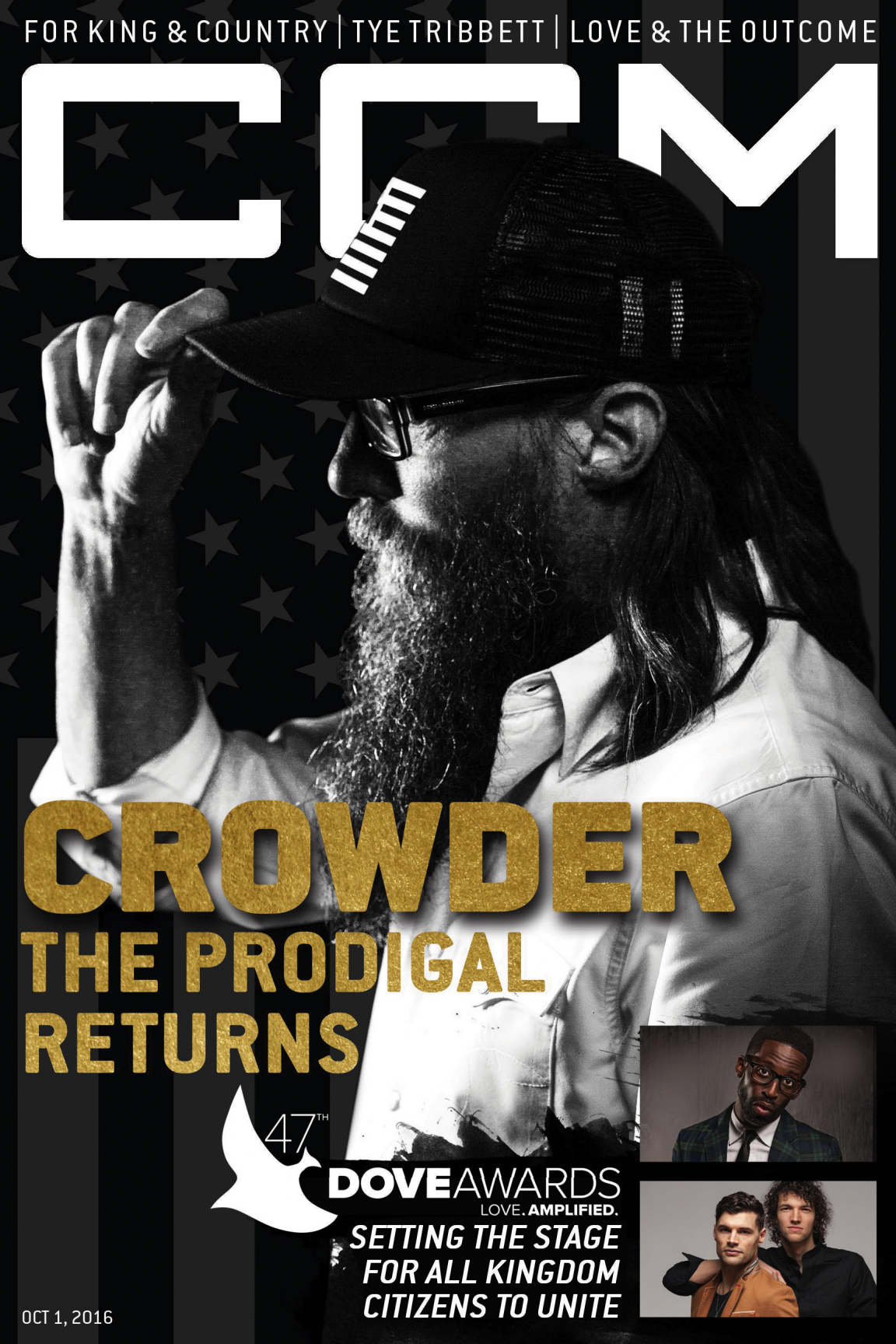


FOR KING & COUNTRY | TYE TRIBBETT | LOVE & THE OUTCOME

CCM



CROWDER

THE PRODIGAL RETURNS



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From the Editor

Out & About

Exclusive pics of your favorite artists!

In this issue: Casting Crowns, Paul Baloche, Larnelle Harris, Brad Paisley, Steven Curtis Chapman + more!



Crowder

For this native Texan, how would a move to Atlanta, GA shape him and his music forever?



Dove Award 2016

Love. Amplified. What more can hosts for KING & COUNTRY and Tye Tribbett do to increase the passion and promote unity?



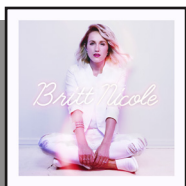
Love & The Outcome

Will the Canadian transplants, with new baby in tow, find a way to make it all work as worlds collide with career?



Reviews

New music from Crowder, Britt Nicole, Planetshakers, Fred Hammond + much more!



