

THE ONGOING IMPACT OF 'JESUS FREAK,' 20+ YEARS LATER



# JESUS CULTURE

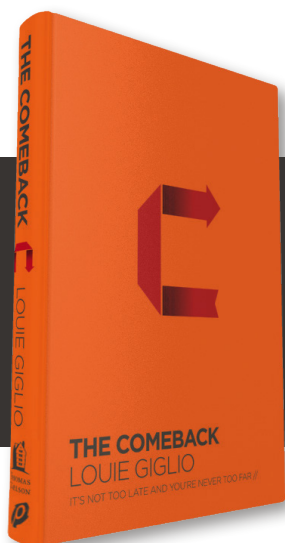
**FOUNDERS, FOLLOWERS & FRIENDS**

THE SOUNDS FROM SACRAMENTO  
ARE ROOTED IN FRIENDSHIP  
& COMMUNITY

*OUR FAVORITE  
MOMENTS FROM  
2015 CONTINUED*

JAN 15, 2016

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## From the Editor

## JESUS CULTURE

**CCM Magazine** asks members of the **Jesus Culture Band** to share more about their journey from movement to local church, and everything in between—like their own kids, dirty diapers, and the ups-and-downs of life that speak into everything that they do..



## Dixon, NEEDTOBREATHE, Kearney

Continuing our look back at our favorite stories from 2015—in part 2, we revisit stories featuring **Colton Dixon**, **NEEDTOBREATHE**, **Mat Kearney** & **Josh Wilson**.



## Andrew Peterson

**CCM Magazine** catches up with **Andrew Peterson** and discusses this season of life for Andrew that contributed to the making of his latest album, **The Burning Edge Of Dawn**.



## Jesus Freak Turns 20

**CCM Magazine** talks with **Kevin Max** about the impact of *Jesus Freak*.



## Reviews

In this issue Andy Argyrakis reviews new releases from: **Green River Ordinance**, **Mr. & Mrs. Something** and **Stars Go Dim**.

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In this issue of **CCM Magazine**, we take one more look back at some of our favorite memories from 2015. On the heels of **Colton Dixon's** star-studded wedding in Nashville, TN, we remember his lead story from our Mother's Day special last May, including gracing the cover alongside his mom, **Teresa** (and, wow, doesn't it seem like we just announced his engagement?!).

From parental love to the brotherly kind, **NEEDTOBREATHE** declared that sibling rivalry had ceased, and they're making their most creative art to date—we wonder, will there be new music unveiled this year? And **Mat Kearney** admitted that in life, it's really okay to not take yourself so seriously...good advice, Mat, we should all go back and read this article...often!

With a couple of toes still touching 2015, we're beginning to make the full stride toward 2016, and we can't wait to share upcoming stories from **Passion**, **Louie Giglio**, **Newsboys**, and **Steven Curtis Chapman**. But before we get to far ahead of ourselves, be sure and read our featured Q&A with some of the members of **Jesus Culture** and **Andrew Peterson**—it's all here in the January 15, 2016 edition of **CCM Magazine**!

P.S. I almost forgot ... please stay tuned to CCMmagazine.com, as we will be featuring more stories and info related to the artists mentioned above, and more—throughout each and every week, and between magazine releases. Thanks for bookmarking us, and checking in regularly via social media for the latest and greatest content we're offering here at **CCM**! Here's to an exciting 2016!



Blessings,

A stylized, handwritten signature in black ink, appearing to read 'Kevin Sparkman'.

**Kevin Sparkman**

Editor, *CCM Magazine*

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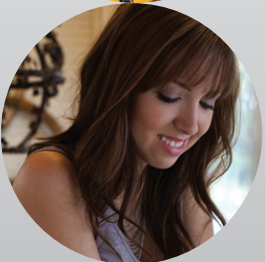
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# JESUS CULTURE— Founders, Followers & Friends

The Sounds From Sacramento Are Rooted In  
Friendship & Community

BY KEVIN SPARKMAN

Kids. Lord willing, they all grow up at some point.

Although the core members of the **Jesus Culture** movement that began on the West Coast in the late '90's were mere teenagers (or younger)—notably **Kim Walker-Smith**, **Chris Quilala**, and more recent additions **Bryan** and **Katie Torwalt**, **Derek Johnson**, and **Chris McClarney**, to name a few—their lives, through faith, have matured. The once-exclusively youth-aged ministry has now given birth to a local church located in Sacramento, California, led by **Pastor Banning Leibscher**.

As those in the Jesus Culture leadership have grown, so has their music. Chart-topping releases, millions of albums sold, even more millions of viewers (and ever-increasing) followers on social media, it's the infancy of their church plant, however—and all of the growing pains, challenges, and joys associated with it—is where the heart of this outfit now lies.

Days before their first-ever live recording involving the Jesus Culture congregation releases (***Let It Echo***, January 15, 2016, **Capitol CMG**), **CCM Magazine** asks Pastor Leibscher, Walker-Smith, Quilala, and the Torwalt's to share more about their journey from movement to local church, and everything in between—such as their own kids, dirty diapers, and the ups-and-downs of life that speak into, end echo throughout everything that they do.

**CCM:** For the casual Christian music fan, they may know of “Jesus Culture Music” by watching YouTube videos, or hearing someone at church say “that’s a cool ‘Jesus Culture’ song,” but many may not know that there’s much more behind the music—tell us more about the heart behind its members and ministry.

**Pastor Banning Leibscher:** Early on, the worship element is what really took off, so most people would know us from that. But the worship was always connected to a message and a community of people at youth group and church. I was youth pastoring when we started to do conferences at our church for other youth groups, and we could tell right away that there was something special during the worship times. So we decided to do live recordings because we wanted others to encounter God the same way we were in the conferences. Many on the team you see have been together for years. Chris Quilala was in my wedding when he was fourteen years old and was a major part of the youth group and worship team. Kim Walker-Smith had just turned eighteen and moved to Redding, soon she became a part of our young adult leadership team—there are many that are like that. We have always said we wanted to, “Get together with friends and change the world.” We are blessed that we have been able to do that for so many years.

**Kim Walker-Smith:** I think its easy to look at people on a platform or on an album cover and think that they have it all together or have everything “figured out,” but we are like everyone else in that we are on a journey with the Lord. We don’t always know the next step, but we step out in faith anyway. Sometimes what He is asking us to do requires a lot of trust that may be difficult to give. We don’t do everything perfectly, but recognize that we, like everyone else,

are growing in Him. The other reality is that it's hard to get a big ego when I'm at home changing a billion dirty diapers and trying to understand the mind of a two year old, ha-ha!

