe how contributions of women are continuously not noted in the world of rock music and thus view how this avoidance amounts to negative coverage. This negativity can be viewed in Steve Chapple and Reebee Garofalo’s book Rock and Roll is Here to Pay:
The absence of women as creators in pop music can be called sexist. Sexism is the systematic discrimination against and degradation of women, and the denial of equal power to women in human affairs. Sexism is as pervasive in rock music as in any other form of music. It pervades the structure of the music industry along with the lyrics and instrumentation of the music itself. (1977, p. 269)

Women's roles in popular music have not been given a fair proportionate coverage and credit that has been showered on their male counterparts. In effect, the roles of women in the history of popular music have been treated as less significant than that of men. Because of this, women have experienced countless struggles in the many phases of the music businesses. In fact, many women have given too much time and effort to the music business, because their efforts have been treated with disrespect. Their contributions in the eyes of the male-dominated musical world, have been seen as invisible, absent, or socially insignificant (Chambers, 1985).

Gillian Gaar (1992) who examines women vocalists, their contributions to the rock world and their discrimination in both the popular and rock scenes agrees that popular culture analysts and rock journalists have
continuously ignored women's contribution to rock music. In her text, she extensively covers the true numbers of women performers in all phases of rock and roll. In the year 1988, for example, she took what the many music and mainstream press now believed, that a new "women in rock" trend was occurring (p. xi). Gaar argues that this new "women in rock" trend was not a new idea or concept. She says here that many women and girl groups of the fifties and sixties, such as the Ronettes, the Chantels and the Shangri-las, as well as other female performers who went back farther than these decades, were in fact key players in rock and roll and other popular fields of music. She concludes that these various women performers and their various musical styles were "lumped together primarily because they were women," (p. x).

Lucy O'Brien (1995) who also examines women's struggles, persistence and contributions within the music scene addresses how women have historically been "steered into the role of decorative front-women" (p. 3). This statement implies that male artists and the music industry only enlisted them to display their bodies, rather than their true musical talent and argues that their decorative placements created a disproportionate number of female vocalists. Women in the 1980s music scene were, therefore,
often viewed as an "addendum in the history of pop" (p. 1). When they were given credit, the information about them was "sporadic" and "inconsistent" (p. 1). She concludes that rock and roll women of the past were somewhat ignored and neglected and thus were all labeled under one "generic mushy lump" (p. 3).

The under representation of women in the rock world has also been noted by Karen O'Brien (1995) who has conducted research on many gifted and creative women musicians "redefining the boundaries of music" (p. 2). She discusses how women have always existed in the music world, but also, she claims, have always continued to write, create and perform music even though they have regularly been asked to be quiet, and wait patiently for their turn. The discovery of popular music women performers, she claims, has been a cyclical thing. Hence, their discovery has most often occurred as a "result of the publicity-hungry marriage of convenience between record companies and music journalists, eager for the Next Big Thing..." (p. 1).

Sara Cohen (1997) examines gender and music in a different light. Her article, "Men making a scene" focuses on rock and roll, as well as other popular music genres, and how they are actively seen and produced as male. Women
here are most often associated with pop music and mass commercial entertainment. Men, on the other hand, are associated with rock and roll and authenticity. Cohen argues that rock and roll is not essentially male. In fact, she states that rock is made as male through social practice and ideology (Cohen, 1997).

Mavis Bayton (1997) who examines gender and rock music, specifically examine women performers and the electric guitar as well as the social processes at work. In her study, she found a very small per cent (two to four per cent) of women as instrumentalists in local bands. She argued that the reason behind this was that women’s absence was entirely social. In fact, she contends, the absence begins as early as childhood. Gender socialization instructs young girls to be feminine and not to engage in masculine activities, hence “playing the flute, violin, and piano is traditionally ‘feminine,’” whereas “playing electric guitar is ‘masculine’” (Bayton, 1997, p. 39). In the media, models playing electric guitars have predominately been males, which has left girls and women without a female role model to follow. This bias has created a lack of encouragement to girls to take on performance with the electric guitar (Bayton, 1997).
Simon Frith and Angela McRobbie (1979), who also examine gender and rock music, argue that "in terms of control and production, rock is a male form" (p. 65). This limited perspective has led females' creative roles to be very limited. When these roles are mediated, they become viewed by critics as men's idea of women. The successful women in or behind the scenes, on the other hand, are successful because of the publicizing of the "male-made female image" (p. 65).

Keith Negus (1997) also addresses the relationship of gender and rock music. In fact he agrees with Simon Frith and Angela McRobbie's 1978 work, which examines rock as a musical form predominately run by males. He also concurs that men have run and controlled music production and the music business in such a way that illustrates they have seized "decisive control" in a very masculine style (p. 124). Negus further argues that this control by men has limited the options that were available to women (Negus, 1997).

The importance of the above literature is that it acknowledges how women have always been a part of popular music and rock and roll. However, it also records how their contributions to these two fields have often been neglected and given little coverage or credit.
Consequently, this thesis address how women’s musical efforts need to be better understood, appreciated and emphasized, especially in the contemporary Christian music scene. Because many CCM sources have focused on male musicians, vocalists and groups, it is then necessary to examine more closely on these leading female vocalists and their musical contributions. It is also important to note here that three key women of the 1980s led CCM to its much-needed popularity. This is seen in two CCM books which illustrate how each of these three women influenced female CCM to its greater success. In Bob Millard’s biography on Amy Grant he illustrates how her 1982 Age to Age album led to “Amy-mania” and also to a host of other record companies that signed up a few female CCM vocalists. A couple examples here are how Priority signed up Cynthia Clawson while Blanton and Harrell’s label Myrrh signed up Pam Mark Hall and Kathy Troccoli. From this point on, CCM female vocalists started to be seen because of Amy Grant’s success (Baker, 1985).

Sandi Patty, the most decorated singer in the CCM field, brought CCM into the spotlight as of July 4, 1986 when she sang her version of the national anthem that was televised during the dedication of the refurbished Statue of Liberty. Because of this, she intrigued many
individuals who did not know even know that CCM existed and thus elicited a national response from them. Hence, from this point on many female vocalists saw how CCM in comparison to many other music fields was a new style that was beginning to receive great responses and decided this was the music field of choice (Powell, 2002).

Twila Paris, who eventually became known as one of CCM’s "most respected composers and performers of 'modern hymns' of worshipful music" also paved the way for other CCM female vocalists. Because of her deep and implicit spiritual lyrics, some CCM female vocalists who had her same passion to write artistically and with thought provoking images, followed in her wake. Because of Paris' music which was not offensive to preachers or evangelists yet spoke of a spiritual truth, was then another reason why some also followed her style of CCM (Powell, 2002).

Leading Contemporary Christian Music Female Vocalists' Image

Another key element that led CCM of the 1980s to greater success and popularity was based on one female vocalist's beautiful and youthful image: Amy Grant. Even though two leading female performers were beautiful, Amy Grant’s natural beauty and youth drew not only youths but an older crowd as well. Her beauty and youth also extended
beyond her image and, hence, was also seen within her music and its lyrics. All these elements then pave the way for many other CCM female vocalists.

Roy Shuker (1994), who examines images and popular music, argues that consumers often listen to particular musical styles based on a vocalist’s gender, ethnicity and age. In several cases, he notes, teenagers, primarily girls, buy music based on their idol’s pleasing and youthful image. This is quite evident in both the past and present day. In the past, young females tended to idolize young images such as Elvis Presley, the Beatles and the Beachboys. More recently, female fans follow boy groups that project images such as New Kids on the Block and the Backstreet Boys (Shuker, 1994).

Mavis Bayton (1998) who also examines image and popular music, looks back at the fifties to explain how teenage consumers bought into particular music styles based on beauty and youth. She examines comments by these same consumers, concluding that they followed particular vocalist, not on looks alone but also for the contents of their songs. One group of girls that are noted here is the Spice Girls. Because of their looks, and their lyrics which have significant messages to their female audience
has then resulted in their great followings (Bayton, 1998).

Ian Chambers (1985) who also investigates rock music, but specifically youthful images, looks back on how in the 1950s youthful images have catalyzed larger developments in many fields. He notes that these individuals viewed as archaic models, fashions and styles of past years. New images and styles were a must for youths who wanted to reflect a more modern culture. Those images of particular artists such as Elvis Presley, the Beatles and the Beachboys were perfect examples of the more modern culture (Chambers, 1985).

Images and their relationship to popular music were the focus of Simon Frith and Angela McRobbie, who realized that teenagers of the past had bought into particular images, usually based on youthfulness and good looks. Those adolescent females, had been the primary reason for why many young male groups and bands were successful. Though these two authors have focused mostly on teenage female consumers, they believe that in some cases young men also have similar tendencies in following young, attractive male or female images (Frith & McRobbie, 1979). Angela McRobbie and Jenny Garber (1976) had also studied images who were both desired and followed. They
realized that female adolescents had been the main support system for most seventies boy groups and bands. Though their text primarily focuses on masculinity within music and its female consumers, they also agree that at times even "boys buy teenybop records" (p. 66). In this case, McRobbie and Garber (1976) conclude that there are contradictions within the taste of music, yet it can be generally stated that these consumers buy into music based on youth, beauty and lyrical relevance and importance.

The above literature is necessary in that it reflects on how female contemporary Christian music fared in the seventies and eighties. Within the seventies, Evie Tornquist garnered the most attraction; she sold out "far bigger arenas than almost any other Christian artist could have managed in the '70s" (Powell, 2002, p. 312). It should be said here that it was the combination of her beautiful and youthful voice that emanated from a youthful and beautiful teenager. In fact, many young males believed they were in love with her and continued to follow her style of Jesus music. However, after she married in 1979, their dreams and illusions shattered and CCM once more, did not have a specific star to follow. Thus, when Amy Grant began to become a huge success in 1982 during her early twenties, she reinforced this pattern. Her natural
beauty and youth, as well as the different style of her CCM lyrics attracted many to her new style (Millard, 1985; Powell, 2002).

**Contemporary Rock Music and its Combination with Spiritual Lyrics**

Christian music of the late 1960s and early 1970s, better known as Jesus music, combined faith-based lyrics with the sounds of rock and roll. Their spiritual lyrics were viewed by critics as simplistic and naïve. These critics also viewed and judged their rock and roll beat as simple as many of the earlier songs were composed of simple melodies and simple chords. Their musical instruments, most commonly, were that of guitars or similar other instruments that were easy to carry and easy to play on street corners. The importance of their music was that these enthusiastic youths actually expressed their joy within these spiritual songs, thus showing their excitement of finding Jesus Christ (Romanowski, 1990; Thompson, 2000).

Sometime after 1972, many Christian rockers had mellowed down their renegade rock beat and lyrics. This was because the Jesus People Movement was fading. The rocky and “streetier aspects of the Jesus Movement were no longer required” (Thompson, 2000, p. 36). Many churches
began to accept a milder form of Jesus music. What was once known as Jesus music now became known as contemporary Christian music (CCM). Though these changes did occur, their messages always remained spiritual, either implicitly or explicitly. The following sections then examine and define rock music then discusses the importance of lyrics.

Rock Music and How Contemporary Christian Music Female Vocalists Combined it with Spiritual Lyrics

The phenomenon of merging the African-American rock and roll sounds with a new generation of spiritual lyrics created a hybrid genre known as Jesus rock. This common pattern of merging two traditions in popular music history assisted in the emergence of Jesus music in the late sixties and has in time permanently changed popular Christian music. This has also paved the way for key CCM female vocalists in becoming mainstream successes and as a result has been able to influence and change their audience perspectives, especially women. Because of this phenomenon of merging two musical traditions together, it is then imperative to examine and define the phrase rock and roll.

Rock and roll does not have one straightforward definition. Therefore, four texts are examined as a means
of describing it. John Thompson (2000) defines rock and roll as a popular form of music that combined "the sonic tension of the blues, the rhythm and groove of black gospel, and the melodic and lyrical simplicity of vocal pop music" (p. 11). Rock and roll is then defined as the result of melding two cultural forms together. Thompson then agrees that rock and roll became a cultural phenomenon due to the baby boomers coming of age and desiring music they could call their own.

Keith Negus (1997) claims that rock and roll was the merging of black and white performers' techniques and music traditions. Rock and roll was then seen as an emerging popular form of music of the 1950s that resulted in a social phenomenon. This phenomenon was promoted by the baby boomers who reached their teenage years and had an increased disposable income due to their hardworking, successful parents. Because these youths within the North American and Western European countries desired music that was not associated with their parents "safe" music, a shift of music consumption occurred. Thus, music businesses rearranged some of their production and distribution practices so to gratify these new teenage rock 'n' roll consumers.
Keir Keightley (2001) much like some writers on popular music does not give a precise definition of rock 'n' roll. In fact, he admits that this term and its shorter reference, rock, is frustratingly vague and instantly evocative. He best defines this term by explaining what it is not. He claims it is not soft nor safe nor trivial. Instead rock has meaning that needs to be expressed and often has social or historical importance. He explains, however, as times change so too does the definition. "By now" he demonstrates how "meanings have been understood in different contexts or by different communities" (p. 109).

Roy Shuker (1994) examines rock 'n' roll and implies throughout his text that it is a popular form of music that has been accepted, approved or commonly liked by a large audience. He also believes that popular music must have musical and socio-economic characteristics. He then suggests that all popular music "consists of a hybrid of musical traditions, styles, and influences, and is also an economic product which is invested with ideological significance by many of its consumers" (p. 7).

Rock and roll and its different aspects are important to note here as it is a big factor in the popularity of female contemporary Christian music of the eighties.
Although the 1970s CCM was also filled with different styles of rock, it is important to note here that the 1980s had more rock and roll variations. Hence, this led to its great success.

Female contemporary Christian music (CCM) became popular in the mid 1980s in part because the rock in combination with mature, spiritual lyrics. In comparison to the Jesus music of the 1970s, the language and lyrics of the eighties were very mature in nature and had a larger scope of topics that the key CCM female vocalists performed. These female vocalists popularized these spiritual songs because they had better resources, more choices and earned more money than those key women vocalists of the seventies. Consequently, they could create greater numbers of variations and also had varied packaging of their CDs, audio-cassettes or records. Because of this, they spoke to a wider group of people regardless of age and race and was then often interpreted by these individuals as socio-economically based songs. These new lyrics were often subtle, which then required audience members to look at the lyrics in print and consider their implications. The following portion of this literature review will look at 1960s and 1970s rock lyrics
and other aspects of popular music that contributed to the message of their songs.

James Lull (1992) judges popular music's lyrics to be an influential communicative resource often overlooked. Because of this, he investigates lyrics and their potency when they are adequately employed. In an older study, he examines how music can project a certain language and as a result becomes a strong communicative device. He notes that when a certain kind of lyrics are projected at particular groups like youths, it has more power and persuasiveness. He concludes, popular music becomes a powerful source only when its lyrics convey similarities to its audience's speech or ways of life.

Those song messages that elicited youth's response were those that conveyed these similarities in relevant, amusing or humorous ways. Lyrics of these natures then become "a focal point for listeners, sometimes overriding the physical and emotional attractiveness of the beat" (Lull, 1992, p. 21). Songs like Amy Grant's "Find a way" or "Lead me on" are good examples of the power of lyrics. "Find a way" was actually written and performed for women in relationships that were often abused, neglected or experienced countless heartbreaks. These lyrics then revealed many incidence of heartbreak bound by the idea
that their hurts and pains can be mended by real love in the form of Jesus Christ. Amy Grant’s song “Lead me on” had an even greater lyrical power as it did not focus on one group of people, but two as it examined the hardships of two cultures: the African-Americans and the Jews. This song then tied in a slight spiritual chorus that indicated heaven as a place where all mankind can await true freedom from all pains and sufferings. Because of this song that looked at two cultures it then had a greater response than some of Grant’s earlier pieces.

Simon Frith (1988) however, examines the importance of lyrics in a different light. He explores theory of lyrical realism and defines it as “asserting a direct relationship between a lyric and the social or emotional condition it describes and represents” (p. 112). Here lyrical realism is based on a vocalist’s authentic viewpoint, his or her authentic and original language, and the particular treatment of the narrative that a vocalist assumes within a song. Inauthenticity occurs when vocalists do not take on the language and music styles that their listeners use daily. When vocalists do not reflect the audience’s actual, common language style, their songs lose their genuine nature. Frith than agrees
with Lull that lyrics are powerful influences when listeners truly hear their messages (Frith, 1988).

Similar studies have also observed similar reactions towards music and its lyrics. Norman Denzin (1969) argues that ‘pop’ audiences in general listen primarily to the beat and melody of the song, as well as the sound of a record. Hence, the meaning of these popular songs were then created or interpreted by the listeners as it related to them. Denzin further explains that through an interrelationship of music, and its many components, such as environment, the singers and their performance styles combined with the songs’ lyrics can then assist in the formation and interpretation of the songs’ message. In this case, Denzin does not view lyrics necessarily as a powerful influence nor does he view it as an powerless tool.

Roy Shuker (1994) has also observed this interrelated reaction towards lyrics of popular music. Lyrics, he believes, are commonly ignored by popular music audiences; these individuals primarily listen to the music’s beat and melody. These individuals tend to create their own messages and interpretations of a song, as they realize its full meanings are not “simply read off from the lyrics” (p. 148). Listeners, he concurs are most affected
by popular music with emotional, amusing or humorous aspects which most relates to them. Similar to Denzin’s believes he neither supports it as a powerful or powerless tool.

Though this literature reflects on how the lyrics are seen as an integral part of the music lyrics are still often overlooked even by CCM listeners. When the lyrics mirror listeners’ historical, social, emotional or humorous aspects of life, however, the lyrics are no longer overlooked, as the message now has relevance and importance to the listeners. In the case of female CCM vocalists of the eighties, the lyrics are argued to be a key to their major success. These songs, in fact, were written and performed in such a way that the music touched many individuals in several different ways. In most cases, these lyrics mirrored historical, social and emotional aspects that many people of many races and faiths did indeed experience. It was this aspect of CCM that brought more people together, and also boosted the vocalist’s recording sales.

Commodification of Popular Culture and Cultural Consumption

Commodification and cultural consumption though to some degree correlate is then seen as another important
factor that led CCM and its key female vocalists of the 1980s to their greater success. Because of this success, these key female vocalists had the ability to create music and lyrics that influenced and reached their audience, specifically women. In doing this, these key vocalists purposely created this music to reach these individuals at a personal and spiritual level, so to influence and cause change within them.

James Lull’s (1992) text argues that participants’ consumption of music is based upon the manipulation of business and through the marketing of popular music’s products such as CDs, ads, commercials, magazine articles which creates more consumerism. He then views participants as acting “willingly and imaginatively,” under the pressures of a manipulative business (p. 2). Lull explains here that music is constrained and directed by those with economic and political powers. Hence, these particular individual’s manipulative powers influence the public with certain products or sounds. In always looking for something new, the public often overlooks these manipulative acts (Lull, 1992).

Will Straw (2001) who also investigates the power of popular music consumption looks at youths as the primary consumers of popular music. He believes there is a pattern
for why certain music or music styles becomes popular, but mostly music's success is very confusing. In the case of music's success he views how this is caused by millions of consumers and their choices or through certain influences prompting them to consume particular music products. Other times this success is seen by how audiences tend to change around emerging stars or fads and new cycles of fashion.

In this sense, CCM and its leading female artists of the 1980s were all considered part of a new fad that many saw as intriguing. Because of this and the way this music was marketed, many bought into this new style that reflected a consumerism energy.

Keith Negus (1997) also explores the power of popular music, its audience's reception and its representation of consumption. He defines reception as "how people receive, interpret and use music as a cultural form while engaging in specific social activities" (p. 8). He also notes how music audiences and scholars were primarily concerned with the activities of the young people. In the 1950s the focus was on teenagers as consumers. In the 1960s the term and focus shifted to the problems of 'youths.' In the 1980s and 1990s this focus broadened to that of youths as fans and particular music scenes. The implications of these different decades and their youths then illustrates how
music markets saw the need to market their music and its products in such ways as television commercials, magazine adds and even comic books adds so to reach these specific individuals (Negus, 1997).

Joint Music Ventures/ Joint Distribution

A joint venture is defined as an agreement or pact that two incorporations approve of and are willing to undertake. The integration of two operations can create additional productivity. In some cases, ownership and distribution go hand in hand. In other cases, a simple partnership is established and both parties determine on an agreement or pact. Numerous companies of the past and present day have made these agreements.

One good example of this was the partnership of Virgin Records America with Blackground Records. In this particular case, Virgin Records America had agreed to “an estimated $15 million joint venture with New York-based Blackground Records” (Pesselnick, 2000, p. 104). When these two companies joined as of August 14, 2000, this long-term deal then meant that Virgin distributed Blackground titles worldwide. Virgin Records also agreed to take part in the marketing and promoting of music projects to pop radio, as well as to manage sales and lend retail support. The merging of these two firms thus
resulted in the expansion of Virgin’s presence, most notably in R&B music (Pesselnick, 2000).

Another attempt at joint music venture and distribution was the merging of Chris Stokes’ record label T.U.G. with Universal Motown. The terms within this agreement were that Universal Motown was to supply marketing, promotion and distribution services for Chris Stokes’ record label. This agreement was best described as a 50/50 profit-split deal, which was considered a rare occurrence at Universal Motown Records Group (UMRG), as well as at many other major labels. This partnership thus assisted a few artists in the production, marketing and sales of their recordings (Mitchell, 2006).

Tracy Lawrence and Mark Chestnutt, both well-known makers of platinum country hits also undertook a joint venture. In fact, they have come back into the music scene with a new DIY (do it yourself) style venture. Tracy Lawrence and his manager/brother Laney launched a new label, Rocky Comfort Records, as a means of collaborating with Nashville indie CO5 Music. A2M Distribution was then given the job of distributing Rocky Comfort albums. Within this collaboration, Tracy Lawrence was able to record and distribute his 2007 album, as well as to hook up with
several other friends' indie record companies (Stark, 2006).

Word Records and their mainstream distribution partner Epic Records have formed yet another type of joint partnership and distribution. Word and Epic have marketed and distributed Sandi Patty's fifteenth album within both the evangelical bookstores and general music stores. This joint venture will also collaborate on all of Sandi Patty's following album (Price, 1994).

One earlier example of this joint venture and distribution process was the collaboration in 1985 between Word and A&M Records. What attracted A&M Records executives to this concept was that they associated gospel music's growth with "the growing population of evangelicals" in the 1980s, as well as with "the conservative political agenda and social issues of Jerry Falwell's Moral Majority, and the Reagan era" (Romanowski, 1993, p. 54). This particular collaboration is found in chapter three, which gives a much more in depth look at its successful partnership.

Conclusion

This literature illustrates how music becomes popular, and also how it becomes a powerful source of communication, which prompts popular culture and society
to buy into its style and lyrics. Popular culture and society, then view and accept such music without realizing how it is commonly represented by manipulative businesses, leading to its greater success. This was also the case for how CCM and its female vocalists became popular during the 1980s, which led to greater success and power, influencing their listeners into making changes. Key women vocalists then made or performed their music and lyrics in a way to reach the largest group of individuals possible. Their lyrics transformed in some cases, like Twila Paris’ or Amy Grant’s music as a way to best reflect or associate with their audiences. As of Sandi Patty, her music continued to reach large crowds of evangelical Christian as she left the music and lyrics alone so to please her audiences who were accustomed to sacred, traditional, praise and worship songs or similar Church like styles.

In short, when music like these styles truly speak to their audience, it then reveals a powerful and influential source of communication. When this occurs, people accept it as a musical style worthy of their attention, which often lead to why some music styles become popular. Because of this, such styles as CCM then garner attention, success and greater means of influencing their audiences, which in fact was the case for the 1980s’ CCM and its key
female vocalists in influencing their listeners to accept Christianity as a better way of life.
CHAPTER TWO
THE ROOTS OF CONTEMPORARY CHRISTIAN MUSIC
AND ITS POPULAR BEGINNINGS

Introduction

To understand the popularity of contemporary Christian music in the 1980s it is necessary to examine its earlier historical and socio-historical factors. Ten factors are then examined here. These factors include: the post World War II era, African-American music and other historical attempts of modernizing spiritual music, influential vocalists and figures of rock and roll, youth’s employment of rock and roll through hardships, Jesus movement’s beginnings, death of God theology which influenced the Jesus movement to occur, leading figures who supported the movement, leading figures that supported the early Jesus music, CCM rock stars supporters and imitators, and Explo ‘72. These ten factors were chosen and identified by following a few CCM authors, John Thompson, Paul Baker and William Romanowski, who believed these factors contributed to the greater success of the CCM industry within the eighties (Thompson, 2000; Baker, 1985; Romanowski, 1990).
Because of these factors, CCM was able to emerge in the late 1960s during a time when youths continued to see hardships and problems through the many wars and conflicts. Although World War II was suppose to be the war to end all wars, this was not the case, and hence, American youths saw popular forms of music as a means to escape from such hardships and confusions. By the 1960s, more confusion stirred the American youths through the forms of wars, bomb threats, political corruption, segregation, race relations and the general state of mankind. From this point on, American youths searched for answers through many forms, especially though rock and roll. Hence, this moment in history was the perfect time for Jesus music to emerge, as it presented hope in the form of Jesus Christ to a nation of scared, confused, searching youths.

