

BEHIND THE SCENES OF THE STEVE TAYLOR STORY: A DOCUMENTARY

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Behind the Scenes of *The Steve Taylor Story: A Documentary* is the written companion to a 39-minute documentary film entitled, The Steve Taylor Story. The film explores the controversial career of Christian musician Steve Taylor. It also chronicles the ideology of the Christian subculture in America through the hegemony of the dominant Christian culture and Steve's actions in opposition to it.

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## TABLE OF CONTENTS

	Page
Chapters	
I. PRE-PRODUCTION RESEARCH.....	1
Description of the Film Topic	
Additional Film Subjects	
Media Acquisition	
II. INTERGRATION OF THEORY AND PRODUCTION.....	15
III. PRODUCTION.....	20
Schedule, Equipment, and Crew	
The Interviews	
Release Forms	
Overcoming Obstacles	
Budget	
IV. POST-PRODUCTION.....	26
Schedule and Equipment	
Transcription and Capture	
Structure	
Target Audience	
Distribution	
V. EVALUATION OF THE COMPLETED WORK.....	33
Appendices	
A. SUMMARY OF TOPICS FOR INTERVIEWS.....	37
B. EXAMPLE OF INTERVIEW TRANSCRIPTION.....	44
C. SAMPLE RELEASE FORMS.....	51

D.	DOCUMENTARY OUTLINE .....	56
E.	FILM FESTIVALS.....	58
F.	DETAILED BUDGET.....	61
G.	ARCHIVAL MATERIAL LIST.....	69
H.	LIST OF TRADEMARKED PRODUCT NAMES.....	76
	REFERENCES.....	78

## CHAPTER I

### PRE-PRODUCTION RESEARCH

#### Description of the Film Topic

#### The Birth of Contemporary Christian Music

In the mid 1960s, a youth counterculture in the United States began. This population segment closely affiliated itself with the anti-war and human rights movements. “Hippies,” as they were known, built their lives around the use of psychedelic drugs, sexual liberation, and eco-friendly lifestyles, as well as the embracing of many Eastern philosophies. They often denounced the status-quo and the lifestyles of the middle class. This counterculture produced a social movement among mainly young Anglo-Saxon Americans in their late teens and early twenties. “Hippies” attached significant personal identity to spiritual thoughts and themes (Pendergast 151-171). An offshoot of these cultural developments was the Christian movement known as the “Jesus People.”

The “Jesus People” kept the foundations of the “hippie” lifestyle, but incorporated their new faith. “Jesus People” embraced evangelism, communal living, and used their artistic abilities to express their faith. Music played an integral part in both the hippie and Jesus movements. “Jesus Music” was the foundation of contemporary Christian music. It contained lyrical themes related to Christianity (Powell 10-13)

Today one of the few remaining communes of “Jesus People” is on the north side of Chicago, Illinois. The Jesus People USA (JPUSA) resulted from the work of Jim Palosaari, an early Jesus movement leader. Palosaari started several communes and a traveling band with a variety of names including Resurrection Band, Rez Band, Charity and Jesus People USA Traveling. This band later regrouped as JPUSA, and made its home in Chicago in 1973 (Trott, part 1a).

From the 1970s until the early 1980s, the Jesus People movement changed from the hippie-like lifestyle to a more middle class lifestyle. As this change from its original countercultural emphasis occurred, its music began to shift into a commercially viable format. Contemporary Christian music aspired to bridge a gap between popular music and the values of the Christian faith. Christian music began exploring genres such as rock ‘n roll, heavy metal and pop music. Word Records, a Christian label established in 1951, launched Myrrh Records™, a Christian rock subsidiary label in 1972. Bob Dylan released his first Christian album in 1979, and, in the early 1980s, cotemporary Christian artists including Amy Grant, Michael W. Smith, Sandi Patti, Carmen, Twila Paris, and Stryper®, began to appear. In 1984, JPSUA started the Cornerstone Music Festival near Chicago. Cornerstone continues to attract thousands of fans and around three hundred bands every year. It spans one week every summer (Trott, part 6).

### Steve Taylor: Main Subject of the Documentary

Born the son of a Baptist minister, Steve Taylor grew up in Denver, Colorado. Taylor began playing the trombone in elementary school and, after experimenting with many different school activities, he returned to music in high school by participating in the jazz band ("Bio Graphical" 3). Taylor's parents did not allow him to listen to secular music, but that did not stop him from becoming a fan of punk music by the time he entered Biola University, a private Christian institution in La Miranda, California. With a scholarship in music, he entered as a vocal major, but was rejected by the Biola Chorale. In an attempt to impress a girl, he started a rock band. Taylor played bass, but the band only played one concert. During his freshman year, Taylor failed to maintain his grade point average and lost his scholarship. He moved home and attended the University of Colorado at Boulder (Long 43).

Taylor remained a vocal major, but struggled with his performance skills. He was proficient in theory, composition, and arranging, but because Taylor lacked the voice to excel vocally, a voice jury composed of faculty members suggested he be dismissed from the music school. One professor advocated for Taylor, and kept him in the program (Long 60).

Eventually, with a degree in music from the University of Colorado at Boulder and the influence of The Clash™'s album London Calling, Taylor was determined to make his mark on the Christian music industry. He took a demo tape to Los Angeles and searched for a record company. Record labels accused



Taylor's musical style of being faddish, and he had ongoing difficulties landing a music contract. Sparrow Records also initially rejected him (Long 61). During a noontime concert at the Christian Artist's Music Seminar in the Rockies, the president of Sparrow Records, Bill Ray Hearn, noticed Taylor and offered him a record contract ("Bio Graphical" 3). During the process of the film, Jim Chaffee, a friend of Steve Taylor's, revealed that he was the one who pushed Cam Floria to add Steve Taylor to the line-up. This is information only documented in the film.

In 1982, Taylor debuted his first album I Want to be a Clone. The album quickly placed Taylor at the center of controversy. The conservative Christian community did not take his satirical lyrics lightly. "I Want to Be a Clone," Taylor critically viewed the fallacies of humanity within the church. "They told me that I'd fall away / unless I followed what they say / who needs the Bible anyway? / I want to be a clone." The song commented on both the lack and fear of diversity in the church.

Controversial lyrics became part of Steve Taylor's career. His lyrics often exposed shortcomings of the institutional church. These commentaries infuriated ministers and conservative church members.

"We Don't Need No Colour Code" commented on Bob Jones University, fundamentalist Christian school, and its long standing segregation rules. Bob Jones, the university's founder, was a well-known segregationist who said "[G]od intended segregation of the races and that the scriptures forbid interracial marriage" (Bob Jones University v. United States 725). He asserted that

opposition to segregation was opposition to God. In 1975, the university integrated, but issued a policy against interracial dating (Turner 226). When the United States Supreme Court ruled against the university's policy in 1983, the school refused to reverse its policy. A visit, from then presidential candidate George W. Bush in 2000, brought media attention to the policy, and subsequently led to Bob Jones III dropping the policy on CNN's Larry King Live (Statement About Race at Bob Jones University par. 7). In November of 2008, Bob Jones University released an official statement saying,

[W]e failed to accurately represent the Lord and to fulfill the commandment to love others as ourselves. For these failures we are profoundly sorry. Though no known antagonism toward minorities or expressions of racism on a personal level have ever been tolerated on our campus, we allowed institutional policies to remain in place that were racially hurtful (Statement About Race at Bob Jones University par. 6).

In a similar vein, "Guilty by Association" criticized televangelists with lyrics such as, "It's a Telethon Tuesday for 'The Gospel Club' / 'send your money in now or they're gonna pull the plug!' / just remember this fact when they plead and beg / when the chicken squawks loudest gonna lay a big egg / you could be smelling a crook / you should be checking The Book / but you'd rather listen than look--the implication / guilty by association." Televangelist Jimmy Swaggart mentioned Steve Taylor and the ultimate evil of his music by devoting a section of his book Religious Rock 'n Roll: A Wolf In Sheep's Clothing to Taylor. Swaggart stated, of Taylor's music, "perhaps it could be correctly termed a religious nihilism—characterized by no future, no substance, no hope" (Swaggart 113).

His song "Lifeboat" mocked the absurdity of an exercise children performed in school to teach "values clarification." The popular game grew out of a real ethical dilemma where stranded passengers aboard a lifeboat were forced to throw people overboard to survive. The historic event was the foundation of the legal case US v Holmes (1842). The ethical debate once again resurfaced in an article concerning the ethics against helping the poor published in 1974 by Garrett Hardin in Psychology Today. In this school assignment, children were given a description of five people in a lifeboat and asked to decide which three should be thrown overboard.