When we recorded our first album, it was all cover songs. We only recorded it because we wanted the kids coming to our conferences to have a tool to help them encounter Jesus at home. We weren't trying to become "world famous," or start a movement. We were just being obedient to the Lord and trying to help others encounter Him. Nothing has changed in that respect. That heart is still at the core of everything we do. We feel so thankful and so honored that the Lord would allow us to partner with Him in this way, and for so many years now. We all serve in our local church and we all have a desire to follow Jesus, step by step.

**Chris Quilala:** Most of us on the Jesus Culture team have been friends for many years. Banning Liebscher, (the director of Jesus Culture) and I have known each other for over 20 years. Banning was our youth pastor and most of the band, including Kim and I, served or were a part of youth group—as you could imagine, we are all pretty close and have a lot of history together. If we are not all crammed on a bus together, we're at home in Sacramento where we recently started a church. Jesus Culture Church is barely a year old, and we have all been actively involved in building it locally, the worship community, etc.

In the early years, we were just a bunch of teens/young adults going after God's presence as a youth group. We recorded our first album because we wanted to capture the songs and moments that were happening on a weekly basis. That's why, for years we were doing cover songs, they were simply songs that we had been impacted by in a life changing way. Long story short, the local conferences we were doing every year began to grow, starting at a couple hundred youth to

thousands in a short period of time. I really am thankful for those early days when it was just a raw, organic move of God. We were building our own lights out of planks, cheap flood lights and stringing together extension cords—stacking chairs, setting up the stage, then tearing it down every week, and sleeping on church floors as we traveled to other cities to lead worship. No matter what we were doing it all felt like we were just a bunch of friends getting together to encounter God in worship and community. In many ways it still feels the same as we do our best to steward what God has entrusted us with.”

## **CCM: What are your specific titles and/or roles at Jesus Culture Church?**

**KW-S:** My role within the church is to lead worship, serve on the leadership team (in a decision-making capacity), and to just connect with people to serve, love, and lead them. I don’t really consider myself a pastor. I don’t have a designated role or title, I’m just there to serve and lead. Because my first priority at home is to my family, I’m very busy on Sundays trying to wrangle my babies at church. We knew this going into the church plant, so Pastor Leibscher didn’t put a specific role on me. When I’m able, I give what I can.

**CQ:** I am the worship pastor, Jeffrey Kunde our guitar player, is also a pastor and acting as our Music Director. Josh Fisher, our drummer, hardly ever plays drums because he is running sound and helping lead volunteers every Sunday at church.

The local church plant has been a huge change for many of us on the team for sure. We are a mobile church and we meet in a high school theater every week, so there is a lot of work that goes into that—as I’m sure a lot of other worship leaders/pastors can relate. We also have

the privilege of leading a community of amazing worship leaders and musicians that have been serving every week since the church started. It's a lot of work building teams and a healthy community. We are doing the best we can to be strategic, but a lot of it is trial and error.

The past couple of years have been a huge shift from being primarily a conference/event based ministry to "resetting" everything we do as an extension of what God is doing at our local church. This "shift" has been so rewarding. To be a part of a community that is constantly growing, learning and finding new levels of freedom or breakthrough is so rewarding. I love seeing our community grow in their relationship with God every single time we get together.

**Bryan & Katie Torwalt:** Chris Quilala, "Father Christopher," is the worship pastor, but we would definitely consider ourselves leaders in the worship community. We all have input and vision of where we see this thing going, and love that we get to dream together in the beginning stages of the church plant. We really love our current role as volunteer worship leaders, and getting to open up our home and lives to our worship family here in Sacramento.

**CCM: Other pastors and worship leaders, from the seasoned to the aspiring, might be interested in what your day-to-day operations look like...and how your lives also fit into that equation.**

**BL:** I have three kids, a sixteen year old, thirteen year old, and a ten year old, so my life looks different everyday. It's a lot of sports and driving my kids around. In addition to preparing for teachings, etc., my job at Jesus Culture is to lead the overall ministry, so I meet

everyday with different staff members and am in planning sessions regarding the different areas of our ministry. Every week looks different. I also coach basketball, so that's an every day thing as well.

**CQ:** When I am home, I am with my family playing dress up, changing diapers and refilling juice cups. My wife Alyssa and I have a five year old daughter, Ella. We have another daughter, Aria, who is three. My son Jethro (who is in heaven) is one year old. Our newest addition is our daughter, Liv, and she is four months old. As you can imagine, there are lots of pink-frilly awesomeness in my house, and I'm loving every minute of it.

Apart from family I have meetings involving church, the music label, and worship department, etc. My wife is also really involved in the church and recently finished writing a book titled, **Mending Tomorrow**. I love songwriting and have been doing a lot more of it as of late. Even though being "inspired" to write can be somewhat seasonal for me, I have found so much joy in the disciplined process of crafting a song. I've learned so much from the different writers that I have had the privilege of working with over the last year."

**KW-S:** My boys are two and one. I'm like a lot of moms out there, in that my mornings are filled with trying to find something they might eat for breakfast, playing with race cars, and watching cartoons. Certain days of the week, I head into the Jesus Culture offices where I put on a different hat. I'm the president of our record label. I handle all the negotiations with contracts, make the big decisions, get on monthly calls with our partner, **Capitol Music**, and lead a team of people and musicians in what God has called us to do with our music. When I come home, it's back to diaper duty, more race cars, **Buzz Lightyear** and **Woody**, attempting my negotiating skills on my two year old at dinner time, and bedtime snuggles and kisses.

**Torwalt's:** If we're on the road there are a lot of planes or buses and not a lot of home cooked food! We really do love that we get to travel, write songs, and lead worship for a living. God spoke to us a couple years ago about using our time at home differently. He has put a deep desire in us to use the time when we aren't traveling to build and invest in relationships and community.

**CCM: How has perceived success (millions of albums sold, tours, radio hits, etc.) played a role in all of this? What challenges does it present? What opportunities does it bring?**

**BL:** Our heart is to love Jesus well and to be obedient in what He has asked of us. At the end of the day, the number of albums we sell or don't sell is not why we are doing this. We want to serve people well and stir the church to love Jesus passionately. There have been challenges, but they are mainly around the amount of eyes that are on us now, and the varying opinions that people may have. I'm always so surprised that people are critical of worship music and voice that opinion online. It's just the culture we live in. But every album we do is a gift we are giving to God, and we pray in that process that it helps people draw closer to Jesus. There are so many opportunities that have come from all of it, and what I enjoy the most are the relationships we have been able to form along this journey.