Post World War II Era

As soldiers returned from World War II and the nation recovered from the Great Depression, a more prosperous country emerged. New advances in technology were blossoming and jobs were plentiful. Individuals were earning more money; they were then able to purchase more
products, houses, and cars. They were able to expand their families:

The result was obvious: 3.5 million more babies were born between 1946-1950 than in the five years prior. The baby boom was under way and would last until 1960. Prosperity ran rampant through the country, and national pride escalated to a fever pitch. (Thompson, 2000, p. 19)

After the hardship and death of the Great Depression and World War II, parents were determined that their children would never have to experience such atrocities. In obtaining this goal, however, many parents overlooked spiritual values and instead focused on materialism. Parents diligently worked for material things to compensate for time not spent with their children. They paid for their children’s higher education. They also equipped their children with cars and stereos, and trips to such places like Europe, yet they also gave less time to their children, which then helped to create “the generation gap” (Thompson, 2000, p. 22). Many American youths, who felt alienated from their parents filled much of this missed time with movies, sock hops and music. As youths of the 1950s matured and spent more time and money on their own tastes, many industries met their increased
demands. Because these youths began to demonstrate their need "to express their own distinct values and separate ideals" these industries developed large markets (Shuker, 1994, p. 195). Several industries quickly catered youths and their particular leisure time tastes, such as music, movies and clothes. John Thompson, who looks at this consumerism and the growing entertainment industries, best describes the new youths:

[J]ust before the end of the war, there was a handful of people too young to fight but old enough to notice what was happening around them. As the unbridled joy of mass consumerism gripped their parents' hearts and time, they found themselves with their own culture, their own worldview, and more time, freedom, and money than ever with which to pursue their interests. These young people laid the groundwork for what was to come: a cultural phenomenon whose impact would be rivaled in this century only by similar technological advances in war making. (2000, pp. 19-20)

Because the entertainment industry saw the American youth culture as a significant consumer, they then viewed youths as "fodder for commercial interest," (Shuker, 1994, p. 196). These youths had learned their consumerism from parents willing to compensate them for missed time.
However, the entertainment industry saw this new learning experience as a benefit to their businesses. By the early 1950s youths had realized "their emergence as an important consumer group" (Shuker, 1994, p. 219). They began to demand and desire their own music and clothes, and a "generational-based identity" (p. 219).

Prior to 1956, popular American music was limited to the sounds of the white crooners. Youths of the early fifties could not relate to this music style, because it was the sound and style of their parents' generation. This earlier, music style was widely considered by popular music critics to be "soft," "safe," or "solid" kind of music, which Nik Cohn refers to as the "palais age" (1970, p. 11). The "palais age" was "the golden era of the big bands, when everything was soft, warm, sentimental, when everything was make believe" (p. 11). In opposition to their parents' music and its "safe style," American youths desired music with flare and earthier sounds. Through greater access to rhythm and blues' radio stations and records, they created a taste for this particular sound (Shuker, 1994).

Sometime during the mid 1950s, the music of two traditions began to merge: African-American rhythm and blues and white romantic crooning. From the moment of its
release, Bill Haley’s “Rock Around the Clock” record, was deemed an America hit because of this new sound, and thus gained worldwide success. Although this song did not actually start rock and roll, “it did represent a critical symbol in the popularisation of the new musical form” (Shuker, 1994, p. 220).

John Thompson best explains this term as “the sonic tension of the blues, the rhythm and groove of black gospel, and the melodic and lyrical simplicity of vocal pop music” (2000, p. 11). He also notes how “rock and roll is a direct descendant of blues, which is a direct descendant of gospel music” (p. 11). To understand rock and roll better, it is then necessary to study its origin in African-American rhythm and blues, which in turn directly descended from African-American gospel music. Also, it is necessary to look at other historical attempts of modernizing spiritual music, so to illustrate how African-American gospel music was the most influential musical form towards contemporary Christian music.

African-American and Other Historical Attempts of Modernizing Spiritual Music

African-American black gospel music can be traced back to the African-American spirituals that were sung by slaves in the fields. The different voices and dialects of
Africa united with “Jesus’ message of hope, endurance, and the meek inheriting the Earth,” formed a type of song that became known as spirituals (Thompson, 2000, p. 20). At the end of slavery, these individuals had more freedom to travel and to assemble; thus, their spiritual music became earthier, obtained more secular tones, and occurred at secular performances. Freedom from slavery, did not, however, lead many African-Americans to the happiness they anticipated. Hence, their later music came out of this unhappiness which then became a social injustice report “as well as the more fleshy pursuit of fulfillment and fun. Thus was born the blues. Gospel music (spirituals) was for church on Sunday morning; the fun stuff [the blues] was for Saturday night (Thompson, 2000, pp. 20-21).

African-American’s earthier style of spiritual music was not the only historical attempt to modernize spiritual music. Many individuals also did this. In the eighteenth century George Whitefield altered the pilgrims’ monotonous music style. In the late nineteenth century, post Civil War revivalist Dwight Moody added more feeling into his worship lyrics and melodies. In early twentieth century revivals, Billy Sunday did this as well, when he added enthusiasm and passion to worship songs. Sunday also introduced to many American churches, gospel songs or
chorus, which then replaced their European-based hymns (Cotner, 2002; Kingman, 1979; Millard, 1986)

Sometime during the 1930s, Thomas A. Dorsey further modernized spiritual music when he combined his love of the blues with religious music. He helped foster modern black gospel music, which in time rewarded him with the title ‘father’ of modern black gospel music. In the late 1940s, Ralph Carmichael also tried to modernize church music with the popular sounds of that time. However, his attempts in the fifties and sixties were more successful when he blended softer rock and roll sounds to teen musicals, which was also suitable for the conservative Baptist Assembly (Ferris & Reagan, 1989; Thompson, 2000).

In the mid-1960s, Billy Ray Hearn also combined spirituality with more modern music as a way to attract youths. He created a spiritual, folk teen musical in 1968 with Ralph Carmicheal, with “an ‘Up with People’-style production called Good News” (Thompson, 2000, p. 82). In 1964, Ray Repp introduced the first folk mass into the Catholic Church, while it underwent changes and modernization during Vatican II. In fact, this style was actually used “to reach the unchurched community” which then resulted in a wave of “folk and even rock Masses” around the country (p. 41).
These musical changes occurred across 200 years, but it was the African-American rhythm and blues (R&B) sound that most influenced the musical form of the Jesus music of the late 1960s, making the R&B sound become the root of this new style. During the radio and recording era of the 1920s through the 1950s, this African-American rhythm and blues (R&B) music gained great popularity, both on the rhythm and blues chart and on particular radio stations. On white radio stations, however, R&B received little airplay. It was also regularly banned because of its sexual connotative lyrics. Songs like "Hank Ballard’s 'Work With Me Annie’, Billy Ward’s ‘Sixty Minute Man’, and the Penguin’s ‘Baby Let Me Bang Your Box’" were just a few songs banned because of their explicit sexual contents (Shuker, 1994, p. 220).

Because of this link between sex and rock and roll, many American youths began supporting this music and thus created "the moral reaction to its popularization in the 1950s," (p. 220). Advanced recording and broadcasting technology, as well as the emergence of influential vocalists and figures within the 1950s, also assisted its popularity (Thompson, 2000).
Influential Vocalists and Figures of Rock and Roll

These influential vocalists included Bill Haley (and the Comets), Little Richard, Chuck Berry and Fats Domino. These particular artists “were the first to package the music of the African-American community in a way that was attractive to both races” (Thompson, 2000, p. 22). These artists accomplished by using the teen slang of the day, which they accompanied with a very hip, rhythm-and-blues beat. White American youths quickly embraced this new style of music, although at this time it had no name (Thompson, 2000).

Other artists, such as Jerry Lee Lewis and Buddy Holly, also popularized this new sound, by bringing it into white, American schools and culture. This music did not reach maximum popularity until Elvis Presley stepped up to the microphone. By the time he “blended the vocal approach of the white southern gospel and pop stars with the energy and charisma of the blues and jump band,” the new rock and roll genre became a solid fixture within the American culture (Thompson, 2000, p. 22).

Another influential rock and roll figure was Alan Freed, the first disc jockey to filter R&B to white American youths. Many agree Freed coined the term rock and
roll. John Thompson says he borrowed it from a 1947 rhythm and blues song. Nik Cohn (1969) states that Freed came up with this term as a way "to avoid what he called the racial stigma of the old classification" (p. 13). The music remained the same lyrically and melodically as R&B, but its title changed, which then opened the door to the white individuals' acceptance. A few authors argue, however, that Alan Freed was not the first to come up with the term. They say "rock 'n' roll" was popularized in the 1920s by numerous blues artists, who used its elements in titles of their songs, such as Trixie Smith's "My Daddy Rocks Me (With One Steady Roll)" (Tosches, 1984, pp. 5-6). This term underwent other lyrical changes by other blues artists during the 1930s and 1940s.

Youth's Employment of Rock and Roll during Hardships

Advanced technology and influential figures, then, were great assets to the popularity of rock and roll. Another factor leading to its popularity was how youths employed it during the Cold War, Korean War, and also during the Vietnam War. Parents did their best to create and maintain the "American Dream" for their children after "World War II, the war to end all wars," yet this dream
was quickly shattered when these new wars emerged (Thompson, 2000, p. 22).

Shortly after World War II then, the Korean War followed, as well as the Cold War. These two wars affected American youths and parents differently. Youths engaged in music and sock hops as a way to escape these harsh realities. Parents and other adults took into consideration how they were responsible for providing safety for their families, and thus built bomb shelters. Because the parents, society and the American government could not screen these harsh realities from youth, the death of the American Dream resulted in much confusion. Accordingly, these youths began to question those in authority (Thompson, 2000).

As the 1960s came about, baby boomers found themselves in a state of greater discontent. They began to pen songs about the conflicts around them: wars, bomb threats, political corruption, segregation, race relations, and the general state of mankind. In comparison to the more jejune rock music of the 1950s, the rock and roll of the 1960s was more complex and more sophisticated. The sixties rock and roll also became more sophisticated because it deployed new technological tools. Both trends
also assisted in attaining greater global awareness of rock and roll (Thompson, 2000).

Empowered by heavier issues and new technological tools, youths “took matters into their own hands” (Thompson, 2000, p. 23). They began to create their own music that expressed everything they refused to believe in, especially the “status quo American Dream” (p. 23). With the Korean and Cold War past, the Vietnam War introduced more conflict and confusion. Teenagers of the sixties now experienced how the American government and society were pushing them into fighting for a war they neither believe in, nor understood. Their increased conflict and confusion resulted in a much larger generation gap. Their music now became infused with “the rebelliousness of the rock scene” and hence, became filled with more desperate sounds, both lyrically and melodically (p. 23). African-American and white musicians alike reflected and sometimes amplified this tension. Thus, “[T]he art scene, namely music and eventually movies, became the collective voice of a multiethnic generation bonded by anger and fear” (p. 23).

Thompson (2000) further explains, by 1967, however, most rock music once bonded by multiethnic anger and fear began to mellow down. In this year the “Summer of Love”
event was held in the Haight and Ashbury district of San Francisco (p. 23). This summer was also filled with famed musical events such as the Newport Jazz festival. Many people in this district began searching for the meaning of life within not only music, but also drugs, or other forms of rebellion. The 75,000 youths, who gathered here became a new means of sharing this new culture with the rest of the country (Thompson, 2000).

Thompson contends that these music festivals became a common meeting ground or “church” for youths growing up in a “strange world” filled with political corruption and the Vietnam War (p. 23). They acted as a buffer for these youths during a time of war and also during a time when the American government was slow “to implement its promises of racial integration and equality” (p. 23). Because these youths saw the many flaws of the American government, especially as it coerced them to fight and die in Southeast Asia once they reached 18, they turned even more to the music as a way of rebellion. No longer trusting in the American governmental leadership, they then turned to inspiring leaders and role models, such as Martin Luther King, Jr., Malcolm X, and Bobby Kennedy. These role models “inspired the unsatisfied to carry on with patience and love. The thinnest thread of hope held
the kids of Camelot together. But again shots rang out, and bullets hit their marks" (p. 23). The deaths of these inspirational leaders then left the youths of America leaderless, once again.

Beginnings of the Jesus People Movement

These disillusioned youths now turned to other sources of comfort, such as activism, drugs or spirituality. Rock and roll, however, continued to be the baby boomers' biggest influence. This especially was evident at "The Woodstock festival in August 1969, replete with drug overdoses, free sex, and some of the most passionate and important music ever made, represented the zenith of the decade," (Thompson, 2000, p. 24).

At the end of the 1960s, many youths realized that they still had many questions. Their many protests had done little to lessen political corruption or assist in the ending of the Vietnam War. Disheartened youths now felt the sting of despair. Many began to look for something comforting to believe in, as a way to fill the emptiness they were experiencing. In their search for answers and peace, some turned to drugs. Others increased their activism through such activities as sit-ins and protest rallies. Many, however, began to look to
spirituality. While some embraced the “New Age,” and others turned to the beliefs of the “Nation of Islam,” some looked to the simple message of Jesus Christ (p. 24). Most youths had learned to be suspicious of all authoritative figures, especially those who had let them down before; so they looked to Jesus as a model of hope and trust. Richard Hoag, a well-known evangelist, argues that young converts of the late 1960s and early 1970s viewed Jesus as a remarkable father figure. “The kids are searching for authority, love and understanding—ingredients missing at home. Jesus is what their fathers aren’t” (The new rebel, 1971, p. 59).

In the late 1960s, millions of troubled youths turned away from previous lifestyles and towards Jesus Christ as a means to obtain love, peace and a figure they could trust. Even though their various lifestyles boasted of opposition or rebellion, many saw the chance of following a figure much like themselves. They saw, Jesus of Nazareth also as a rebel in his own time, as some one who “railed against authority, spoke against personal and religious corruption... He owned only the clothes on his back, had no home of his own,” (Thompson, 2000, p. 12).

These troubled individuals who had been seen as ‘counter-cultural’ youths now underwent a complete change
once they began to follow Jesus Christ. Many individuals began to view them as a ‘counter-counter culture.’ Changes occurred internally for these individuals, but the external hippie mannerisms and styles did not. The Jesus movement and its people kept these mannerisms, yet changed their cultural content to emphasize their newfound faith (Thompson, 2000).

When millions of these youths accepted Christianity, many realized a revival was at hand. The mainstream media found this revival of great interest, although their speculation of this event was nearly three years too late. By 1971 then, Life and Time magazines, both coined it the "Jesus Movement" or the "Jesus People Movement" (Thompson, 2000).

This Jesus people revival of millions of youths was centered on the sole image and existence of Jesus Christ. Supporters agreed with other Christians that “Christ is the great denominator of the movement” and that the movement had become “an extraordinary religious revolution in His name” (Graham, 1971, p. 16). These individuals were identified by “their total belief in an awesome, supernatural Jesus Christ, not just a marvelous man who lived 2,000 years ago, but a living God who is both Savior and Judge, the Ruler of their destinies” (p. 16).
The movement was based both on the existence of Jesus Christ, and also on the word of God. Many said they found the word of God to be a soothing medicine that helped change their lives, whether they grappled with trivial factors, parental or societal neglect, or alcohol and drug abuse. The Bible became their guide, a "how-to" book that helped them live a healthier lifestyle (p. 17). Many viewed the Bible to be nothing but truth, which led them to express a great zeal for evangelism. Evangelizing then best explains the Jesus people revival and its music (Thompson, 2000).

The movement's main message focused on the Second Coming of Jesus Christ. Like first-century and its apocalyptic theology, it focused on the importance of Christ, his imminent return, and the end of the world. Its most popular phrase was, "Get ready! Repent because Jesus is coming back soon," (Trott, 1995, p. 44). In believing that Jesus' Second Coming was literally at hand, they also predicted that utopia was nearby. Many Christians criticized the simplicity of these messages, as well as its exuberant new followers. Others called the movement a "fad," "a bad trip" or a "counterfeit Christianity" (p. 44). This movement did more then just market fad aspects, like the "SMILE, GOD LOVES YOU," bumper stickers,
"JESUS IS MY LORD" shirts, and "THE MESSIAH IS THE MESSAGE," posters and buttons (The new rebel, 1971, p. 59). It showed and proposed that there was something more enduring than a simple "religious Woodstock," as it eventually crossed religious barriers and gained support from Roman Catholics, Jews and Protestants (p. 59). This movement became influential in many ways, even after it receded in 1973, when the media observers lost interest in it. Its three most influential aspects were its evangelical activities, its effect on emerging new denominations and its Jesus music. Over the last few decades, these influences have grown into enduring legacies. The following section then focuses on the death of God theology since many believe it affected the Jesus movement to its emergence. Following this section are the Jesus movement, its leading figures who supported the movement, leading figures who supported the early Jesus music, CCM rock stars and imitators during the movement, and Explo '72.

Death of God Theology

Though this Jesus people movement emerged in 1967, many viewed it as a revival that had followed on the tail of the 1966 "Death of God" pronouncement (Di Sabatino,
1995, p. 10). This phrase had started as a catch phrase "to describe a movement started in 1960s England that saw a radical shift in the way some theologians perceived Christianity in the modern world" (Waddle, 2005, p. 1). Although many of them were American Protestants, their belief in the Son of God meant to them that the supernatural father (God), had poured humanity into His son and then had "died," (Waddle, 2005, p. 1). Accused of trying to prove that God was literally dead, these theologians' intent was to explain that "the traditional image of a transcendent God was dead and irrelevant in the modern 'Secular city ' " and that "technocratic answers were all the rage," (p. 1). In short, they were trying to say that the supernatural image of God had vanished during the scientific age.

They had also told believers they "should reject the biblical idea of God 'out there' and embrace responsibility for making a better world" (p. 1). Many believed that this radical theological thinking had died, like other fads of the 1960s that it was just a "theology of the month that made a flash and disappeared" (Steffen, 1989, p. 844). However, this theology did not disappear. It simply transformed and had entered into mainstream theology under a new guise. Some argue that this revival
"among the North American hippie populace" directly responded to the Death of God pronouncement (Di Sabatino, 1995, p. 10). It is true that at this time many hippie individuals converted to Christianity. Reporters of *Time* and other onlookers later labeled these hippie converts as Jesus people or "Jesus freaks" (p. 10). Although this phrase started as a pejorative term, the Jesus people found it best defined them and their zeal for God. These Jesus people were also interpreted as having eschewed material comforts and had "taken to the streets" where they were seen "embracing the most persistent symbol of purity, selflessness, and brotherly love in the history of Western man" (p. 10). This image of the Jesus People movement then "spilled over into dozens of countries in its wake and has left a continuing legacy within North American evangelicalism" (p. 10).

**Leading and Supportive Figures of the Jesus People Movement**

Though this movement did not have a leader, the actual people who assisted the movement must be examined. Because Jesus people were geographically scattered, makes it difficult to trace the actual beginnings. However, many argue it began in California in the spring of 1967 "with the establishment of the first street Christian mission"
called the 'Living Room'" which was located in the "San Francisco's Haight-Ashbury district," (Di Sabatino, 1999, p. 5). Two hippie converts, Ted and Liz Wise, established the Living Room because they had a vision of helping the counter-cultural youths of the 1960s. They created this setting to feed youths in need of physical and spiritual nourishment. Other missionary outreaches in the same district had preceded it, but The Living Room was the first establishment "where indigenous hippies evangelized their peers" (p. 8).

Though many scholars credit Ted Wise with being the first convert of this movement, his wife Liz Wise should have received this honor. After having children, and tired of the drugs and Eastern religions, she began searching for answers by returning to her former Baptist church. Ted, on the other hand, found God in a more radical intervention, which was induced by a drug trip. He believed that God came to him here, and "commanded him to stop what he was doing, go to church, and speak His words to everyone" (Thompson, 2000, p. 32). The outcome of their conversions, was the Living Room coffee house that a few Baptist ministers and three other couples also supported. The Wises were then able to rent a storefront in the Haight-Ashbury district, which was then turned into a
coffeehouse and "missionary crash pad" (Di Sabatino, 1999, p. 8). During its eighteen months, this evangelical coffeehouse reached as many as 30,000 to 50,000 young people. Because this couple followed God's commission to go preach the gospel and make disciples, The Living Room then had an "enormous impact at the core of the hippie movement" (Thompson, 2000, p. 32).

After they closed of The Living Room, the Wises and their staff bought a house in nearby Novato, with room for only four couples. However, the staff decided to open their own house to those in need, and thus they followed the acts of the early Christians found in the New Testament's book of Acts: "They joined with the other believers in regular attendance...And all the believers met together constantly and shared everything with each other, selling their possessions and dividing with those in need" (Life Application Bible, 1988, p. 1623). The Bible, particularly the book of Acts, became a literal guideline for the Wises and their staff. Hence, they dubbed this house The House of Acts (Thompson, 2000).

Many transient youths found comfort in congregating and worshipping in this evangelical setting. Churches at this time did not allow these youths in their congregation because of their poor appearance. The House of Acts then
became known as the first Jesus movement's commune and hence, "a model for other similar Jesus People communities that were established across the continent" (DiSabatino, 1999, p. 8). As early as 1968, other Jesus communes and similar others began to spread across the West Coast and through the United States. By 1973 their numbers had reached over 800 (Di Sabatino, 1999).

Linda Meissner, another early evangelical leader having assisted the evangelist, David Wilkerson in his Teen Challenge group in New York created the Jesus People Army (JPA) in Seattle, after she had a vision of an "army of young Christian believers through the land" (p. 12). Her intent here was to draw in both the counter culture youths, and "disciples" who would assist in the youths' spiritual growth (Trott, 1995, p. 45). Under Linda's leadership, JPA established their first storefront coffeehouse, labeled The Ark, along with several communal homes, and another coffeehouse dubbed The Catacombs. Because of Meissner's dedication to her vision, she became known as the "Joan of Arc of the Jesus People's Army" (Enroth, 1972, p. 117).

On the Sunset Strip in Hollywood, a southern Baptist minister named Arthur Blessitt opened up a 24-hour "His Place" nightclub where he housed "displaced youth seeking
excitement on the strip" (Thompson, 2000, p. 33). His place fed teenagers while they listened to a short sermon. Some said Blessitt's flamboyant and evangelical approach, was why he received publicity. Others argued that he received attention for his sincerity "in his attempts to help hundreds of teenagers find hope in places which otherwise offered them despair" (Di Sabatino, 1999, p. 10). In either case, he was said to have coined the movement's evangelical slang, such as "turn onto Jesus" and "drop a little Matthew, Mark, Luke and John" as well as the notion that a spiritual conversion was much like an "eternal rush" (p. 10).

Another evangelical in Hollywood, Dr. Don Williams, a youth pastor at the First Presbyterian Church, sought to reach youths through rock and thus created the "first music-based Christian coffeehouse in Hollywood" (Thompson, 2000, p. 33). Williams' coffee-house labeled The Salt Company greatly influenced the Jesus people movement in Southern California, because it allowed early bands and solo artists to perform there, and it also started similar musical ministries around the country. Coffeehouses were a common feature of the Jesus People Movement "as hundreds, if not thousands, sprang up in church basements and storefronts all over the world" (p. 33). Don Williams also
perfected the Jesus Papers, which he borrowed from hippies who were distrustful of the mainstream media, which he then wrote and distributed to college students.

Duane Pederson was responsible for producing and distributing the most popular and widespread Jesus paper, The Hollywood Free Paper. After his conversion in Minneapolis, he believed God needed him in Hollywood, California, where he eventually founded this paper. This paper was filled with newsworthy articles pertaining to the times and the Jesus movement, and a page was also devoted to scripture. In time, its small circulation reached 500,000 circulated copies at one time with the help of contributions by local businessmen Pederson knew (Pederson, 1971).

Dr. Jack Sparks who evangelized at Berkley University in California joined with a few Campus Crusade members in 1969, creating a counter cultural outreach program, known as The Christian Liberation World Front (CWLF). This program, which was an extension of Campus Crusade for Christ, was a perfect way to reach many of the left wing, radical students that Jack felt the need to minister. CWLF, however, amicably broke away from this group, needing its own voice and evangelical means (Di Sabatino, 1999).
In Huntington Beach, California, New York Pastor David Wilkerson, and his Teen Challenge Organization (TCO) established a coffeehouse ministry. Shortly after however, this responsibility was taken over by David Berg and his Teens for Christ ministry. Because his faithful followers saw him as both father figure and “God’s end-time prophet” one journalist renamed the group “The Children of God” (pp. 8–9). Though Berg’s group started respectively, it eventually turned sour, as his demands were unreasonable. Parents found these demands harsh and thus charged him with kidnapping and brainwashing their children (Di Sabatino, 1999, p. 16).