Taylor's fourth studio album, I Predict 1990, released in 1987, attracted the same controversy that has always surrounded his career. The album cover, drawn by his wife Debbie, was accused of being a tarot card. Many Christian bookstores banned the album from their shelves. Taylor personally called stores and begged them to put it back on the shelf, but the album had garnered too much negative publicity. Subsequently, Taylor took a leave of absence from the recording industry.

In 1991, Taylor attempted to reinvent himself in a secular setting with the band, Chagall Guevara. Despite rave reviews from Rolling Stone and other music critics of the time, the album received little to no airplay, because of record label restructuring. The album sold poorly (Willman 7-8). Taylor began writing and producing albums for Newsboys and re-emerged in the Christian market with

Liver two years later. Liver had several big singles on the Christian rock charts and sold well.

In 1997, Taylor started his own record label under Word Records. Squint Entertainment signed artists such as Burlap to Cashmere, Waterdeep, The Insyderz, Sixpence None the Richer, and Chevelle. The label's major success was the cross-over hit "Kiss Me" by Sixpence None the Richer. The song topped the Billboard charts and became an MTV hit in 1998.

Roland Lundy, a Word Records executive, gave a verbal contract that provided Steve Taylor total autonomy on the label. Lundy trusted Taylor's judgment and allowed the label to succeed in Taylor's hands. In the fall of 2000, Lundy left Word Records and a new executive began working with Taylor. The new boss did not trust Taylor's judgment. A meeting about the label quickly turned negative when the executive questioned Taylor's selection in recording artists. Taylor stood up for his artists and the executive took steps to dissolve the Squint Entertainment label.

Taylor spent the next nine months trying to purchase the label back from Word Records. Phil Vischer of the animation company Big Idea, assisted Taylor, but the battle was too much. Word Records kept Squint Entertainment and refused to let Taylor keep the rights to the name.

Steve Taylor continued to produce music for Newsboys and other artist until transitioning to film. Taylor made his directorial debut in 2005 with The Second Chance. The film co-starred Christian music artist Michael W. Smith.

Taylor is currently working on a movie based on the popular Christian book Blue Like Jazz by Donald Miller (Taylor “Re: Documentary” 1).

The Steve Taylor Story, produced as part of this Master of Fine Arts degree, tracks Steve Taylor’s life and the controversies surrounding him, and focuses on his call into music and the stark lyrics he produced. The production attempts to dissolve the misunderstandings surrounding Taylor and brings his career to light. It looks at human resilience through the life of Steve Taylor.

#### Additional Film Subjects

The film is told through the eyes of nine of Steve Taylor’s friends and contemporaries. A total of eleven subjects were interviewed for the film, but only nine of them were put in the final film. Jim Chaffee, founder of Chaffee Management Group, helped Taylor get his first record contract. Billy Ray Hearn, founder of EMI® Christian Music Group and Sparrow Records, signed Taylor to his first record contract in 1982. Norman Miller, President of Proper Management, is one of Taylor’s first managers. Jay Swartzendruber, former editor of CCM Magazine, is a journalist familiar with Taylor’s career and a former employee of Squint Entertainment. Russ Long, an audio engineer, worked on several records with Steve as an artist and a producer. Tiffany Long, film producer, is a former employee of Squint Entertainment. Ben Pearson, photographer, filmed Taylor as a subject and worked as director of photography under Taylor on several films and music videos. Jerry McPhearson, guitarist,

played with Taylor on his solo record Squint and toured with him late in his career. Cactus Moser, drummer, was a member of Some Band, Steve Taylor's back-up band, and toured with Taylor early in his career. The following were also interviewed, but not used in the film: Mike Mead, drummer, played in the band Chagall Guevara with Taylor, and Henry O. Arnold, author, assisted Taylor in writing his first theatrical movie release, The Second Chance. A subsequent section of this paper will discuss the selection process in detail.

After pouring over pages of articles, press releases, and album liner notes, a potential subject list of twenty-five names was made. Taylor helped eliminate names based on availability and location. Due to budget constraints, the filming was limited to the Nashville, Tennessee, area. Taylor also suggested names that were not in the initial research. Once a list of twenty names was settled upon, Taylor made the initial contact introducing me by e-mail. I followed up on any responses received and arranged for an interview time by e-mail or telephone. The professionalism the crew exhibited with early interviews helped obtain new interviews. The subjects would often contact each other and encourage willingness to participate in the experience.

Every time an interview was secured, I researched the individual thoroughly using the index of archival material created in pre-production. This allowed the basic list of questions to be focused for the individual being interviewed. Because of the wealth of articles and press materials found

pertaining to each subject in relation to Steve Taylor, there was no need to pre-interview the subjects.

Every article published about Steve Taylor was gathered into a text document and arranged chronologically. This document was published to a PDF document and indexed accordingly. This reference document consists of 357 pages of articles, 6 pages of songs Taylor has participated in, a 6-page index of key words, names, and albums, and finally, four pages of references. This document was also keyword searchable. I printed a hard copy of the document, as well as carried a digital copy on my computer. It was a valuable reference in preparing for interviews and helping subjects remember specific dates of events.

### Media Acquisition

Steve Taylor allowed his personal archives to be used in the film. The details of our agreement are listed in his release form located in Appendix C. While his archives are impressively thorough, Steve Taylor does not hold copyright to the majority of the pictures and videos he has collected. This presented a unique challenge that extended through the post-production process. For a complete list of all the media used in the final film, see Appendix G.

The materials ranged from slides, photos, magazines, to video on a wide array of formats ranging from VHS, Beta Cam and DVD. All the print materials (photos, slides, and magazines) were digitized at 600 dpi and saved in a TIFF

format on a media DVD. An information document was created. It identifies all the location and people pictured in every document. The videos were digitized on to a mini-DV format and backed up on to a DVD for ease of viewing.

Information gathered during the archival process aided in contacting the copyright holder. Many of the materials were sent to Taylor by fans. Letters with return addresses often accompanied them. A database with names and last know addresses was cross-referenced with a national online database listing of white pages, switchboard.com. Many of the individuals were easily found through this method. While few of them maintained the same address, the majority resided in the same state. Letters introducing the project, myself, and a basic release form for the media were sent to the addresses tracked down. In some cases, the materials were sent to multiple addresses.

Steve Taylor holds the copyright to the majority of the photographs used in the film and the music video footage. He also holds the copyright to several video tape recordings of concert footage. Eric and Jason Townsend are fans of Steve Taylor's who filmed him in concert in three different years. Kip Kurban, a friend of Steve Taylor's, was commissioned by Taylor to make a documentary on the making of The Second Chance. Permission to use these materials was granted for use in the film by Steve Taylor under our release agreement. Every tape recording they made was sent to Steve Taylor and subsequently found in his archives. They granted the right to this material in the film. Permission to use the Chagall Guevara photos was granted use by Ben Pearson.



There are two pieces of concert footage found outside of the process listed above. During the research phase, YouTube® was used to view concert footage of Steve Taylor. One video from Cornerstone 1984 caught my eye. It was obvious that the footage was shot by an audience member, but was of great quality. While reading the comments posted about the video, one comment by rebelbase2001 stood out. He stated, “Much to my surprise to find this video...Since I was the one to shoot it, and I've got the Beta tape to prove it. The sound was bad because I was off to the side, some of the rest of the show was shot out front...You gotta love it. Commander Cote [sic]” After contacting the user, he stated he filmed Steve Taylor at the Cornerstone festival in 1984 and 2003. He agreed to send a copy of both concert videos and signed a release to use the footage in the documentary. The footage from both concerts is a part of the film.

All of the music used in the film is covered by a \$10,000 grant provided by Elm Creek Music and my personal contribution matching it. These monies will be used to purchase the music synchronization rights as the exact amount is still being negotiated.

All of the album covers, The Second Chance poster, and the Newsboys music video were used in the film according to the understanding of Documentary Filmmakers' Statement of Best Practices in Fair Use published by the American University Center for Social Media. It asserts fair use in “situations in which documentaries engage in media critique, whether of text, image, or

sound works” (American University 4). It also governs fair use is allowed when the material is “the best (or even the only) effective way to tell a particular historical point.” In the film we are critiquing Steve Taylor’s career in a historical context” (American University 5). The Newsboys video is presented after Russ Long talks about how Taylor’s lyrical sense combined with Peter Furler’s, from the Newsboys, use of music has created a combination that has created a long list of hits. The music video following that statement is an example of their collaboration.