**CQ:** I think God measures success so much differently than we do. Success can be a funny thing, and I feel it can often be misunderstood in the context of the church and eternity. We've had the amazing privilege of being able to travel the world and see people's lives impacted by our music. That being said, I think over the years I have learned more and more that true success is ultimately being faithful

and stewarding well with what God has given us. For me, whether that looks like being a good father, leading a small group, or recording and album—it makes no difference to Him as long as I am being obedient to the calling on my life, and faithful to what He's put in front of me.

When I get to heaven, God isn't going to be concerned with how many albums we've sold, how many songs we've written. I've mentioned before that my son is in heaven, he was born without a heartbeat. Holding his fully formed body in my arms, I became so much more aware of the eternal kingdom that I am a part of. Life is short, it really is, and I want to live for eternity. All that to say, success to me is living with heaven in mind, living for the day that I get to hear God say, "Well done," and the day I get to see my boy again.

**KW-S:** The biggest challenge for me is that with the success, there comes the demand. People want to be at an event where we're leading worship and get disappointed if I'm not there. I'm so thankful for all that the Lord has allowed me to be a part of, but realistically, I can't do it all. Having small kids now changes things—it slows me down a lot and changes how much I am able and willing to give. However, I do love the opportunities the success has presented. I'm able to bring my children on the road with me, and they get to see thousands of people worshipping the Lord. They get to experience different cultures and become accustomed to new environments. My two year old loves to lift his hands, close his eyes, dance, and sing in worship. I know it's because of what he has witnessed in his short life. I also feel incredibly blessed to get to see what the Lord is doing around the world in the lives of His people. It leaves me full of hope and joy for the future.

**Torwalt's:** A song we wrote six years ago called, "Holy Spirit," was covered by our friend **Francesca Battistelli** and has ended up having a lot of success this last year.

When we first got married, we became worship pastors at a small church. We felt like God calling us to intentional about the songs we were writing for the church, and that He was going to use them. After the song had been out for a couple of years, we thought we had seen everything God wanted to do with it. So to see God use it to reach a whole new group of people was surprising, and has been a further fulfillment of the word God had given us years ago.

Our hope is that as songwriters we are never in it to just try and write the next hit worship song, but that we write worship songs that come from an honest place inside of us, and what He is speaking to us. It's always surprising and amazing to hear back from people who have been impacted by songs that we've written, whether it's the most popular song or the last song on the album.

**CCM:** It seems worship music travels a bit faster, makes it to more far reaching destinations than other types of Christian music. As songwriters, what's it like knowing that the lyrics you're penning could potentially speak to people across the globe?

**BL:** It is humbling and we see it as an honor and a privilege that we would be able to play some small part in someone's journey with God.

**KW-S:** I take that very seriously. I want to write something that can be easily learned and sung, something that is theologically sound, and something that moves the hearts of people closer to God. It's a big responsibility—one I can't do apart from God. It's very humbling.

**CQ:** Wow, it's always such an honor and somewhat sobering when I get to hear how God has used our music to minister to people all over the world. I say sobering because as we know music, melody, lyrics all have the power to shape culture. We have the responsibility as songwriters to write and sing songs that are going to continue to advance His kingdom and make His name famous in the earth.

**CCM: Beyond the music of Jesus Culture, tell us more about the outreach and discipleship component of what you are doing in Sacramento.**

**BL:** We have a heart to see cities and nations transformed by the love and power of God. We want to see people encounter the extravagant love of Jesus. We very much believe that every believer is a leader who has been called to change the world. We want to see leaders who are firmly rooted in the word of God, connected in community, and living in the Presence of God. Our tag line for our church is Encountering God, Empowering People, Engaging our City.

**KW-S:** One of our biggest core values is that we want people to come to church, not just to sit and be fed, but to give and be proactive in our community. We have stressed over and over that we are the church. It is so important for us to reach out to others in our community and not just wait for the leaders/pastors to initiate. We want a church of people who are proactive in building the community, leading, and reaching the lost in our city.

**CCM: What has planting a new church been like in the lives of your leadership?**

**BL:** It has been one of the most rewarding and fulfilling years of my life. I am so encouraged by what God is doing in our community. Just to hear weekly the testimonies of God being active in people's lives is so fun. I've been so encouraged by the hunger and passion in the lives of people to worship and to see a city impacted by the love and power of God. And for our team that has been together for years, it's been really fun to do this together and see a larger community begin to come together.

**KW-S:** It's been a rough two years. I was pregnant with my first baby when everyone moved to Sacramento. After my first son was born, we made the move and shortly after, found out I was pregnant again. It was tough planting a church, traveling the world, and leading worship while pregnant AND baby in tow—plus running the record label. When Chris and Alyssa Quilala lost their baby, I gave birth to mine only three weeks later. I lost my dad only five months later. There were a lot of emotions in all of that, and it was difficult to process—but we pulled through on the strength of the community we had been building.

I know that church planting is often difficult, but God has really been in the midst of that for us and even in the difficulties, it has been a smooth transition. It has felt very natural to go from a worldwide movement to a church. It hasn't felt like a loss of momentum, rather, a slow paced promotion.

**CQ:** The church plant in Sacramento has been the most rewarding and the hardest thing we've ever done! It's one thing to put on a conference or one-night event where we come and give everything we have, then get on a plane and go home. It's an entirely different thing to dig deep and do life with a brand new community. In this short year

we have walked through so much together. Personally, from the loss of our son, to the celebration of our new baby girl. The highs and lows and the victories—all of it has been so rewarding to walk out together as a community.

## **CCM: How would you encourage other pastors and worship leaders out there?**

**BL:** Just be faithful to what He has called you to. We must redefine success. It's hard not to buy into a wrong definition of success. Success is simply loving well and being faithful and obedient to what God has called you to. How many people sing your songs, number of albums sold, how many social media followers you have—none of those define success for us. Every song you write, every album you put together, those must simply be a gift that you give to God. Don't get caught up in things that aren't eternal. Stay faithful and obedient.

**KW-S:** Be encouraged! Don't stop pursuing God. Don't allow anything to come between you and Him. Invite Him in to even the hardest situations. You can't lead people somewhere you haven't been, so take the time to go deeper in His presence and know Him more. Also, I would like to say THANK YOU. Serving the body of Christ is a huge commitment and sometimes a sacrifice. I'm thankful for all the people who are willing to do that, and do it with the love of Christ and not anger or judgment. Keep going!