The most charismatic individual of the Jesus movement was Lonnie Frisbee, a young artist from Berkley who had been saved while at The House of Acts. Eventually he traveled to the Los Angeles area and “joined a tiny church called Calvary Chapel” located in Costa Mesa (Thompson, 2000, p. 32). Chuck Smith, the pastor of this nondenominational church, “desperately wanted to bring the message of Jesus to the kids he saw all around his community” (p. 32). Because he did not have the hippie look or speech, he appointed Lonnie Frisbee to be his evangelical liaison and “unofficial youth pastor” (p. 32). Thousands of eager teenagers came to hear Lonnie speak,
resulting in erecting tents as the church was to small for this crowd (Thompson, 2000).

Frisbee baptized literally millions of youths at Corona del Mar, alongside Chuck Smith. Because of his role, Calvary Chapel, once a small, nondenominational church, literally exploded. In 1970, Frisbee also influenced young Greg Laurie when he preached at his Newport Harbor High School. Laurie was strongly influenced by him, and had been invited back to Calvary Chapel, where he too became a protégé of Pastor Chuck Smith. Referred as “the next Billy Graham,” Laurie was offered a position Frisbee had been nurturing at All Saints Episcopal Church in Riverside, California (Di Sabatino, 1995, p. 3). Under Greg Laurie, the Harvest Christian Fellowship in Riverside flourished and became “one of the flagships of the Calvary Chapel denominations” (Remembering the, 2005, p. 1).

Frisbee also influenced a small, nondenominational church affiliated with Calvary Chapel, which eventually became known as Vineyard Christian Fellowship. Gospel Outreach (GO), a separate ministry also benefited from Frisbee’s influences. It had started as a small ministry with no name, under the care of Jim Durkin, which eventually grew to 250 to 300 members. When this occurred this ministry
decided to go worldwide and thus was dubbed "Gospel Outreach" (Jackson, D., 1978).

One other evangelical figure who also helped foster the Jesus movement was John Higgins. Higgins, after reading the entire Bible in order to disprove it, became a Christian in 1966. For continuous spiritual growth he then attended Chuck Smith's church in Costa Mesa, where he and his wife Jackie, and Lonnie and Connie Frisbee were asked to become elders of the first communal home, which they then dubbed the "House of Miracles" (DiSabatino, 1999, pp. 10-11). This became an immediate success as many conversions occurred there, resulting in other houses established in "nearby Riverside, Santa Ana, and Fontana" (p. 11). Under the leadership of John Higgins, many communities were scattered throughout the southwestern United States all labeled The House of Miracles. Because of his vision while scouting property in Oregon, he then relocated the numerous ministries and communal homes there, which he then labeled the Shiloh Youth Revival Centers Organization (SYRCO). Although it was successful from 1968 to 1978, it eventually closed in 1988 because of his financial mismanagement and authoritarianism (Di Sabatino, 1999).
Leading Figures that Supported the Early Jesus Music

The most influential figures that began supporting Jesus music in its early years were Scott Ross, Jim Palosaari and John Herrin. Scott Ross, a former celebrity disc-jockey sought to harness the power of rock music to a positive and spiritual message. In 1968 he had approached Pat Robertson, owner of Christian Broadcasting Network (CBN) with his idea of creating and hosting a Christian rock radio program. His vision was granted and thus his program, Tell It Like It Is emerged. The next year, Ross established a community in Freeville, New York, which he labeled the Love Inn. Here the Jesus paper Free Love was printed and distributed, and a record label, New Song was established to distribute recordings by one particular Jesus musician and guitarist, Phil Keaggy (Ross, 1976).

When Jim Palosaari and his wife Sue became saved at a 1969 tent revival meeting, they began attending Linda Meissner’s Jesus People Army. By 1971, however they branched off from this group and started their own outreach in the Midwest, setting in Milwaukee, where they created a ministry and began a march across the state, to recruit members. Calling themselves Jesus People Milwaukee (JPM), they attracted a diverse group of counter cultural
youths, including gays, drug addicts, outcasts and runaways (Prorock, 1999).

In the fall of 1971, John Herrin and his family joined the JPM group because they were attracted to the communal lifestyle and sharing aspects of this outreach. A month later the group numbered 100; three months later it doubled to 200. By the spring of 1972, JPM had branched off into four smaller groups one of which consisted of a Jesus rock band known as the Resurrection Band, and 30 other members. The goal here was to share the gospel around the country, and thus they called themselves the Jesus People USA. Because of the hippie-like appearances of their members and their vehicles, the media paid more attention to their ministry (Prorock, 1999).

Another of the four small Jesus movement groups lead by Jim Palosaari went to Europe with the rock band, Sheep, and other performers of a musical called Lonesome Stone. Borrowing the sounds and styles from both Hair and Tommy, Palosaari based this rock opera on "one man's experience of coming to faith in Christ in the turbulent 1960s" (Thompson, 2000, p. 36). The production incorporated "slide shows, pyrotechnics, dramatic lighting, and an emphasis on production" (p. 36). Thus, its simple message was "driven home with a punch" (p. 36). After the
production toured Sweden, Finland and Germany, the group ended up in England, where Palosaari’s mission grabbed the attention of a wealthy Englishman who “wanted to see young people in England impacted in the way that he had heard young people in the United States and across Europe had been” (p. 36). He asked Palosaari’s group to play at the famous Rainbow Theater; the secular press reviewed it positively and significant numbers bought tickets. This success of the rock opera led others into the ongoing Jesus people movement as they hosted a Woodstock-like Christian music and arts festival. They wanted to present the rock opera and concerts by all of the Jesus music bands within the England area. This event became known as the “Greenbelt Music and Arts Festival,” which became an instant success and still is successful in the present day (p. 36). It also became “ground zero for artistic Christians in and around London” (p. 36). Shortly afterward, the cast and crew of Lonsome Stone headed back to the United States for a short tour, but within months, the group was $20,000 in debt and had to shut down their production (Thompson, 2000).
Larry Norman, the first established popular Jesus music performer, was best known as the father of Christian rock. Norman’s most popular song which he is best known for is “I Wish We’d All Been Ready,” found on his Upon this rock album (Di Sabatino, 1999, p. 7). The song’s lyrics though written and performed in a haunting way, illustrated the importance of Christ’s Second return and the individuals who would be left behind as a result of not accepting him: “Life was filled with guns and war and everyone got trampled on the floor... Two men walking up a hill one disappears and one’s left standing still. I wish we’d all been ready” (Norman, 1969, para. 1, para. 2). This song concludes with a much more imminent message: “There’s no time to change your mind. The Son has come and you’ve been left behind” (Norman, 1969, para. 4).

Norman and other Jesus musicians expressed a strong desire to use a music style that youths enjoyed. They united their rock music with spiritual messages, and many actually thought religious organizations would accept their work. However, most American Churches did not accept it. People like Norman responded with the same question
Martin Luther had once asked, "Why should the devil have all the good tunes" (Thompson, 2000, p. 31).

Early Jesus musicians were not the only artists who tried to mix rock with spiritual messages. The Impressions had done this with their hit songs in 1964 and 1965 "Amen" and "People Get Ready." Elvis Presley had done this with his 1965 hit, "Crying in the Chapel." Pete Seeger’s had also done this with a number one spiritual hit song in 1965, "Turn, Turn, Turn." This song was the first to literally cite a book and chapter of the Bible: Ecclesiastes 3. These artists primed Christian musicians like Larry Norman to do the same (Thompson, 2000).

Once the Jesus people movement and its music became popular in the late sixties and early seventies, many Christian musicians and many secular musicians began to incorporate spirituality in their songs. Many secular musicians and their slight spiritual songs, however, were not always composed or performed in complimentary ways, meaning that spirituality was sometimes used in contradictory ways. Simon and Garfunkle’s 1968 hit song “Mrs. Robinson,” used spirituality yet was done in a satirical and insincere way. Norman Greenbaum did something similar with his hit song “Spirit in the Sky,” which treated spirituality superficially. The Beatles’ hit
songs “God,” “My Sweet Lord” and “Let It Be” were not thought by CCM supporters to truly reflect Christianity or Jesus Christ. The grandest example here was seen through the musical Jesus Christ Superstar. A few CCM supporters and theologians believed that the many songs, which were composed and performed were done in a nihilistic way and thus saw the end as a conflict to the Bible as the play reflected on the death of Jesus rather than His resurrection (Thompson, 2000).

The popular songs of this time that spiritually supported CCM were numerous. The Rolling Stones contributed several from 1969 to 1975, with biblical tunes “Shine a Light,” “I Am Waiting” and “Sympathy for the Devil.” Well before his conversion, Bob Dylan released his most notably spiritual tune, “Knockin’ on Heaven’s Door.” Leon Russell wrote several spiritual tunes including “Stranger in a Strange Land,” “Roll Away the Stone” and “Prince of Peace.” So long as spirituality and Jesus Christ were not “taken too seriously in the 1960s” the rock and roll mainstream and critics believed that singing about Jesus was then considered “cool” (p. 27). The rock and roll mainstream and the mainstream media then viewed anything outside of this rule as unpopular. Musicians who shared their spiritual belief were viewed by the general
public and the rock and roll mainstream as milquetoast and thus were dismissed by the rock and roll mainstream.

**Explo '72**

The defining moment of the Jesus people movement occurred in Dallas Texas June 17-22, 1972. Viewed by its founders as a means of gaining spirituality through seminars, sermons and music, Explo '72’s evening performances drew the largest crowds. Every night, nearly 80,000 people crammed into the Cotton Bowl to hear the music and Billy Graham’s sermons, as well as talks by other well known evangelical leaders. On the last day at Woodall Rogers Parkway 250,000 people came to hear a day of music. The musicians and artists who performed were Larry Norman, Randy Matthews, Andre Crouch and the Disciples, Danny Lee and the Children of Truth, Johnny Cash, Barry McGuire, and many others (Thompson, 2000, p. 35).

This event, however, also “marked the beginning of the end of the Jesus Movement” (p. 36). What had started on the tail of the Death of God pronouncement had then served as the “ultimate rebuttal to God’s 1966 obituary,” now faded away (Di Sabatino, 1995, p. 10). Within its wake, however, three legacies remained: “Pentecostalism,”
non-denominational churches, and “contemporary Christian music” (p. 3).

As a result of Explo '72, the Jesus music that once started as “a loose network of Jesus music artists instantly [g]elled into an industry (for better or worse)” (Thompson, 2000, p. 36). It was a huge blessing for the artists that performed that day as they developed international followings. From this moment on, this music was slowly accepted into the church through the milder forms, which was soon to be called contemporary Christian music. Gospel record labels and distributors were now slowly coming into the scene. The hippie movement was now officially over, and the “streetier aspects of the Jesus Movement were no longer required” (p. 36). Most of the music and its artists changed it tunes and lyrics as a way to stay with the times. From this moment to the early eighties it struggled endlessly to survive. In the early eighties however, something remarkable occurred that revived this music that the Jesus People strove for in its earlier years.

Because of Explo '72, such female vocalists of the Jesus music, like Marsha Carter Stevens and Honeytree were given a chance to be seen by a large crowd of people. Consequently, this led some of its listeners, primarily
women and girls to their style of Jesus music. From this point on, these female vocalists then prepared the way for those female vocalists who followed much later and eventually became much more successful within the eighties in comparison to their female predecessors. Hence, these key female Christian vocalists who became mainstream successes had a greater power and greater impact in influencing their large female audiences from the eighties to now in transforming their Christianity.
CHAPTER THREE
CONTEMPORARY CHRISTIAN MUSIC MAIN ATTRACTION OF
THE 1970S; LIVE EXPERIENCES AND CONTEMPORARY
CHRISTIAN MUSIC RECORDINGS OF THE 1980S
GOING MAINSTREAM

Introduction

After the Jesus people movement faded from the media scene around 1973, it left within its wake Pentecostalism, new denominations and Jesus music. The Jesus music that emerged from this movement continued on but struggled throughout the rest of the seventies. Throughout the seventies, many attempts were made so to make this music successful, however, many did not succeed and therefore was never able to spread its music beyond its own movement's culture. Its artists survived this decade mostly though their concerts. The rest of this chapter then looks at six other strategies which helped the Jesus music in its survival. The record industry depression from 1979 to 1982 is also noted here as it was yet another hardship that CCM survived, which greatly influenced the rise of CCM and its key female vocalists within the late seventies and early eighties. The last two elements discussed here are the "Born Again Movement" and
successful joint music ventures of the eighties and nineties, which also created a more supportive Evangelical Christian atmosphere in the early 1980s.

In 1974, the new president, Gerald Ford assured America that the Vietnam War was completely over. Campuses that were once the grounds for protesting students were now silent. The Watergate issue was now resolved. During the rest of the 1970s, concert crowds in the United States seemed almost lethargic when compared to the energetic 1960s. The Jesus people's fundamentalist revival also waned (Romanowski, 1990).

Having started as a spontaneous cultural phenomenon focused on countercultural youths of the late 1960s, those followers who had looked forward to Jesus Christ’s second return, now began to realize that perhaps this return was not as imminent as the CCM’s New Testament supporters had claimed. By 1973 membership in the movement began to drop. The Jesus people also lost the media’s attention as they began to integrate into society. Young, converted hippies married, had families and assimilated into the larger corporate churches. In their assimilation they adopted new thinking and new lifestyles (Romanowski, 1990).

Though these individuals had once opposed capitalism and the Protestant work ethic, they were now “changing
their countercultural tune in line with the nation’s growing conservatism” (Romanowski, 1990, p. 96). They realized that without Jesus’ second return, they had to go on with their lives, but without participating in the world’s more fleshy and worldly aspects. “With no real plan for transforming life and society, the evangelical hippies fell back on traditional values and solutions like most of their secular counterparts” (p. 96-97).

During 1973 the movement’s fading left in its wake a few visible legacies: Pentecostalism, new denominations, and spiritual rock music. The spiritual rock music that had been created in the late 1960s by many young converts had been a simple mixing of spiritual lyrics with the rock music they enjoyed. Their intention was specifically to express to the many lost youths their joy in finding Jesus Christ. Their music’s sound appeared rough and harsh; its lyrics, on the other hand, were simple and apocalyptic. Most popular enthusiasts and churches did not accept it because of how its overtly spiritual lyrics were combined with rock and roll’s earthy sounds. After its huge exposure at Explo ’72, however, the loose network of numerous Jesus musicians had “instantly [g]elled into an industry (for better or worse)” (Thompson, 2000, p. 36).
In the next two or more years, Jesus music was written, performed and recorded, but no one would know this "by listening to the radio, reading magazines, or attending church services" (Baker, 1985, p. 74). Jesus concerts and festivals of the 1970s were its only true means of being heard or distributed, and because of this it is necessary to note here that it was at these concerts that eventually institutionalized CCM as a new mode of popular music, which eventually enshrined female vocalists. First, although hundreds of concerts were held in this decade, only a few of the largest events contributed significantly to CCM's future. Secondly, the formation of the Jesus music between 1972 to 1974 resulted in a more 'sanitized' and softer Jesus rock. Third, contemporary Christian music (CCM) radio stations are discussed as they emerged in 1968 on the East Coast and in 1975 on the West Coast. This obviously showed poor communication between the two coasts, which led to the creation of the Fellowship of Contemporary Christian Ministries (FCCM). The fourth point then illustrates FCCM and its goal to improve national intercommunication among the segmented music ministries; in other words, attempts were made to create smoother communication among the CCM music field, its various managers, its promoters and its
many artists. Fifth, CCM magazines contributed to nationalizing the music and creating its stars. Sixth, Christian Recording labels began to emerge, which then helped many early Jesus musicians and vocalists. Seventh, recordings began in 1979 to improve greatly in quality. Eighth, the record industry depression between 1979 to 1982, though affected the world at large, actually assisted CCM greatly as its spiritual lyrics many believed gave hope to a depressed American culture. Finally, the born again movement influenced messages from secular musicians of the mid 1970s and 1980s. On the wave of ventures in the 1980s and 1990s, born again, secular and larger CCM ventures were able to assist and enter CCM female vocalists within popular music mainstream.

Jesus Festivals of the Seventies
The only way that Jesus music was directly noticed during the late 1960s and all through the 1970s was through live experiences. Except for Scott Ross' Christian rock radio show, which began in 1968 and spread mainly through New York, CCM radio stations at this time were non-existent. Jesus rock albums at this time were rare, so Ross aired albums that were “Jesus-based pop songs that were increasingly on the charts,” (Thompson, 2000, p. 34).
Youths of the sixties had grown accustomed to musical events such as Woodstock, so it was no wonder that Jesus concerts and festivals became successful. They were a product that “grew out of a generation enamored by the giant secular Monterey Pop Festival in California and the even more gigantic Woodstock festival of 1969, where reportedly more than five hundred thousand young people attended” (Baker, 1985, p. 82).

With the exception of Explo '72, these Christian festivals and concerts were never as large as the secular ones. The secular festivals had become overcrowded and often catered to rough crowds. After the tragic rockfest at Altamont, California in 1969, critics often looked down on these secular festivals and festival promoters began having difficulties locating places to hold them. Many landowners who had rented out large areas now refused to do so. They did rent to Christian rock festivals, however, because the crowds were not as large, were better mannered and were part of an evangelical mission. The largest Jesus' festivals from 1970 to 1978, began with The Faith Festival of 1970 (Baker, 1985).

Faith Festivals

Considered the first major Jesus festival, it was held in a stadium in Evansville, Indiana, in March 1970.
Over 6,000 attended and listened to Pat Boone and his family, Gene Cotton, and a few Jesus rock artists such as Larry Norman, Danny Taylor, Crimson Bridge, and the group “e.” This event was so popular that it was repeated in 1971, and drew 15,000. Both events were well-covered by the CBS television network (Baker, 1985).

Love Song Festivals

In that same year, the Love Song Festival at Knott’s Berry Farm in May of 1971, drew 20,000, revealing the largest nighttime attendance for Knott’s Berry Farm within its 53 year history. A few Jesus music groups from Costa Mesa’s Calvary Chapel performed at The Farm that night: Children of the Day, Love Song, The Way, and Blessed Hope. Now began a California tradition of amusement park Jesus festivals. Knott’s Berry Farm proprietors also began staging these Christian music nights more frequently. Though this festival had originated as Love Song Festivals it quickly became known as Knott’s Maranatha Night because it featured musical groups from “Calvary Chapel’s Maranatha! Music Ministry” (p. 84). From 1971 to 1974 Knott’s Berry Farm staged three Maranatha Nights a year, “one in the spring, one in the fall, and one on New Year’s Eve” (p. 84).
Maranatha Nights at Knott’s Berry Farm gave Californians Christian entertainment without sermons, baptism or congregational worship. Southern California youths availed themselves of these opportunities at their churches, primarily at Calvary Chapel. Around the rest of the country, however, no churches like Calvary Chapel accepted youths with a hippie-like appearances—barefoot, in blue jeans, and with long hair. These Jesus festivals not only became a youth mecca, but a beginning point in their relationship with Jesus Christ (Baker, 1985).

Explo '72

Of all the Jesus festivals within the seventies, Explo '72 was the largest. It was held from June 17th to the 22nd of 1972, in Dallas, Texas, and its main event that drew the largest amount of people, 80,000 to 250,000 was the music. The music performed on that day had various styles and sounds of gospel including country/gospel, traditional gospel, Jesus rock and African-American gospel (performed by Andrea Crouch and the Disciples). The other Jesus festivals that followed also began hosting various artists and speakers in different parts of the country (Baker, 1985; Romanowski, 1990).
Jesus '73

In August of 1973, a Mennonite by the name of Harold Zimmerman organized a Jesus festival in a central Pennsylvania potato field. This event was held for three days and also included guest appearances by some of the big name Jesus musicians and speakers: Andrae Crouch and the Disciples, Danny Lee and the Children of Truth, Randy Matthews, Randy Stonehill and a few other artists who appeared at Explo '72. This festival drew an estimated 8,000 people of various faiths. Here Catholics socialized with Mennonites, Baptists worshipped and socialized with Assembly of God members, and Church of Nazarene musicians played before Presbyterians. Among this array of different religions, a large portion also consisted of non-Christians “who heard the gospel and responded to it” (Baker, 1985, p. 84).

Praise '74

Next year, the Orange County Fairgrounds in Costa Mesa, California hosted a Jesus festival, Praise '74, which attracted around 16,000 people. Sponsored by Maranatha Village, a local Christian bookstore of the Jesus movement, Praise '74 was seen different from other Jesus festivals both because of its location, and because it featured other California artists (Baker, 1985).
A combination of a Jesus festival and a fair, it hosted outdoor stadium concerts, Christian art and craft displays, and many quality Christian films. Performers here included Andrae Crouch and the Disciples, Love Song, Ralph Carmichael, Terry Talbot and the Branch Bible Band and many other musicians. Along with the music were displayed Disneyland like fireworks which illuminated the stage (Baker, 1985).

**First Annual Christian Artist’ Seminar**

In the summer of 1975, the First Annual Christian Artist’ Seminar was hosted at a YMCA camp in Estes Park, Colorado, where a large amount of music and talents gathered: Evie Tornquist, the Archers, the Imperials, the Continental Singers, Andrae Crouch and the Disciples, and many others. Unlike the many Jesus festivals, it was created mostly for the musicians and members of organized churches and colleges. Not focused on Jesus music fans, it brought together musicians, and ministers of music, so they could congregate and worship together. The seminar’s musical style had a different sound; unlike earlier Jesus musicians at Jesus rock festivals, it moved away from its street-like sound and appeal (Baker, 1985).

The Christian Artist’ Seminar later became known around the country as “Estes Park” (p. 86). What started
in 1975 with 800 individuals had greatly increased by each year. Musicians and music ministers continued to advance their knowledge of both spiritual and musical fields, while nightly concerts continued to display various Christian talents as well as hosted National Talent Competitions. Its victors won cash as well as recording contracts (Baker, 1985).

Jesus Music's Transformation

After Explo '72 ended and the Jesus movement waned, its evangelical rock music, on the other hand, struggled but did not fade away. Several composers and musicians began to realize they needed to make musical and lyrical changes to keep up with the times. From late 1972 to 1974, artists and composers tried to give contemporary Christian music "a sound of its own" (p. 74).

Two kinds of musicians emerged after 1972: the "radicals" and the "conservatives" (p. 74-75). The "radicals" were artists like Larry Norman, Randy Stonehill and Randy Matthews, who retained Jesus music's street-like aspects. The "conservatives" such as the Archers and Dallas Holm, adapted more to the changing times, by offering softer rock than the earlier Jesus rock. This sound appealed to youths who had returned to more
traditional churches, while at the same time it did not offend the ears of the older generation (Baker, 1985).

These conservative artists and their music were then considered by many as critical because they formed a "vital bridge between street music and church music" (p. 74). Unlike the radical musicians, the conservative artist played in more church-like settings. It may have appeared to some that they compromised their music, but in fact they were now spiritually reaching two crowds. Paul Bakers explains their efforts to glorify Jesus Christ in a clear way:

The Jesus-music writers and performers knew what they had to do, regardless of the consequences. They had to write the songs that the Lord had given them to write; they had to perform the music that would reach the churched and unchurched youth; and they had to upgrade the quality of a fledgling art form. (p. 76)

One big problem occurred with this change of musical styles. The conservative musicians' music splintered Jesus music into more genres. For the fledgling CCM industry, this was a critical marketing problem; "a myriad of musical styles" eventually "divided the evangelical subculture along the lines of diverse taste groups" (Romanowski, 1990, p. 224). Also, "the already relatively
small religious audience and limited record sales" became more fragmented (Romanowski, 1990, 224). In turn, this kept the many CCM artists "out of the limelight of the larger recording industry" (p. 224). What marketers needed was one musical style that united the various taste groups, so as to solidify the CCM market, and give it a superstar artist who appealed to the different groups (p. 224).

**Christian Radio Stations**

The idea of putting Jesus rock onto radio stations had originated in 1969, as a former radio disc jockey, Scott Ross, was enamored by the Jesus movement and its music. Hence, Ross persuaded Pat Robertson, the owner of the Christian Broadcasting Network (CBN) to hire him to host a radio show that featured Jesus music and top secular hits containing spiritual lyrics. First aired on five stations in New York, his show became "syndicated nationwide on up to 175 stations," but did not reach the western states (Thompson, 2000, p. 34). Meanwhile Christian radio shows on the West Coast remained primarily back-to-back hourly sermons. After Ross's particular Christian radio show model, however, in time led others to CCM into Western radio as well as into other media forms, such as supportive Christian magazines.
Finally in 1975, the largest community of Christians within the nation, the Orange County area, could listen to its own contemporary religious radio station or program on a small FM station known as KYMS “The Orange 106.” This station which had played underground rock, now began to bolster its ratings among a market of 77 other radio stations in the Los Angeles and Orange County area, as it switched over to a more contemporary Christian format in 1975. “Orange 106” now became known as the “Spirit of 106.” Now large numbers of local youths began tuning in to hear Jesus music “which had been impossible to hear on radio before, except for an hour or so each day” (Baker, 1985, p. 90). This change caused two more radio stations to switch to this new contemporary Christian format: “KBRN-AM in Denver and KRDS-AM in Phoenix” (Romanowski, 1990, p. 185).