The magazine covers featuring Steve Taylor and the footage of Sixpence None the Richer performing on The Late Show with David Letterman, Late Night with Conan O'Brien, Tonight Show with Jay Leno, Donny & Marie, and Live with Regis and Kathy Lee are being used according to the understanding of Documentary Filmmakers’ Statement of Best Practices in Fair Use as well. It states, “[H]ere the concern is with material...that is quoted not because it is, in itself, the object of critique, but because it aptly illustrates some argument or point that a filmmaker is developing” (American University 4). In both cases, the material is showing the extent of the artists’ popularity. While we see the magazine covers, Jay Swartzendruber explains how Steve Taylor’s career was on a constant climb and he out-sold many other artists. In a similar vein, the Sixpence None the Richer pieces illustrate that the group has a hit song in “Kiss Me” as is echoed by the characters comments preceding and following the clip. ‘While fair use is being claimed and applied, I will still be attempting to obtain

proper permissions for the clips from the copyright holders to reduce the risk of a lawsuit after distribution.

## CHAPTER II

### INTERGRATION OF THEORY AND PRODUCTION

The Steve Taylor Story goes beyond the career of Steve Taylor to view the ideology of the Christian subculture in America through the hegemony of the dominant Christian culture and Steve's actions in opposition to it. The film presents a clashing of ideologies between the majority of Christian beliefs (hegemony) and Steve Taylor (the anti-hegemon). It chronicles the struggle between the two systems of thought and the ultimate effect of this struggle on the superstructure. The audience is challenged to think about their own beliefs and understandings of the Christian subculture. While biographical in genre, this documentary examines broader cultural issues beyond simply Steve Taylor's life.

The choice not to film Steve Taylor was made in pre-production and arose partially out of necessity. While Steve participated openly in the research process, he expressed disinterest in being interviewed. It is rare that Steve has spoken out about choices made during the course of his career. This has presented him as a publicly mysterious character.

The intent of the film was not to unveil his mystery, but rather find out why he, against all odds, continued to work in media inspiring others to follow their dreams and never give up. Beyond being a feel good dream film, the documentary takes a realistic look at how hard it may be to stand up for your beliefs. In many ways Steve Taylor embodies Paul from the Bible.

Paul, formerly known as Saul, repented from persecuting the Christians of the early church and subsequently became a martyr for the Christian cause. Much like Steve, Paul spent the majority of his life being misunderstood and persecuted for his beliefs. Paul endured persecution from non-Christians and Christians alike. Ultimately, Paul died for his cause and never saw the fruits of his labor mature. Yet today, Paul is hailed as a revolutionary in Christian history and has influenced multiple generations of Christians.

While not dying for his beliefs, Steve has also suffered from the judgments of those outside and within the church. He may never see the seed he plants mature. Yet, he continues to push on through the disappointments and to stand-up for his beliefs in multiple artistic forms.

In order to allow Steve to maintain a mysterious aura, it was important that he never speak directly to the audience, other than through archival material where he is seen speaking to a mass of people at a concert. This allowed his colleagues and friends to define who Steve is within the constructs of their involvement with him. They also reveal information never documented before in media.

While not a novel concept, allowing other people to define the main character has been executed in many biographical films. For example, having a few interviews with Daniel, [The Devil in Daniel Johnston](#), directed by Jeff Feuerzeig, heavily relies on the opinions of others to define who Daniel was and ultimately is today.

Transitioning from theory to stylistic considerations, filming every character on a white background was a deliberate choice made during pre-production. By placing the subjects on a neutral, consistent background, the audience no longer focuses on the background and composition. Instead, the audience focuses on the story and the storytelling. It also creates a timeless environment in which the documentary resides. In history, “white” has stood for purity and freshness. It was chosen as the color of the background to represent Steve Taylor’s fresh approach to music and Christianity.

Oscar award winning filmmaker Errol Morris filmed many commercials on a white background including the 2002 opening for the Academy Awards, the switch Apple adds, Kerry’s political ads in 2004 and, most recently, people in the middle for Obama political advertisements. Morris states, “My interest is primarily in what people are saying, and in not detracting or distracting from what they’re saying, because that’s at the center of what I’m doing” (Morris, par. 9).

Rather than bring to the interview a list of questions, I prepared bullet points that would assist in walking the character through Steve Taylor’s life. This approach allowed them to create their own monologue, and creates a continuous narrative within the film. This documentary became as much about the subjects’ interaction with Steve Taylor as it is about Taylor himself. Rather than being a list of events and facts described by a narrator, the film focuses on the events within the constructs of human interaction, thought, and feelings. This is an element of human truth that Errol Morris searches for in his films. Morris states, “It’s this idea

that people reveal themselves through how they speak, and if you let them speak without interrupting them, then you're going to learn something. You're going to hear something surprising. You're going to hear something different" (Morris, par. 9).

The pacing and thought process varies from individual to individual. It was important that the narrative of the documentary remain upbeat and fast paced to mimic Steve's stage presence and pace of life. Vocal pauses, "umms" and "uhs" were cut from the film to create a consistent pacing throughout the documentary. Out of necessity, these cuts needed to be covered. Every interview was shot with two separate cameras, thus allowing for a medium shot (Figure 1) and a close-up (Figure 2). Inter-cutting between the two shots, allowed the pace to remain consistent while avoiding the traditional jump cut. However, jump cuts between the two shots were used to mimic Steve Taylor's unpredictable and spastic nature.



Figure 1. Tiffany Long in a medium shot. Frame from The Steve Taylor Story.



Figure 2. Tiffany Long in a close-up shot. Frame from The Steve Taylor Story.

The language of film recognizes dissolves and fades to black as a signifier of the passing of time (Zettl, 459). For this reason, every time the film jumps in time or makes a major change in topic, the film fades to black for half a second, or 15 frames, before returning. This gives the audience a visual cue of time progressing as well as a moment to gather its thoughts before changing the subject. By choosing to use cross-dissolves in such a way, every other transition in the film remains as straight cuts. Switching between the interview, photos, and archival video is done with cuts. This draws more attention to the cross-dissolves and allowing them to become an important signifier within the film.

The red Converse® All Star shoes used in opening credit sequence of the film were originally intended to become a reoccurring theme within the film. Converse All Star shoes were the brand of shoes Steve wore predominately in the 1980's. However, in post-production they did not seem to fit as intended. For this reason, they only appear in the opening sequence of the film.



## CHAPTER III

### PRODUCTION

#### Schedule, Equipment, and Crew

Principal photography for The Steve Taylor Story began on May 15, 2008. All of the principal interviews were completed on May 23, 2008, and the reenactment sequences wrapped on July 6, 2008. The interviews were shot in subjects' homes, businesses, and our hotel room in the greater Nashville, Tennessee, area. Russ and Tiffany Long's interviews were shot in the carport studio where several vocals for the Sixpence None the Richer self-titled album and Newsboys Take Me to Your Leader were recorded. All of the stage lights shot for reenactment sequences were filmed at the music festival Cornerstone in Bushnell, Illinois during the week of July 4, 2008. The red Converse® All Star shoes seen at the beginning of the documentary were shot at Highland Meadows Church in Southlake, Texas on July 6, 2008. The record player and film projector were shot in June 2008 at my residence in Abilene, Texas, and Nathan Siegle's residence in Keller, Texas.

Because of the traveling involved in the project, the crew changed between the interviews and the reenactment. The production crew for the interviews consisted of Brian Schmidt as the director of photography and Audrey Gibson as a production assistant. During the interview, Brian monitored the audio on a field mixer and the picture on a field monitor. Audrey was instrumental in

carrying, setting up, and tearing down the equipment. The production crew for all the reenactment sequences consisted of Nathan Siegel as the director of photography and Paul Gibson as a production assistant. At Cornerstone, Paul assisted Nathan in carrying equipment across the grounds. In the studio, Paul assisted Nathan with the lighting.

All the footage was shot on a JVC 5100 camera. The interviews were shot on dual cameras routed to a field monitor. The subjects were lit with a chimera as the key light, and a case light with an egg crate as the fill. The audio consisted of two separate tracks made up of a wired lavalier microphone and a boom microphone routed through a field mixer to the camera. All of the interviews were shot on a white collapsible background lit by two omni lights.

### The Interviews

All of the interviews were shot in different locations. The interviews of Jay Swartzendruber, Jerry McPhearson, and Henry O. Arnold were conducted in our hotel room in Nashville, Tennessee. This presented a unique challenge. The room consisted of a living room/kitchen area. This is where the interview was set up. Filming during the day diminished the chance of audio interference. The refrigerator in the room was unplugged during interviews to prevent it from turning on. There was one time when the microphone picked-up a motorcycle passing by. Fortunately, it did not interfere with the actual interview. The maintenance staff at the hotel kindly rearranged their cleaning routine to prevent

the vacuum cleaner from being picked-up by the equipment.

Norman Miller's interview was conducted at his office. The office had two walls of tall windows that had to be considered in filming. All the blinds were closed and the background was set-up against the windows to prevent a reflection in his glasses. Unfortunately, a picture on the wall reflected the window back into his glasses. This problem was overlooked at the time and only noticed in post-production.