**Torwalt's:** Three big things that we've been learning over the last few years have been, community, identity, and lastly from our friend and fellow Jesus Culture artist, Chris McClarney—to not take yourself too seriously!

**CCM:** Kim Walker-Smith said, “This last year was a tough season for us as a community, and the songs we wrote for this album reflect the breakthrough, the victory, and the growth we have experienced through that...” Can you expound on that for our readers?

**BL:** It was both a tough season and a glorious season. It’s hard to fully put in words. We experienced loss in a deep way as we walked with Chris and Alyssa [Quilala] through the loss of their son, including another couple in our church that experienced the same thing. That was just some of the things we walked through. But through it all, we experienced the faithfulness of God and His goodness. Our church just embraced that and pressed in to God. There were some incredible times of worship, as we chose to lift up the name of Jesus. We also saw some really amazing stuff happening with people encountering God and finding community and their identity in Christ.

**Torwalt’s:** We wrote the song, “God With Us,” during a season when one of our best friend’s three-week old daughter was in the hospital with bacterial meningitis. She was in the ICU for a while, and it was very scary. We went to visit them in the almost every day, blasting worship music in the hospital room, believing that worship changes atmospheres. In the middle of that, Katie came home one night from the hospital with the chorus of “God With Us.” There were special moments in the hospital room as we sang those words over her, and it has become an anthem for us personally. It’s also been cool to see our local church grab ahold of the song as well.

## **CCM: How does writing/performing/producing worship music help when “life stuff” happens? As creators of such, how do you hope it helps others?**

**CQ:** This past year has been one of the hardest seasons of my life after losing my son. Even as my wife and I held Jethro in our arms, we felt we had to make a choice to walk out what we had preached, and had sung songs about our entire life. We chose to praise, “Bless the Lord, oh my soul.” Somehow in the context of our loss and pain these songs suddenly had so much more meaning. It wasn’t easy by any means. Many times it took everything in us to sing just one verse of a song, as tears would instantly overwhelm us. We felt His comfort as we worshipped. It’s what kept our hearts soft towards Him.

I’ve seen pain and loss harden the hearts of many that walk through trials, but we found that declaring who God is in worship was a crucial part in us finding healing and wholeness. The journey of faith is full of mystery. If we aren’t careful we can allow our circumstances to change our perceptions of God. The truth is that He is the same yesterday, today and forever. If God never changes, then my response to Him shouldn’t change.

My wife and I could be going around in circles and asking God why we didn’t see the miracle we had hoped for. Instead, of doubting God in the face of contrary circumstances we chose to move towards Him, to trust Him. We found that giving God a true sacrifice of praise in what has been the most trying times of our life has allowed us to truly see the goodness and faithfulness of God through it all. Many of the songs written on this new album have come out of learning how to praise, trust, and believe in every season.

**Torwalt's:** We think it's important that, even though worship music is our job, it's our lifestyle first. Honest worship will come from a relationship with God and experiencing His faithfulness first-hand. Choosing to worship even in the tough seasons of life has really deepened our relationships with God. It's in those moments when you can feel His presence and remind yourself of His grace and strength. [CCM](#)



# HOME BASE, A STRONG FOUNDATION

Colton Dixon's mom, Teresa, couldn't be more proud of her son, but had other plans in mind for his future.

BY CAROLINE LUSK

**Excerpt from the May 01, 2015 edition of CCM Magazine |**

Upon greeting **Colton Dixon**, whose hair was higher than ever, I shook hands with the guy standing next to him—with camera slung around neck—assuming he was the photographer, until he kissed Colton's mom. It was clear this was **Michael Dixon** and this was really a family outing disguised as a photo shoot.

As Colton, his parents, and I gathered for a post-cover shoot snack, I asked if the family entourage scene was typical with the Dixon's.

It is. So, how do they do it?

The short answer is that it's all they've ever done. From the baseball fields to the stages, this family is a living, breathing, and solid foundation for one another. In fact, that's what led Colton to **American Idol** in the first place. It was the constant encouragement from his younger sister **Schylar** that led to Colton's audition.

Even as Colton's career has reached stratospheric levels, however, not much has changed regarding family. They have continued to remain side-by-side through the years.

"Everybody asks if we are always together," says Teresa. "This is the

## *Our Favorite Stories of 2015, Part 2*

norm for us. The kids have been performing and leading worship long before gracing the **American Idol** stages. It's really all the same, just on a bigger level. It's been awesome to experience them living their dreams.

"The music is great, but it's really the icing on the cake for me. Who they are as individuals is what matters. They haven't given me anything to worry about. We've been very blessed as parents and Colton and Schyler have made our jobs pretty easy."

As Teresa glances across the table at her son, it's obvious that her sentiments are void of any pretense or fabrication. This truly is a family who does almost everything together, and one that is certainly thankful for their many blessings.

"We're not perfect — and we're definitely not saints," adds Teresa. "We do love each other and, as a family, we collectively take a stand for Christ. We're grateful for the lives [Colton and Schyler] have been able to live and for the way God continues to shape their journeys."

"My parents have always been there," Colton shares. "They're my comfort in the chaos and the one thing that's always familiar. I think Idol came at a great time for us, but it also presented many challenges. "I was coming into manhood and beginning to experience life on my own. At the same time, some very unique and life-altering decisions were forced upon me. When I needed to come up for air, I knew that I could always count on them. Through the Idol days, there were some things going on that didn't always fall into line with who I knew I was—definitely some hurdling moments."

"But that hurdling moment was short-lived for him," Teresa quickly interjects. "I know as a kid I went through a lot of hurdles and it took me a long time to discover who I was. In some ways I'm still discovering—to a degree I think we all are. Even though I'm a parent, I am still human. We do make mistakes, but we make the effort to keep God at the center of our family." That effort is paying off... **JUMP TO FULL ARTICLE** from the May 01, 2015 edition of **CCM Magazine**.

# INTO THE WOODS

NEEDTOBREATHE takes fans into the backwoods of Tennessee on their first-ever live album.

BY LINDSAY WILLIAMS

**Excerpt from the May 15, 2015 edition of CCM Magazine |**

## **Girl Named Tennessee**

Last September, nearly 5,000 people showed up at **The Woods at Fontanel**, an outdoor amphitheater located just outside of Music City on the former property of country legend **Barbara Mandrell**. The stage is literally nestled deep in the woods with concert attendees cocooned inside the intimate space by a forest of trees.

"I think the outdoor setting really suits us well. We love playing an amphitheater setting or a festival," remarks Bear. "It was one of the most," he pauses, "magical nights that we've ever been a part of as a band."