Nine days before KYMS’ debut as a contemporary Christian radio station, Larry King and his associates had acquainted KBHL-FM “The Sound of the New Life” to Lincoln, Nebraska, resulting in the station being “deluged with calls of approval from all over the Lincoln listening area” (Baker, 1985, p. 90). Many local businesses, such as
A&W, showed their support and endorsed this station, which then gave KBHL the ability to sponsor contemporary Christian concerts by well known artists and groups such as Barry McGuire and 2nd Chapter of Acts. Such monetary support has never been given to Jesus music, therefore this was a huge step forward for this music. The goal of this new Christian radio program was to present radio as part of a Christian lifestyle, while not being pretentious. This meant that the music did not have to be limited to Jesus music, but the music to be played was to follow a moderation rule, which filtered out the "far-out" and rockier music (p. 91).

KFMK

Also in 1975, Houston, Texas' radio station, KFMK, took on a contemporary Christian format. Needing something different and new to air, this station then looked toward contemporary Christian music as the new sound and format, thus resulting in a program airing this music from 6:00 A.M. to midnight. Their lack of sufficient amount of Jesus music records meant that the music they chose to air needed to be moderate both musically and lyrically. KFMK's primary goal in taking on such a contemporary Christian music (CCM) format was then to communicate to a very young
age group and to watch the word of God spread in this manner (Baker, 1985).

KBRT-AM

As a result of the born again movement KBRT, "the AM sister station to Los Angeles' number one non-religious FM station, KBIG-FM" then switched to a CCM format in 1978 (Romanowski, 1990, p. 185). KBRT's program directors also realized the importance of the "growing popularity of CCM concerts at Disneyland and Knott's Berry Farm (both within the signal area of the station)" (p. 185). Because of these two factors then the station permanently changed its soft rock format to a CCM one.

The emergence of these radio stations are important to note here as they have eventually assisted CCM female vocalists such as Debby Boone and Amy Grant in the later 1970s. This meant that not only evangelists heard them, but that anyone who tuned into the station could also hear these CCM female vocalists. If and when the listeners enjoyed a song and asked a DJ to replay a particular song then led to the vocalists greater success within the 1970s. Thus, the idea of Christian rock radio programs were significant to CCM female vocalists like Amy Grant, when the general public did not know where to purchase her albums.
The Fellowship of Contemporary Christian Ministries

Even though residents of Santa Ana, Los Angeles, Lincoln, Houston, and other non-eastern cities now had access to radio stations airing the new contemporary Christian music formats, audiences on the West Coast did not know what was happening on the East Coast and vice versa. Many individuals realized that musicians and their relationships, however, connected the two coasts. To improve nationwide communication out CCM, its supporters created the Fellowship of Contemporary Christian Ministries (FCCM) (Baker, 1985).

Twenty men who labored across the country in various branches of Christian work, met at Fort Wayne, Indiana, in April 1975. Paul Craig Paino, Jr, a well-known minister at Calvary Temple in Fort Wayne, orchestrated this meeting. It became a milestone in Jesus music history because it was a big step for CCM that desperately needed this great change. The FCCM began to sponsor annual three-day summer conferences or retreats for “musicians, concert promoters, coffeehouse ministers, theater groups, record company representatives, broadcasters, artists’ managers, recording studio engineers, and anyone else who took contemporary Christian ministries seriously” (p. 94). The
aim was to have all partake in an annual fellowship, where everyone learned of what was happening in different sections of the United States, as well as to perform or to listen to performances. Musicians and others within musical ministries formed a network to attract new members and distribute an official newsletter, in which members shared or announced their failures and successes.

Christian Magazines

The most influential print medium which assisted FCCM members, but was created more so for the general public was a magazine titled Harmony. This magazine then discussed what was happening in the Jesus music world. Its first issue, which came out in May of 1975, was then "a cause for celebration among Jesus musicians and contemporary Christians. Now fans had an opportunity to read a magazine from cover to cover and keep on top of everything happening in Jesus music" (Baker, 1985, p. 95). One of the 20 charter members of the FCCM, Lou Hancherick had this vision, which was to assist all those who were interested in this topic besides of just his fellow FCCM members (Baker, 1985).

This magazine that supported CCM was not the first one created. The magazine Rock in Jesus had been created
in 1971 to accompany the new contemporary Christian music, but it only published five issues before it merged with another Jesus paper, known as Right On! This publication then continued for some time as a middle section of the Berkeley Jesus paper (Baker, 1985).

Other magazines began to emerge after Harmony’s twelfth and last issue in 1977. These magazines that followed from 1977 to 1983 include: Gospel Trade, Singing News, Bookstore Journal, Christian Bookseller, Foreversong Journal, The Radio Report, Contemporary Christian Music and MusicLine. Of these magazines, Contemporary Christian Music was much like Harmony in that it helped to converge widespread contemporary music labor into a more unified industry. It debuted in July of 1978 and its offshoot MusicLine emerged in 1983 as Contemporary Christian Music magazine which officially became known as Contemporary Christian Magazine (CCM). It was CCM magazine that assisted the CCM industry the most as it created an easily obtainable forum in which technical and spiritual features of current Christian music could be considered or debated (Baker, 1985).

Christian magazines like Harmony, Campus Life or Contemporary Christian Music (CCM) were just a few that interviewed upcoming new artists in the CCM field. In the
later 1970s, female CCM vocalists like Debby Boone and Amy Grant were interviewed and in these discussions readers found out certain things like when and where the next concert was or where they could purchase their next album. This was just one or two questions that were commonly asked. Readers could also learn much more about these artists through a more thorough interview found within particular issues. In his essence, these magazines became a stepping-stone for these vocalists especially in the seventies before they became stars in the eighties.

Contemporary Christian Music Labels

The following paragraphs examine the Christian recording labels that led female CCM vocalists to their stardom, as well as influenced huge new numbers of young women. The two recording labels that were the most influential to many CCM female vocalists were Word Records and Benson. Star Song was another label that helped a much smaller roster of female vocalists, but more specifically Twila Paris.

Word Records

Word Records, developed and founded in 1953 by a Baylor University graduate by the name of Jarrell McCracken, was basically centered on "various strains of
sacred music" (p. 80). Since the late forties in fact, it was one of the largest companies that continuously produced gospel like music. Throughout the sixties and seventies Word branched out into three or more divisions. Of these divisions Myrrh and Sparrow Records, which were first coordinated by Billy Ray Hearn, were the most influential in assisting female CCM vocalists of the eighties to their stardom. Myrrh sported the largest roster of contemporary Christian artists within the country including: Honeytree, Lilly Green, 2nd Chapter of Acts, and several others.

Sparrow Record’s roster on the other hand also supported female vocalists such as Chapter of Acts and Janny Grein.

By the 1980s, Sparrow and Word had reached new levels of success and influences. Sparrow introduced the explosive musical stylings of Phil Keaggy, while Word made Amy Grant “a superstar” and transformed the heavy rock band Petra “into a near-household name” (Thompson, 2000, p. 83). From this point on these two labels have become the most important players within contemporary Christian music business (p. 84).
Benson

Around the mid seventies, the Benson Company was just beginning to show its force within contemporary gospel music. Although it has been around since the late forties producing and distributing traditional and sacred style, it was a matter of time before Benson found the softer and tamer Jesus music as a style they could accept, produce and distribute. By 1976, Benson then re-entered the contemporary gospel market under its new label, Greentree Records, which became a good place for many CCM artists. In 1980, Benson then merged with Paragon Associates, another Nashville-based record and publishing incorporation formed in 1974, which then helped Benson greatly as it provided it with a strong, financial position in which to compete with a much larger Christian music business, Word Records. This merging was a necessity and, in fact, assisted Benson in its expansion within the early 1980s resulting in 13 affiliated labels, as well as a large roster. One specific CCM female vocalists who was well supported and influenced by this label was Sandi Patty. One of its smaller divisions, the Impact label, was then the label that Patty was under that assisted her career and her stardom in the early 1980s (Romanowski, 1990).
Star Song

Around 1976, Star Song Records located in Pasadena, Texas began as a visionary label signing on some of the “heaviest and most progressive Christian music bands ever,” such as Resurrection Band, which eventually became known simply as Rez (Thompson, 2000, p. 84). Other hard rockers like the successful hard rock group, Petra was also on its roster. In the 1980s, however, Star Song had some contemporary adult success as they signed on Twila Paris.

There were several Christian recording labels within the seventies, some in fact began as early as 1966, like Creative Sounds. However, the majority of these labels began in the 1970s Maranatha! Records, Lamb & Lion were just a couple of the more prosperous labels. Word and Benson, on the other hand, were the most influential to female CCM vocalists and to their stardom.

1978 and the Tremendous Improvements of Jesus Music Recordings

In 1978, tremendous improvements were noticeable within the quality of Jesus music recordings. Recording studios were better equipped than that of the earlier Jesus musician’s studios that were created because secular recording labels could not make their music successful or
because these new converts did not trust anyone outside of their faith. The music of 1978 took on much more professional sounds, as top studio musicians who appeared on hundreds of pop recordings each year were hired.

Other tremendous improvements were the more professional and popular sounds and lyrics of CCM that the popular music world was now able to accept. The CCM lyrics of this time fluctuated from implicit to explicit spiritual text depending on the artists. Combined with its more professional sounds and background music, it was then good enough for the general public. This step to professionalism was a giant leap for CCM, and in turn had made their music equivalent to that of secular music or even better. In fact, many within the secular music world were envious of CCM's new professional background music. With their slight spiritual text, this music was once more considered a possible new sound that many considered, depending on the right CCM star (Baker, 1985).

Even though these seven factors (Jesus festivals to the tremendous improvements of Jesus music recordings of 1978) were significant to the CCM world during the 1970s they did not lead CCM to its great success and popularity. As impressive as this list was, there were three more important factors, which eventually altered this change to
a more successful outcome for the eighties. The first factor is the record industry depression of 1979, the second is the born again movement and its effects on secular musicians and the third is based on the successful joint corporations of the eighties and nineties.

1979 and the Record Industry Depression

The many ups and downs that the gospel music industry experienced during the seventies continued as one other problematic obstacle was ahead of them. This obstacle which had eventually affected them in the early 1980s "coincided with a dismal financial period in the broader recording industry," which many believed was a partial cause of the Saturday Night Fever/Grease boom (Romanowski, 1990, p. 228). Because of this economical depression, the CCM industry fared a lot better than other music industries and the overall American society. Many individuals within this CCM industry claimed that the evangelical market's stamina was actually due to the religious lyrics of the gospel music. From this point on many CCM female vocalists who followed on the trail of this depression were steered to a more acceptable American nation towards this spiritual music, and as a result began to enjoy stardom in the early 1980s (Romanowski, 1990).
Albums at this time began to have more implicit spiritual context like Bob Dylan's *Slow Train Coming* (his first album after his conversion) and Debby Boone's *You Light Up My Life*. These kind of albums then revealed that a new evangelical boom was imminent. During this depression, this industry was also affected. By the early 1980s, it experienced what the secular music industry had been going through since 1979. This resulted in a few cut-backs: higher retail price on CCM albums, high product returns in the Christmas of 1981, retailer's credit had to be tightened, artist rosters and their staff members were also cut back (Romanowski, 1990).

Even though the recession was still affecting the overall record sales within the United States at the beginning of the 1980s, gospel music sales, nevertheless, began to steadily increase. In 1980, gospel music had increased its share to that of five percent within the music industry and had also warranted its own category. As indicated by further studies, the sales of gospel records increased from "$180 million in 1980 to $210 million in 1983 with the gospel market accounting for nearly six percent of the total record business that year" (p. 231). This increase than placed gospel music over that of both classical and jazz recordings, as it outsold both genres.
In comparison to all "gospel" music styles, contemporary Christian music was by far the most popular as it accounted for "30 to 50 percent of total record sales at different gospel record companies" (p. 231).

While the secular recording industry witnessed a turnabout in 1983, this revitalization was almost exclusively due to "the phenomenal sales of Michael Jackson's Thriller LP aided by the advent of MTV" (p. 232). However, when gospel music, specifically CCM showed phenomenal growth without the aid of MTV, many secular labels "were all eager to be the first to catch the wave of a new musical megatrend to change their financial fortunes" (Romanowski, 1990, p. 232). This new interest of the mainline companies then led to joint marketing and distribution arrangements that the gospel companies saw as a benefit, which could skirt the many obstacles within the religious network.

Born Again Movement and Its Affect on Female Musicians from 1975 to the 1980s

Through the emergence of Harmony, KYMS, KBHL, KFMK, KBRT and the FCCM then marked 1975 with an amazing growth in the overall Jesus music and gospel scene. This growth progressively grew all over America in 1976, as Jimmy Carter introduced the American public to the term "born
again" (Baker, 1985, p. 96). Although he was an unknown individual before his presidential candidacy, his 'born again' testimony had "brought about a new interest in evangelicalism" (Baker, 1985, p. 96).

During this time frame, vocalists and musicians then claimed or reclaimed their faith. Because of the born again statement and movement which brought a new evangelical interest into the American culture, these artists were then accepted even by the secular music world. One particular new comer to the music world in 1977 who professed her faith was Pat Boone's daughter, Debby Boone. While on The Tonight Show where she performed her 1977 hit song, "You Light Up My Life" she was later asked about her faith to which she directly claimed she was a devout Christian (Baker, 1985, p. 97).

The individuals that were well researched here were mostly male musicians such as T-Bone Burnett, Steven Soles, Kerry Livgren, B. J. Thomas and Bob Dylan. This did not mean that female musicians or vocalists were unaffected here. Instead it is safe to say that these individuals were simply under researched, or possibly neglected as such artists as Bob Dylan seemed more impressive to write about and discuss to the American culture.
Other female musicians who were also influenced by this change along with the spiritual environment at the 1980's Grammy Awards began to emerge as well. Donna Summers and Deniece William were just a couple of the most well researched females who were influenced by this change. This spiritual change then reflected the metamorphosing nature of America and its music world. From this point on, it appeared as if there was a return "to the spirit of the seventies" (Baker, 1985, p. 146). Songs that were hitting the charts at this time at an incredible pace were therefore filled with spiritual context. Because of this change assisted by secular musicians and vocalists then provided the 1980s with a more acceptable atmosphere for CCM. This changed spiritual atmosphere, however, assisted CCM female vocalists like Sandi Patty, Amy Grant and Twila Paris onto a easier path of acceptance that eventually led them to their stardom.

Successful Joint Corporations of the 1980s and 1990s

This new evangelical atmosphere was seen in both the secular music markets and the religious music markets. At this same time, the successfully rising CCM female star of the early 1980s, Amy Grant began to intrigue many secular music markets as her popularity and success did not rely
on MTV. This success and the fact that this kind of popularity and money were only part of a bigger culture or society, made many secular music markets realize that this music was the next big sound and fad. This phenomenal growth within the CCM business caused secular labels to take instant interest in religious music. Hence, secular labels were “all eager to be the first to catch the wave of a new musical megatrend to change their financial fortunes” (Romanowski, 1990, p. 50). This managed to draw the attention of many major secular labels, which then resulted with them grouping up with gospel record labels or even starting their own labels.

This was not the first time, however, that secular and contemporary Christian markets joined forces. The first attempt at secular distribution or production of CCM was in 1974, when American Broadcasting Companies (ABC) organizations purchased Word. During this time ABC was unfamiliar with the machinations of the religious markets and thus provided Word’s capital and took care of its profits, while Word’s executives were left with their own antiquated methods in regards to the evangelical market. The secular market, on the other hand, was well taken care of by ABC. In this sense, this merger was then seen as the first to produce albums that existed in parallel
universes; this then showed how ABC was successful in keeping control of Word through sponsoring it under a separate division of ABC (Howard and Streck, 1999).

MCA Records was the next mainline record company that included the CCM market within their established production and distribution system. This was done sometime in the late 1970s, as MCA reestablished the old Songbird Label. Although MCA tried to make CCM artists with minimal accomplishments successful, they finally gave up on these artists as the next new thing and then closed the Songbird Label three years later. Because MCA was more accustomed to the secular record industries, they were not prepared for the poor turn out of Christian music and its insufficient sales. Since CCM had also lacked one particular star, MCA could not find any way to make this music work out and therefore gave up on it completely (Howard and Streck, 1999).

CBS was also interested in capturing a portion of this evangelical market and thus established its own CCM label, Priority. Priority was formed in the fall of 1981 and in fact launched a new CCM artist, Carman, toward a very successful career within CCM. Under this label other CCM artists such as Cynthia Clawson, B.J. Thomas, David
and the Giants and the Cruse Family were either introduced or reintroduced to the public (Howard and Streck, 1999).

One other mainline record company interested in uniting with CCM was Elektra-Asylum Records, which in 1982 joined Ralph Carmichael's Light Records. The agreement here was that Elektra-Asylum Records was to distribute certain Light products to secular outlets. This, however, did not last long and therefore had shut down. By 1984 then, "the only secular/gospel distribution agreement still in effect was between Sparrow and MCA (Baker, 1985, p. 154).

Even though many of these crossover attempts failed throughout the seventies, mainstream record labels did not drop this idea completely. Instead they mulled over CCM as a potential cross over music. The link that was missing here that could make this possible however "were CCM artists with large enough sales in the evangelical market to launch them into the mainstream" (Romanowski, 1990, p. 220). It was Amy Grant's 1982 album, Age to Age that demonstrated this massive amount of sales, exceeded 500,000 copies and achieved certified platinum. Hence, secular markets became interested once more with the CCM scene. Realizing that this young Christian female vocalist had performed to sold out crowds across the country,
secular markets than realized her great potential. Because this "contemporary praise" music was also a popular style that "consolidated the fragmented evangelical audience for CCM" secular markets then began to join CCM labels once again (p. 221).

The first secular music industry of the 1980s that was struck by Amy Grant's popularity and her massive sales was A&M Records. As a result of their great interest in her performances, they then purchased Word. A&M here was unlike the past secular industries that was more interested in turning CCM into pop records that would score on mainstream air-play and sales charts, so to gain a larger audience. Instead A&M was more interested in nurturing "specialty markets to overcome the financial turmoil plaguing the industry at the time" (p. 221). Because of the failed crossover attempts of the seventies and its failed attempts to reach a larger crowd, the CCM industry began to focus on their general audience: the evangelicals. With this in mind, A&M/Word altered the marketing strategy and thus used the "secular distribution outlets to reach the large percentage of evangelicals who did not shop at Christian bookstores" (p. 221).

While A&M distributed and marketed Grant's music in the secular market, Word then attended to the costs for
the evangelical market. This collaboration then started Amy Grant’s cross over career, as both A&M/Word released her 1985 *Unguarded* album. Within this same year her *Unguarded* album “sold platinum,” “spawned a Billboard Top 40 hit single,” and “entered the mainstream of the popular music business” (p. 222).

EMI, was another secular label that collaborated successfully with the Christian label Sparrow Records owned by Billy Ray Hearn. In September of 1992, Hearn’s label was purchased by EMI Christian music group, which was owned by a secular corporation known as EMI Group. Sparrow was happy in taking this advantage as its music would be more readily available “to all consumers, Christian or otherwise” (Howard and Streck, 1999, p. 87). The individual Christian artists who benefited from this merger were those already on the Sparrow roster including: Carman, Margaret Becker, Twila Paris, and Zoe Girl (Powell, 2002).

EMI group also owns other gospel and CCM labels such as Chordant Distribution Group, Forefront Records and EMI Gospel. Those artists on the Chordant Distribution Group roster that benefited from this merger included: Jennifer Knapp, Susan Ashton, and Gaithers Gospel Quartet. Those artists on the Forefront’s label included: Rebecca St.
James, dc talk and Audio Adrenaline. Those vocalists on the EMI Gospel roster that benefited here were: Beverly Crawford, Sharon Riley and Lamar Campbell.

Another collaboration mentioned here is the Bertelsmann Music Group (BMG) that was purchased in 1995 by Reunion Records. Reunion Records was the home of such artists as Kathy Troccoli, Michael W. Smith, Joy Williams and LaRue (a brother and sister team). In the earlier years it was a home to former stars such as Kim Hill, Morgan Cryer, Ashley Cleveland, Gary Chapman and Take 6. This merger then contributed mostly to the aforementioned artists, such as Kathy Troccoli and Michael W. Smith (http://www.wayoflife.org/fbns/ccm-whosconverting.html).

Although other joint ventures of the eighties and nineties were also successful, the more popular ones were these particular collaborations. These successful attempts at collaboration during the eighties and nineties then better initiated the female star CCM vocalists as a commonly recognized phenomenon within popular culture. They helped its popularity become a two-time success, with both religious markets and with the mainstream secular market.
CHAPTER FOUR

METHODOLOGY FOR IMAGE AND LYRIC ANALYSIS

Introduction

Within the 1980s several other, more subtle, changes occurred that helped open up a new course for CCM female vocalists. To understand what these changes were, it was first necessary to identify the most popular female CCM vocalists of the seventies. These particular vocalists were determined based on several contemporary Christian music (CCM) books that focused on a few women who shared the spotlight during that decade. Next it was essential to identify the most popular female CCM vocalists of the eighties. Here, I looked for women who received the most awards and the largest amounts of radio airtime. The third step was to examine the image of each CCM vocalist, as image is also a factor in popular musician’s success. The last step was to analyze the lyrics of their specific songs, which were chosen based on availability of specific albums.

The seventies’ albums were limited to mostly 8 track tapes and records and eventually went to audiocassettes. Hence, many of these albums were not as easy to obtain or play since many were not well preserved. Because of this,
the seventies' songs were chosen randomly. The eighties albums, on the other hand, were easier to obtain and play as many were revised onto CDs. The songs were then selected on the basis of their popularity and long radio airtime. The longer these songs were aired on the radio the more popular they became (Negus, 1997; Straw, 2001).

Step One: Selecting Key Female Vocalists of the 1970s

A dozen female vocalists were considered as Jesus music pioneers, however, four were picked as the most popular of this decade. Many CCM authors have agreed four particular women were the more prominent figures within the public’s eyes. These individuals included Marsha Carter Stevens who formed the group Children of the Day, Annie Herring who formed the group 2nd Chapter of Acts, Nancy Heningbaum, better known as Honeytree, and Evie Tornquist (Powell, 2002; Baker, 1985).

Step Two: Selecting Key Female Vocalists of the 1980s

In choosing the most popular CCM female vocalists of the eighties, it was necessary to look at different measures of popularity. In the seventies popularity was rated by the numbers of sold out concerts. In the eighties popularity was rated by the amounts of Grammy and Dove
Awards and radio airtime. On basis of awards, two of three women were chosen: Sandi Patty and Amy Grant. From 1982 to 1992, Sandi Patty, received 28 Dove Awards and five Grammy Awards. Dove Awards are much like the Grammy Awards but they focus on gospel songs. From 1982 to 1992, Amy Grant won eight Dove Awards and four Grammy Awards. The third female vocalist, Twila Paris, was also selected by the amount of her awards, but because one other women won similar numbers of awards, I included one other factor: how many of their radio hits aired from 1982 to 1992. Twila Paris had more radio hits than Debby Boone did, her 16 to Boone’s five, which places her as the third most popular female vocalist of the eighties.

Step Three: Analyzing the 1970s and 1980s Female Vocalists’ Image

A few questions that I hoped to answer by using an image analysis, a theory based on extraction of meaningful information from images are first discussed here. The first question here is “does CCM female vocalist’s image effect one’s following and popularity?” Secondly “in what ways does CCM female vocalist’s image effect their followings and popularity?” Thirdly, “do these vocalist’s image distract from their spiritual songs and lyrics” and lastly “do these female vocalist’s image somehow correlate
with the spiritual message?” Shuker (1994) points out here that images and popular music is important to consumers as they often listen to particular musical styles based on a vocalist’s gender, ethnicity and age. In this light, specific people and groups of people listen and consume music of particular vocalist that have either similar characteristics or attractive physical features. In either case, image and attraction is a necessity to some vocalists and because of this I analyze the image of the key CCM women vocalists of the 1970s and 1980s. To define what these images were and why they associated themselves with this kind of music, I studied each individual performer’s image.

Marsha Carter Stevens

Marsha Carter Stevens who started this new sound of spiritual music along with the group Children of the Day in the late 1960s, created this music as an evangelical tool, which then illuminated her as the young mother of this band. Her natural beauty and sweet voice assisted this group in bringing its spiritual messages to spiritually hungry youths. Her intent here was not popularity or monetary income. Instead it was based on a way to witness to her sister Wendy and her close friend Peter Jacobs. Because this was an effective means of
witnessing, she then created a group that consisted of her sister Wendy, her friend Peter Jacobs who was already a professional musician and his friend Russ Stevens who Jacobs had been performing with in his Peter Jacob's Quartet instrumental jazz group. These four teenagers then formed the musical group Children of the Day, which was considered the very first contemporary Christian group.

Their sound was tame by the modern standards and was very similar to the "acoustic folk-rock groups like Peter, Paul, and Mary or The Seekers" (Powell, 2002, p. 165). This group of teenagers performed elatedly excited by their newfound Christianity, creating an image that drew many seeking and curious youths. Their numbers of followers alone contributed to their popularity, especially during the Jesus people movement that lasted from 1967 to 1973 (Powell, 2002).