Publisher

Michael Miller

General Manager |

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Mixed Media Production

Ross Cluver

Editorial Director

Chris Well

Managing Editor

Kevin Sparkman

Designers

Martina Ahlbrandt

Joshua Jamison

Contributing Editors

Andy Argyrakis

Matt Conner

Contributors

Caroline Lusk

Assistant Prod. Manager

Paula Rozelle Hanback

Fulfillment & Customer

Service Manager

Suzanne Solinger

Customer Service Reps

Janice Collier Arsenault

Jason Lloyd

Executive Dir. of Advertising

DeDe Donatelli-Tarrant

805.987.5072

dede@salempublishing.com

Joel Stombres, 630.584.0213

jstombres@salempublishing.com

Account Executive

Jon Edlin, 913.231.7333

JEdlin@salempublishing.com

Troy Hargrave, 615-312-4242

THargrave@salempublishing.com

Web Ad Traffic Coordinator

Kristina James

Dear younger me | I must confess. For a while, I was never a really big fan of the **Dove Awards**. Call it immaturity...perhaps I was just plain naïve? But I thought, "Aren't we missing the point, here? After all, isn't this supposed to be about Jesus?"

Of course, over time, I hope that I have become a little wiser. Experience has helped with this, as ten-plus years ago I got my start in Christian music. One of my first responsibilities at **Salem Media Group** was to attend **GMA Week** in Nashville (remember those?). I had never even interviewed anyone before, and before I knew it, I was going into a room at the Renaissance Hotel to talk with **Derek Webb** for *CCM Magazine*.

As I was able to get to know the artists and musicians that comprise Christian music—soon after getting the opportunity to work as one—I began to understand and appreciate the...well, in the least, implied intentionality... behind having an awards structure for this community and what it produces.

So...Dear younger me, you should read what **Joel Houston** said in the Jun. 15, 2015 edition of *CCM*: "[Our craft] should be excellent. The church makes excuses for excellence because we claim it's about the show or the performance. Unfortunately, I've participated in it. There are times I've been more consumed that something looks good than it being appropriate for where we are or what we are trying to do. It doesn't work. People see right through it. You can switch on the TV, go to a conference or see Hillsong in different services and sometimes it's not right. Something is off.

"Then you can step into something that on the outside sounds like the worst music you've ever heard, but there is something powerful about it. That's what we chase after with worship. In **The Message**, **Psalm 51** reads, *Going through the motions doesn't please you, a flawless performance is nothing to you. I learned God-worship when my pride was shattered. Heart-shattered lives ready for love don't for a moment escape God's notice.* To me, that's what excellence is, understanding our position of brokenness but still choosing to come with the sacrificial heart toward God that is a part of us doing the best with what is in our hands."



Blessings,

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

Kevin Sparkman

Editor, *CCM Magazine*

KSpark@CCM Magazine.com



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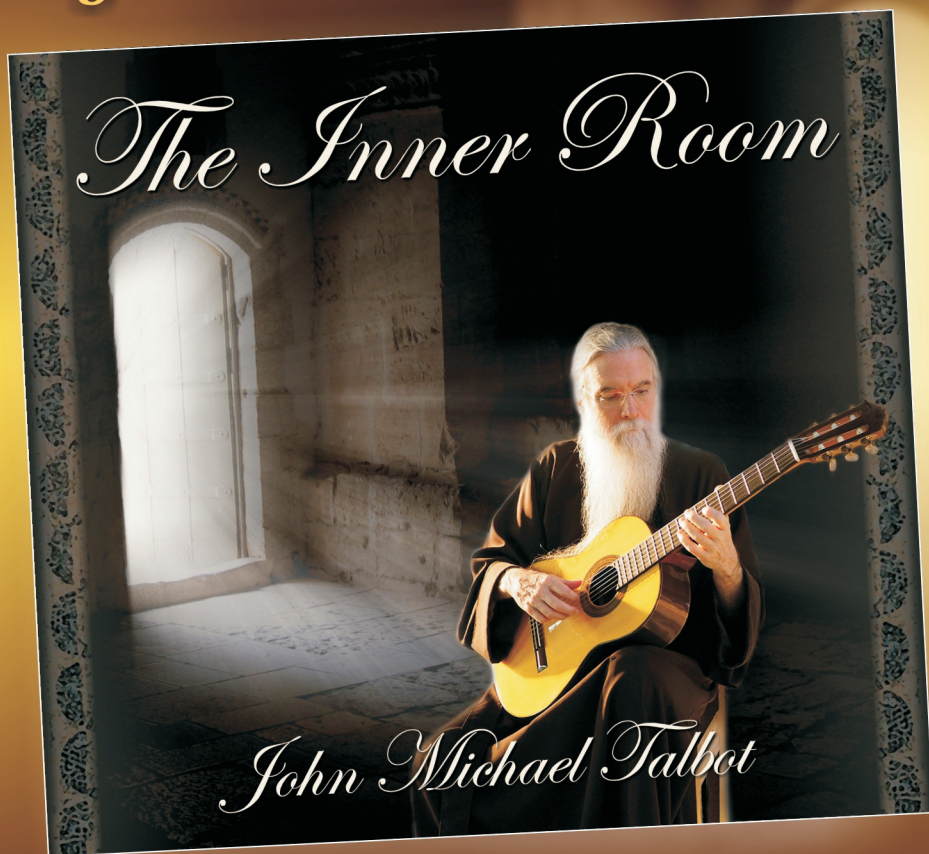
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OUT & ABOUT

oct 1, 2016



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And that Resistance needs you!



CROWDER



Crowder — The Prodigal Returns

David Crowder like he's never heard himself before

By Caroline Lusk

The human voice is not a color. It's not an ethnicity or a race.