NEEDTOBREATHE took the stage just as the sun was setting and played long into the moonlight with a set that showcased reimagined versions of fan favorites and new selections. The album's cover art encapsulates the rustic, southern charm of the evening with a drawing of an owl, illustrated by Bo, who often designs album covers, T-shirts and posters for the band.

During the comprehensive 17-song set, which featured an acoustic version of the band's current single "Brother," the group covered "Float On" from **Modest Mouse** and **ZZ Top's** "Waitin' On The Bus (Have Mercy)," among others, displaying their diverse musical tastes. In addition, there were plenty of full-on jam sessions, culminating in a confetti-filled moment on "The Outsiders." Bear credits the crowd's electric energy and the unique

## *Our Favorite Stories of 2015, Part 2*

venue as the primary keys to making the evening truly spectacular.

"It was pretty inspiring to watch, and I think that inspired some big moments in the show," he says. "I just think that atmosphere took everybody out of their element. We joked with the crowd that we had brought them out there to steal their cars. It felt like we were off from the rest of the world, and were having an experience that was completely separate from the rest of our lives."

The band always lets the atmosphere and the reaction from those in attendance set the compass for their live performances, making each concert a one-of-a-kind experience. The set list is intentionally kept loose, leaving room to improvise and ride on the highs and lows of the night.

"I think fans can really tell when you're pressing them a little too hard or you're selling them too early. Our theory is that we always try to play to the audience that we're in front of and let them dictate how the show goes," Bear reveals. "Over time you learn to let the show come to you and not force the issue. Where the show takes off might be a different song each night. It might be the second song or the tenth song, even."

"A lot of times, we work on leaving room in the songs themselves to go different directions," he continues. "Sometimes that gap might be a minute of music, and it might be ten minutes of the night depending on how the crowd's reacting to it and what we're feeling. That really keeps things fresh for us. I think that was kind of a brave thing to do early on, but we've gotten to where we really enjoy that part of the show the most."

### **Something Beautiful**

NEEDTOBREATHE's live shows do nothing if not whet fans' appetites for new music, and those hungry for more will be happy to know the band is already writing for their next studio record. While Bear can't find the words to fully articulate the eclectic, left-of-center mix of sounds emanating from current writing sessions, he does confirm the members have been writing together as a band, something that hasn't happened since the landmark

## *Our Favorite Stories of 2015, Part 2*

album that landed them a tour spot opening for **Taylor Swift** in 2011.

"I think I would probably liken it the most to the process of writing before we were working on *The Outsiders*. We were really tight-knit in that period of our lives and spent a lot of time on the bus together working on songs. That's kind of how we feel now," reveals Bear.

Having endured their own personal wasteland, these "outsiders" have come out on the other side humble, joyful and thankful for the current season. "I think we are more confident and happy with who we are as people and more grateful [for] the situation we're in than ever, and so things are coming much more easily these days. Even hard work is coming much more easily," Bear contends. "We get along so much better now than we ever have. That just translates to us being confident onstage and really enjoying what we do now... I think fans can tell how much we love what we do..." **JUMP TO FULL ARTICLE** from the May 15, 2015 edition of **CCM Magazine**.

# STILL GETTING CLOSER TO LOVE

In a little over a decade, Mat Kearney went from an underground, hip-hop inspired singer/songwriter from Eugene, Oregon to one of Nashville's premiere, boundary-blurring performers.

BY ANDY ARGYRAKIS

**Excerpt from the March 01, 2015 edition of *CCM Magazine* |**

Though it's not as recent of a life development as his folks' cross country move, Kearney got married in 2010 prior to his last record release **Young Love**, which basically traced the several stages of falling in love with his eventual wife. And now that the couple's been married for half a decade, they've expanded upon that initial honeymoon phase with a conscious approach towards collectively digging into their pasts in the hopes of sharpening one another in the present.

"How are we trying to grow as human beings, in the way we treat each other and loving each other better? What's the junk from my past that I'm trying to work through? What's the junk you're working through?" he wonders, tying it back into this overarching season of retracing his steps. "[If *Young Love* was] the romantic butterflies in your stomach falling in love record, [*Just Kids*] is the reality of challenging things in your marriage and wanting to become a better person and someone pointing out the stuff in you. All of a sudden, you live with this

## *Our Favorite Stories of 2015, Part 2*

mirror that really reflects the issues of your life that your roommate wouldn't bug you about, you know? So there's definitely that kind of 'okay, this is something bigger than me and I need help.'"

In the quest for the constant refinement, Kearney keyed into the idea of spiritual surrender at home, which naturally played into his latest songwriting (particularly noticeable during "Air I Breathe" and "Let It Rain"). "I think when you get to the end of yourself, it can be challenging, but that's the place where you come to that moment of surrender," he continues. "I can't answer my own problems and I can't save myself. I think a lot of those songs are written almost like a prayer. Me or the characters in the songs have reached the end of their control and their own ability and their own strength."

One specific instance that's shifted behind the scenes is Kearney's ability to balance creative and personal identities, thanks primarily to some caring advice from the love of his life. "I have this music, this art that I love and it's why I feel like God put me on this earth, but [sometimes we] tend to take the things that we love and our greatest strengths and it can kind of become too important," he humbly admits. "And I feel like she really came into my life and challenged what music is to me and made it a much healthier thing. If I showed up tomorrow and was like 'hey, I want to be a soccer coach at a high school' she'd be like 'okay, that's cool. If that's what you're supposed to do.' So I think there's like a real healthy place of knowing Mat Kearney the performer, business man, musician, and me as a person, a husband, a friend, a member of our community, child of God. There's something about her that helps separate all of those things for me."

Communication has also been a major player in their budding relationship, which even made it's way to the record as a completely unexpected surprise throughout the fittingly titled "The Conversation." After a heated argument (that Kearney now finds so trivial he can't even remember its root), he stormed off towards a

## Our Favorite Stories of 2015, Part 2

songwriting session with the hope of translating those frustrations into lyrics, only to have his wife walk in a little while later and turn the tune completely upside down...[JUMP TO FULL ARTICLE](#) from the Mar. 01, 2015 edition of **CCM Magazine**.

# DARED TO MOVE

Fresh off the release of his brand-new album, *That Was Then, This Is Now* (Sparrow/Capitol CMG), singer/songwriter Josh Wilson is forging ahead—despite his ongoing battle with social anxiety and panic attacks—and he’s making his life on stage, at home and everywhere in between a mission field.