**Nancy Heningbaum-Honeytree**

Nancy Heningbaum, better known as Honeytree was yet another vocalist who started her music with witnessing in mind. With a sound similar to that of Judy Collins, combined with her "hippie chick folksinger," like beauty was then the reason for her success (Powell, 2002, p. 421). She too primarily composed and orchestrated the majority of her music and lyrics. Her skill at the guitar
and cello united with witness-oriented lyrics, and her sweet voice were, therefore, the three keys to her success and popularity (Powell, 2002).

Annie Herring

The Pentecostal image and powerhouse voices of Annie Herring and her group, 2nd Chapter of Acts also helped this Jesus music reveal its newfound Christianity. Aside from these two facts, Annie Herring and her group had very attractive and beautiful physical features, which also assisted in their popularity some, but their popularity stemmed mostly from their tight vocals and their joyous sounds. Her two siblings, a young Nelly and a young Matt Ward, formed this vocal trio. Their sound was extremely unique, with an ability to outshine even secular competitors. Their joyous and elated like sounds, in fact, can be loosely placed in the same category as The Mamas and the Papas and the Fifth Dimension. However, Powell argues that the 2nd Chapter of Acts was far more successful then its secular competitors because it had "a more consistent songwriter, stronger vocals and especially, tighter harmonies" (Powell, 2002, p. 801).

Evie Tornquist

Evie, nee Evie Tornquist, who was born in 1957 to a Norwegian immigrant couple, began singing in Scandinavia
as a child star at a very young age. Her youth, beauty and talent all assisted her popularity that started in her early childhood years and well through her teenage years. Unlike the other three vocalists, whose careers were based on witnessing during and slightly after the Jesus movement, Evie took on a different, yet more traditional form of witnessing by the mid-seventies. Thus, all her songs had more traditional sounds to that of Church music. At the age of 17, she recorded her first American album. Her sound and style were similar to light pop singers such as Peggy Lee or Petula Clark. The Christian music market was less crowded in the mid-1970s, permitting her to be noticed for her youth, beauty and beautiful voice. Several particularly noted her beauty. She was even considered by many as "one of the most beautiful women in the world" (p. 312). Many young men drawn to her Jesus music actually believed they were in love with her.

Sandi Patty

Sandi Patty, much like Evie, also started at a very young age, 3, and within a church setting. With her musical talents and beautiful features, she too found success in her later years. Raised within a musically gifted family, she pursued her passion for music at two separate colleges, and joined a musical group, New Nature.
It was here that she met with musician John Helvering, who became her “husband, arranger and business partner” (Alfonso, 2002, p. 218). Around 1981 her first big break occurred when the Bill Gaither Group, which she toured with as a background singer, allowed her to do solos. Her voice mesmerized its listeners, and as a result of this, she was seen as the “voice” of this generation of female contemporary Christian music. From this point on radio listeners, record buyers, and churchgoers alike were said to be affected by her amazing voice, which carried them “to new heights of ecstasy [sic] and inspiration” (Baker, 1979, p. 172). In 1986 her bigger break occurred, when two industries, A&M Records and Word collaborated as they:

[R]eleased a version of the “Star Spangled Banner” sung by Patty as part of an album supporting the Statue of Liberty–Ellis Island Foundation. The recording was eventually broadcast as part of ABC-TV’s Fourth of July programming, stirring tremendous favorable reaction. This led to increased appearances on secular award shows, TV specials, and international concert dates. (Alfonso, 2002, p. 219)

Amy Grant

Amy Grant did not start her musical career at a young age like Evie or Sandi Patty. In fact, she had no desire
to truly start singing to others besides of her friends and family. Because of a tape she made for her parents at Home Sweet Home studio where she worked, Chris Christian her boss was so impressed with her youth, beauty and CCM like lyrics that he decided to do something with her talents. Her musical interest, however, began at the age of ten. Her family did not have a strong musical background, and their Tennessee church denied musical instruments during worship. Their form of worship songs then were only performed "a cappella due to a lack of mention of instrumentation in New Testament exhortations to 'make a joyful noise'" (Millard, 1986, p. 33). Even though her parents followed with their Churches idea of music, they did not however deny Amy the opportunity to learn piano at the age of ten. During her high school years, Amy was drawn away from her childhood church and became interested in the charismatic movement found at her sister's Belmont, Tennessee Church. It was at this inner city church where she experienced an awakening of faith and felt the "unprecedented intimacy with God" (Powell, 2002, p. 373). From this point on, Amy began to see God's presence in her life and in fact wanted to share this new feeling to her classmates through the form of music. Her style often paralleled that of Carole King, James Taylor.
and John Denver. The two influential forces that led her to this was "the desire for recognition" and "her desire to express her growing Christian faith" (Millard, 1986, p. 41). This new passion to witness musically in the style of James Taylor or Carole King along with her youth and natural beauty thus attracted many to her style of Christian music (Millard, 1986).

Twila Paris

Twila Paris' beautiful appearance often has been overlooked because of her musical abilities, specifically in composing deep spiritual songs and composing praise and worship songs worthy of being added to many churches' hymn books. Because Twila Paris was encouraged by her father to take up singing and piano lessons at a young age of 6, eventually lead her to her modern day hymn writing image. In fact, many CCM scholars have viewed her as the most respected composer and performer of "modern hymns" and also as the modern day Fanny Crosby (Powell, 2002, p. 669). Her musical and religious influences were, therefore, based around her family's deep roots in both fields. Her grandparents were peripatetic preachers who held outdoor revival meetings. Her grandmother composed songs used at these evangelical meetings. Her father, Oren Paris, followed in these footsteps as well as he became a
songwriter and minister. After high school, Paris pursued her passion for music. In this process, she started recording and thus her first few albums were then "self-released and distributed on cassette" (Alfonso, 2002, p. 216). Though she followed in Amy Grant's wake, she had no desire to take the same path to popularity. Instead she decided to distinguish herself as a "praise and worship music artist" (Alfonso, 2002, p. 216). It was her ability to compose in-depth and worshipful lyrics united with complimentary soft rock melodies that made her CCM music completely different from all other performers.

Analyzing these seven images has revealed that a portion of each vocalist's popularity was based on their distinct images. Here, it can be said in the case of Evie Tornquist and Amy Grant, that youthful features and beauty were two important factors that led to their success. On the following page, I look at each vocalist of both decades and give a brief description of each one's image. Communication scholars and authors such as Ian Chambers, Simon Frith and Angela McRobbie views image and youth as primary reasons for how certain vocalists or musical groups have become popular. Mavis Bayton, Angela McRobbie and Jenny Garber, however, viewed a third element that makes a singer a more powerful source as a communicator:
the contents of their songs (Bayton, 1998; Chambers, 1985; Frith and McRobbie, 1979; McRobbie and Garner, 1976).

Image Analysis of all Seven Contemporary Christian Music Female Vocalists

1970s CCM Female Vocalists

Marsha Carter Stevens- Beautiful woman
Nancy Heningbaum-Pretty young woman
Annie Herring- Beautiful woman
Evie Tornquist- Beautiful adolescent

1980s CCM Female Vocalists

Sandi Patty- Beautiful woman
Twila Paris- Beautiful woman
Amy Grant- Beautiful young lady

Step Four: Lyric Analysis

The lyrics of fifty songs were obtained by two methods. With the majority of these albums, lyric sleeves were present and thus the lyrics could be copied. In the case that records, audiocassettes or compact discs did not have lyric sleeves, the lyrics were then obtained by listening to the actual songs. Some records of the 1970s were harder to obtain then the 1980s albums, cassettes or compact discs; so 25 songs were selected randomly. The popularity of 25 songs selected between 1982 to 1992, was based by their radio airtime and how many times a
particular song played on a radio station. The more these songs played on the radio, the more popular they became. Since some of these songs from both decades were written and performed by other composers in earlier years, I selected those arranged by the female vocalist who performed them. Also, since particular songs are often recorded on more than one album, I selected from my limited samples the songs randomly. Both sets of songs can be found in Appendix A.

These particular lyrics revealed that spiritual messages within both decades were present though in different contexts. It can be said here then that lyrics are important musical factors. James Lull and Simon Frith agree that when lyrics are adequately employed and assumes a common language employed by the listeners, it then becomes a powerful communicative device. When it also addresses relevant, amusing or humorous lyrics it then becomes a focal point for listeners, which overrides the background music’s rhythm and beat. In the case of CCM songs of the eighties, the lyrics’ importance combined with images emanating youth and beauty then provided a greater popularity because of greater response among evangelicals and the more general public (Lull, 1992; Frith, 1988).
A textual analysis, a standard method in the social sciences that is used for studying large contents of communication is applied here to fifty CCM songs. A few questions that I hoped to answer by using this analysis are based on spirituality. The first question is “Are the songs of the 1970s less spiritual than the 1980s because they were written with more pronouns, metaphors and well-understood phrases?” Secondly, “Are the songs of the 1980s that are written in a more metaphorical way less spiritual than the praise and worship style common of Sandi Patty and Twila Paris?” “Are the songs of the 1980s that take on more subjects pertaining to human suffering, or problems within man and woman relationships any less spiritual than the other CCM songs of this time?” This textual analysis then will reveal the answers to these questions.

Examining the lyrics from both decades, in the context of their promotional materials and popular reviews it became clear that many changes occurred in the 1970s and 1980s. During the Jesus people movement, 1967 to 1973, the Jesus music revealed spiritual lyrics and messages yet not always in an explicit way. This depended, however, on the actual singer and his or her experience with finding Jesus Christ. Between 1972 to 1974, when this music was
observed as a possible new sound, many CCM artists tried to make this music similar to that of popular music, to give its lyrics a more profound spiritual substance. The lyrics were filled with spiritual messages; some artists sang these more excessively than others. When the movement faded, few CCM artists changed their rocky tunes to a more contemporary soft beat. However, such artists as Larry Norman, Randy Stonehill and Randy Matthews, had no desire to mellow down their rocky "street music" which they believed still reached youths but not as greatly as it did during the movement (Baker, 1985, p. 74). This "[H]ard rock contemporary Christian music existed primarily within a sort of Christian underground in those years" (Millard, 1986, p. 60).

For the more "contemporary" artists the lyrics from this point on also went through changes depending on the environment. In church settings, the lyrics and music were written and performed as a way to reach the youths while not offending the ears of the older crowds that supported the churches. The more general environment, this music had more similarities to 1970s' popular songs and the spiritual lyrics were altered enough to be accepted by the general public and by disc jockeys, so their music could be played on the radio. This meant that the Jesus music
for the majority of the seventies was now using more pronouns, phrases and metaphors in reference to the Holy Trinity. Again, these lyrical changes depended on the artists and their purposes.

Secular artists such as Bob Dylan and Kerry Livgren, who revealed their Christian faith in the late 1970s, were then another reason why lyrics changed in the early eighties. When rock and roll icons such as these reveal their faith, changes occur, sometimes positively, sometimes negatively. As for the case of contemporary Christian music of the eighties, this revealed that singing about Jesus in an explicit way was acceptable once more within the American culture.

Through studying the leading female vocalists of the eighties, three evangelical paths diverged, showing where and when spiritual lyrics changed. From 1982 to 1989, Sandi Patty performed praise and worship songs like “How majestic is your name” and “Sing to the Lord.” After being well supported within this time frame, Patty felt comfortable in moving on to other songs that had more spiritual messages within implicit text, such as “Another time, another place.”

From 1982 to 1984, Amy Grant performed praise and worship songs and similar other CCM styles such as
"Emmanuel" and "Sing your praise to the Lord." By 1985, her *Unguarded* album revealed obvious lyrical changes and more rocky and up beat kinds of melodies, evident in her songs "Wise up" and "Love of another kind." Here, the lyrics became less explicit spiritually, which meant that audiences had to rely on the implicit text to see her true spiritual messages. From 1986 to 1992, the majority of her songs remained spiritual, yet within an implicit text, such as "Lead me on."

From 1982 to 1992, the majority of Twila Paris' songs relied on metaphors or metaphorical Christianity. This is revealed in many of her songs but the best examples here are "Warrior is a child," "Runner," "Every heart that is breaking," and "Cry for the desert." Three of her songs, however, were easily noted as praise and worship songs, evident in pieces like "Prince of Peace" and "We bow down."

**Findings about Images and Lyrics**

The importance of the vocalists' lyrics is closely tied to that of the vocalists' images. Examples here are through the image of Amy Grant and Evie Tornquist whose youth and beauty not only drew a large crowd, but also began gaining more of their attention. Thus, these two
women's lyrics had more influence on these listeners. Bayton (1998) who examines vocalist's image and popular music realizes that beauty and youth are a necessity to most listeners. However, she notes that these same groups do not only look at these two qualities but also examines the contents of their songs. The more these songs relate to these crowds or have strong cultural or historical importance these same crowds become more in tuned with their star vocalists. Because of this combination of the vocalist's image and lyrics then have resulted in their greater followings, which has been the case for the Spice Girls in the late 1990s (Bayton, 1998). Since lyrics and images are important to note here, the following sections then look at each one.

The third section then examines the findings by focusing on the lyrics and images of both decades and then concludes with how and why the 1980's female vocalist, Amy Grant, was the most popular and most successful of all the leading female vocalists of CCM. In the final chapter are some final thoughts about how these two differences in the two groups played out, as well as some limitations of this examination.
Lyrics of the Seventies

The analysis of 25 songs of the 1970s' Jesus' music show that spirituality can be found within each song. Spirituality here and also within the eighties, I refer to as the religion that focused on the life and teachings of Jesus Christ. Although the songs of seventies limited its spiritual context, spirituality was still understood yet not heavily saturated with it. The majority of these songs employed pronouns, phrases and metaphors for the trinity rather than proper names of God, Jesus or the Holy Spirit. Because the majority of these songs were also written and performed by youths for youths, their word choices were also simplistic as a means of communicating to their audiences. Simple phrases such as "One Way," referring to Jesus as the one and only way to Heaven is a great example of limiting evangelical messages to conform to the youths language and lingo of the times. These two qualities, spirituality and word choices, reflect the importance they placed on their lyrics and how they phrased their spirituality specifically for their own expressions of their personal witnessing to the spiritually hungry youths.

Although music and lyrics of these songs went through changes between 1972 and 1974, their spiritual content was
always evident, though sometimes limited. A good example here was Marsha Carter's song "Can I show you (that I love you)" which emphasized different biblical accounts, but never used any proper names of God, or of the trinity. This pattern was pretty common throughout the rest of the seventies.

CCM's musical and lyrical changes continued, however, especially as they were intended to help Jesus musicians stay with the times or accommodate to the more traditional churches in drawing their youths back into their congregations. One such Jesus rock band, Wing and a Prayer, found themselves in a situation where the Blue Church in Philadelphia needed their assistance in drawing their youths back to church. These Jesus rockers were then asked in a cautionary way to play their music. This meant their rock beat had to mellow down and their amps also needed to be cut back. In this case, some rockers accommodated churches, while the more radical Jesus rockers refused to compromise their Christian rock music. The 1970s' Jesus lyrics, however, still expressed Christianity through the vocalist's personal relationship with Jesus Christ.

Because of this, I have found that the 25 songs of the seventies fit into three categories. These categories
are personal experiences with Christianity, personal advice and Biblical stories reflecting on the importance of Jesus Christ's life. Thus, the following page categorizes these 25 song titles under each of these three headings.

Table 1. Song Styles of the 1970s

<table>
<thead>
<tr>
<th>Personal experiences with Jesus Christ:</th>
<th>Personal advice:</th>
<th>Biblical accounts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;For those tears I died&quot;</td>
<td>&quot;Children of the day&quot;</td>
<td>&quot;Easter song&quot;</td>
</tr>
<tr>
<td>&quot;I'm so happy&quot;</td>
<td>&quot;The Holy Spirit song&quot;</td>
<td>&quot;Can I show you (that I love you)&quot;</td>
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<tr>
<td>&quot;Clean before my Lord&quot;</td>
<td>&quot;Let me take you&quot;</td>
<td>&quot;Yahweh&quot;</td>
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<td>&quot;Heaven's gonna be a blast&quot;</td>
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<td>&quot;Victory&quot;</td>
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<td>&quot;Rattle me, shake me&quot;</td>
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<tr>
<td>&quot;Morning comes when you call&quot;</td>
<td></td>
<td>&quot;I can't get near you&quot;</td>
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<tr>
<td>&quot;Lord send that morning&quot;</td>
<td></td>
<td>&quot;Come on, ring those bells&quot;</td>
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<td>&quot;I am your servant&quot;</td>
<td></td>
<td>&quot;One small child&quot;</td>
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<tr>
<td>&quot;He loves me&quot;</td>
<td></td>
<td>&quot;Mary and Martha&quot;</td>
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<tr>
<td>&quot;Born again&quot;</td>
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<td>&quot;Pass it on&quot;</td>
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<td>&quot;Searchlight&quot;</td>
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<td>&quot;Prince song&quot;</td>
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<td>&quot;Mansion builder&quot;</td>
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This 1970s' categories illustrate how singers of the 1970's Jesus music expressed personal experiences with salvation. Even though two categories offered personal
advice and told Biblical stories, these vocalists sang 
lyrics that were limited in their scope. These individuals 
which I have studied did not know any other topics or ways 
to express salvation that was acceptable to most people. 
As a result, they sang the songs that were acceptable, yet 
some individuals began to work with different topics. The 
following section examines several examples of these 
limitations within the 1970s, which recur in at least two 
songs per person or group. In the earlier 1970s decade, I 
present songs with more simplistic words and spiritual 
concepts, which are then followed by more mature songs and 
lyrics of the same vocalist or groups. These more mature 
songs veered away from the singers’ personal experiences 
with salvation, and reflected on actual Biblical tales. 
This section begins with Marsha Carter Stevens and 
Children of the Day. Following after this group are 
Honeytree, Annie Herring and the 2nd chapter of Acts, and 
lastly Evie. 

Marsha Carter and Children of the Day

Children of the Day’s “The Holy Spirit song” takes on 
simplicity within its spiritual text: “You don’t have to 
have all God wants you to have/ You don’t have to take all 
He wants to give” (Jacobs, 1974, para. 1, line 1 and 2). 
The song then basically tells its listeners that by
accepting the Holy Spirit they can also become a witness for God. To do this however, the song then claims, “Don’t be afraid to let Him come and take command. Yielding to the Holy Ghost is God’s good plan” (Jacobs, 1974, para. 5, line 1 and 2).

Children of the Day’s song, “Can I show you (that I love you)” has more mature lyrics in that it veers away from personal experiences and focuses instead on biblical tales. This song does not have many references to God, Jesus or the Holy Spirit. Instead it gives numerous Biblical accounts as a way to show the many miracles granted by God: “If I fought the biggest giant... If I felled the highest wall...If I led you through the wilderness, [w]ould you see the Promised Land (Carter, 1972, Para. 1, line, 1, 3, 6) The first account here refers to David and Goliath. The second account refers to Joshua and the wall of Jericho. The third account refers to how Israel had journeyed through the wilderness for 40 years, because they had refused to obey God. Because this song reflected not just on one Biblical account, but on several then gives it a touch of maturity.

Nancy Heningbaum-Honeytree

Honeytree’s song “Rattle me, shake me” features a silly tune that slightly spoke of spiritual lyrics and
reflected the experience of a young convert who was often accused of happiness induced by drugs. Many hippie Christians who experienced this drug-free, yet spiritual high specifically noted the vocalist’s uptight line: “Anyone as happy as you are must be doing something wrong” (Honeytree, 1975, para. 3, line, 7-9). The narrator’s reaction is: “Search me anywhere you please...I got nothing to hide. The only reason I’m happy...I got the Spirit inside” (Honeytree, 1975, para. 2, line 4-9).

Though this song reflected on this newfound faith, spirituality here was only reflected in the last line of the chorus: “The only reason I’m happy...I got the Spirit inside” (Honeytree, 1975, para. 5, line 3, 4).

Honeytree’s song, “Mary and Martha” expresses a more mature spirituality in its focus on a Biblical experience. Even though its lyrics are plainly phrased, its lesson teaches about the problems of women, especially within Biblical times. This song’s story line, in fact, was a topic “that had not been addressed by any other artist at the time” and therefore was a new direction for female CCM performers (Powell, 2002, p. 422). This story found in the Bible’s New Testament, in Luke 10: 38-42, then explains how Martha fretted about the big dinner rather than spending her time listening to Jesus: “Mary sat at
Jesus’ feet/Words of truth He said/ She drank His words like holy wine...Mary’s sister Martha/ Was busy all day long/ Working hard for Jesus... She never took the time to be alone with Jesus” (Honeytree, 1975, para. 1, line 1-3; para. 2, line 1-3, 6).

Annie Herring and 2nd Chapter of Acts

Annie Herring’s “Prince song” reveals a somewhat simple tale with lyrics that intertwine a spiritual message: “I’ve got a brand new story... about a Prince who kissed a girl... out of the blue... Ain’t no tale to me now... the Prince of Peace has given me life somehow” (Herring, 1975, para. 1, line 1; 3, 4, 6, 7). The Prince she referred here is Jesus Christ. The majority of the lyrics here reflected Him through this one phrase and through pronouns. This however was easily read as spiritual because of these word choices (Herring, 1975).

Annie Herring and the 2nd Chapter of Acts’ “Easter song” also took on a simple Biblical form. This song focused on the death of Jesus Christ and His resurrection, which illustrated through a strong rock and roll beat with similarities to Handel’s “Hallelujah Chorus.” Lyrically, this song expressed the angel’s delight of Jesus return. The 2nd Chapter of Acts also expressed this same delight: “Joy to the world. He has risen, hallelujah! He’s risen,
hallelujah! He’s risen, hallelujah!” (Herring, 1974, para. 3, line 1-4). Because this tune was created with a choir in mind and the lyrics were created to stir up emotions was an adequate and mature way it was expressed.

Evie Tornquist

Evie’s rendition of Andrew Culverwell’s holiday tune “Come on, ring those bells” was her most popular piece and biggest hit ever. This song reflected around the birth of Jesus, and was simply written and composed. This tune then examined holidays and celebrations and how they are greatly appreciated by many. It then simply crossed over to the birth of Christ: “Mary had a baby boy in Bethlehem, The greatest celebration of them all” (Culverwell, 1976, para. 3, line 3, 4). Though this song presented two messages it was evidently spiritual. This can be read through the song’s chorus: “Come on, ring those bells! Light the Christmas tree. Jesus is the King, born for you and me. Come on, ring those bells! Everybody say, ‘Jesus, we remember this, your birthday!” (Culverwell, 1976, para. 2, line 1-6).

“One small child,” another holiday tune performed by Evie, was a more elaborate story based around Jesus’ birth. It looked upon the scene of Joseph, Mary and baby Jesus in the manger united by Shepherds and three wise men
(or kings). The song never explicitly reveals this baby as Jesus, but is understood because of this well-known Biblical account. Throughout this song, Jesus is referred to as many things: “One small child in a land of [a] thousand, One small dream of a Savior tonight”...“One King bringing us life”...“See the blessed infant sleep”...“One small Savior of life” (Meece, 1971, para. 1, line 1, 2; para. 2, line 4; para. 5, line 4; para. 6, line 4). Because this account was well documented within this song then illustrated a great knowledge and thus great maturity.

Examining these specific songs that best reflect the Jesus music of the 1970s, it is evident that their spirituality is not as explicit as was assumed. In fact, it should be noted here that many of these songs were written in just this manner so to be heard on the radio, and to become popular in the secular, music world. Because Christian radio stations were just emerging, meant that for these tunes to be heard they had to take on the style of the popular music of the seventies. So long as these songs were not spiritually pushy and extensively filled with spirituality, their distributors, broadcasters and audiences, viewed this music in a more positive way (Baker, 1985; Thompson, 2000).
Images of the Seventies

These four female artists, Marsha Carter Stevens, Honeytree, Annie Herring and Evie who gave so much to the Jesus music realm had an equal amount of influence among their listeners. Their lyrics spoke to many and influenced many towards Christianity. The earlier artists like Marsha Carter, and Honeytree had a huge impact among the searching youths caught up within the Jesus People movement. However, the one individual who was indisputably the most listened to and followed was Evie (Powell, 2002).

This Norwegian singer was “phenomenally popular in the ‘70s, when the Christian adult contemporary market was admittedly less crowded” (Powell, 2002, p. 312). Evie also deserves to be credited here with pioneering a Jesus music subgenre called ‘inspirational.’ This style filled with sweet and inspiring music and lyrics also acted as an alternative to the heavier Jesus rock music. Evie’s sound had similarities to that of light pop singers such as Peggy Lee or Petula Clark. Her beautiful voice and sweetheart like image also led to her performances at the White House and “venues like New York City’s Carnegie Hall” (Powell, 2002, p. 312). She also sold out “far bigger arenas than almost any other Christian artist could have managed in the ‘70s” (Powell, 2002, p. 312). It could
be said here that her beauty had a huge impact on her many followers. Also, it should be noted here that she was “widely regarded as one of the most beautiful women in the world” (Powell, 2002, p. 312). Many young men and maturing “Jesus freaks” believed they were in love with her. By 1979, however this fantasy ended as she married Swedish Pastor Pelle Karlson.