The voice transcends all of that.

There are some voices that bear the soul of the singer from which they originate. Every word, every note drips with a passion and urgency that is visceral. When people like this get a hold of a song worth singing, the outcome could become a soundtrack to the most important moments in life. These moments remind us how to cry when our eyes are dry. They remind us what hope feels like in the midst of darkness and depth. They not only allow a glimpse into the heart and soul of the singer; they pierce the heart of the listener in places and ways unlike anything else in the world.

David Crowder has one of those voices.

The words that flow from his pen and the voice that delivers his melodies meet us at our most vulnerable and from there, extend a hand to continue the journey with us, exploring new territory and challenging our most long-held understandings of the world.

That's been his style, his creed and his mission throughout his lauded career. And on his second solo offering, ***American Prodigal***, he's not only joining us for the journey; he's leading the way.

“When you’re presenting themes of grace and redemption and freedom, you’re transcending the conversation,” says Crowder.

It’s a conversation he began years ago in his home state of Texas, where he formed the **David Crowder*Band** who would go on to change the conversation and perception of worship. With lyrics that spoke to a new generation, music that resonated with those who had never even stepped into a church, and an open, authentic attitude and rapport with the fans who would, over time, become family—Crowder and company shaped the future of worship around the globe.

When Crowder decided to go his own way in 2012, he did so with his usual gusto; no-holds barred.

“When I took a stab at the first solo project, I knew whatever was going to happen would be all my fault,” he says with a laugh. “I figured if I fail, I might as well fail big. Authenticity beats perfection.”

The ensuing project captured both.

Neon Steeple was a standout album built upon Crowder’s roots—a little Texas, a little bluegrass, and (why not?), a little EDM.

“My parents let me play way too much Nintendo,” he says. “I like the beeps and blips. They sound like happy childlike feelings.”

Blips and beeps collided with bluegrass, making *Neon Steeple* one of the most successful albums of 2014 and solidifying Crowder’s position as one of the most innovative and talented musicians of Christian music.

Riding high the wave of Neon Steeple's success, as Crowder prepared for his next album, his mindset was in a similar place—at first.

"I knew I wanted the lyrics of the new project to have a southern gospel thing," he says. "Good ol' Americana. Everybody on the plain can recognize and relate to that."

With his eyes and ears finely and firmly tuned down south, Crowder and his family made a move from Texas to Atlanta, Georgia. It was there that a new direction, inspiration, and sound began to reverberate around him—simultaneously echoing inside of him.

"When I landed in Atlanta, we were literally moving into the birthplace of bluegrass," he says. "The Scotch-Irish had brought all their music down. There was so much country, it might as well have been Nashville."

Nashville it was not. In fact, while Crowder did land squarely into bluegrass territory, just around the corner was another world altogether.

"We were living in this bluegrass world but right on the other side of the hill were some train tracks," he says. "Just beyond that was the birthplace of the civil rights movement."

Unbeknownst to Crowder, his new hometown was in close proximity to Ebenezer Baptist Church, where **Dr. Martin Luther King Jr.** pastored. The community and atmosphere were unlike any Crowder had known in Texas, or even on the other side of the tracks in Atlanta. But over time, as he immersed himself into the entirety of his new neighborhood, he not only got to know this new world; it began to change him.

“My insides are different after being in Atlanta for four years. My peer set is different. My music is different,” he says. “We have to get past this divide and blur the lines somewhat. Banjos and African instruments aren’t all that different. It’s just a slight twist of the dial to go from southern gospel to black spiritual gospel.”

Over time, Crowder gradually turned that dial, the result of which is *American Prodigal*—a melting pot of color, history, style and tradition that is American in its truest form. Of course, with the current political climate and the tragic, inexplicable loss of life blowing up cable news channels seemingly every day, Crowder knew that this was a delicate but necessary chance to take.

“The stress level, nervousness, and heightened politics make it hard to build bridges,” Crowder continues. “It’s rare that you can walk in and change someone’s mind about something by simply sharing your heart with them. But if you can show them that the only line that truly exists is between death and life and Someone has already stood in the gap there.”

Not one to talk and not act, Crowder got to work. The result is possibly the finest album of his entire career. Each song delivers a lyric that hits the heart, a rhythm and beat that drives its way into a soul and layers of sound that prove that harmony is colorblind.

“When people start to harmonize, it’s hard to fight with one another,” he says. “If you’ve got a good song with harmony, just sit on your front porch and go. That’s all you need. Community is there.”

And it’s community that brings it home for *American Prodigal*. With songs featuring **Tedashii** and **KB**, the album is an amalgamation and integration of sound and spirit that calls to the prodigal in us all—and does so seamlessly.

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the costs were so low, we thought, are they really going to support our family? Since then we’ve come to the conclusion that for us, there is no other option.

Not only does Medi-Share line up with our Christian values, it’s proven to be a great comfort. Just before the twins were born, Mark had to have emergency surgery—the costs were about \$90,000. We paid only our small household portion, and fellow believers came together to share the rest.

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—Tonya and Mark



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“There are times when you can’t tell if Tedashii is in our band or we’re in his,” says Crowder. “Both KB and Tedashii have stuff that is so thick, with content that is exactly what I’ve been talking about.”