Russ and Tiffany Long's interviews were conducted in the carport studio. The studio was very small and this location presented many challenges. The interview was set-up in the small recording booth. The cameras were placed up against the wall, while I stood in the doorway. It was very hot in the booth and we often had to take breaks to allow the subjects to drink water and wipe their faces with a towel. While not as ideal situation, the subjects were kind and cooperated. The interviews were excellent, and they both look good on camera.

The interviews of Jim Chaffee, Ben Pearson, Mike Mead, Billy Ray Hearn, and Cactus Moser were filmed in their individual homes. Jim, Ben, and Cactus had plenty of room for the equipment set-up. Mike's den worked once a few pieces of furniture were moved. Billy Ray's house had plenty of space, but also had large heavy furniture. There was actually enough room to set-up in the entrance hallway.

During pre-production, a list of topics was written to cover the life of Steve Taylor. Once an interview was secured, the list was adapted to the individual

based on pre-production research. The list of topics for each subject can be found in Appendix A.

The subjects were placed on opposing sides of the screen randomly. The shots consisted of a tight close-up shot and a medium shot. The main audio was linked to the camera on two channels with the tight shot. To achieve the look of an infinite white background, it was important to white balance to a white card placed where the subject was and not the background. This allowed the background to be blown out.

Each subject was told to allow three total hours for the interview: one for set-up, one for tear down, and one for the interview itself. However, the process usually lasted a total of two hours. Each interview ranged between 25 to 50 minutes.

### Release Forms

Every participant signed a basic release form giving the producer permission to use his or her image, voice, and likeness in relation to the film. Steve Taylor signed a detailed life story agreement. The model for this agreement was found in Clearance and Copyright: Everything the Independent Filmmaker Needs to Know by Michael C. Donaldson. In a yearlong process, the contract was negotiated from the model to the actual signed contract. This was done by e-mail between Steve Taylor, his lawyer, and myself. Steve Taylor was aware that I was producing this film for my thesis. For this reason, he told his

lawyer he wished to keep the process completely transparent. Every exchange between Taylor and his lawyer was copied to my e-mail inbox as well. If the lawyer forgot to copy the e-mail to me, Taylor made sure to forward it. In most cases, a filmmaker does not get to see the concerns a lawyer has for his client when signing such a document. This gave a real look into the concerns of the subject and allowed for an additional learning experience. An example of the release forms is located in Appendix C.

### Overcoming Obstacles

During production, the major obstacle experienced was the breakdown of the van in Nashville, Tennessee. After returning from a morning interview with Ben Pearson on May 21, 2008, it became evident that the van had engine trouble. Luckily, there was not an interview scheduled for the remainder of the day. Upon returning to the hotel, the local phone book identified the nearest dealer. I explained to the manager that I was filming a documentary and on a tight schedule. He was able to repair the van ahead of other cars. The van was fixed by six o'clock that evening.

### Budget

This documentary was produced through a series of in-kind donations. The majority of the production equipment was provided by The University of North Texas' Department of Radio, Television and Film. I personally provided the

post-production equipment. Twenty-five mini-DV tapes were shot for the film, and additional forty tapes consist of archival material. Between the trips across country, production, and post-production equipment, a total of \$6,933 in cash has been spent preparing this film. The total cost of the film is currently \$39,767. The University of North Texas Radio, Television and Film department provided the major production equipment as an in-kind donation for use within the film. The in-kind donations add up to \$32,834. A more detailed budget is located in Appendix F.

## CHAPTER IV POST-PRODUCTION

### Schedule and Equipment

Post-production began on May 27, 2008, with the dubbing of every interview. Once dubbed, the interviews were transcribed. This process was completed in mid June, 2008. All of the archival material was also digitized during this time. The digitizing process was completed in September, 2008. The actual editing of the film began in June. The editing was completed during November, 2008. The film was edited on a Macintosh™ G5 running OS X version 10.4.11 with Final Cut Pro® version 5.1.4. The final audio soundtrack was sweetened on a Toshiba laptop running Microsoft Windows XP with Adobe Audition® version 1.5.

### Transcription and Capture

The film's narrative relies heavily on the captured interviews. Since there were eleven separate interviews filmed during production, it was important to have a transcription to help select the best pieces for the film. Each transcription took roughly two to three hours to complete. An example of an interview transcription is located in Appendix B.

Once the interviews were captured into Final Cut Pro, the video editing software, the multiple angles were linked together in a multi-clip. The multi-clip

linked the audio from the field mixer with the footage from both angles. This allowed the angles to be changed by the push of the button while maintaining a consistent audio track.

Once linked in a multi-clip, every interview was sorted into separate sequences based upon the topic. This provided organization as the film began to take shape. The sequences later became sections of the film. The film was separated into the following sections: Opening, Steve the Artist, Chagall Guevara, Steve the Artist Returns, Steve Moves On, Epilogue, and Credits.

As the film began to take shape, a flow chart of the film was created on a whiteboard. Each section was represented and placed in order of the film's elements. This board contained information regarding music, elements, and subjects appearing in each individual section. With the vast amount of material used in this film, it was important to have a visual representation of their placement in the documentary. This also allowed me to identify when a subject is introduced for the first time and how many places the subject appears in the film. This method allowed me to omit Henry O. Arnold and Mike Mead as subjects in the film based on the fact that they only appeared in one section for a short amount of time. This took the number of subjects in the final film from eleven to nine.

## Structure

The intended structure of the film during pre-production was chronological.



After a challenge by my thesis committee to think outside of the classical chronological structure, a non-chronological order was created. During post-production, it became evident that the structure was not working due to the jumps in time creating confusion for the viewer. The film was rearranged to follow the classic chronological order. An outline of the documentary structure is located in Appendix D.

The film opens up with a statement expressing Steve Taylor's involvement in the film. During early screenings of the film, it became apparent that this information needed to be revealed before the film began. The thesis committee members expressed surprise when they learned at the end of the film that Steve Taylor was not interviewed in the film. For this reason, the opening title was created. This is followed by Jim Chaffee defining Steve Taylor the artist as a new force in music.

The following sections continue to define him as an artist. "1982" chronicles his first record contract and how he was initially perceived by the Christian music community. This section sets the stage for his groundbreaking abilities that are discussed in more detail in the following section. Jay Swartzendruber begins to set the stage for the conflict that will ultimately come by talking about his first two songs off the I Want to Be a Clone album and the message behind the lyrics.

"1983" is the longest and most important section in the film. It explores Steve Taylor as an artist who is ahead of his time and strives to push the

boundaries of Christian music. His friends and colleagues talk about how he insisted on creating music videos before an outlet for such media was in place. They go on to discuss how creative his videos were even when compared to MTV™ music videos of the time.

This discussion leads into the satirical view his lyrics take. Every song heard in the film is subtitled to draw attention to the lyrics; this allows the viewer to see and hear his satirical style and come to understand why he became a controversial figure to many Christians. As the section progresses, it becomes evident that there are two schools of thought about Steve as pointed out by Jay Swartzendruber. One side feels that he is “an Antichrist of a sort.” The other side sees him as a “prophet for our times.”

The film gives the audience a look into why a Steve Taylor concert was a unique and exiting experience in the “Steve’s Stage Presence” section. It also emphasizes his dedication to making music by exploring the lengths he went to in order to entertain an audience.

The “1987” section opens up with the music video “I Blew Up the Clinic Real Good,” a satirical view of abortion. Steve retires from Christian music and re-emerges into a mainstream band, Chagall Guevara, only to once again be misunderstood.

The “1993” section opens with the song “Bannerman,” once again chosen not only because it is on the album Squint (his return to Christian music) but for the way the lyrics echo Steve’s spirit. They state, “He don’t worry ‘bout the critics/

They'll howl for days/ He don't worry 'bout the cynics/ They navel-gaze/ He ain't gonna change the world/ But he knows who can." Jay Swartzedruher talks about Steve's resilience and how he never gives up. This is a reoccurring theme in Steve's life and ultimately the core message of the film. After establishing this, it was important to show that the songs on his comeback album embodied the same Steve that left Christian music in 1987. The lyrics of "Smug" show that Steve maintained his satirical view and continued to challenge situations where he felt there was injustice.

The following section, "Steve as a Producer," reminds the audience of other familiar artists Steve has influenced that they know. The Newsboys did not enjoy success in the mainstream world. However, they were very successful within the Christian community and resonated with the target audience followed by a section discussing the success of the band Sixpence None the Richer and their involvement with Steve. The Sixpence None the Richer album release in 1998 is arguably the biggest project Steve has been involved in. Sixpence None the Richer promoted the album through guest appearances on The Late Show with David Letterman, Late Night with Conan O'Brian, The Tonight Show with Jay Leno, Donny and Marie, and Live with Regis and Kathy Lee.