Because Evie had this ability to draw large crowds through her beauty and youth, she best illustrates the power of image. Roy Shuker reflects on this particular power and its affects on teenagers and their consumerism. He then concludes that certain images that radiate beauty and youth then lead to greater consumerism. Mavis Bayton (1998) also came to the same conclusion yet adds the importance of song’s context as it might have relevance, or social importance to its listeners.

In this light, the Jesus music that Evie employed had a much stronger impact on the maturing Jesus followers. Because of her beauty and youth followed by songs filled with spiritual signification, therefore, led to her great popularity. Music here became a form of communication, which highly influenced Evie’s followers. Accordingly, the music and lyrics that Evie performed became “a passionate sequencing of thoughts and feelings” that expressed
meaning to the maturing Jesus followers (Lull, 1992, p. 1). Also, this music became a blending of personal signification, which elicited a great response from her listeners. Because music has this ability to “easily evoke a whole time and place, distant feelings and emotions” then illustrates the great power that lyrics have on its listeners (Lewis, 1992, p. 135). When music and lyrics have this power and is then united with another strong element such as a very beautiful artist, male or female, music becomes a very powerful tool.

The three other CCM female performers of this same decade were also physically attractive. Marsha Carter Stevens showed this with her sweet physical beauty, as well as her young mother image. Honeytree showed this within her young hippie like appearance, which revealed a different kind of beauty. Annie Herring showed this within her physical beauty, yet most of her audience often overlooked her beauty as they were more enamored with her unique lyrics and powerhouse voice. Evie, on the other hand, had a natural beauty of a young girl who blossomed into womanhood that attracted so many to her music. It was this particular element that the other ladies lacked.
Lyrics of the Eighties

These 25 CCM songs and their lyrics of the 1980s reveal that spirituality was always present in different ways. In many cases, spiritual context was overt while in other cases this context was presented in a more covert manner. Compared to the Jesus music of the seventies, contemporary Christian music (CCM) of the eighties was much more explicit with spiritual text. In fact, this was quite evident in many of the praise and worship songs of this decade. Through the songs that were presented in a much more covert and metaphorical manner, the spiritual messages were presented as well. However, these particular songs were so artistically and metaphorically composed that the messages at times often confused its listeners. When these songs were properly read, however, the spiritual messages became more evident. Within the songs that were presented as Biblical accounts, spirituality or Christianity was well understood. Although phrases and lines were devoid of proper names of Christ, the Biblical tales always reflected back to Jesus or the Holy Trinity.

In the following section, CCM of the eighties has been broken down into three categories: praise & worship, metaphorical spirituality and Biblical accounts. By doing this, it becomes more evident of what CCM of the eighties
was all about. The following sections then focus on examples of each musical style.

Table 2. Song Styles of the 1980s

<table>
<thead>
<tr>
<th>Praise &amp; worship:</th>
<th>Metaphorical Christianity:</th>
<th>Biblical accounts:</th>
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</thead>
<tbody>
<tr>
<td>&quot;How majestic is your name&quot;</td>
<td>&quot;The warrior is a child&quot;</td>
<td>&quot;Angels&quot;</td>
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<tr>
<td>&quot;Sing your praise to the Lord&quot;</td>
<td>&quot;Find a way&quot;</td>
<td>&quot;Via Dolorosa&quot;</td>
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<td>&quot;Keepin' my eyes on you&quot;</td>
<td>&quot;Runner&quot;</td>
<td>&quot;Was it a morning like this?&quot;</td>
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<td>&quot;More than wonderful&quot;</td>
<td>&quot;Lead me on&quot;</td>
<td>&quot;Breath of Heaven&quot;</td>
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<td>&quot;Emmanuel&quot;</td>
<td>&quot;Every heart that is breaking&quot;</td>
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<td>&quot;Sing to the Lord&quot;</td>
<td>&quot;Wandering pilgrim&quot;</td>
<td></td>
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<tr>
<td>&quot;El Shaddai&quot;</td>
<td>&quot;Another time, another place&quot;</td>
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<tr>
<td>&quot;Prince of peace&quot;</td>
<td>&quot;Cry for the desert&quot;</td>
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<tr>
<td>&quot;Make His praise glorious&quot;</td>
<td>&quot;A heart that knows you&quot;</td>
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<tr>
<td>&quot;O magnify the Lord&quot;</td>
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<tr>
<td>&quot;Hope set high&quot;</td>
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<tr>
<td>&quot;We bow down&quot;</td>
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This categorization then illustrates the 1980’s contemporary Christian music and how it was primarily based on praising God in several forms. Unlike the seventies that was based on expressing personal salvation and witnessing, the eighties was more about praising God in a more general way. The following section then focuses on a few examples of each category. Hence, three songs are
chosen from the praise & worship section and metaphorical section to best reflect Sandi Patty, Amy Grant and Twila Paris. Because Twila Paris does not have a song based around a Biblical account, two songs are chosen here to reflect on the other two vocalists.

Sandi Patty’s rendition of Michael W. Smith’s “How majestic is your name” brought to life the simple spiritual text. This text, though short, simply praises the Lord: “O Lord, our Lord, How majestic is Your name in all the earth...O Lord, we praise your name...we magnify Your name; Prince of Peace, mighty God, O Lord God Almighty” (Smith, 1981, para. 1, line 1, 2; para. 2, line 1-4). Although its rock beat and melody had no similarity to traditional church like sounds, its lyrics however did have similarities to praise and worship songs.

Amy Grant’s performance of Michael Card’s song “El Shaddai” made this praise and worship song sound more like a prayer. Because this song employed several Biblical tales and was presented with Hebrew text then made this song sound impressive and mature. The Hebrew text employed here was centered around two different Judaic names of God: “El Shaddai, El Shaddai/ El-Elyon Na Adonai/age to age you’re still the same, by the power of your name/ El Shaddai, El Shaddai/ Erkama Na Adonai/we will praise and
lift you high, El Shaddai" (Card, 1982, para. 1, line 1-8). These Hebrew references when broken down in English read like this: "El Shaddai" means "God Almighty"; "El-Elyon Na Adonai" means "God most high, O Lord" and "Erkama Na Adonai" means "I love you, O Lord" (http://en.wikipedia.org/wiki/El_Shaddai_(song) ). With these different ways of praising God in two tongues than show an impressive maturity that CCM took on within the eighties.

Twila Paris' song "We bow down" exonerated the image of God. Its mellow rock like sound had no similarities to that of traditional church music; its lyrics, however, did have close similarities to traditional praise and worship church music. This song looked at God as the creator of all things and then praised Him for all His good works:

"You are Lord of creation and Lord of my life/Lord of the land and the sea/You were Lord of the heavens before their was time and Lord of all Lords you will be" (Paris, 1985, para. 1, line 1-4). After reflecting on these wonderful gifts the song then worshipped the Lord: "We bow down and we worship, you Lord, Lord of all Lords You will be" (Paris, 1985, para. 2, line 1, 4). The lyrics, phrases and proper names of Jesus that Twila Paris employed here then
emphasized the importance of praising God for the many blessings He has granted us.

Twila Paris' song "The warrior is a child" veered from the praise and worship style of CCM. Its lyrics however did have spiritual text yet hidden within its artistic and metaphorical phrases. The message of this song revealed God's mighty warriors, who are merely fragile children. Though the song and title appear militant, the song was more about God's divine strength and human weakness. This message was evident throughout the whole song. In fact, this message was best seen in the third paragraph: "Unafraid because His armor is the best/ But even soldiers need a quiet place to rest/ People say that I'm amazing, never face retreat/ But they don't see the enemies that lay me at His feet" (Paris, 1984, para. 3, line 1-4). This song continued in this metaphorical fashion. Hence, the spiritual message was within the text, which made the listeners look and listen for the message. This was the main reason for this song's great popularity.

Amy Grant's "Lead me on" was another complex song that also relied on the implicit text. The theme of this song reflected on many harsh images of human suffering. Through its chorus, however, a spiritual message was
presented although it was more implied than explicitly stated: "Lead me on, Lead me on,/ To a place where the river runs into your keeping, oh/ Lead me on, Lead me on,/The awaited deliverance/ Comforts the seeking" (Grant, et al., 1988, para. 4, line 1-4). This spiritual and implicit text then referred to a figure of hope, Jesus Christ, who has stood at the end of each road of human suffering. The many human suffering images here were of actual accounts. Because it was presented in a very artistic way, the message then became like a harsh picture of human suffering: "Bitter cold terrain/Echoes of a slamming door/In chambers made for sleeping, forever/Voices like thunder in a mighty roar/ Cry to the Lord" (Grant et al., 1988, para. 5, line 1-5). Though this text is far from praise & worship music, the spiritual message remained the same: Jesus Christ is our hope and salvation.

The song, "Another time, another place" performed by Sandi Patty also took on a more mature and complex nature. Because it was written in this fashion, the spiritual message was buried within phrases, which indicated Jesus Christ’s Heaven: "I’ve grown so tired of earthly things/ They promise peace but furnish pain/All of life’s sweetest joys combined/Could never match those in another time"
(Driskell, 1990, para. 4, line 1-4). Through Gary Driskell’s choice of words and phrases then illustrated how material things can never compare to heavenly rewards. Thus, the phrase another time, another place then implicitly referred to heaven. In spite of the song’s lack of explicit spiritual lyrics, it still has the same spirituality within it. Because this song was written in this fashion, thus opened the eyes and ears of the listeners for its real message.

Amy Grant’s song “Angels” veered from the praise and worship style and the metaphorical Christianity like songs. Instead it was composed explicitly and thoroughly from a Biblical account found in Acts 12: 1-19. This Biblical account was centered on the prayers of many believers wishing for the safety of the apostle Peter. Because of their fervent prayers, God then sent one of His angels to release Peter, who was chained up in a cell between two soldiers. The song then expressed this whole account and then added in a chorus thanking God for His angels:

Chained up between two watchmen, Peter tried to sleep, But beyond the walls an endless prayer was lifting for his keep. Then a light cut through the darkness of a lonely prison cell, And the chains that
bound the man of God just opened up and fell, And
running to his people before the break of day,
There was only one thing on his mind, only one thing
to say:
(chorus):
Angels watching over me, every move I make,
Angels watching over me!
Angels watching over me, every step I take,
Angels watching over me!
(Bannister et al., 1983, para. 1, line 3-8)
Though this song was based around this account, Brown
Bannister then added in present day problems that Amy and
similar others may have experienced within their lives.
The idea of combining Biblical tales and present day
problems aided by angels all to a slight rock beat was
then an adequate and fun way to liven this actual account.

The song, “Via Dolorosa” performed by Sandi Patty was
another example of a Biblical account united to a soft
rock beat. This song then reflected on Jesus’ last minutes
before His crucifixion. This account found in the Bible’s
New Testament Matthew 27, then was fully illustrated
within this song:

    Down the Via Dolorosa
    In Jerusalem that day
The soldiers tried to clear the narrow street
But the crowd pressed in to see
The man condemned to die on Calvary
He was bleeding from a beating
There were stripes upon his back
And he wore a crown of thorns upon his head
And he bore with every step
The scorn of those who cried out for his death.

(Sprague & Borop, 1983, para. 1, line 1-9)

Through this bloody illustration, Jesus Christ's last minutes were revealed. Even though this song does not take on the typical praise and worship or sacred styles, the spiritual message is painted just as vividly: through His death we have gained eternal life.

Examining these specific songs that best represented the CCM of the eighties, has illustrated that spiritual text was much more explicit than what was assumed. Many popular CCM songs of the eighties in comparison to the seventies' songs did take on more mature and artistic means of expressing spirituality. The reason for these changes tie into three factors. The first was the 1976 Born again movement and the second was the recording industry great depression of 1979. The third was the idea of evangelists not circulating Bible books stores which
then resulted in a marketing change making great musical and lyrical change that was then found by the secular music world as a CCM style they wished to support.

Because of the born again movement aided by Jimmy Carter then "brought about a new interest in evangelicalism" (Baker, 1985, p. 96). Through this movement, many individuals reclaimed their Christianity. Consequently, this also affected the secular music world. Specific icons of the 1950s and 1960s, also reclaimed their Christianity. More specifically, icons like Bob Dylan and Kerry Livgren from the group Kansas began to reveal their Christianity, whether in speeches or through music. This new interest in evangelicalism then affected many of their followers and the world at large. The spirit that started the Jesus movement in the sixties, was then quite alive once more (Thompson, 2000).

The second reason this music was much more popular in the 1980s, was through the 1979 great record industry depression. While the secular music world and the American culture was heavily hit by this depression, it was the spiritual contents of CCM at this time that enlightened this depressed society. From 1979 to 1982 then, this music grew greatly, and in fact placed CCM over that of classical or jazz music. This was one of the main reasons
why CCM of the eighties was more accepted by the world at large. It was just a matter of time before Christian music then became the next big thing. This moment occurred when Amy Grant recorded her fifth album *Age to Age*, which in fact sold a million copies. From this point on, CCM became a huge success and a popular form of music, which then had secular music industries trying to join forces with the Christian music once more (Powell, 2002).

Because of Amy Grant, her management team, and their desire to reach evangelicals who were not circulating in Christian book and record stores, they saw that a new marketing technique was necessary in order to reach these people. Their marketing techniques within the eighties were then in making Amy’s music similar to that of Top Forty like hits. Accordingly, Amy then began making music that was to score on mainstream record charts. The intent here “was not to sing gospel songs to the unsaved, but to use mainstream exposure and distribution channels to reach those evangelicals who did not listen to religious radio or frequent Christian book and record stores” (Romanowski, 1993, p. 48). Therefore, Amy Grant continued to heighten “her imitation of Top Forty sounds and wrote lyrics more compatible with the Hot 100 and Adult Contemporary listings” (p. 48). This meant that her songs no longer
focused on "confessional, or faith-related topics" (p. 48). Instead, they focused on wholesome relationships. This did not mean, however, that spirituality was simply forgotten. Some of her songs, in fact, have often thrown in spirituality where it related to these particular relationships. Although these lyrical changes were a necessity for her success, it also "caused disarray in the CCM community over the means, and the outcome of evangelical popular music" (p. 48).

Images of the Eighties

The three CCM female vocalists of this decade, Sandi Patty, Twila Paris and Amy Grant successfully enlivened the CCM realm. Of these three individual, however, Amy Grant was indisputably the most successful. Like Evie, her success was due mostly to her natural beauty and youth, as well as to her management team who led her to great success. Since Amy has always displayed her youthful image in her many concerts, many youths have felt certain closeness to her. Ian Chambers has reflected on this power of image as he explains how youths of the past wanted images that reflected on a more modern time. Hence, these particular images needed to reflect modernity and not on "yesterday's model, style and fashion" (Chambers, 1985,
Simon Frith and Angela McRobbie (1979) also reflected upon this concept of youth as a powerful image. They believe that teenagers have had the tendency to follow young idols, especially of the opposite sex. Thus, female artists who have a certain appeal then have the power to attract a large crowd of adolescent boys. Amy Grant had this certain appeal in the early and mid eighties which then earned her a large following.

Due to Amy's large following, her music became more then simply music. It then became a source of communication. In this light, historian George Lipsitz was correct in saying that, "Popular music is nothing if not dialogic" (1990, p. 99). When Lipsitz defines music as "an ordered system of meaning and a set of symbols for participation in social interaction" he then illustrates the importance of lyrics (p. 135). In this case, lyrics were of significant value to Amy and her management team. They realized that in order to reach her audience lyrics were to be presented artistically with social importance.

Because Amy reflected on more general topics such as relationships, historical and social important topics, her large following then grew exponentially. Although her earlier recordings were more faith-based and followed by evangelicals, once she broached more common and general
topics her following grew impressively large. In this essence, lyrics that relate to larger crowds of people are most likely to become more accepted by a larger mass of people. This was one of the reasons why CCM of the eighties was much more successful than the previous decade that focused solely on evangelizing. The power of words and lyrics and its utilization relating to its listeners, therefore, is an important factor in many forms of music. Simon Frith agrees to this concept as he defines lyrical realism as "asserting a direct relationship between a lyric and the social or emotional condition it describes and represents" (Frith, 1988, p. 112). Here he believes that lyrical realism is based around authentic viewpoints and vocalists treatment of original language. Amy Grant did just this with all her songs and recordings. In fact, her natural ways of speech within her songs never varied and never changed. This was what made her music sound officially authentic, as it reflected on the general ways of speech.

Also through her utilization of general topics that reflected on amusing, humorous, emotional, social or historical topics then attracted her large following of fans. Roy Shuker is correct here as he claims that lyrics, which take on one of these elements, tend to have a
stronger impact on one’s audience. Therefore, when listeners find a certain aspect of a song that relates to them, whether in a humorous, social or historical concept, these kind of songs then have a more "emotional association" to them (Shuker, 1994, p. 148).
Findings and Implications

Analyzing the CCM lyrics of both the 1970s and 1980s has revealed that changes in lyrics of a more mature and complex nature did occur within the 1980s. The implications behind these lyrical changes were that they were needed to occur in order for the CCM of the 1980s and its key female vocalists to become popular and more successful. One of the reasons the 1980s lyrics became more popular than the 1970s songs was that they articulated various topics: male-female relationships, abusive relationships, broken marriages, broken families, and children who had experienced broken marriages. Other topics about hurtful situations now focused on victims of harsh crimes, or social injustice. By contrast the 1970s lyrics had been limited mostly to evangelizing. Only so many topics were employed at this time in which many vocalists emphasized their spirituality. This emphasis had limited female vocalists' Jesus music; hence, their Jesus music recordings were never distributed outside of this evangelical circle. This budding industry had become
entrenched in its own subculture (Baker, 1985; Romanowski, 1990; Thompson, 2000).

Chapter One, I asked why key CCM female vocalists of the 1980s had become more successful than their female predecessors. Other questions included: What socio-historical factors caused this change in female-performed contemporary Christian music to take place? What factors accounted for the uneven distribution of resources, advantages and privileges among these female vocalists? What role did key Christian women vocalists play in influencing this music to rise in popularity? What exactly was the nature of this change from obscurity to prominence? Did it occur in the content of the lyrics’ messages that key Christian women vocalists conveyed?

In answering the first question, what socio-historical factors contributed to this change of female contemporary Christian music of the 1970s and 1980s, I took a historiographic approach. These factors that I located included: the mood of youths within the Post World War II era, the style of African-American music and other attempts at modernizing spiritual music, and the styles of vocalists and musicians of rock and roll. In addition was the factor of how American youths used rock and roll to withstand hardships. Because of these elements
and moments in history assisted in how the Jesus people movement began, which then created and supported an evangelical Christian atmosphere. The death of God theology, another element that assisted in the Jesus people movement’s emergence began as theologians believed God was literally dead within this technological age. Because of this many young Christians and converts wanted to disprove the three theologian’s theory and thus created a stir within the American culture around an evangelical Christian message resulting in the Jesus movement.

One other factor that assisted the Jesus movement was through supportive figures who saw the need to evangelize to the many troubled youths of the late 1960s.

The Jesus music that emerged from this movement, however, was supported by individuals who saw the need to use it as an evangelical tool and began to take it on tours around America or even to Europe. Aside from this, the Jesus music was also supported through CCM rock stars and secular rock stars who began to use spirituality within their songs. More importantly, this Jesus music was well supported and well heard by thousands of individuals through one event held in Dallas, Texas: Explo ‘72. Each factor helped account for a climate which, by the late
1960s, made the Jesus music more acceptable to mainstream American culture.

What moved post World-War-II era American youths toward greater appreciation to Jesus music of the late 1960s were the wars and international tension they had witnessed during the 1950s and 1960s, such as the Korean War, and Vietnam War. By the time the Jesus music emerged in 1967, many youths were willing to listen its spiritual messages, especially in a form similar to rock and roll.

African-American music and other modernized spiritual music were extremely influential. They affected how songwriters created the Jesus music of the late 1960s. It was the African-American rhythm and blues sound that branched out into the rock and roll musical genre, which then influenced early Jesus rock. The combination of this sound with spiritual texts then created the musical hybrid that became known as Jesus music. Jesus music appealed to many American youth because its sound and style was similar to that of rock music.

Influential vocalists and instrumentalists of rock and roll contributed greatly to this style, particularly Bill Haley, Little Richard, Chuck Berry, Fats Domino, Jerry Lee Lewis, Buddy Holly. No less influential was Alan Freed, the first disc jockey to air African-American music
for white American youths. However, it was Elvis Presley, who combined the vocal approach of white southern gospel with that of pop stars and added in the energy of the blues and jump bands, whose music popularized the new sound of rock and roll. It was this new musical style that in the late 1960s branched off into another rock genre that became known as Jesus music, because of its spiritual lyrics.

In the past American youths employed rock and roll to endure hardships. Since these youths had learned to utilize this music as both an entertainment and a buffer against news of the Korean War, the Vietnam War and other tensions, they observed many types of music as forms of comfort. Because of this, they readily accepted Jesus music of the late 1960s. This new style of rock and roll combined with spiritual lyrics not only grabbed the attention of these youths, but also provided comfort toward these youths who witnessed these many wars.

The Jesus movement’s beginnings showed many American youths that the late 1960s needed to hear answers more than ask questions. By presenting the works of Jesus Christ and revealing Him as a rebel in His own, the movement made many of these youths more willing to listen to these messages. The Jesus music concerts that followed
later, especially when accompanied by youthful audiences then attracted more youths to the Jesus movement.

The Death of God theology, which originated at institutions remote from sites of popular American culture, affected many Christians, as well as practitioners of other religions. This theological premise offended many believers. Early news of this theology spurred a counter-movement on America’s West Coast, which had long embraced the words and works of Jesus Christ. It was motivated by the aim of showing those theologians who had come up with this concept that God had never left, that He was in fact alive within His followers. This theological statement then, fueled a large counter movement that supported the Jesus music that followed.

Leading figures who supported the Jesus movement worked to bring about its wider acceptance within the American culture. They focused specifically on the Jesus movement’s youths who then became interested in the teaching of Jesus Christ. Ted and Liz Wise, and other supporters such as Linda Meissner, Arthur Blessit, Dr. Don Williams and Lonnie Frisbee brought an Evangelical Christianity atmosphere back into mainstream American culture. Though many churches were not receptive to some of these supportive figures, these individuals, continued
to be influential in bringing a different message about Jesus Christ to many troubled American youths.

Other leading figures who supported the early Jesus music, such as former celebrity disc jockey Scott Ross along with Jim Palosaari and John Herrin were influential in the rise of Jesus music and its musical groups. In 1967, Ross saw the need to air this music on a radio program so as to reach youths in an evangelical way. Although earlier Jesus music was hard to obtain, Ross' program located and aired Jesus-based songs. In time it became syndicated nationwide on 175 stations. Jim Palosaari and his wife Sue formed a rock band, Sheep, which they took on tour along with their rock musical Lonesome Stone around Europe. John Herrin formed the rock band Resurrection and used their music as an effective evangelical tool to reach American youths primarily in the more southern states in America.

Supportive rock stars and imitators also encouraged Jesus music and, in fact, brought it to larger crowds of people. When Jesus rockers like Larry Norman presented this style, emphasizing the importance of Christianity in song, he earned Jesus a following by many American youths who were searching for answers, especially in lyrics of rock and roll songs. When secular artists also began to
employ spirituality within their songs, more Jesus music styles emerged and encouraged larger crowds of American youths.

Explo '72, one of several events that marked the end of the Jesus People Movement, drew the largest crowds because it featured many concerts that supported Jesus music and its many musicians and vocalists. Because of this event, especially its evening concerts, audience members were exposed to a wide array of Jesus music. They were able to pick the styles and vocalists they most enjoyed. This event brought this music to a large crowd, who then took it home with them and shared it with their communities and their churches. From this point on, Jesus music quickly developed into an industry in the early 1970s. However, its musicians, male and female performers who represented this Jesus music, struggled throughout the seventies. They only survived through the sheer quantity of their concerts.

In seeking an answer to the second question of what factors accounted for the uneven distribution of resources, advantages and privileges among these female vocalists, I discovered that the 1980s CCM female performers enjoyed greater prosperity, resources, advantages and privileges than their female predecessors,
because of three factors: the "born again" announcement and movement of 1976, the Jesus music recording improvements of 1978, and the record industry depression of 1979.

In 1976, Jimmy Carter announced to the American public his faith in Jesus Christ and how through His help he was able to be where he was at this present time. This announcement fostered what simply became known as the "born again" movement, because reporters of Look magazine wanted it to sound similar to that of the previous Jesus movement. This "born again" statement affected numerous individuals of many occupations, such as well-known sports personalities, well-known television and movie personalities and especially popular rock and roll personalities. Evidence in many forms of journalism and other literature about popular music shows that these specific rock and roll personalities were mostly males. This did not mean female vocalists were unaffected by this new evangelical "born again" movement, just that their attitudes and opinions were under-reported.

Because this born again announcement was well-received by leading figures in American culture, contemporary Christian women vocalists benefited from this point on from a larger support system. Particular female
vocalists, like Amy Grant, Sandi Patty and Twila Paris, who had entered into the CCM industry in the late seventies, now earned greater monetary support system than other vocalists. The popularity of these CCM female performers now escalated during the 1980s.