Pretty soon, everyone else will be talking about it too. Track after track, the gripping *American Prodigal* holds the listener tight from beginning to end. The surprisingly gentle, welcoming opener “American Intro,” to the crunchy, up-tempo “Keep Me,” (that could easily be featured on any *Waking Dead* episode), to “Run Devil Run” with echoes of **Ryan Adams**, and the captivating single, “My Victory,” *American Prodigal* contends to speak to everyone.

Without a grand ovation or pointed intention, Crowder has done on *American Prodigal* what few artists can ever achieve—he has evolved without losing himself. In taking on the influences and colors of each other, he has discovered his most vibrant self yet.

“In a way, I think I rediscovered myself in Atlanta,” he concludes. “Somehow God moved me to this spot where I’m being loved and I’m the minority. When you sink your roots in some place, you can’t help but take some soil.”

With roots down deep, and the soil rich for planting, Crowder is primed to reap a harvest that is as bountiful and colorful as it is harmonious. After all, a voice isn’t black, white or yellow...or any color in between. The voice, the music—that’s the bridge.

“At the end of the day it’s not about me,” says Crowder. “It sure is easy for music to invade your insides and pull you through to transformative things. Whatever it is that divides us, music can be the best first thing to bring us all back home—together.” CCM

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Love And Respect...Amplified

They're currently perfect strangers from two seemingly different worlds, but for the 47th Annual Dove Awards and its co-hosts, that's the perfect Kingdom picture

By Kevin Sparkman

The story lines are boundless when you gather together a who's who of gospel music and faith based entertainment into one room for a one night only celebration. But when the three gentlemen who have been entrusted with facilitating the proceedings have a combined four GRAMMY's® and five Dove Awards (with an additional slew of Stellar, *Billboard* Music, and K-LOVE awards), that is a great place to start.

Gospel music stalwart **Tye Tribbett** can barely contain his excitement...and he's co-hosting. "I love for KING & COUNTRY!" Launching his professional career some eleven years before his co-hosts, Tribbett was leading choirs and releasing albums while his Australian cohorts were mere lads in school.

"To see their stage...it's cluttered with instruments," says an almost-giggly Tribbett as he recalls his "garage band" days growing up with his brother in New Jersey. "How they seamlessly go from instrument to instrument while still maintaining their musicianship—I'm like, 'Oh, my goodness, what are they going to play next? Why is that gong over there? Who's going to hit that bongo?'"

The respect goes hand in hand. While Tribbett admittedly (still) dreams of the opportunity to run around the stage and play or hit every item of musical gear available, **Joel** and **Luke**

Smallbone are hosting rookies (Tribbett is a prior Stellar Awards host). “We thought it was pretty bold [of the **Gospel Music Association**] to ask, so that alone was the initial attraction in wanting to do it,” says Luke. “I think any time you’re presented a challenge, there’s something really interesting about that.”

Two days prior to the Dove Awards, Tribbett will launch ***Joyful Noise*** on **BET**, which will take over for the 36-year staple ***Bobby Jones Gospel*** show; Luke is the lead actor in the feature motion picture *Priceless*, which premieres in theatres three days after the Dove Awards—all culminating into what could provide for a very memorable on-stage atmosphere this year at **Lipscomb University**’s Allen Arena. The taped live show will broadcast worldwide on **TBN**, October 16, 2016.

Boosting the theme of this year’s show, ***Love. Amplified.***, the hosting contingency is a microcosm of diversity in unity: Aussie-Jersey, white-black, gospel-rock ‘n roll... Being surrounded by events like the Dove Awards and Christian music most of his life, Luke Smallbone has come to realize, “We need great bluegrass music. We need great gospel music. We need great jazz, country...whatever. We need all of those things. All of us have a part to play.”

For Tribbett, he sees the evening as an opportunity to both magnify the Lord and God’s people as, “Kingdom citizens,” as he states. “The Bible says, ‘If my people...’ not *all* people, but if my people. ‘If the Kingdom citizens who are called by My name will humble themselves,’ we have instructions that will cause healing to our land. I think the Dove Awards is making a huge stride toward that.”

We sit down with Luke and Tye to dig a little deeper into the meaning of ***Love. Amplified.***, and their spiritual aspirations for this year’s Dove Awards.

CCM Magazine: Have either of you ever hosted a show like this before?

Tye Tribbett: Yes, I've hosted **The Stellar Awards** before and a pre-GRAMMY show, as well. What's exciting about this one is that I'm actually a fan—of course, I'm a fan of both of those other shows—but I'm really a big fan of my co-hosts, actually! I love **for KING & COUNTRY**, man! I'm very, very excited about sharing that platform with them, and getting connected with them.

For me, it's being part of such a great musical night. The Dove Awards have always expressed a wide range of musical presentations. I've always loved that as a musician. To be part of this night as a co-host is something very special for me.

Luke Smallbone: Man, I have never hosted an awards show! Obviously, we've done some introductions at events and so forth, but as far as hosting—being part of the attraction for a night—I have never done that before. We thought, "All right, this is not in our normal way of doing things, let's see what this looks like!" That was one of the reasons I was so excited to be a part of hosting the Dove Awards. Secondly, having never done anything like this, we thought it was pretty bold [of the Gospel Music Association] to ask, and that was the initial attraction in it, for me.