The "2005" section introduces Steve as a filmmaker through his first major motion picture The Second Chance. His colleagues state that his heart is currently in film, but that he continues to express his views in a more visual form.

The last statement by Jim Chaffee sums-up the entire film. "I think he's

kind of this divinely appointed voice in our world that says...the gospel is true. We can hold true to the concepts of the gospel. That we can expect our art to be as good as the mainstreams world's art is. That we have to continue to develop in all of our endeavors and then finally, and most importantly, is that in the context of all that we have to have a sense of compassion, mercy and justice about what we do. You know. Steve's world goes a whole lot beyond just his movies and his music." The credits finally roll with the lyrics of Steve Taylor's "Dream in Black and White" concerning not dreaming big enough, once again tying together the core message of the film.

#### Target Audience

The target audience for this documentary is young adults ranging from 18-32 years in age and unaware of Steve Taylor's music career. They are fans of Christian music and subsequently fans of groups he has produced, such as, the Newsboys, Sixpence None the Richer, and Chevelle, but are uninformed of his influence on the artists. These Christians enjoy Christian art and music that continues to push conservative boundaries. While this remains the target audience, it should be noted that Steve Taylor's fans remain very loyal to him and will and have already discovered this film even in its conception.

#### Distribution

I intend to self distribute this film using the Internet. It will also be entered

in film festivals. A list of film festivals is located in Appendix E. Cornerstone Music Festival holds a film festival every year and the film has been invited to screen at this event. They also encourage filmmakers to provide DVDs for sell at the festival. This film has begun to stir excitement among Christian music fans. While filming at the Cornerstone Music Festival this year, word began to spread about the film. People attending the festival started to ask when the film would be finished and where could it be purchased. After placing a 48 second teaser on You Tube™, the footage gathered 396 hits in less than six months and continues to regularly average 5 hits in a day. I have not attempted to promote the film, and believe that once I begin, the interest will continue to grow.

It is noteworthy that people around the world have viewed the teaser. Other than the United States, the teaser has been viewed from Iraq, Paraguay, Canada, South Africa, Costa Rica, Panama, El Salvador, Venezuela, and Argentina. The majority of the hits are coming from South America. While I am currently unaware of why this may be, I am considering Spanish subtitles to better serve this market.

## CHAPTER V

### EVALUATION OF WORK COMPLETED

From the start, I was aware that this film was an ambitious project. The idea for the film began in a brainstorming session and led to me making some contacts to determine if it were even possible to make the film. On September 17, 2005, I sent out e-mails to journalists of CCM Magazine, HM Magazine, Christianity Today and websites that featured Steve Taylor as an artist explaining the film and asking for help in contacting Steve. Doug Van Pelt, editor of HM Magazine, replied stating that he thought this was a good idea and would forward the e-mail on to Steve. Russ Breimeier of Christianity Today also forwarded the e-mail to Steve. Within 48 hours of my initial e-mails, Steve Taylor had replied to my requests. I briefly explained the project and made arrangements to meet Steve in Nashville for breakfast. On December 15, 2005, I drove to Nashville, met Steve at the Pancake Pantry and pitched the idea. We talked about the project for three hours and he stated he was impressed with me and excited about the project.

With every step of the production process, I grew as a producer and learned more about myself as a filmmaker. At the start of the project, I felt that I chiefly was an editor. I now believe that I am a producer. By temperament, I am a shy person who enjoys being in comfortable situations. I am definitely a people pleaser and do not like conflict. I have learned that these are weaknesses in

being a producer. To effectively produce, I have to put myself on the line, meet new people, and be unafraid of someone saying no. While I still have to work on these traits, I am proud that this film pushed me to the limits of my abilities. From the beginning to the end, I had to force myself to operate outside of my comfort zone from contacting new people to leading a crew to Nashville. There were times when I felt frozen by fear of the enormity of the project. Looking back on it, at times I put the project aside and gave into that fear. But in the end, I always faced the fear and overcame it. If I could do it over again, I would have pushed through those times and not put the project aside temporarily. This is an area where I have grown, but need to continue to grow. By putting myself in new situations, I learned that I have a talent for approaching people and creating a comfortable cooperative environment for us all. I will continue to push myself in the future.

Another area I have always needed to grow in is organizational ability. Keeping time, materials and my workspace, whether digital or not, organized has been a constant struggle. This film would not have been successful without organization. I created a PDF reference document of articles and other printed material during pre-production. This document was arranged by the date of the article and contained an index of key terms, names, and albums. The massive amount of archival material had to be digitized and organized for easy access. The material within the Final Cut Pro document itself was kept orderly to help aid the process of editing during post-production.

Finally, the film itself had to be structured. As discussed earlier in the paper, to aid in the process, I developed a method using white boards. Knowing my weakness for organization and understanding the importance of that organization to the successfulness of the project, I forced myself to methodically focus on that area. I found a method that worked for me and I will continue to use in the future. While I will continue to develop in this area, the film project showed me the value of organization and the role it plays in the ultimate success of the film.

In the course of editing this documentary, I learned several new techniques in utilizing the program Final Cut Pro. I discovered how to synchronize the footage from two different cameras and easily cut between the two. I have increased the speed at which I work. As I have become more familiar with the program; I have become a faster editor. While my growth as an editor is not as great as my growth as a producer, it is no less significant. Overall, this film forced me to take my editing skills to the next level and encouraged me to continue to grow as an editor.

The first rough cut of the film ran a total of 1 hour and 5 minutes. While the majority of the footage used in the initial cut was of interest to the ultimate Steve Taylor fan the length dragged down the film and caused initial viewers to become bored. The second cut ran a total of 45 minutes and the final cut runs 39 minutes. I feel that the shorter length manages to convey the story of Steve Taylor's life without losing the audience halfway through the film.



The major section cut from the final film was about Steve Taylor's record label Squint Entertainment. Both of the sections referring to Squint were confusing and I did not have the appropriate material to flesh out the sections. For this reason, it was deleted after the second cut. While I was sad to see this section go, I feel that the film is stronger without it.

The Steve Taylor Story is not the film I had envisioned. However, a film is rarely a carbon copy of the producer's initial thoughts. I initially set out to make a stylistic film with artistic reenactments and slick cutaways. I wanted to draw on fiction film and take some risk. These shots were filmed, but never seemed to merge well next to the archival video and photos. For this reason, they were deleted early on in the process. I am pleased with the final product. At times, the enormity of the project overwhelmed me. However, after stepping back from the project and seeing the progress that I made, I was able to return to the documentary and continue to work hard to produce what became the final product.

APPENDIX A  
SUMMARY TOPICS FOR INTERVIEWS

Chip Arnold, Co-author / Associate Producer The Second Chance

- Superpower
- Involvement with Steve
- First time you met Steve
- Steve's personality/character
- Plot of The Second Chance (TSC)
- Steve the director
- Extras in film
- Stories TSC
- How is TSC different from other Christian films
- TSC daring how
- How did it do commercially/critically
- Involved Steve's next film
- Christian film revolution like 80's Christian music
- Is he /will he be instrumental in pushing Christian film and how
- Why passion for film
- Future hold

Jim Chaffee, Myrrh Records

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- Steve' personality / character
- Steve's Background to music
- First Time you met Steve
- First reaction to Steve's music
- The Continentals
- Christian Artist Seminar / record deal
- Steve's Stage presence
- Impact on Christian Music
  - What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire/lyrics
- Squint the label
- Influence if Taylor on other artist (Newsboys, Sixpence)
- Future Holds...if Steve made a music comeback would he be relevant today
- Impact on You
- What can people learn from Steve Taylor and his story

Billy Ray Hearn, Former Sparrow President

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First Time you met Steve
- Christian Artist Seminar
- What did you see in Steve
- Steve's Impact on You
- Impact on Christian Music
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire
- Future Holds...think we will ever see another solo album
- What can people learn from Steve and his story

Tiffany Long, Former Squint Employee

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First Time you met Steve
- Steve's personality
- Impact on Christian Music
- Impact on You
- Starting of Squint
- Squint different other record labels
- Success of Squint
- How did Steve lose Squint
- Do you think Steve will ever step back into music
- Future Holds...
- What can people learn from Steve/his story

## Russ Long, Audio Engineer

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- Steve's Background to music
- First Time you met Steve
- First reaction to Steve's music
- Impact on Christian Music
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire/lyrics
- Bannerman
- Jerry McPherson being sick at an Indian restaurant, getting lost, being the fall guy
- Squint tour
- Filming Movies From the Soundtrack
- Influence if Taylor on other artists (Newsboys, Sixpence)
- Future Holds...if Steve made a music comeback would he be relevant today
- Impact on You
- What can people learn from Steve Taylor and his story