The great improvements in Jesus music recordings in 1978 also provided female CCM vocalists with better resources. Many CCM artists and their management teams realized that to be heard and accepted by the secular music world, they had to make their music depict a much higher degree of professionalism. To improve the quality of recordings, recording studios now had to acquire better resources: better studios and better recording systems and audio equipment. To produce more professional sounds, they had to hire top studio musicians. They also had to use smarter marketing techniques so as to reach larger crowds of people. Marketing techniques, such as special prices, discounts and gifts to dedicated shoppers, now seemed to announce to listeners that CCM now had better resources. By now, they were also able to produce better albums because they operated better studios with higher quality systems. These changes within the CCM industry also accounted for why later female vocalists acquired better chances at popularity and success. With these
opportunities, they were able to reach a wider audience and attain greater financial success.

The 1979 record industry depression, an economic tread that affected not just all music industries and also American culture in general, nonetheless assisted in the rise of contemporary Christian music and its female performers. Its sales improved, in contrast to all other recording industries; and by 1980 it had increased its share to five percent of music industry earnings. It now warranted its own marketing category. Many Christians and non-Christians stated at this time that they believed this rise was supported by positive and uplifting spiritual lyrics that were comforting, especially during a difficult time for the American economy. From this point on three female CCM vocalists who were now earning more than their predecessors, now also earned more from their albums and concerts. Other female vocalists who followed these leading CCM singers now also drew better responses and then began to receive more popularity. This contemporary Christian music was now a source of comfort for many, because of its spiritual texts.

The third question seeks to explore how the roles of key Christian women vocalists influenced their music’s rise in popularity. In examining roles of key women
vocalists of the seventies, I found that Marsha Carter Stevens of Children of the Day, Annie Herring of 2nd Chapter of Acts, Nancy Heningbaum, and Evie Tornquist all greatly assisted in popularizing the 1970's Jesus music. However, it was Evie's role and image which had the greatest influence and, in fact, Tornquist sold out "bigger arenas than almost any other Christian artist could have managed in the '70s" (Powell, 2002, p. 312). Despite this, she alone could not make this budding industry become successful in the eyes of the secular music realm.

When the roles and images of three key CCM female vocalists were examined it was found that Sandi Patty, Twila Paris and Amy Grant were the artists in the eighties who most greatly assisted CCM. It was especially Amy Grant's image, which was well-illustrated on her many record jackets, in her publicity photographs and during her public appearances and televised interviews, that distinguished her from the other two key CCM female vocalists. Amy Grant's image, which owed much to the smart management of Dan Harell and Mike Blanton, also kept her music and personal performances out of the churches and church like-events. This secularization of Grant's music also greatly assisted CCM. In fact, it now became a
successful form of popular music in its own right. By eliminating her and her concerts from these specific settings, Grant and her managers helped her music begin to be heard by a much wider array of individuals. In making this choice, Harell and Blanton wanted to reveal how Amy Grant was a young woman willing to perform her music for any group of individuals, not specifically for just the evangelical individuals and circles.

Promotions of Amy Grant’s image, her CCM style and her large numbers of followers, convinced many secular music organizations and businesses that larger amounts of “those kinds of numbers (and dollars) were involved” and that these only represented a small portion of a larger CCM market (Powell, 2002, p. 374). The most important issue here was that CCM was increasing its popularity without the aid of MTV, as was proclaimed by MTV and CCM markets. This entity now proclaimed to secular music industries that this Christian music had a great power, which arose from its lyrics and images and, therefore, should be praised as a new phenomenon in the contemporary Christian music field. Hence, many other individuals within mainstream and Christian music markets now wished to participate by assisting and distributing this new contemporary Christian music. In turn these efforts
further increased audience responses and financial earnings, especially the products and albums of particular CCM female performers.

Within both decades, performer's image was one key to how CCM songs reached crowds and gained popularity—at least within certain circles. In the 1970s, these spiritual songs had been represented by images of key Christian women performers who had become popular amongst primarily Christian crowds. These key women vocalists recognized their greatest support system lay within the evangelical Christian communities and areas where once-counter-cultural youths now sought more definite answers to their many life-problems. The 1980s' CCM songs were represented by the images of key Christian women vocalists, who had become more popular than those in the 1970s. These performers, their images and lyrics now circulated beyond evangelical audiences, to a more general crowd of individuals, mostly composed of women and girls.

Roy Shuker (1994), who examines images within musical contexts, concludes that certain images become more popular among particular groups of individuals because of their demographics to those of these groups. In the cases of the Jesus music of the 1970s and the contemporary Christian music of the 1980s, image is based upon elements
such as youthfulness or maturity, masculinity or femininity, or upon ethnic or religious affiliations. Because of the diversity of these elements, key Christian women vocalists were able to represent not only their female followers, but also those who shared similarities of age, ethnicity, or similar religious backgrounds. In many cases, the image of Amy Grant did not just draw American evangelical youths, but also women and girls regardless of their age, ethnicity and religion. Grant appeared to also represent them through her image and her lyrics.

In answering question five about why lyrics of the 1970s and 1980s changed themes as the Jesus movement evolved into the born-again movement which attracted a much broader base, I found that the lyrics of the Jesus music had first referred to the Jesus People Movement and had noticeably spiritual lyrics, even though some seventies artists revealed this more than others. When the Jesus people movement ended, however, the heavier rock and roll and its street-like aspects that emerged from the Jesus movement also waned as society and many CCM businesses believed troubled youths no longer needed this style of music; it was now displayed in a different fashion and in a way more acceptable to larger, more
mainstream cultural groups. This trend could be seen earlier in Jesus music's lyrics by the mid 1970s, which also used less spiritual references in song's texts.

The lyrics from the mid-seventies on sometimes referred more to pronouns and also to well-understood phrases and metaphors, rather than to proper names for the members of the holy trinity. Such proper names as God, Father, Jesus, Son of God, savior, Holy Spirit or Holy Ghost no longer appeared as constantly as they had in the early seventies. Such proper-name references were now limited to perhaps one or two appearances within a song. Influential factors such as the born again movement, improvements in CCM recordings in 1978 and the record industry depression of 1979, nevertheless, had also accounted for a more accepting environment for evangelical Christian music during the 1980s. These are some of the main reasons why the more obscure religious references within song's lyrics now became more prominent. In this born-again, Christian environment of the eighties, key Christian female vocalists could use more obscure languages for God, Jesus and the Holy Spirit and yet convey clear spiritual messages. Thus the power of the eighties lyrics, combined with the power of performers' specific religious images, increased the power of female
CCM vocalists. These spiritual messages were expressed more through praise and worship songs, which had some musical and lyrical similarities to traditional church songs. Key Christian women vocalists of the 1980s could now convey freely these spiritual messages in their songs with a strong fervor and yet also be more accepted as popular singers by both mainstream and Christian music cultures. Although the more traditional spiritual songs and lyrics with obvious religious references remained popular among the more evangelical churches and those with similar religious backgrounds, the more subtle spiritual songs performed by Amy Grant and Twila Paris were more popular among the general public. These lyrics related more to them, as well as to many worldwide human conditions and suffering.

Although it is apparent at this point that lyrics and key female performers' images of CCM are the integral and salient reasons of its greater success within the eighties, it is also necessary to point out that many factors also contributed to this as well. The first five factors that helped popularize the early Jesus rock which eventually became known as contemporary Christian music included: the increased number of women in all rock and popular music, the tendency of contemporary rock music
also to use spiritual lyrics, the use of rock music by CCM female vocalists in combination with spiritual lyrics, the increased commodification of popular culture and cultural consumption, and the increased number of joint music ventures and distribution. Three other factors that followed much later within the seventies that benefited CCM the most included: the born again movement, CCM’s great improvements in 1978 which resulted in its better music and recording qualities, and the 1979 record industry depression. It is the combination of all these important factors with that of contemporary Christian music’s powerful female images and its powerful Christian lyrics that is then the basis for it great popularity and success primarily within the 1980s.

Lyrics are seen as an integral part of music’s ability to communicate to its audiences. James Lull (1992) concludes lyrics’ communicative roles make songs powerful, persuasive and influential forms of communication especially when the lyrics direct a specific language at a specific group of people. When a song’s lyrics convey similarities to audience members’ speech or ways of life, that song then conveys more relevant meanings to its listeners than other songs do.
The CCM songs of the 1980s that were created and performed by Amy Grant and Twila Paris often used specific language and word choices that related to audiences' ways of life or experiences, thereby reaching large groups at one time. Because their many songs focused on positive and negative aspects of girls' and women's lives these vocalists drew large followings of girls and women, regardless of age, ethnicity, and religion. Also, because they focused on other issues reflective of human suffering and common human conditions, these two vocalists large crowd of people also comprised in part of men. One good example here is Twila Paris' song, "Every heart that is breaking." The word choices in this song did not focus on a group based on ethnicity, age, or beliefs. Instead, it focused on pains and heartbreaks that any one person around the globe can also experience: "For the young abandoned husband, [L]eft alone without a reason...[F]or the son without a father, for his solitary mother..."
(Paris, 1988, para. 1, line 1, 2, 5, 6).

Other sources of heartbreak can also be found in a couple of Amy Grant's songs," Find a way" and "Lead me on." In the song, "Find a way" heartbreak can be seen in several different forms: "friends are distant...your man's untrue...you've been walked on... you feel abused" (Grant
& Smith, 1985, para 1, line 1-4). The song "Lead me on" reflects also on hardships arising from social injustice. The first few lines of this song "Shoulder to the wheel for someone else’s selfish gain. Here there is no choosing [W]orking the clay. Wearing their anger like a ball and chain...reflects on African-American slavery of an earlier time in American history (Grant, 1988, para. 1, line 1-5).

The fourth paragraph then switches over to another culture, the Jewish people and their hardships under the guise of Hitler "Bitter cold terrain, [E]choes of a slamming door. In chambers made for sleeping forever" (Grant, 1988, para. 5, line 1-3).

Similarly Simon Frith (1988) argues that specific uses of lyrics, being an integral part of music can be powerfully influential on listeners. Lyrical realism, a vocalist’s authentic viewpoint and a vocalist’s authentic language are all keys, he argues, to performers’ popularity. This authenticity refers to how vocalists take on natural tones, use natural narratives and express natural ways of speech common to most people. Hence, vocalists who perform songs with common ways of speech or with common issues that relate to their listeners are then seen as authentic outpourings of their talents. Vocalists
or musicians who appear authentic are more apt to draw
stronger and supportive crowds of people.

It can be said here that Amy Grant often employed a
natural and authentic language most commonly used in the
American culture. In her song “Angels” when she refers to
her life and her near misses she uses phrases often
expressed by many “God only knows the times my life was
threatened just today. A reckless car ran out of gas
before it ran my way” (Bannister, 1983, para. 3, line
1-4). Because she often used similar phrases, lines and
words that others often hear or express about their life
problems, many found her lyrical approach appealing. Her
performances then more commonly reflected her audience’s
linguistic style; moreover she hardly ever altered this
style throughout her many performances.

Lull (1992) supports my premise that lyrics play
powerful and communicative roles when they relate to
everyday human speech. Then they can blend personal,
social and cultural matters in important ways that entice
and influence their listeners. In this essence, many CCM
female vocalists of the eighties employed common speech in
their lyrics just so they could powerfully express matters
of social or cultural importance that initially grabbed
the attention of their listeners. Hence, the lyrics’
commonly expressed powerful issues was another reason why these performers achieved careers with greater rewards. The songs and lyrics they employed to reach listeners reverberated within aspects of many audience members’ lives, not specifically one group’s way of life or one group’s specific culture. By controlling image and lyric choices, vocalists like Amy Grant and Twila Paris were able to address more people and more cultures rather than one specific group or culture. This tendency to focus on one culture had been present in early CCM of the seventies, but that did not mean that these songs were any less spiritually communicative to their evangelical listeners: it meant that it reached a much smaller number.

Although the majority of these 1970s songs were based upon the vocalists’ personal experience with Jesus Christ, other listeners found comfort in finding similarities of these experiences. A couple of good examples here are “Clean before my Lord” and “Rattle me, shake me,” which were written and performed by Nancy Heningbaum. When Heningbaum wrote and performed “Clean before my Lord” her words and phrases attracted many Christians and non-Christians to Jesus Christ as one with an amazing and forgiving nature. Hence, her listeners still received a song with a spiritual text although it was based on her
own experience. Nancy Heningbaum’s song “Rattle me, shake me” was a prime example of how listeners can share the same personal experiences through songs. This song focused on the singer’s sense of spiritual exuberance being mistaken for a chemically induced euphoria. For example, many converted hippies who discovered the sensation of “being high on Jesus” often experienced the same uptight line in Heningbaum’s song: “Anyone as happy as you are must be doing something wrong” (Powell, 2002, p. 422).

The spiritual songs of the 1970s about salvation by key female vocalists were different than the songs performed in the 1980s; they were confined to a limited amount of topics through which to express Christian themes. The reason behind this was that performers of the 1970s slowly began experiencing other topics in which to reveal Christianity. Good examples here are Nancy Heningbaum’s songs “Ruth” and “Mary and Martha,” which were based on women in the Bible dealing specifically with women’s issues. These songs that were written and performed in 1975 were rare; other artists at this time were addressing other biblical issues but not so reflective on women or women issues.

Lastly, George Lewis (1992) also supports my argument as he too reflects on music’s powerfully communicative
aspects, primarily in how music relates to human communication. Lewis argues, that as a communicative means music can reveal a theme, and because of this capacity, music and lyrics are clearly important means of expressing valuable messages to others. In the careers of the seven vocalists I have examined, Marsha Carter Stevens, Nancy Heningbaum, Annie Herring, Evie Tornquist, Sandi Patty, Twila Paris and Amy Grant, all of these women expressed one evangelical Christian theme, whether in obscure or prominent ways. In either case, these female performers have contributed greatly to Jesus music and contemporary Christian music leading it to a better outcome, especially within the 1980s.

Future Research

One particular topic that would have benefited this thesis, would be to examine the other seven or eight female vocalists of the late 1960s and 1970s that were considered the true pioneers of the Jesus music. These female performers included Joy Strange and Cindy Young of the group Selah, Janny Grein, Karen Lafferty, Debby Kerner, Marj Snyder and Becky Ugartchea. Although my thesis focused primarily on the four key female vocalists of the 1970s, these seven earlier vocalists should be
examined more thoroughly within another study. These individuals’ Christianity and musical influences should be investigated to understand how their lyrics influenced their listeners, and how well they understood their spiritual messages.

Another topic should focus on other women of the eighties who also devoted their careers towards this contemporary Christian music. A focus on their music and lyrics might be interesting to see, especially if there were marked similarities to such artists as Amy Grant or Twila Paris or great difference from them. Lastly, a study that focused on more Jesus music and contemporary Christian music of the seventies performed by more CCM female vocalists might also be interesting. This thesis only examined those songs and albums that were obtainable and playable. There are more songs and albums out there that still need attention and analysis.
APPENDIX

Lyrics of the seventies:
For those tears I died:

You said you'd come
And share all my sorrows
You said you'd be there
For all my tomorrows
I came so close
To sending you away
But just like you promised,
You came here to stay
I just had to pray

Chorus:
And Jesus said
"Come to the water,
stand by my side
I know you are thirsty,
you won't be denied
I felt every tear drop,
when in darkness you cried
and I strove to remind you,
its for those tears I died."

Your goodness so great,
I can't understand it
And dear Lord I know now
That all this was planned
I know You're here now
And always will be
Your love loosened my chains,
And in You I'm free
But Jesus why me?

[Chorus:]

Jesus I give you,
My heart and my soul
I know now without God,
I'll never be whole
Savior, You opened
All the right doors
And I thank you and praise You
From earth's humble shores
Take me I'm Yours!

[Chorus:]
(Carter, 1969).

Lyrics from 1982 to 1992:
How majestic is your name:

O Lord, our Lord
How majestic is Your name
in all the earth.
O Lord, our Lord
How majestic is Your name
in all the earth.

O Lord, we praise Your name!
O Lord, we magnify Your name;
Prince of Peace, Mighty God,
O Lord God Almighty.

(Smith, 1981).
Children of the day:

When the room is dark and empty
And night's shadows start to fall
And when the leaves of evening
Make the writing on your wall
When it gets to be too frightening
Shadows lurking left and right
Don't try to drive the darkness out
You just turn on the Light

Chorus
We're the children of the Light
And we're the children of the day
We need not always stumble
In an ever darker way
Well the darkness may grow in
Or 'round and make shadows everywhere
'Till Jesus Christ is in our hearts
The Light of the world is there.

When your heart is dark and empty
And your shadow starts to fall
When cluttered years of sinning
Are the writing on the wall
Your confusion and your doubt
Are always lurking left and right
Don't try to drive the darkness out
You just turn on the Light

Chorus two times

(Carter, and Jacobs, 1971)

Sing your praise to the Lord:

Chorus:
Sing your praise to the Lord
Come on everybody
Stand up and sing one
more hallelujah
Give your praise to the Lord
I can never tell you just how much good
that it's gonna do ya just to sing anew

The song your heart learned to sing
when He first gave
His life to you
This life goes on
and so must the song
You gotta sing again
The song born in your soul
When you first gave your heart to Him
Sing His praises once more...

Chorus
Just to sing aloud the song
That someone is dying to hear
Down in the maddening crowd
As you once were before
you heard the song
You gotta let them know
the truth is alive
To shine upon the way
so maybe they can go
Sing your praises once more...

[Chorus:]

Just to let the name
of the Lord
Be praised for both
now and ever more
Praise Him, all you servants...

[Chorus:]

Just to sing, sing, sing
Come on, sing, sing, sing
I can hear ya now, sing, sing, sing

(Mullins, 1980).
I'm so happy:
There's a word I'd like to say
It's been made
And few people do it.
From the dusk to present day
The word holds life
But few people knew it.
It's been misspelled
But not expelled
It's L-O-V-E Love.

Chorus:
I'm so happy, Oh so happy
I'm so happy, Oh so happy.

Love is peace, love is joy
Love is kind,
And isn't possessive.
Love is true, love is light
Love won't try to be impressive.
Now I've got love inside of me
The Lord has made it so...

Chorus

The light of the world
Is shining in my heart
God makes it within me.
That's why...

Chorus three times

(Chorus twice)
(Herring, 1972).

Keepin' my eyes on you:
I'm not looking behind me
At mistakes I've already made
Hope is living inside me
I believe that my debts are paid
Trusting You now
I know I can make it
I made a vow
I don't want to break it

Chorus
Lord, I'm keeping my eyes on You
Following You, following You
My Lord, I'm keeping my eyes on You
Following You
Following You, my Lord

There's no good in comparing
With my friends who are serving You
Lord, all the grace that You're sharing
Is enough for what I must do
Trusting You now
I know I can make it
I made a vow
And I'm not gonna break it

Chorus
I won't look to the left or right
My only goal is keeping You in my sight

Lord, I'm keeping my eyes on You
Following You
Following You, my Lord

Chorus twice
(Paris, 1982)
Can I show you (that I love you):

If I fought the biggest giant
Do you think that you'd believe
If I felled the highest wall
How much more could you receive
If I moved the greatest mountain
With the waving of a hand
If I led you through the wilderness
Would you see the Promised Land

Chorus:
Can I show you that I love you
More than words could ever say
Can I tell you just your eyes
Will make me cry, and make me pray
Can I give to you the gift
That He's so freely given me
Can I somehow make you understand
Today begins eternity

Is there any thing that I can do
At all to make you see
Could I die of broken-heart wounds
On a lonely Calvary
Don't you see that you're that giant
You're the lost
But His love can fell your sole's walls
He alone has paid the cost

[Chorus:]
(Carter, 1972)

More than wonderful:

He promised us that He would be a counselor
A Mighty God and the Prince of Peace
He promised us that He would be a Father
And that He would love us with
a love that would not cease.

Well, I tried Him and
I found His promises are true
He's everything He said that
He would be.
The finest words I know
could not begin to tell
Just what Jesus really means to me.

Chorus
For He's more wonderful
than my mind can conceive
He's more wonderful
than my heart can believe
He goes beyond my highest hopes
and fondest dreams.
He's everything that my soul
ever longed for
Everything He's promised
and so much more
More than amazing, more than
marvelous
More than miraculous could ever be
He's more than wonderful,
that's what Jesus is to me.

I stand amazed when I think
that the King of glory
Should come to dwell
within the heart of man
I marvel just to know
He really loves me
When I think of who
He is, and who I am.

Chorus twice

(Wolf, 1982).
Clean before my Lord:

Chorus:
Clean before my Lord I stand
And in me no blemish does He see.
When I placed all my burdens on Him
He washed them all from me.

Why did I wait so long
To learn such a living song?
And how could I stay so close
Without seeing Him,
Never seeing Him?

Chorus:

Why do you wait so long,
To learn such a living song?
And how can you stay so close
Without seeing Him,
Never seeing Him

Chorus:

(Honeytree, 1973)

Emmanuel:

Chorus
Emmanuel, Emmanuel.
Wonderful counselor
Lord of life, Lord of all
He's the Prince of Peace
Mighty God, holy one!
Emmanuel, Emmanuel

Repeat Chorus

Emmanuel

Chorus

Emmanuel, Emmanuel
Emmanuel, Emmanuel
Wonderful counselor
Lord of life, Lord of all
He's the Prince of Peace
Mighty God, holy one
Emmanuel, Emmanuel
Emmanuel, Emmanuel

(Emmanuel, 1973)

(Smith, M.W., 1983).
The Holy Spirit song:

You don't have to have all God wants you to have
You don't have to take all He wants to give

Oooooo...
The Holy Spirit
Ooooo...
The Holy Spirit

He wants to fill you up and let it flow right through
So that all will receive when they come 'round you
Some people say yeah that He is not for today
And other people laugh and just turn Him away

Oooooo...
The Holy Spirit
Oooooo...
The Holy Spirit

Don't be afraid to let Him come and take command
Yielding to the Holy Ghost is God's good plan
(Jacobs, 1974).

Sing to the Lord:

Sing to the Lord,
He is worthy of praise,
raise up your voices in song.
Sing to the Lord
for the rest of your days,
to Him your praises belong.

Sing to the Lord,
He's done marvelous things,
creation pronounces His name.
Sing to the Lord,
He's the savior and King,
with all the earth praise His name.

Sing. Sing. Sing.
Sing to the Lord.
The Lord has provided for our every need.
His mercy and love over flow.
The gift of salvation is God's gift indeed,
we sing that the whole world may know.
Sing to the Lord!

(Sterling, 1983)
Heaven's gonna be a blast:

Chorus:

You took away my pride, you gave me love inside, You taught me how to do your will. Well, I feel that my life's complete 'Cause I'm filled with your joy so sweet, And I'm gonna follow you until that trumpet sounds And I rise in the air to meet you, Lord, And all true Christians there singin', "Happy days are here at last!" And don't I know heaven's gonna be a blast.

I used to think a Christian was the last thing I would be, 'Cause all that talk of heaven didn't sound like much to me. Just a lot of people with some silly white robes on And not even any hanky panky goin' on. But then I realized that I was really full of pride, So I decided I would let your Spirit come inside. You came right in and you forgave the wrong things in my past, And that's when you convinced me Heaven's gonna be a blast!

Chorus:

We're singin', "Oh happy days are here at last!" And don't I know Heaven's gonna be a blast!

(Honeytree, 1974).

Angels:

"Take this man to prison" The man heard Herod say And then four squads of soldiers Came and carried him away Chained up between two watchmen Peter tried to sleep But beyond the walls an endless Prayer was lifting for his keep Then a light cut through the darkness Of a lonely prison cell And the chains that bound the man of God just opened up and fell And running to his people Before the break of day There was only one thing on his mind Only one thing to say

Chorus:

Angels watching over me Every move I make Angels watching over me Angels watching over me Every step I take Angels watching over me

God only knows the times my life was threatened just today A reckless car ran out of gas Before it ran my way Near misses all around me Accidents unknown Though I never see with human eyes the hands that lead me home God, I know they're all around me all day and through the night When the enemy is closing in I know sometimes they fight To keep my feet from falling I'll never turn away If you're asking what's protecting me Then you're gonna hear me say

[Chorus:]

Angels watching over me Angels watching over me

[Chorus:]

Angels watching over me Angels watching over me Angels watching over me

Though I never see with Human eyes The hands that lead me home.... (Bannister, 1983).
Easter song:

Hear the bells ringing
They're singing
That you can
Be born again.
Hear the bells ringing
They're singing
Christ is risen from the dead.

The angel up on the tombstone
Said "He has risen
Just as He said
Quickly now
Go tell His disciples
That Jesus Christ
Is no longer dead."

Chorus:
Joy to the world!
He has risen, hallelujah!
He's risen, hallelujah!
He's risen, hallelujah!

Hear the bells ringing
They're singing
That you can
Be healed right now.
Hear the bells ringing
They're singing
Christ, He will reveal it now.

The angels
They all surround us
And they are ministering
Jesus' power.
Quickly now,
Reach out and receive it
For this could be
Your glorious hour.