CCM: Who are you looking forward to meeting the most that night?

TT: for KING & COUNTRY. My group started in a garage. My brother and myself had drums and keyboards all over the place. To see their stage...there's drums and instruments...the stage is cluttered with instruments! To watch them go seamlessly between all of them while maintaining their musicianship...



that reminds me of the garage band in me, reminiscing on after school days in our garage and everyone picking up an instrument and jamming—that's what most intrigues me about their presentation. To see them utilize the whole stage, it's something I always dreamed of doing.

LS: Because our sister, **Rebecca St. James**, was an artist we've been around the industry most of our life. Most of the people we have met, but part of the reason why I think there's excitement as to hosting the Dove Awards, and being honored by the whole thing, is because it reminds me of when I first experienced it. I think it was 1996 when I was supporting my sister for New Artist Of The Year...I remember being up in the **Grand Ole Opry** balcony pews and watching my her, those memories are ingrained.

I forget who was hosting that night, but there's obviously a host every single year for these significant moments in those artist's careers. For us to be a part of those memories is what is probably most fulfilling. The Dove Awards have been a part of my life for over twenty years, I think that's why there's a different weight to it for us.

CCM: *Luke, was seeing your sister at the Dove Awards so many years ago the turning point in your life in fulfilling a call to serve musically? And, Tye, what led to your calling to pursue a career in music ministry?*

LS: I had always wanted to pursue sports. I just loved competing, whether I was playing, coaching, or even if I was to one day work on the administrative side of sports. I didn't exactly know what it was, but I just loved sports. After setting aside a year during high school to totally devote myself to playing basketball, I tore my ACL in the first game that year. There was no real way of ever coming back from that.

It was actually during rehab for that injury when **Switchfoot's *The Beautiful Letdown*** album had come out. That album forced me to ask the question, "This is your life. Are you who you want to be?" Those were the statements and the songs that said, "I dare you to move." I began to wonder, "These songs do something to me. They really are powerful. Could I ever do something like that?" Then it was about a year later when Joel came to me and said, "Hey man, what do you think about writing and singing some songs on demo's and just seeing where this goes?"

TT: Growing up as a preacher's kid, at first I didn't have a choice—we weren't even allowed to listen to secular music. It was a very strict upbringing, which I appreciate now, because it gave me some structure and some boundaries. Other than that, that's all I really saw for myself growing up. To serve the Lord and eventually create music that pleases and worships Him.

Eventually we sang in mainstream [music], doing background vocals for **Jessica Simpson** and **Stevie Wonder**, etc. For me [answering the call] came as an epiphany. It was 2004 or 2005, God just sent me a challenge, "Hey, just make chamber music for one year." That was the year one of our signature albums was released, ***Victory***. I never wanted to go back to any other genre of music.

CCM: Given that the event is an awards show, and that the audience will experience the night in different ways (the live show at Lipscomb, where several thousand will be in attendance, and the telecast five days later to millions watching on TBN), what message do you hope is conveyed?

LS: As hosts, Joel and I aren't particularly hilarious people, let's be real. What we do have to offer is the stirring of what has happened in our lives. Are we self-seeking people? Or are we go-

ing to be a people that uses the gift of music to glorify God? I'm always struck by people that come to our shows and then say, "It was such a worshipful night. These songs are so worshipful in a round-about way."

My mind as a musician goes, "You know, it's funny that they say that because these aren't written as 'worship songs.'" Then what I realize is our heart behind these songs is our offering of worship. This is our expression. My hope for the night is that, yes, it might not be the quintessential "ministry night," but there's a sentiment of hope behind everything that we do.

TT: I think it's important for us as Kingdom citizens to show the correct posture for the "culture." I think it's important as Kingdom citizens to show what our response should be when tragedy hits the world, whether it's racism or any type of crisis, what ever, it doesn't matter. Our first response should not be as a "black man," a "white man," or a "father." Our first response should be as Kingdom citizens.

As a Kingdom citizen my responsibility is to love. My responsibility, even if offended, is to turn the other cheek. My responsibility as a Kingdom citizen is to show Christ's response—to showcase the Kingdom response. [The Dove Awards] is putting a foot forward to say, "This is a Kingdom response

CCM: Quoting a part of the narrative from the official Dove Awards trailer that the both of you were a part of: "God's love is home." We're all from different places, different countries... we have different skin tones, etc. What makes the love of God "home?"

LS: That it's unchanging. We live in such a world that is, "Whatever you do for me, I'll try and do that for you—but if you make



me mad, I'm going to make you..." It's a very conditional society. If you're fortunate to come from a good childhood home, part of the reason why you feel so at peace there is that it's unchanging—it feels warm and cozy because it's familiar.

God's love is home because we know it, we can sense it...no matter what's happening in our lives, we know we can fall back on it because of who He is. That doesn't mean there's also not amazing amounts of mystery surrounded in who He is and that there's this kind-of push-and-pull within that relationship. It does mean that I've had special encounters with Jesus, so when I get to have that encounter with Him, that makes me feel like I'm at home because I'm loved.