## Jerry McPherson, Guitar on Squint

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First reaction to Steve's music
- Steve's Personality/Character
- Impact on Christian Music
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire/lyrics
- Squint album
- Tour stories
- Steve's Stage Presence
- Influence if Taylor on other artist (Newsboys, Sixpence)
- Future Holds...if Steve made a music comeback would he be relevant today
- Impact on You
- What can people learn from Steve Taylor and his story

## Mike Mead, Chagall Guevara, Drums

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- Steve's Background to music
- First Time you met Steve
- First reaction to Steve's music
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire/lyrics
- I Predict 1990
- Chagall Guevara
- Playing outside MCA
- Squint tour
- 2003 Cornerstone
- Influence if Taylor on other artist (Newsboys, Sixpence)
- Future Holds...if Steve made a music comeback would he be relevant today
- Impact on You
- What can people learn from Steve Taylor and his story

## Norman Miller, Former Manager

associate producer videography: Opening Credits ("The Moshing Floor"), "Cash Cow", "The Finishing Line", "Sock Heaven", "Bannerman", "Jesus is for Losers", "Smug"

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First Time you met Steve
- Steve's Impact on You
- Impact on Christian Music
- Impact on You
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire
- First time hear "I Blew Up Clinic Real Good"
- I Predict 1990 and its reception
- Tell me about Taylor's reentry as a solo artist Squint...hearing buzz about fans wanting a solo album from Steve...bug
- Why bother Steve to make another solo album
- Did Steve play it safe on Squint
- Future Holds...think we will ever see another solo album

Cactus Moser, Drummer, Some Band

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First Time you met Steve
- Steve's personality
- Impact on Christian Music
- Impact on You
- Some Band name
- Stage Presence
- Did you ever leave Steve Clone Club 1985
- Meltdown & MTV
- Tour
- Music Videos Cutting edge Christian music
- Future Holds...
- What can people learn from Steve/his story

Ben Pearson, Photographer/Cinematographer The Second Chance

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- First Time you met Steve
- Steve's personality
- Impact on Christian Music
- Impact on You
- Chagall & Mike Mead's image
- Meltdown & MTV
- On the Fritz
- Music Videos Cutting edge Christian music
- St Gimp
- Around the World Videos
- Second Chance
- Steve as a Director
- The switch to film a good one or is it
- Future Holds...
- What can people learn from Steve/his story

Jay Swartzendruber, CCM editor

- Favorite Album/Song of Steve's Why
- Involvement had with Steve
- Steve's Background to music
- First Time you met Steve
- First reaction to Steve's music
- Impact on Christian Music
- What makes Steve different from other artists
- How was he perceived by the Christian community
- Why hasn't he been accepted by the Christian community
- Steve's satire/lyrics
- Steve Taylor interviewed self
- Influence if Taylor on other artists (Newsboys, Sixpence)
- Trouble having Steve on cover of CCM
- CCM Stance on I Predict 1990
- Retirement and Comeback
- Quality of label
- Steve effect on film future
- Future Holds...if Steve made a music comeback would he be relevant today
- Impact on You
- What can people learn from Steve Taylor and his story



APPENDIX B  
EXAMPLE OF INTERVIEW TRANSCRIPTION

## **ST 007.1**

### **Jim Chaffee, friend**

00:00:00 Bars and Tone

#### Favorite Song

00:01:08 I would have to say my favorite song is "Finish Line" from the Squint record. It is the most poignant song he wrote. At that time in his career he had gotten beyond the new wave stuff and was serious. It is a strong statement of truth.

#### Closing a Door

#### First Time Met Steve

00:02:34 First time I met Steve was in California. I was working for the Continental Singers, I was the scouting coach, and Steve's dad was a pastor in Denver and this guy I worked with was the conductor of the orchestra. Every summer after the music festival in Colorado, the orchestra would come down off the hill and go to Steve's dad and do a Sunday night concert there. So Steve was in California to try and get a publisher or record deal and he came out to meet with the director. Larry was a booking agent and didn't want to spend time and asked me to meet with him. I think he is coming to audition for our groups and we meet and I am ready to do my normal audition with him which is, I set at the piano and he sings Amazing Grace and I check his range. It turns out that that is not what he has intended to do and we got to talking he I asked if he wanted to sing for me and he said I would rather not. I have this cassette of songs that I've written, can you listen to those. At this point in time, I've done hundreds of auditions so he puts on this cassette and the first thing I hear is "I Want to Be a Clone" and I can remember sitting in that practice room going oh my God. What is this? I couldn't believe what I was listening to and he had spent the whole week in LA with out any success. I had some friends who worked in the music industry and I said sit here a minute and let me make calls. I got some meetings for him which opened the door and got things going.

#### Continental Singers

00:05:17 He actually went on going that summer as our assistant director and I've got pictures of Steve Taylor in a grey polyester suit doing choreography that I will sell to someone for large sums of money.

00:05:47 The Continental Singers is a nonprofit music ministry. They run about 7 to 800 kids a year through the program. The idea is give discipleship training to the kids in the group and give them the art of performance. What it means to be on the road and perform night and day and get on stage.

#### Steve Do on the Tour

00:06:36 He was terrible. No, he was good. He was my assistant director. The thing about having him on the road was he was like my friend and it was like having your best friend on the road. Steve has a lot of the same interest as me and my wife had. I remember one night we get to France and he had been there before and we would run around together. It was a great experience.

### Christian Artist Seminar

00:07:26 My wife was involved with that from the beginning. After the Continental Tour he went and worked with his dad at the church and continued to write. He was getting ready to do a music career and I pushed the guy who was in charge of the seminar to showcase him. He performed before a band named Whiteheart. He had two songs to do. I went and got all these kids that I knew and I said you have never heard of this guy, but when they introduce him go crazy like the Beatles just walked into the room. So the guy introduces Steve Taylor and you would have thought it was the Ed Sullivan show. I had kids standing on chairs and screaming and he kicked his first song off and the place screamed all the way through it and it was one of those wonderful moments that you sat there and laughed and after that he had lunched with Billy Ray Hearn and Billy signed him. I guess it worked.

### Steve's Personality

00:09:38 When our first son was born Steve came to stay for two weeks and lived with us for two years. One of the main reasons that happened was his career had started, he was still living in Denver. He really needed to be in California because his record label was there but he had a strong sense that he needed accountability and he was making no money so we said move in with us. We will be your accountability and if you can pay rent fine, if not mow the lawn, if not, that is fine too. He came and stayed for two years wrote the whole Meltdown record in my side room and it was a great time. Steve has strong convictions. He is one of the only persons I've ever met that has a good sense of self and what his faith system is about and what that means in the context of his life and he won't vary from it. He is the most consistent person I've ever met.

### Music Satire

00:11:33 I think the reason he grabbed the Christian music world when he did was that he was not only willing to poke fun at what the church was but also what he was. He did it in a way that was significantly more creative than anyone else had done it. Even to the point of going after major issues, abortion and hypocrisy, Bob Jones University. He would sort out where there was injustice and it didn't matter if it was a part of the church or not. He would attack it. He got away with it because it was funny. That has always been a poignant way that he has communicated to people.

### Received by Christian Community

00:12:49 At first they were shocked. When we first put him on at Estes Park, Cam Floria was afraid of it. I think the gatekeepers were afraid of it, but remember that was in 1983 and during that period of time you are dealing with Devo and The Clash. Unfortunately the Christian marketplace is usually 5-10 years behind the times and they didn't realize that this approach was what the kids were really listening to. I think it had a warm reception off the bat because no one else was doing it.

### Stage Presence

00:14:00 Steve is a presence of stage. He is tall and gawky; he looks like an anorexic rooster up there. In the early days he had a mane of hair. He was one of the first that was stylized and wore make up and did things to accentuate a great performance. Before he was on the Continental Tour he went to John Davidson's Camp for a summer and learned great basic tools to performing. He would tell the kids on the tour when you stand on that stage the audience owns you and has a right to expect what they have come to get from you. He had this perspective on what it takes to communicate to an audience. He was savvy with how to put a set together and the energy. He is 6'4", this large lanky thing awkwardly moving all over the stage. On the On the Fritz record the drawing on the cover had this suit. Most artists wouldn't have thought about it but he had someone make it for him. He was always thinking about that performance stuff. He wasn't afraid to try anything on stage. Even to the point that he jumped off stage and broke his ankle because he realized there was a little kid on the ground and he tried to miss him. He was willing to pay the price on stage to get the audience what they wanted.

### Involvement

00:16:43 We've been friends for almost 30 years. He lived with us, our youngest son is named after him. He and Debbie moved to Nashville and I would stay with them. Debbie did a painting for our house. And anytime they came to Denver we would see them. His sister traveled with me the year after Steve did. We are close with his family. When I came to Nashville to run Myrrh in 1994, they were here. When Steve started his record label Squint he came to Word to start Squint and it answered to me. In 1990, we started a food club with a lot of people with Russ and Tiffany and others and we've had that food club going on for eight years now. We meet every couple of months and cook international food together. We've gone through everything together. We've lost jobs, started companies and gone through raising kids together and my wife passed away 18 months ago and we went through that together. About 4 years ago, I started working with Don Miller and now I am associated with him on a new level with this movie. I've watched them sit at the dining room table working on the script. It is been a full life and it goes beyond working with each other.