[Chorus:]
Hallelujah!

Warrior is a child:

Lately I've been winning
battles left and right
But even winners can get
wounded in the fight
People say that I'm amazing
Strong beyond my years
But they don't see inside of me
I'm hiding all the tears

(Chorus)

They don't know that
I go running home when I fall down
They don't know who picks me up
when no one is around
I drop my sword
and cry for just a while
'Cause deep inside this armor
The warrior is a child

Unafraid because his armor
is the best
But even soldiers need
a quiet place to rest
People say that I'm amazing
Never face retreat
But they don't see the enemies
That lay me at His feet

Chorus twice

I drop my sword and look up for His
smile
Because deep inside this armor
Deep inside this armor
Deep inside this armor
The Warrior is a Child

Rattle Me, Shake Me:

I was out on the street
about nine o'clock.
Kicking up my heals,
Just taking a walk
Smiling a smile,
singing a song
Swinging my arms
just chugging along.
Wasn't it a shame
that I had to stop
I was rudely interrupted
by a mean old cop who said,
"Kid, anybody as happy
as you are has got to be loaded."
And I said, "But officer
you can...

Chorus:
Rattle me, shake me,
Smell my breath and make me
Roll up both of my sleeves,
Search me anywhere you please
But I'm clean
I got nothing to hide.
The only reason I'm happy
It's because I got the
Spirit inside.

I got back home about
a quarter to ten
My mom said, "Honey,
where have you been?"
She said, "I've been reading
'bout the marijuana weed, and
Anybody as happy as you
are has got to be doing
something wrong!"
And I said, "But Momma you can...

Rattle me, shake me (etc.)

The very next day
I was off to school
By this time I knew
I had to play it cool.
I got to my class and
I sat in my place
But I forgot all about
the smile on my face.
The teacher saw me grinning
And she asked me what for.
When I told her I was happy
She marched me out the door
And straight to the principal's
Office, and he said,
"I'm sorry but anybody as happy
as you are has obviously been
smoking in the boys room."
And I said, "But sir, I'm a girl,
and you can...
Rattle me, shake me...(etc.)

(Honeytree, 1975).

Via Dolorosa:

Down the Via Dolorosa
In Jerusalem that day
The soldiers tried to clear
the narrow street
But the crowd pressed
in to see
The man condemned
to die on calvary

He was bleeding from a beating
There were stripes upon his back
And he wore a crown of thorns
upon his head
And he bore with every step
The scorn of those who cried out
for his death

Chorus
Down the Via Dolorosa
Called the way of suffering
Like a lamb came the Messiah
Christ the king
But he chose to walk that road
out of His love for you and me
Down the Via Dolorosa
all the way to Calvary

Por la Via Dolorosa
Triste dia en Jerusalem
Los Soldados le
abrieran paso Jesus
Mas la gente se acercaba
Para ver al que llevaba
quella cruz

Por la Via Dolorosa
Que es la via del dolor
Como oveja vino Cristo
rey sefior
Y fue el quien quiso
ir por su amor
Por ti y por mi
Por la Via Dolorosa
al calvario
y a morir

The blood that would cleanse
The souls of all men
Made its way to the heart
Of Jerusalem

Chorus
(Sprague, and Borop, 1983).
I can't get near you:

I can't get near you
Even tho' I died for you.
I can't get through to you
Even when those nails went through.
In pain all I tried to explain
Is my love,
All of my love
That I long to give you.
A love you can live through,
A love that is free,
Perfectly free.
To heal all your sorrows
For all your tomorrows
So open your heart
Here's a new start.
I love you
But I can't get near you
Even tho' I died for you.
I can't get through to you
Even when those nails went through.
In pain all I tried to explain
Is my love.

(Herring, 1975)

Find a way:

You tell me your
friends are distant
You tell me your man's untrue
You tell me that you've
been walked on
And how you feel abused.

So you stand here
an angry young woman
Taking all the pain to heart
I hear you saying you
want to see changes
But you don't know how to start

Chorus:
Love will find a way
(How do you know)
Love will find a way
(How can you see)
I know it's hard to see the past
and still believe
Love is gonna find a way
I know that...
Love will find a way
(A way to go)
Love can make a way
(Only love can know)
Leave behind the doubt
Love’s the only out
Love will surely find a way

I know this life is
a strange thing
I can't answer all the whys
Tragedy always finds me
Taken again by surprise

I could stand here
an angry young woman
Taking all the pain to heart
But I know that love
can bring changes
And so we've got to move on

[Chorus:]

If our God his son not sparing
Came to rescue you
Is there any circumstance
That He can't see you through

[Chorus:]

(Grant, and Smith, 1985).
Yahweh:

Yahweh, I'm here to say
I believe Him.
Eloi, this is my cry to receive Him.
Emanuel has come to dwell within us
Messiah one God's only Son is Jesus.

Within the Psalm sore agony
comes to the Poet
The sin of them all plus the cross
made Him fall below it.
But that's why He was born,
That His body be torn
And the veil rent.
In His loving grace
He took my place in payment

Yahweh, I'm here to say
I believe Him.
Eloi, this is my cry to receive Him.
Emanuel has come to dwell within us
Messiah one God's only Son is Jesus.

(Cosio, 1975).

Runner:

Courier valiant, bearing the flame
Messenger noble, sent in His name
Faster and harder,
run through the night
Desperate relay, carry the light
Carry the light

Chorus
Runner when the road is long
Feel like giving in
but you're hanging on
Oh runner, when the race is won
You will run into his arms

Obstacle ancient, chilling the way
Enemy wakened, stoking the fray
Still be determined,
fearless and true
Lift high the standard,
carry it through
Carry it through

Chorus
Mindful of many waiting to run
Destined to finish what you've begun
Millions before you cheering you on
God speed dear runner, carry it home
Carry it home

Chorus
(Paris, and Paris, 1985)
Searchlight:

Searchlight, turn your beam on me
When I'm not what I seem to be
When darkness comes in
Turn your light on my sin
Searchlight, turn your beam on me

Jesus when my life is done
And you call me to your throne
How I long to hear you say
On that resurrection day
Well done, my child, welcome home.

(Honeytree, 1975).

Was it a morning like this?:

Was it a morning like this
When the Son still hid from Jerusalem?
And Mary rose from her bed
To tend the Lord she thought was dead

Was it a morning like this
When Mary walked down from Jerusalem?
And two angels stood at the tomb
Bearers of news she would hear soon

Did the grass sing?
Did the earth rejoice to feel you again?

Chorus:
Over and over like a trumpet underground
Did the earth seem to pound, "He is risen"
Over and over in a never-ending round
"He is risen, Alleluia, Alleluia."

Was it a morning like this
When Peter and John ran from Jerusalem?
And as they raced toward the tomb Beneath their feet was there a tune?

Did the grass sing?
Did the earth rejoice to feel you again?

Chorus (2 times):

Was it a morning like this
When my Lord looked out to Jerusalem?
He is risen, Alleluia, Alleluia.

(Croegaert, 1978)
Morning comes when you call:

Morning comes when You call
And all nature listens to You
‘Cause You hold it all
And now You hold me.

I need your hand to guide me
Every step along the way.
I need Your arms to hold me.
I need Your love to fall down
Fresh upon me everyday.
I need You here beside me.

The grass withers, the flowers fade
But Your Word lives forever.
The whitest lily becomes Your shade
When I see Your face before me
I just want to say I love You.

I need your hand to guide me
Every step along the way.
I need You here beside me.

Evening comes when You call
And all nature listens to You
‘Cause You hold it all
And now You hold me.

(Herring, and Ward, 1975)

El Shaddai:

Chorus:
El Shaddai, El Shaddai
El-Elyon na Adonia
Age to age You’re still the same
By the power of the name
El Shaddai, El Shaddai
Erkamka na Adonai
We will praise and lift You high
El Shaddai

Through your love
and through the ram
You saved the son of Abraham
Through the power of your hand
Turned the sea into dry land
To the outcast on her knees
You were the God who really sees
And by Your might
You set Your children free.

Chorus

Through the years You’ve made it clear
That the time of Christ was near
Though the people couldn’t see
What Messiah ought to be
Though Your Word contained the plan
They just could not understand
Your most awesome work was done
Through the frailty of Your Son.

Chorus twice

(Card, 1982).
Prince song:
I've got a brand new story
Tho' you've heard it a time or two
About a Prince who kissed a girl
Right out of the blue
Hey, this story
Ain't no tale to me now
For the Prince of Peace
Has given me life somehow
You know what I mean....

My sleep is over
I've been touched by His fire
That burns from His eyes
And lifts me higher and higher.
I'll live forever
With Him right by my side.
He's coming again.
On a white horse He'll ride,
He'll clothe me and crown me
And He'll make me His bride
You know what I mean....

(Herring, 1975).

Prince of peace:
There is no hope for a world that denies You
Firmly believing a lie
Hiding the hearts while the minds analyze You
Cleverly choosing to die
Maker of all, we kneel interceding
Fighting for Your will
Father of light,
Your children are pleading still

Chorus
Prince of peace, come and reign
Set Your feet on the mountaintop again
Take Your throne, rightful Lord
Prince of peace
Come and reign forevermore

There is no peace for a new generation
Living and growing in fear
There is no home in a Godless nation
Take Your authority here
Maker of all, we kneel interceding
Fighting for Your will
Father of light,
Your children are pleading still

Chorus
Thy kingdom come
Thy will be done
Thy kingdom come
Thy will be done

Chorus

Prince of peace
Come and reign forevermore

Mary and Martha:

Mary sat at Jesus’ feet
Words of truth He said
She drank His words
like holy wine
She ate His words like bread
Every word that Jesus spoke
She hid within her heart
Mary, Mary, Mary
She had chosen that good part

Mary’s sister Martha
Was busy all day long
Working hard for Jesus
But something still
was wrong
Martha was so busy
That she never took the time
To be alone with Jesus
And so renew her mind
(Honeytree, 1975)

Make his praise glorious:

Praise the Lord of Heaven,
Praise the Lord of earth.
Praise Him for His mighty pow’r
Praise Him for His works
Praise the Lord ye nations
Praise the Lord ye kings.
Praise Him all creation
Let your voices sing.
Praise the Lord!

Shout with joy to God all the earth,
Sing glory to His name.
Tell aloud His marvelous worth,
His righteousness proclaims.
Glory and honor and blessing
and power be unto the Lord!
Come and let us make
His praise glorious!

Behold how good it is to sing
praises to our God.
How pleasant and fitting to praise Him
Behold how good it is to praise
Him, praise Him.
Praise the Lord!

O shout with joy to God all the earth
Sing glory to His name.
Tell aloud His marvelous worth,
His righteousness proclaims.
Glory and honor and blessing and
power
be unto the Lord!
Come and let us make His praise
glorious!

(Wolaver, and Wolaver, 1988)
Pass it on:

It only takes a spark
To get a fire going
And soon all those around
Can warm up to its glowing.
That's how it is with God's love
Once you've experienced it
You spread His love to everyone
You want to pass it on.

What a wondrous time is spring
When all the trees are budding
The birds begin to sing
The flowers start their blooming.
That's how it is with God's love
Once you've experienced it
You want to sing
Its fresh like spring
You want to pass it on.

I wish for you my friend
This happiness that I've found.
You can depend on Him
It matters not where you're bound.
I'll shout it from the
Mountain top "PRAISE GOD"
I want the world to know
The Lord of love has come to me
I want to pass it on.

I'll shout it from the
Mountain top "PRAISE GOD!"
I want the world to know
The Lord of love has come to me
I want to pass it on.

(Kaiser, 1967).

Lead me on:

Shoulder to the wheel
For someone else's selfish gain
Here there is no choosing
Working the clay
Wearing their anger like a ball
and chain.

Fire in the field
Underneath a blazing sun
But soon the sun was faded
And freedom was a song
I heard them singing when the day was
done
Singing to the holy one.

Chorus:
Lead me on
Lead me on
To a place where the river runs
Into your keeping, Oh

Lead me on
Lead me on
The awaited deliverance
Comforts the seeking...lead on.

Waiting for the train
Labeled with a golden star
Heavy hearted boarding
Whispers in the dark
Where are we going—is it very far?

Bitter cold terrain
Echoes of a slamming door
In chambers made for sleeping
Forever
Voices like thunder in a mighty roar
Cry to the lord.

[Chorus:]

Man hurts man
Time and time, time again
And we drown in the
wake of our power
Somebody tell me why.

Chorus twice

(Grant, 1988).
Victory:

As Jesus knelt in prayer
and felt His Father there
the dark and lonely night
before He died,
He prayed that we'd be one
so more could see the Son
and when His prayer was done
He was crucified.

(chorus)
We'll walk in victory
We'll cherish unity
We'll cast aside the pride
that's made us weak
The truth has set us free
We'll sing of liberty
We'll run the race
to win the prize we seek

The devil's overcome
by one word of the Son
We'll sing a song
in perfect harmony
For Satan can't divide
what Jesus unified
so by His answered prayer
He has set us free

Chorus
Satan's hatred only makes us
cherish Jesus' love,
Satan burdens only make us
to rejoice our Lord is strong
Satan's darkness makes Light brighter,
and his lies make Truth sound better,
And his noises only make us
want to sing a louder song

Chorus (twice)

(Stevens, and Jacobs, 1977).

Every heart that is breaking:

For the young abandoned husband
Left alone without a reason
For the pilgrim in the city
Where there is no home
For the son without a father
For his solitary mother
I have a message
He sees you
He knows you
He loves you
He loves you

Chorus
Every heart that is breaking tonight
Is the heart of a child
That He holds in His sight
And oh, how He longs
To hold in His arms
Every heart that is breaking tonight
Every heart that is breaking tonight

For the precious fallen daughter
For her devastated father
For the prodigal who's dying
In a strange new way
For the child who's
always hungry
For the patriot with no country
I have a message
He sees you
He knows you
He loves you
Jesus loves you

Chorus
Every heart that is breaking tonight
For every heart

Lord, send that morning:
I cannot see the sunrise for clouded skies of midnight,  
For all the shadows hanging in the canyon on the way,  
I cannot see the sunrise beyond this endless twilight,  
But I can feel the coming of the day.

Chorus
Lord, send that morning  
with light so bright  
It fills my soul with song.  
Then I will look up to my Father,  
And laughing I will say,  
"I saw that morning coming all along."

It seems so endless waiting for what will be tomorrow,  
It seems like nothing changes as I watch the midnight sky.  
It seems so endless waiting for loosing all this sorrow,  
For seeing all this gloom and sadness fly.

Chorus
(Keene, and Harris, 1976).

O magnify the Lord:
O magnify, O magnify the Lord with me  
And let us exalt His name together.  
O magnify the Lord, O magnify the Lord  
And may His name be lifted high forever.

O worship Him, O worship Christ the Lord with me  
And let us exalt His name together.  
O worship Christ the Lord,  
O worship Christ the Lord  
And may His name be lifted high forever.

King of kings and Lord of lords,  
King of kings and Lord of lords!  
May His name be lifted high forever.

(Repeat)

(Tunney, and Tunney, 1982).
I Am Your Servant:

I am a servant,
I am listening for my name
I sit here waiting,
I've been looking at the game
That I've been playing,
I've been staying much the same
When you are lonely,
you're the only one to blame

I am your servant,
I've been waiting for the call
I've been unfaithful,
so I sit here in the hall
How can He use me
when I've never given all
How can He choose me
when He knows I'd quickly fall

So He feeds my soul,
and He makes me grow
And He lets me know He loves me
And I'm worthless now,
but I've made a vow
I will humbly bow before thee
Oh, please use me, I am lonely

I am the servant,
Getting ready for my part
There's been a change,
A rearrangement in my heart
At last I'm learning,
no returning once I start,
To live's a privilege,
to love is such an art
That I need your help to start,
oh please purify my heart
I am your servant.
(Norman, 1974).

Wandering pilgrim:

Wandering pilgrim, searching alone
Weary from travel, so far
from home
You need a firelight inside
you to guide you
Oh, wandering pilgrim, look to
the wonderful star

Wandering pilgrim, please
take my hand
I've been a pilgrim,
I know the land
You need an escort beside you to
guide you
Oh, wandering pilgrim, look to
the wonderful star

Follow the star in the night
Wonderful star of light

Wandering pilgrim, be not afraid
There is the sign in
Heaven displayed
You need a Savior inside you
to guide you
Oh, wandering pilgrim, look to
the wonderful star
Please let me show you the star
Follow that wonderful star
Let me take you:

Let me take you to a place I spend a lot of time
Close your eyes and rest your soul
and let the sunlight shine
Precious moments with our Lord fill darkness up with Light,
Close your eyes and Rest your soul
and let the sunlight shine.

Let His peace surround you, feel His quiet touch,
Your worries are all in vain,
He loves you so much, so much.

Leave your problems at His feet He'll take good care of you,
Bask in His eternal joy
and let His strength fill you
Precious moments with our Lord fill darkness up with Light,
Close your eyes and rest your soul
and let the sunlight shine.

Joyous, joyous laughter,
Music in your ears,
Glory, hallelujah
Jesus took your fears,
Let His peace surround you,
Feel His quiet touch,
Glory, hallelujah
He loves you so much, so much

(Repeat 1st verse)

(Jacobs, 1977).

Another time, another place:

I've always heard there is a land
Beyond the mortal dreams of man
Where every tear will be left behind
But it must be in another time

There'll be an everlasting light
Shining a purest holy white
And every fear will be erased
But it must be in another place

[duet] So, I'm waiting for another time and another place
Where all my hopes and dreams will be captured
With one look at Jesus' face
Oh, my heart's been burnin'
My soul keeps yearnin'
Sometimes I can't hardly wait
For that sweet, sweet someday
When I'll be swept away
To another time and another place

I've grown so tired of earthly things
They promise peace but furnish pain
All of life's sweetest joys combined
Could never match those in another time
And though I've put my trust in Christ
And felt His Spirit move in my life
I know it's truly just a taste
Of His glory in another place

Chorus twice
(Driskell, 1990).
He loves me:
What can be said that hasn't been said about Jesus?
What can be done that hasn't been done in His name?
What can I say to express what I feel at this moment?
This is a feeling that's never been felt quite the same.

Chorus
Well, He loves me!
And that's a brand new story.
He loves me!
And that's a brand new song.
He loves me! He loves me!
He loves me!
And I just can't keep from singing.
And you ask me do I need Him?
Well, does a river need the water to get along?

Mine was a life that didn't begin until Jesus.
It only began the moment that He became real.
Now there's a joy that has taken me over completely.
No one can know just how special that He makes me feel.

'Cause He loves me!
And that's a brand new story.
He loves me!
And that's a brand new song.
He loves me! He loves me!
He loves me!
And I just can't keep from singing.
And you ask me do I need Him?
Well, does a river need the water to get along?

Chorus
(Harris, 1976).

Cry for the desert:
I will cry for the desert
When He's bleeding from His heart and soul
Die for the desert
And remove my hands from what I hold
Deeper in my heart I will hear Him call
Deeper in my heart I will give it all
Deeper in my heart

Chorus
I will cry for the desert
Oh, I will die for the desert
Oh, I will cry

Cry for the desert
I will tremble and receive His pain
Die for the desert
I will pour my life on this terrain
Deeper in my heart I will hear Him call
Deeper in my heart I will give it all
Deeper in my heart

Chorus
The smallest grain of sand is held inside my hand
And when I look I see His face
The smallest grain of sand is held inside my hand
And when I look I see His face

I will cry for the desert
When He's bleeding from His heart and soul
Die for the desert
And remove my hands from what I hold

I will cry for the desert
Oh, I will die for the desert
Oh, I will cry for the desert
Oh, I will die for the desert
Ohh....
I will cry
Come on, ring those bells:

Everybody likes to take a holiday.
Everybody likes to take a rest,
Spending time together
with the family,
Sharing lots of love and happiness.

Chorus:
Come on, ring those bells!
Light the Christmas tree.
Jesus is the King, born for
you and me.
Come on, ring those bells!
Everybody say,
"Jesus, we remember this,
your birthday."

Celebrations come because of
something good,
Celebrations we love to recall.
Mary had a baby boy in Bethlehem,
The greatest celebration
of them all.

Chorus
(Culverwell, 1976)

Hope set high:

I've got my hope set high
That's why I came tonight
I need to see the truth
I need to see the light.

I've got my hope set high
That's why I came tonight
I need to see the truth
I need to see the light
And I can do my best
And pray to the Father
But the one thing
I ought to know by now

Chorus:
When it all comes down
When it all comes down
If there's anything good
That happens in life
It's from Jesus

You know that...
[Chorus:]

I've got my hope set high
And like a star at night
Out of the deepest dark
It shines the purest light.

I've got my hope set high
Beyond the wrong and right
I need to see the truth
I need to see the light
Cause I can do my best
And pray to the Father
But the one thing
I ought to know by now

[Chorus:]

I'll tell you when it all comes down
When it all comes down
If there's anything good
that happens in life
It's from Jesus.

(Grant, 1991).
One small child:

One small child in a land of [a] thousand,
One small dream of a Savior tonight
One small hand reaching out to the starlight,
One small city of life.

One King bringing his gold and [his] riches,
One King ruling an army of might
One King kneeling with incense and candlelight,
One King bringing us life.

See Him lying, a cradle beneath Him
See Him smiling in the stall,
See His mother praising [H]is father,
See His tiny eyelids fall.

One small light from the flame of a candle,
One small light from a city of might
One small light from the stars in the endless night,
One small light from His face.

See the shepherds kneeling before Him,
See the Kings on bended knee,
See the mother praising [H]is father,
See the blessed infant sleep.

One small child in a land of a thousand,
One small dream in a people of might,
One small hand reaching out to the starlight,
One small Savior of life.

(Weeche, 1971).

We bow down:

You are Lord of creation and Lord of my life
Lord of the land and the sea
You were Lord of the heavens before there was time
And Lord of all Lords You will be

We bow down and we worship You, Lord
We bow down and we worship You, Lord
We bow down and we worship You, Lord
Lord of all Lords You will be

You are King of creation and King of my life
King of the land and the sea
You were King of the heavens before there was time
And King of all Kings You will be

We bow down and we crown You the King
We bow down and we crown You the King
We bow down and we crown You the King
King of all Kings You will be

We bow down and we worship You, Lord
We bow down and we worship You, Lord
We bow down and we worship You, Lord
Lord of all Lords You will be

We bow down and we crown You the King
We bow down and we crown You the King
We bow down and we crown You the King
King of all Kings You will be

Mansion builder:

I've been told that there are those
Who will learn how to fly
And I've been told that there are those who will never die
And I've been told that there are stars that will never lose their shine
And that there is a Morning Star
Who knows my mind.

Chorus:
So why should I worry
Why should I fret
'Cause I've got a Mansion Builder
Who ain't through with me yet
So why should I worry
Why should I fret
'Cause I've got a Mansion Builder
Who ain't through with me yet

I've been told that there's a crystal lake in the sky
And every tear from my eyes are saved when I cry
And I've been told there'll come a time
When the sun will cease to shine
And that there is a Morning Star
Who knows my mind

Chorus

(Herring, 1978)

Breath of heaven:

I have traveled
Many moonless night
Cold and Weary
With a babe inside
And I wonder
What I've done
Holy Father
You have come
Chosen me now
To carry your son

I am waiting
In a silent prayer
I am frightened
By the load I bear
In a world as cold as stone
Must I walk this path alone
Be with me now
Be with me now

[chorus:]

Breath of Heaven
Hold me together
Be forever near me
Breath of Heaven

Breath of heaven
Lighten my darkness
Pour over me, Your holiness
For You are holy
Breath of Heaven

Do you wonder
As you watch my face
If a wiser one,
Should have had my place
But I offer all I am
For the mercy of your plan
Help me be strong
Help me be
Help me

Chorus twice

(Eaton, and Grant, 1992)
Born Again:

You may think it foolish
What I'm gonna say,
"I'm not ashamed, no, not ashamed."
One day I prayed,
"Jesus, take my sin away."
And that's when I was
born again.

Chorus:
Born again, there's really been
a change in me,
Born again, just like
Jesus said.
Born again, and all
because of Calvary,
I'm so glad, so glad, that I've
been born again.

One man came to Jesus:
John, and Chapter Three,
And so afraid, oh, so afraid.
"Master, You're from God,
I really do believe."
And Jesus said, "Be born again."

[Chorus:]

(Chorus, 1974).

A heart that knows you:

Thought I knew so much
But I've got so much to learn
Got so far to go
So much left to burn
Thought I knew You well
But I struggle in Your hands
Here again You bring the
truth before me
Freedom only comes when
I let go
This I know

(Chorus)
And a heart that knows You
Is a heart that can wait
Die to the dearest desire
And a heart that knows You
Is a heart that can
still celebrate
Following love through the fire
You would never lead
Where You had not been
Every road I face
You go down again
Time has come and gone
Since You walked into the flame
Still there is the pain
before the glory
And it is Your will
I must embrace
Oh for grace...

(Repeat Chorus)

It may be for my sake
Just to help me grow
Maybe for Your Kingdom Lord
I don't know

(Repeat Chorus)

REFERENCES


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