TT: Because God is not man. That's what the Bible says. He's not man. Man may have posture, perspective, all of that going on. But God is eternal. He sits outside of all this, looking at all of his children. You know what I remember? I remember someone saying that a rainbow [on earth] has many, many colors. But when you read in **Revelation**, it says there's a rainbow over the throne that's of emerald. It's just one color. God only sees one color. I like that thinking.

God being "home" for us, it's like, "Listen, man, let's all take on our Father's perspective of each other." That's the only true perspective because He made us. We can all rest. That's what home is, a resting place. We can rest in His perception and perspective of His creation, which are you and I. We have to choose that perspective and posture as believers. I'm doing it.

CCM: *Referencing the trailer again, I was struck by this notion of "Jesus liking the pieces..." It's makes me think of the distinctions between the gospel music and secular music worlds. In mainstream music, each genre kind-of takes on its own*

“industry,” but the gospel industry is a mash up of everything. How cool is it that, potentially, what the Dove Awards is accomplishing on one night is representative of all of His “pieces” coming together? That we actually might be walking into what Jesus has designed for this to be all along?

TT: I think that’s really cool how you put it, actually. Again, I think it’s great that the Dove Awards is actually intentional about it. Let’s grab this group, this crew, that crew. Let’s grab all these people who are Kingdom-minded, who are singing praise and worship toward the same God that we all serve. Let’s showcase us together. Let’s showcase us on the same stage. Let’s showcase Tye introducing **Chris Tomlin**—and for KING & COUNTRY introducing **Anthony Brown**. Let’s show that. I am so for that. I have been for years, and that’s why it’s a double, triple, quadruple honor for me to be co-hosting so we can scream this theme of love, unity, and many members—but also one body in Christ.

LS: Man, I had a conversation once with **Joel Houston** from **Hillsong UNITED**. He’s obviously a fellow Australian. I said to him, “Man, sometimes I just want to throw down everything and write worship songs like you guys do.” He looked at me and he said, “Man, sometimes I just want to throw down everything and write songs like you do.” It actually was a moment where I thought, “That’s what the body of artists should be doing—we should be able to have these different expressions of music.” That does something to my heart.

What I realized is that God has designed me with gifts to work in certain aspects of music. That doesn’t necessarily mean that every aspect of music that I work on hits 100% of people. There’s other people out there that write bluegrass music, or they write gospel music—all of that is incredibly important. All

of us have a part to play. If one of goes off into something that might not be what we're necessarily called to do, then the entire body might suffer.

TT: I let the industry be the industry. I'm very hands-off, which is probably not the best way to handle any business, especially if you're the CEO. I focus on ministry. Even in my limited roles in the industry part that man established, I still promote and only scream God's agenda.

I love platforms like the Dove Awards because millions of people see it on one night. Thousands of people are in one room—not that you can't make the same noise in your own house.

Joshua said, "As for me and my house..." And I don't want to make noise on a stage that I'm not making in my own house—but this allows for a further reach, a larger audience in which to scream God's agenda. My role that night is to do that.

His agenda is, "Love thy neighbor as thyself." His agenda is, "Worship the Lord, thy God, with all thy mind and soul." I'm going to worship hard that night. I'm going to love my neighbor hard—aggressively and intentionally that night. Being a person of some type of influence, you have an impact by just letting your life shine and prayerfully, God will be glorified. **CCM**



LOVE & THE OUTCOME

www.ccmagazine.com/magazine/issues/oct-01-2016

Love & The Outcome

Everything Changes

'He's the rocker-guy, I'm the pop-girl!' Over time, husband-wife duo and eighties-nineties music enthusiasts learn how to make it work as worlds, and now kids, collide with career

By Matt Conner

"There are years where nothing changes," says **Jodi King**, "and years where nothing is the same. This is just one of those years where everything changed."

King and her husband **Chris Rademaker** know well the joys and struggles, the triumphs and turmoil of a busy year. It's been a hectic season that's lived up to the duo's name, **Love & The Outcome**, as the married couple's own love has led to a most welcome outcome in the form of their first child, **Milo**. Within six weeks, the duo was back on the road. All of this also came after moving into a new house and writing and recording a brand new album, ***These Are The Days***. If it sounds like a bit much, King would agree with you.

"The title of our new album came as an awesome moment that fell into our lap," says King. "We were seventy songs into writing the record, so we thought we were pretty much done. We were walking up and down the street in front of our house, which we'd just bought, and I think I was nine months pregnant. It was a season of massive change we'd been through as we were making the record."

“During our walk, we were doing a lot of thanking the Lord out loud. We don’t always do it, and maybe it’s the Canadian part of us, but we can be very quiet at times. Yet in the midst of thanking the Lord, Chris said the phrase ‘these are the days.’ He said that these are the days we’ll never forget. We’ll never get to do them over. These are the days. Are we really living? Do we realize how special this time is? It just made me cry. It was such a simple thing to say, but it sunk deep. I said, ‘That’s it. I think that’s the name of the album.’ It sums it up so well.”

These are busy days, indeed, for Love & The Outcome, but King says she wouldn’t have it any other way. They live to make music, even in the midst of growing family demands, as their talent and passions both come together in the studio and the stage. If it takes more work, then they’re willing to roll up their sleeves all the more, rather than being forced to choose one side or the other.