### Talk About *Blue Like Jazz Secret*

#### Impact of Christian Music

00:19:58 I think that Steve has had...the biggest impact that Steve has had from the beginning is a moral voice. We haven't seen more than one or two other people in the course of Christian music have had that impact. It's been longer term. Larry Norman had a huge impact at the beginning but it petered out and Keith Green died. Steve keeps reinventing himself. He had an impact as an artist, producer, and head of label. The Sixpence song probably to date is one of the biggest songs that came out of the Christian music industry that hit the world. He has had an impact as an executive and now a moviemaker. The movie thing is still playing itself out. It hasn't been massive, but he keeps reinventing himself

and I think if nothing else he is a continual beckon to the fact that anything is possible. You push the boundaries and go as hard and far as you can go.

#### Squint the Label

00:22:06 When he had the idea for Squint, he wanted to find someone who would put the money up for the label and no one wanted to do that. We said we won't put the money up and let you own it, we will own it, but will let you do what you want to do. That is how it was created. The first record was the Sixpence record which was a new vision. The idea was to take music made by Christians and impact the mainstream world. With that record we got lucky, but I am not sure it was luck. We spent a fortune breaking "Kiss Me". And it worked. The second group that we signed was Burlap to Cashmere. It was a group that we at Myrrh had found and thought it was better to put them in the Squint world. The Chevelle record was successful. The problem with all of those records was it cost too much money. Especially Chevelle. You can't spend over a million to market a record that you only sell 400,000 copies of.

#### Label Different

00:24:22 I think from the beginning the vision for it was to see if we can make a go at the mainstream. Up to that point you had Jars of Clay and Amy Grant. But the Grant success was driven by A&M. It was the first time a Christian driven label went after the radio stuff. It was brutal. It was a different approach.

#### Steve The Filmmaker

00:26:01 One of the first things I remember about Steve is when I first met him he had made this little film for a school project about a used car salesman. He had an interest in that from the beginning and the next time was when he shot to Meltdown video. This is early MTV days. Hardly anyone was doing Christian videos. The thing about Steve is he goes out and finds out how to make it work. When a label would look at you and say you want to spend how much? We found this guy in the church who was shooting commercials and we took this guy and went down there and Steve directed it and my wife did continuity. We had our two-year-old son in the car seat all day while we shot this video. And we were in the video with him and then he developed Lifeboat and other videos he did until ultimately the Squint record where he did that around the world trip. Which was an unbelievable undertaking and then the Newsboys video that he did. He has developed that process all along. When we took Squint on part of the deal was that we would fund his first movie St. Gimp that never got made. That is always where he has been heading.

00:28:30 Steve has always had this really brilliant way of finding young talent, you know Jonathan Richer. People that responded to him and his music when they were in school that were drawn to his creativity. Jonathan was an art major and had to do a senior project and wanted to do the video for Cash Cow and he did it in claymation which was brilliant. No Christian company in the world would have paid to have that done. The filmmaking has always been a part of his whole artistic approach to communication.

### Lisa Whelchel

00:29:29 We were booking Lisa back when she had a Christian record out and we knew her. Steve knew her and asked her to do it and she did it.

### Future

00:30:26 I am not sure, I am not sure he is sure. I think that the Blue Like Jazz movie is brilliant and this is his biggest shot at having a successful movie. If it works great. If not, I don't think he will stop trying to make movies. It is like I said he has always reinvent himself so he will probably continue to do that.

### Solo Album

00:31:18 No. I think he is done singing.

### Learn From Steve's Story

00:31:30 I think that the best lesson that can be taken away from Steve Taylor's life is the fact that you don't have to compromise to get what you want. Very little of Steve's life has there been compromise in. He drives people crazy because he refuses to compromise. I think that he is this divinely appointed voice in our world that says the Gospel is true and we can expect our art to be as good as the mainstream art and we have to continue to develop in all of our endeavors. Most importantly in the context of all that we have to have since of compassion and mercy and justice in all that we do. Steve's role goes beyond his movies and music.

### Impact on You

00:33:08 He introduced me to the Clash and the Police. He has been a real beckon...the beauty about our relationship is we aren't in the same place theologically or other ideas, but we can go toe to toe and we always joke the problem with you is you never follow anything through to its logical conclusion. I think over and over again he has challenged me to think things through. His life shows integrity does matter.

### Sarah

00:34:36 First off the last thing in the world is that Steve and Deb would have a child. When Steve told us about Sarah. I remember sitting there and just listening to them saying God stirred both of them separately. It was obvious they felt calling about Sarah. We were all thrilled for them and going what are you doing? You are in your 40s and you are going to adopt this kids that doesn't know you will adopt her.

### Interruption

00:36:25 We were trilled for them, but recognized that their lives our crazy. And, those of us in our circle were going do you have clue what is going on? It wasn't easy for them to do. They went through an expensive and long process to get her to come home. They flew up to meet with officials in Uganda. Debbie left to get Sarah at the same time when my wife and I left to go to Seattle for a bone marrow transplant. I was flying back and forth to keep my business going. I came home in March and remember Steve and Deb said you have to meet Sarah. I went to their house and knocked on there door and hear a little voice go Jim...Jim...the door flew open and she jumped up in my arms. I am sure they will

tell you it hasn't been the easiest thing in the world, but Sarah has really changed their lives and all of ours.

Father

00:39:29 He is a great father. They are great parents and consistent. He is one of those fathers who can be taken by a daughter. They have adjusted to this great life. We have this joke in our food club about things we never thought Steve and Deb would say. Like we have got to leave because the babysitter has to get home. We are getting a puppy. We are going to walk to dog. It has changed their lives and it is wonderful to see.

Add

00:40:38 When Steve lived in our house The Police had just hit really big. We would start every morning by putting on "Every Little Thing She Does is Magic" and dance around up and down the hallways of the house. That describes a lot of our relationship.

00:41:39 Room Tone

00:42:37 END OF TAPE

APPENDIX C  
SAMPLE RELEASE FORMS



STANDARD APPEARANCE RELEASE

**Tentative Title** "The Steve Taylor Story"

In consideration for my participation in the motion picture production identified above, I, the undersigned, do hereby expressly and irrevocably consent to be photographed, videotaped and/or audio taped. I agree that Sarah Gibson ("Producer" hereinafter) will own any and all rights in said production and I waive any and all uses of my name, likeness, voice, or character; or any combination thereof, in any manner or in any media, as desired by Producer; its contractors, agents, and employees, including but not limited to, the right to reproduce, distribute, sell, transmit, publish, exhibit, or otherwise use the above titled production or any portion thereof universally. I understand that in proceeding with said production, Producer is doing so in full reliance on the foregoing permission. I hereby release whatever rights, title or property interest I may have in the production, or so much of it pertains to me. I understand I shall receive no compensation for my appearance any participation in the motion picture being produced.

Further, I agree to hold Producer, its contractors, agents and employees harmless against any liability, loss or damage (including reasonable attorney's fees) cause by or arising from the exhibition or telecast of my appearance in the production, or any utterance made by me in connection with my participation therein.

I have read and understood this agreement and I am over the age of 18. This agreement expresses the complete understanding of the parties.

Signature \_\_\_\_\_

Name (print) \_\_\_\_\_

Date \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_

I am the parent or guardian of the minor named above. I have the legal right to consent to and do consent to the terms and conditions of the release.

**Guardian Signature**

Signature \_\_\_\_\_

## STEVE TAYLOR RELEASE

The intent of the parties in creating this agreement is to draft an agreement that gives the Producer the right to create and exploit whatever documentary concerning the life story of Steve Taylor that the Producer may choose to create in all media (e.g., theatrical, home video, television) without hampering Steve Taylor's power to lend his name, voice, or likeness to other projects, or indeed to use his life story as he wishes. It is also drafted in contemplation of there being only one motion picture that the Producer would create using the footage, music, and archives of Steve Taylor; however, the Producer may make a director's cut of the original motion picture. The parties agree that a life story documentary requires close cooperation, consultation, and access to archival materials and that all provisions of this document are subject to the standards of good faith, reasonable access, and fair dealing.