BY LINDSAY WILLIAMS

**Excerpt from the August 01, 2015 edition of *CCM Magazine* |**

### **Rescue Missions**

“To be able to do another [record] is always an honor,” shares Wilson who’s been signed to **Sparrow Records** for nine years now. For this particular studio album—his fourth full-length—he adds, “I had a lot of bouts of writer’s block, and, I’d say, a decent amount of discouragements along the way just trying to find these songs.”

The mandolin-laced title track, centered around the transformation that occurs when we encounter Christ, took on an entirely new meaning for the singer/songwriter when he performed at a graduation ceremony

## *Our Favorite Stories of 2015, Part 2*

at a local rescue mission in Nashville, a place where he serves and performs often. The ten men gathered had taken part in a year-long recovery program and were transformed from the men who had walked through the same doors of the rescue mission twelve months prior.

The before-and-after picture Wilson paints in his song became flesh when he saw the living, breathing examples of the graduates sharing their personal stories of redemption and restoration there in front of him.

“They showed a ‘before’ [photograph] of the day they came in to the mission—drug and alcohol addicted, with no hope in their eyes,” Wilson recalls. “So a year later, they’re standing here giving a testimony of what God’s done in their lives in a suit, poised, smiling, hopeful—a literal ‘before’ and ‘after’ picture. Their story is everyone’s story. It’s just a little easier to see it in their lives because they had previously come from the street.”

Through that experience, Wilson realized the title of his new record, and the songs therein, actually give context for a wide variety of people’s stories, including his own. “The album title applies to so many things,” he continues. “We are a new creation. We are dead before we meet Christ; we are alive now that we know Him. There is a big change when we come to know Christ. We’ve gone from death to life.”

### **Neighborhood Missions**

In addition to serving regularly at the **Nashville Rescue Mission**, Wilson and his wife, **Becca**, also give their time and talent to an area chapter of *Capernaum*, **Young Life’s** program for special needs kids. Ironically, the couple stumbled upon this new mission field accidentally.

The day they moved into their current neighborhood, Wilson recalls pulling the “For Sale” sign out of his front yard and feeling the presence of someone directly behind him. He turned around to find a young man on a bike grinning from ear to ear. “We could tell pretty quickly he was

## *Our Favorite Stories of 2015, Part 2*

someone with special needs,” Wilson shares. His name is Jay. “We’ve been in that house almost five years now, and I’d say he’s at our house every other day.”

Upon getting to know their new neighbor better, the Wilsons soon found out Jay is 26 and lives with autism and cerebral palsy but can get around on his bike, which he uses to scour the neighborhood to talk with people. “He loves gadgets, so he loves my studio,” Wilson adds. “He loves to see all the gear and plug stuff in.”

It was through Jay that the singer and his wife were introduced to Capernaum. The Young Life club meets every Monday night and provides dinner, Bible study and worship for kids just like Jay. “It’s around 30 or 40 kids of all ages and ranges of special needs. It’s one of the most beautiful things I’ve seen because they’re all so joyful,” Wilson says.

He and Becca have now been to several of Capernaum’s camps. Wilson often leads worship for their Monday night clubs and has also hosted multiple tour fundraisers to support the organization. Meanwhile, Becca is helping to start a new Young Life club for kids too old to attend Capernaum after seeing a need to help them obtain jobs and integrate into adult life. The organization has become an unexpected blessing for both of them.

“We went because we met Jay. He literally came to our door,” Wilson laughs. “We weren’t necessarily looking for it, but we’ve fallen in love with that organization...” **JUMP TO FULL ARTICLE** from the Aug. 01, 2015 edition of **CCM Magazine**. CCM

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ANDREW PETERSON THE BURNING EDGE OF DAWN



# Andrew Peterson

## —Earthquakes and Afterglows

CCM Magazine catches up with Andrew Peterson and discusses this season of life for Andrew that contributed to the making of his latest album, *The Burning Edge Of Dawn*

BY MATT CONNER

Don't be fooled by the title. The dramatic imagery conjured by ***The Burning Edge of Dawn***, the latest studio release from acclaimed singer-songwriter Andrew Peterson, is misleading, given the album's style and substance are quite intimate. If anything, the album is a warm invitation into a personal season of change and grief for the **Centricity Records** artist. And if you've followed **Andrew Peterson's** career, you'll recognize it as par for the course.

What's atypical on this album is pretty much everything else. In the midst of myriad changes, Peterson changed his songwriting approach, his producer and his players. While the sessions for *Burning Edge* were intense, they were also very fruitful. Fortunately the one thing that hasn't changed is Peterson's ability to channel truth, authenticity and emotion in ways that cut to the core.

**CCM: You've played with Gabe Scott over the years, but this is his first time producing your work. What led to that decision?**

**Andrew Peterson:** It's hard to say. Obviously he's super-talented, and he's come into his own as a producer. Besides that, though, I had a hunch that this record needed to feel different from anything I'd done before. Everything else was different: my two band mates weren't touring with me anymore; my record contract was up, (though I decided to re-sign with them); I had finished *The Wingfeather Saga*; we were going to a different church. So it seemed strangely appropriate that I choose a different producer. Gabe is dear to me, one of my oldest friends and someone I've shared quite a bit of heavy stuff with over the years. If I was going to make a big change, Gabe was a safe bet.

**CCM: Most albums document a season of time for the artist—the events and emotions playing out over certain months or years. What does *Burning Edge* say about the season you were in when writing it?**

**AP:** When I listen to this record I hear mostly joy. Not necessarily in the lyrics, because there's a lot of grief in there, but something about the way Gabe [Scott] produced the songs gives them a glow that balances out the shadows. The season was one of pretty significant shifts—like an earthquake hit and when the dust settled I couldn't tell where I was. It was a season of depression, I guess. In some ways, there's no better time to have to write a bunch of songs, because it forced me to think and pray hard about what was going on.

**CCM: Did that decision lead to some surprising developments in the music that you made?**

**AP:** I've never written songs this way before, and I think the fact that it pushed me out of a comfortable place made for better songs. We did a lot of deconstruction. Several of the songs went through several iterations before we landed what you hear on the record. There are musical and vocal moments—like in the song “Rejoice,” for example—that are wildly creative, and that’s all Gabe.

**CCM:** You’ve penned songs for various family members on several albums now, including a couple on this latest. Do you have a vision for writing those ahead of time? And is there a tension at all between being personal and accessible there?

**AP:** No, I don’t really choose to write those songs ahead of time. Those tend to come from immediate and painful experiences in the family. That’s how it was with “Family Man,” and “Dancing in the Minefields” and “You’ll Find Your Way.” Those songs tend to come out faster because they’re quite literally my way of communicating what I want to say to those closest to me.