“Milo has already been to every state except Alaska. The timing just worked out that way to have a baby and release an album in a couple months,” says King. “I won’t lie and say that it’s easy, but we like it this way. We never wanted to do music and then settle down into real life once we have kids. This is our real life. We want to make music so we can buy diapers. We want to make music with our family on the road. There are elements that are sweeter than we thought would be and others that are harder, but we’re figuring things out as we go.”

Love & The Outcome’s organic, figure-things-out-as-we-go approach applies to much more than their current schedule. It’s been their calling card since they first decided to bring their musical talents together. Before they made the move to Nashville, Rademaker had his own rock band, The Attics, back in Canada while King had a solo career on the rise. When the band

called it quits, the pair decided to fuse their common talents and interests in a new direction.

“I think a lot of people don’t know that we were two separate bands before we became Love & The Outcome,” says King. “This band is really only two years old, so the first album was new for us in a lot of ways. My husband is a rocker, and I’m more of a pop girl. There’s a combining of musical flavors that we’ve had to learn how to bring together over time.”

The duo’s instinct has proven successful so far. Early on, they earned a label deal with **Word Records** and toured all over North America after releasing their debut, sharing the stage with luminaries like **Switchfoot** and **Newsboys**. To continue their momentum, the band brought together the same co-producers from their debut to work on *These Are The Days*.





“Seth Mosley is the producer that we made most of the first record with,” explains King. “He became a really good buddy of ours. He’s a genius in helping us serve this space well. I can’t say enough good things about him.

“Colin Munroe did my solo projects. He’s a solo Canadian who lives in Los Angeles and he works within that mainstream pop space. The sounds he creates from scratch are just so special. He really gets me, because we’ve done this together for a while. So we took two people from completely different spaces who are incredibly talented with different strengths, and the four of us made this whole album.”

As King explains, the couple’s ability to weather such drastic changes or figure things out as they go has only come with time, as their marriage has matured and their trust for one another has grown.

“We couldn’t have done this as a married couple right after we first got married, because you really have to leave your ego aside,” she says. “I think we would have just fought all of the time if we were trying to do this in year one or two. But by year ten, you’re just better at listening to each other and serving each other.

“He’s a bass player, so he’s the steady one. I’m a typical front person who’s often all over the map. So we complement each other like a band would. There are things that Chris writes and says and creates that are so different than the way I would do it, and that’s the healthy tension within everything. I think the record and the collaboration and the band is just so much better for it.” CCM

REVIEWS

oct 1, 2016

GROWDER ★ AMERICAN PRODIGAL

ED HAMMOND WORSHIP JOURNAL

Britt Nicole

planetshakers



Crowder

American Prodigal

(sixstepsrecords)

FOR FANS OF:

Passion Worship, Rend Collective

WE LIKE: “Keep Me”

★★★★★



Inspiring and entertaining. Engaging and moving.

American Prodigal, the newest release from **Crowder**, features every flavor ever served up by **David Crowder** at one point or another and then some, a delicious array of musical styles brought together to his inimitable gift for melody.

Only Crowder could get away with such a set list—e.g. the run of the hypnotic “Keep Me,” the electric burner “Run Devil Run,” the worshipful “My Victory,” the saloon stomp of “Prove It” on the album’s front end—but, then again, he’s the only one who’d even try such a brilliant move. Crowder’s commitment to experiment with traditional recipes has always been a significant part of his draw, and *American Prodigal* is an exciting new cookbook.

–Matt Conner

Britt Nicole

Britt Nicole

(Capitol CMG)

FOR FANS OF:

Taylor Swift, Katy Perry, Blanca

WE LIKE: "Through Your Eyes"

★★★★☆



Pop crossover sensation **Britt Nicole** keeps the high-octane hits coming on her fourth long player, which is more than worth the nearly four year wait since **Gold** stormed the charts. Rather than trying to catch up to trends or rethreading her previous steps, the singer-songwriter instead bulldozes an entirely fresh path of club-ready beats and soulfully works her way around just as many towering ballads.

All the while, she touches upon personal struggles, family life, friendship and faith, unveiling a depth rarely found in the Top 40, while giving practically everyone in the family a relevant and affirming soundtrack that meets them exactly where they're at.

—Andy Argyrakis

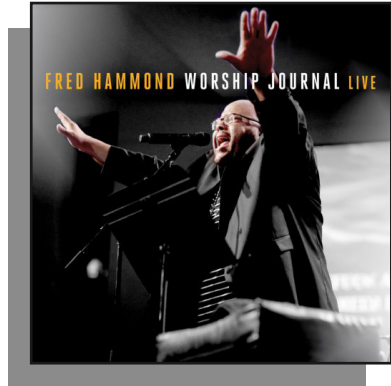
Fred Hammond
Worship Journal - Live
(RCA)

FOR FANS OF:

Marvin Sapp, Donnie McClurkin

WE LIKE: “The Lord Is Good”

★★★★☆



If you’ve been blessed enough to catch **Fred Hammond’s** spirited and anointed performance in concert, you’ll be surprised to learn just how rarely the gospel legend commits his live show to tape. ***Worship Journal*** is Hammond’s first live recording in seventeen years, a worship experience rooted in the character of God.

“God is My Refuge” and “The Lord Is Good” are important reminders for the believer of key attributes of God, inviting Christians to “taste and see” for themselves even as the singing cloud of witnesses testifies to these facts. This set is a bit more subdued than other gospel recordings, but Hammonds’ latest will encourage the listener all the same. Here’s hoping it’s not another two decades until Hammond’s next concert set.