There’s no big artistic subtext or anything, no obscure metaphors. Those songs, like “We Will Survive” and “Be Kind to Yourself” are just plain English, me trying to tell my wife or my daughter something I need them to know. It’s counterintuitive, but the fact that the songs are specific and personal is what makes them accessible.

**CCM:** I’ve heard that sentiment from artists before—that the more specific or personal a song is, the more accessible it becomes. Have you found that across the years?

**AP:** Yeah, I think so. There’s this assumption that you have to broaden your focus if you really want to reach a lot of people, but there’s a long list of huge songs that are actually very specific and vulnerable. A few

months back I was a part of an adoption fundraising concert my church put on, and they asked a bunch of songwriters to do cover songs. I chose “The Heart of the Matter” by Don Henley. Chances are, if you’re anywhere near my age or have ever listened to the radio, you have heard that song.

When I started learning the lyrics I was astonished by how vulnerable and confessional it was. I mean, I knew the song was deep, with a chorus like, “I’ve been trying to get down to the heart of the matter ... and I think it’s about forgiveness ... even if you don’t love me anymore.” But Henley lets us into his selfishness, his regret, the fact that he let work come between him and the one he loves. It’s what I love about **Rich Mullins’** best songs.

On the other hand, writing from a sharp focus might limit the breadth of your reach when it comes to radio or whatever, but it also might deepen the reach into the heart of that one person who was really ambushed by the song. If I had to choose between reaching a ton of people with a shallow song, or reaching deep into the heart of just a few people with a song that’s about a very specific kind of heartache, there’s no doubt which I would choose. I’m one of those people whose life was literally changed because of a song.

### **CCM: When was the last time you were moved by music so personal?**

**AP:** The most recent example I can think of is the title track to **Cindy Morgan’s** newest album, ***Bows and Arrows***. Not only is it a masterful bit of songwriting, from a craft standpoint, but I superimposed my own story over it the first time I heard it. She wrote it for her daughter, who’s growing up fast, and when I heard it my mind was flooded with sadness and joy about all three of my own children, even though the pictures she painted were of her own story.

This might be a stretch, but I think the incarnation of Jesus is the prototype for what I'm talking about. Before the arrival of Jesus in Bethlehem, God was present, but intangible. In order to show us the depth of his love he put on flesh, gave himself a face that people could gaze at, arms to hug the little children, a mouth to kiss those he loved. God was no longer an idea, but someone whose robe we could touch.

So when I'm writing a song that may be about a big idea, a truth, or a question, I try to ask myself, "How can I incarnate this? How can this big thought take on flesh?" And so, like Rich Mullins did with "Calling Out Your Name," you don't just write about faith that moves mountains—you write about the way a herd of buffalo literally shakes the earth in Kansas.

**CCM: Speaking of personal, you took your son out as drummer on a recent tour. How was that for you—to be both, father and band mate?**

**AP:** I can't overstate the fact that making music with my family is one of the single greatest blessings in my entire life. It's a dream come true. My son Asher has been playing for a few years now, and he's really, really good. Not just technically good, but there are things about his personality—his careful attention to every situation he's in, his humility, his self-discipline—that make him not just a good drummer or a good band mate, but a good man to have around.

The first few times we all played together as a family, I was both proud and super stressed. It was hard to balance being the bandleader and the father. But the kids are so talented and willing to listen, it was almost never an issue. By the end, I forgot they were there—which, believe it or not, is the highest compliment I can pay. A band that is so solid and tasteful that the singer doesn't have to worry is a good, good band. I love it. I raised their allowance. [CCM](#)



# JESUS FREAK AT 20

Its Worldwide Impact Is Undeniable, Its Legacy Sealed—But Why Is *JESUS FREAK* Important, Specifically To KEVIN MAX, Now Twenty Years Later?

BY JUSTIN SARACHIK

**DC Talk** and ***Jesus Freak***—hearing those two names together sends a flood of emotion and nostalgia into the minds and hearts of Christian music fans everywhere. November 21, 1995 was the date this atomic music bomb dropped, and now twenty years later, Christians are still reeling from its devastatingly positive effects.

Through time, the message of Jesus Freak remains as strong and fervent as ever. What better a way to celebrate in this momentous anniversary, than by talking to two of the people that helped create this 90s classic record? ***CCM Magazine*** sits down with member **Kevin Max** and executive producer **Todd Collins**, to discuss the landmark album's legacy.

If *Jesus Freak* turning twenty years old wasn't enough to get DC Talk to reunite for even a one-off show, it might be uncertain it will ever happen, which is something that slightly bothers Kevin Max.

"It's a sad tragic affair that there's been no show. We need to do something. I've hit up both guys and they seem to be happy to do it, and I think it's coming around," said Max. "Obviously, **Toby** [McKeehan] had us on his album and we had a DC Talk moment. We had a couple of great conversations after it, and everyone seems open to it, it needs to happen for the fans."

## Jesus Freak turns 20

When discussing the impact of *Jesus Freak* on Christian culture and the world outside of contemporary Christian Music, Max agreed that it was a great “timing issue.”

“In the 90s you were able to create out-of-the-box music, and people would really be interested. Radio kind-of put their arms around bands getting out there more and experimenting,” Max remarked.

It is important to recap just how much of a transition *Jesus Freak* was on DC Talk’s previous releases. Their self-titled record was a gospel/rap album. *Nu Thang* followed suit as more of an old-school/golden-age rap record, while *Free At Last* incorporated those elements in addition to adding more R&B, soul, dance, and rock.

Traditionally, McKeehan would create the core of the band’s songs centered around hip hop-style verses, and then carve out a singing chorus along with the producer—which, early on, those foundational sessions were almost exclusively under the guise of acclaimed producer **Mark Heimermann**. As we will hear from co-producer Todd Collins later (stay tuned to CCMmagazine.com for a track-by-track recollection from Collins and Max), the tag-team of Heimermann and Collins prior to *Jesus Freak* generally worked on elements of the recordings separately, and at different times.

Those records definitely had more of a **TobyMac** with his back-up singers, Max and **Michael Tait**, feel—versus the featured trio each carrying equal weight (the sound that most of us are familiar with). Regardless, at that time, they were still pushing the envelope in the Christian market. Restructuring the way future DC Talk albums were made would be a key part in ushering in a new sound for the band. Max did note in retrospect, that he felt McKeehan would have liked to have executed the majority of this differently, with more of a collaborative effort, perhaps bringing about new sounds even earlier

in the band's tenure.