–Matt Conner

Planetshakers

Overflow

(Integrity Music)

FOR FANS OF:

Hillsong UNITED, Desperation Band

WE LIKE: "Sings My Soul"

★★★★☆☆



Born from Melbourne's **Planetshakers Church**, **Planetshakers** likely needs no introduction as a popular worship import from Australia (seriously, what's in the water over there?). **Overflow** is another energetic, youthful live set steeped in experiential language ("I don't care what it looks like, I'm diving in.") that longs for more of the Holy Spirit's work.

The title track, coming on the heels of the animated duo of "Come Right Now" and "River" sounds like an older **Hillsong UNITED** cut before heading straight for the dance floor. Later on, "Sings My Soul" and "Join with the Angels" are longer, slower songs that balance the mood. Yet overall, Planetshakers musically lives up to its name with an emotionally-charged worship set that should find a home with millennials especially.

—Matt Conner

Citizens & Saints

A Mirror Dimly

(Gospel Song)

FOR FANS OF:

King's Kaleidoscope, John Mark McMillan

WE LIKE: "How Majestic"

★★★★☆



Emerging from the rubble of **Mars Hill Church** (Seattle), **Citizens & Saints** is a worship band without a church home—at least how you once knew them when they first launched as Citizens. The band's third album, ***A Mirror Dimly***, honestly documents a band's doubts and confusion, faith and joy.

Singer **Zach Bolen** admits "he's so lost...drowning in doubt like never before," an admission that comes on the heels of singing the confident refrain "his glory reigns!" This is the faith journey, learning that certainty is a myth but that the best things, kingdom things, await those of us willing to step out into the unknown. Citizens & Saints have learned just that and turned those lessons into a compelling musical journal.

—Matt Conner

John Michael Talbot

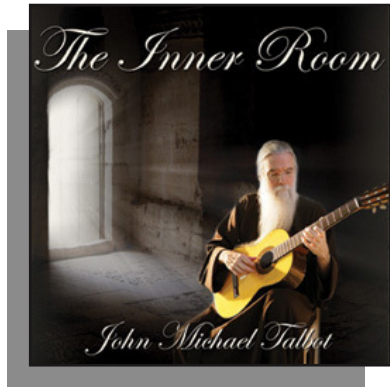
The Inner Room

(Troubador For The Lord)

FOR FANS OF: *Phil Keaggy,*
Michael Card, Caedmon's Call

WE LIKE: "The Light Of The World"

★★★★☆



The stop-you-in-your-tracks timbre of **John Michal Talbot's** 55th recorded project, ***The Inner Room***, is a collection of works that Talbot states, "Is a call to go to 'The Inner Room' with Jesus to find healing, hope and revival—and with these, then, to go forward in Christ believing that 'all things are possible with God!'"

Intended as a response to the current global climate, Talbot brings it all back to the Sermon On The Mount, with lyrical qualities reminiscent of *TRUTH Sings The Word*. Sonically, it's classic Talbot with expert guitar work and guest appearances by **Phil Keaggy** and **Ricky Skaggs**.

–Staff

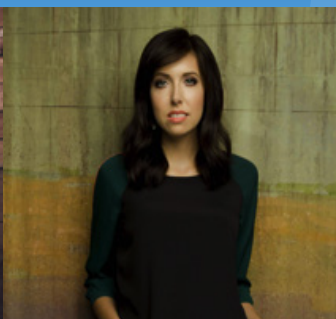


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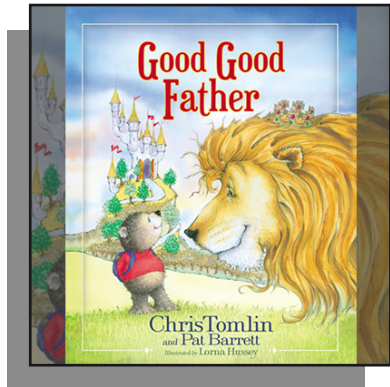


Chris Tomlin / Pat Barrett

Good Good Father

(Passion/Tommy Nelson Publishing)

★★★★★



The month of October 2016 will be a big one for **Chris Tomlin**, who, as mentioned in our pages before, has been cited as “the most sung songwriter in the world.” In addition to being nominated for several Dove Awards this year (which will air on TBN, Oct. 16), the release of his latest album ***Never Lose Sight*** (Oct. 21), and the one night only ***Worship Night In America*** nationwide theatre event (Oct. 25), in collaboration with fellow songwriter and **Housefires** front man **Pat Barrett**, Tomlin will release his very first children’s book.

Named after the instant hit worship song written by Housefires’ Barret and **Tony Brown**, which then was recorded, of course, by Tomlin, ***Good Good Father*** the book carries on the same spirit of the tune that has captivated worshippers since its release. Parents, this book does the most excellent job in helping kids to understand that God isn’t an untouchable, angry, or unapproachable God. The illustrations by **Lorna Hussey** perfectly match and enhance the message, ensuring that the experience is inviting and the crucial points are enjoyably driven home. Second to scripture, I want this to be the first book I read to our children.

–Kevin Sparkman



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