Max stated, "When we went into the studio to create *Jesus Freak*, everyone was under the idea of, 'Let's push this forward.'"

He then mentioned that all great bands eventually feel the need to allow their sound to evolve, as bands like the **Beatles** and **U2**, for example. Entering the sessions for *Jesus Freak*, Max and Tait had honed their skills as proven songwriters, and the guys knew that it was the right time for big change.

With a sonic separation from the past at the forefront of their minds, they knew that even the session players would have to buy in to this, as well. This can be heard specifically in the "heaviness" of the record, performed by guitarist **Oran Thorton**.

"*Jesus Freak* is an album that the three of us stood up and used our talents more than any other record we had done at that point. It kind-of showed a progression of different individuals in the band, where the first three records were more of Michael and I being entertainers. We influenced the track by the sound of our voices. We wrote here and there, had some ideas, and pitched some of them.

"Truth be told, not until ***Supernatural*** did I feel that the three of us were a harmonic group—where all of us were coming up with ideas and counterbalancing each other. *Jesus Freak* was a step in that direction, but it was still helmed by Toby," Max revealed. "Each guy in the band was writing lyrics and melodies and bouncing stuff off each other. That's why I think it'd be really interesting to see what each of us would come up with today. I know for myself I have big time matured from what I was doing back then."

Recalling how *Jesus Freak* was more of an overall shift on all procedures, Max continued, "I know that when we put our shows together, there was a lot of thought that went into it from management, to production, and so on. It had its genesis in Toby's

brain...like a pop circus. That hasn't really changed if you look at his live set now.

"*Jesus Freak* wouldn't have worked with dancers, but it worked with a live band, projection video, and us, live on-screen," he added.

"Toby was the mastermind behind DC Talk—from the very early days, until *Supernatural*. It was his baby. Not to say Michael and I weren't along for the ride, we definitely had a lot of input. From *Free at Last* to *Jesus Freak*, we kind-of became a band that centered around two vocalists and a hip-hop artist, to eventually being a full-fledged band."

*Jesus Freak* album became a phenomenon in the music industry. The album went RIAA Gold in just a month, eventually hitting Platinum, then Double Platinum. Max added that they became labeled as, "Pastors to the world of contemporary music." With the additional partnership with Billy Graham Crusades, people looked to them as a band carrying the banner, "Voice OF The Youth."

"'What If I Stumble' was a message to tell the audience, 'Don't follow us, look to the One we follow.'"

"We were scared of the idea of being on a pedestal, but I don't think we shied away from it with regards to talking about our faith. We weren't trying to put a blanket over our faith, or hide it with double meanings," said Max. "It was pretty in-your-face. That's one of the main reasons why it hit a core with people."

In this way, the message of the record was more of a "post-punk" attitude that stated, "We're not afraid of what you're gonna think, we'll just tell you what we believe." This attitude opened up the doors for the group to do more opportunities with general market exposure.

Fast forward to today, all three of the artists that comprised DC Talk have applied this methodology to their solo work. TobyMac, Michael Tait (now fronting **Newsboys**), and Kevin Max may not be

## ***Jesus Freak turns 20***

under the same “band roof” or performing as one, but neither of them have extinguished the flame of being a true Jesus freak. Each of them are still carrying the banner high, as they travel further in time from that memorable November 21, 1995 release date. [CCM](#)

## GREEN RIVER ORDINANCE

***Fifteen***

*(Self-Released)*

FOR FANS OF:

*Needtobreathe, Mike Farris,*

*The Avett Brothers*

★★★★



Named after **Green River Ordinance's** number of years in existence, the group's third studio album taps into both signature elements from the past, alongside additional artistic freedom now a few more years removed from major label life. Musically speaking, that means plenty of dusty guitars plus earthy insertions of banjo, mandolin, harmonica and even a church organ, while lyrically, the guys dive in a pursuit of "finding something more." Songs such as "Life In The Wind," "Red Fire Night" and "Simple Life" all put a different spin on building community, while "Only God Knows" further empowers with faith-fueling (and instantly memorable) lines like "ain't no devil gonna hold me down." It's all perfect for a backyard bonfire, front porch swing or intimate gathering amongst close friends, though it's sure to sound just as sweet pumping out a dashboard radio.

WE LIKE: "Only God Knows"

—Andy Argyrakis

## MR. & MRS. SOMETHING

### ***Setting Sail***

(Self-Released)

FOR FANS OF:

*The Civil Wars, Iron & Wine,  
Ryan Adams, Kacey Musgraves*

★★★★



Though just introduced to the world at large, those already familiar with the Seattle-based **Mr. & Mrs. Something** can already attest to their folksy, intimate storytelling over gentle harmonies. On this first ever long player, the husband/wife duo enlists Grammy winning producer **Mitch Dane (Jars of Clay, JJ Heller)**, who takes an understated, almost living room-ready approach to these soft-spoken songs. From the fiddle and banjo-flanked opener “Your Eyes” through the acoustic closer “What Do You See?,” the couple takes listeners on a virtual trip through their diaries, often times navigating the waters of uncertainty, but always trusting in God’s provision. As a result, *Setting Sail* shows the vulnerable side of these co-songwriters, but in the process, also has the potential to be highly relatable for those who fully dive into the journey.

WE LIKE: “40 Miles”

—Andy Argyrakis

## STARS GO DIM

### ***Stars Go Dim***

(Fervent Records)

FOR FANS OF:

*Sanctus Real, Tenth Avenue North,  
OneRepublic, Imagine Dragons*

★★★★☆



With upcoming dates on the **Winter Jam Tour** alongside **Matthew West** and for **KING & COUNTRY**, plus an early release for **Lifeway Christian Stores**, momentum continues to build for the worldwide physical release of Stars Go Dim's first project for **Fervent Records**. The group's self-titled offering juggles between soulful pop, modern rock and contemporary praise, often times employing massive harmonies and arena-worthy production. It's a super slick, Christian living-focused affair that's fairly infectious at every turn, even if some of the lyrics and arrangements lean towards the generic side. Nonetheless, Stars Go Dim are unquestionably passionate about their faith and should have no trouble continuing to make strides at radio, while more anthemic songs such as "Alive In You," "Stars" and "24/7" are sure to burst even more on stage

WE LIKE: "24/7"

—Andy Argyrakis



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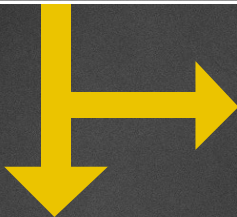
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