This shall confirm the agreement between me, Steve Taylor, ("I" hereinafter) and Sarah Gibson ("Producer") in connection with my appearance in the documentary being produced by Producer and currently entitled "Steve Taylor's Real Nose" (the "Picture"). For One Dollar (\$1.00) and other good and valuable consideration, the sufficiency and receipt of which is hereby acknowledged, the parties agree as follows:

1. I hereby grant to Producer the non-exclusive right to record, photograph and/or film me and my archival items, including, without limitation, my appearance, physical likeness, voice, speech and dialogue, and to use the resulting recordings, photographs, footage, archival items and materials (collectively, the "Materials"), along with my name, in and in connection with the Picture itself and all advertising and publicity therefore and to exploit the Picture in any and all manner and media now known or hereafter devised, universally (including satellite), in perpetuity. Producer may have an actor portray me. Producer has sole and exclusive creative control of this project and resulting Picture. For the avoidance of doubt, the rights granted pursuant hereto do not include: (i) the right to use the Materials or my name in or in connection with any ancillary or subsidiary uses (including, without limitation, sequels, prequels, remakes, bio pics, television productions) of the Picture; however, the original Picture may be shown on any television, cable, DVD, podcast, or theatre outlet; (ii) all or any portion of my life rights, all of which are hereby expressly reserved to me; or (iii) any rights in or to any music whatsoever; however, this isn't a prohibition against the Producer using my music in the Picture but to clarify that, since I don't own the masters or publishing to my own recordings, the Producer will have to secure the rights from the various record labels and publishers. I agree to use reasonable efforts to assist the Producer in obtaining these rights. For the avoidance of doubt, this Appearance Release is non-exclusive and shall

not be construed to inhibit me from participating in any other motion pictures of any kind in any manner whatsoever.

2. Notwithstanding the foregoing, Producer shall not have the right to use my name, voice or likeness in connection with merchandising and/or commercial tie-ins without my prior written approval in each instance, provided that Producer shall not be required to obtain my approval with respect to Producer's use of my name or photo or likeness (such photo or likeness to be approved pursuant to Paragraph 3 below) as it appears in the key art in connection with any soundtrack album, videocassette and DVD packaging related to the Picture.

3. I shall have the right to approve any and all still photographs and non-photographic likenesses and biographies of me that Producer intends to use in connection with the advertising and/or publicity of the Picture. I agree to provide the Producer with several pre approved photographs and biographies that the Producer may use without limitation. Additional approvals shall not be unreasonably withheld and shall be presumed if I fail to respond within thirty (30) days to any such request directed by certified mail to the address listed below.

4. Notwithstanding anything to the contrary contained herein, Producer may not use my voice on any soundtrack album of the Picture without my prior written approval. If Producer desires to use my voice on any such soundtrack album, Producer shall obtain my written approval and negotiate in good faith a royalty with respect to such use. This provision does not include customary advertising or publicity associated with the Picture.

5. I expressly release Producer, its agents, employees, licensees and assigns from and against any and all claims which I have for invasion of privacy, defamation or any other cause of action arising out of the production, distribution, broadcast or exploitation of the Picture and all advertising and promotion therefore permitted pursuant hereto. I acknowledge and agree that in no event shall I seek or be entitled to obtain injunctive or other equitable relief with regard to the Picture.

6. Notwithstanding anything to the contrary contained herein, I agree that Producer has the perpetual sole and exclusive ownership of both the copyright and property title in all scripts, raw footage, and final product produced in connection with this Picture.

7. Producer shall not have the right to assign its rights to produce the Picture to any person, corporation or entity; provided, however, that Producer may assign its rights hereunder following production of the Picture to the extent necessary to enter into distribution, licensing and other exploitation agreements in connection with the Picture. This Agreement shall be construed in accordance

with the laws of the state of New York and venue shall be in Texas. This Agreement may not be terminated or revoked under any circumstances.

Date: \_\_\_\_\_

AGREED AND ACCEPTED:

\_\_\_\_\_

\_\_\_\_\_

Producer

Steve Taylor

Print Name:\_\_\_\_\_ Print Name:\_\_\_\_\_

APPENDIX D  
DOCUMENTARY OUTLINE

## “The Steve Taylor Story” Outline

- I. Opening
- II. Steve the Artist
  - a. 1982: The Beginning of Steve’s Career as Artist
  - b. 1983: Steve Pushes the Boundaries Through Music Videos and His Lyrics
  - c. Steve’s Stage Presence
  - d. 1987: Steve the Artist Pushes Too Far
- III. Chagall Guevara: Steve Starts a Mainstream Band
- IV. 1993: Steve the Artist Returns to Christian Music
- V. Steve Moves On
  - a. Steve as a Producer
  - b. 2005: Steve as a Director
- VI. Epilogue
- VII. Credits

APPENDIX E  
FILM FESTIVALS

There are a number of specific Christian and music based festivals.

#### Christian Film Festivals:

##### Christian WYSIWYG Film Festival (California)

- Held in October every year, entries are due during the spring.
- <http://www.wysiwygfilmworks.com>

##### Cornerstone Festival (Flickerings) (Illinois)

- Held in June every year, entries are due during the spring.
- <http://www.cornerstonefestival.com>

##### Damah Film Festival (California)

- Held in May every year, entries are due during the fall.
- <http://www.damah.com/submit.html>

##### International Christian Film Festival (California)

- Held in October of every year, entries are due in the winter.
- <http://josiahproductions.com/upcoming.html>

##### Redemptive Film Festival (Virginia)

- Held in October every year, entries are due in the spring.
- <http://www.redemptivefilms.com>

##### San Antonio Christian Film Festival (Texas)

- Held in October every year, entries are due during the summer.
- <http://www.independentchristianfilms.com>

#### Music Film Festivals:

##### Film on Music, Music on Film (Czech Republic)

- Held in October every year, entries are due in the winter.
- <http://www.moffom.org>

#### Other Film Festivals:

##### SXSW (Texas)

- Held in March every year, entries are due in the winter.
- <http://www.sxsw.com>



## DISTRIBUTION:

Monkey Grinder Studios will distribute the documentary on DVD. The following ways are possible distribution avenues:

### 3:16 Christian Bookstore

- <http://www.e316.com/>

### Amazon

- <http://www.amazon.com>

### Christian Book

- <http://www.christianbook.com/>

### Christian DVD

- <http://www.christiandvd.com>

### Documentary Internet Site

### Family Christian Stores-

- <http://www.familychristian.com/>

### House of James

- <http://www.houseofjames.com/>

### Independent Church Bookstores

### Jeremiah Project

- <http://www.jeremiahproject.com/bookstore>

### LifeWay Christian Stores

- <http://www.lifewaystores.com/>

### Mardell Christian & Educational Supply

- <http://www.mardel.com/>

### Parable

- <http://www.parable.com/parable/>

### Word

- <http://www.word.com.au>

APPENDIX F  
DETAILED BUDGET

Budget

	Total	In-Kind	Cash Used
Total Above-The-Line	8,251	8,251	0
Total Below-The-Line	31,516	24,583	6,933
Total Above and Below-The-Line	39,767	32,834	6.933
Grand Total	39,767		

	TOTALS						TOTALS
SUMMARY BUDGET							
ABOVE THE LINE							
01-00 Story Rights	1						
02-00 Producers Unit	4,000						
03-00 Direction	4,000						
04-00 Cast	250						
TOTAL ABOVE THE LINE							8,251
BELOW THE LINE							
PRODUCTION							
05-00 Set Operations	750						
06-00 Electrical	1,049						
07-00 Camera	10,000						
08-00 Sound	4,270						
09-00 Transportation	3,097						
10-00 Location Expenses	2,520						
11-00 Stock - Production	400						
12-00 Travel & Living -- Crew	1,160						
TOTAL PRODUCTION							23,246
POST PRODUCTION							
13-00 Editorial	8,070						
TOTAL POST PRODUCTION							8.070
OTHER							
14-00 Insurance	200						
TOTAL OTHER							200
TOTAL BELOW THE LINE							39,767

ABOVE-THE-LINE					
	Rates	Time/Amount Required	Total	In-Kind	Cash Used
01-00 Story Rights					
01-01 Rights Purchases	\$5000 flat	entire project	5,000	5,000	0
	Total for 01-00		5,000	5,000	0
03-00 Producers Unit					
03-01 Producer	\$4000 flat	entire project	4,000	4,000	0
	Total for 03-00		4,000	4,000	0
04-00 Direction					
04-01 Director (non- union)	\$4000 flat	entire project	4,000	4,000	0
	Total for 04-00		4,000	4,000	0
05-00 Cast	\$250 / day	1 day	250	250	0
05-01 Steve Taylor Actor	Total for 05-00		250	250	0

BELOW-THE-LINE					
	Rates	Time/Amount Required	Total	In-Kind	Cash Used
05-00 Set Construction					0
05-01 White Backdrop	\$50 / day	15 days	750	750	0
	Total for 06-00		750	750	0
06-00 Electrical					
06-01 Light Kit	\$50 / day	20 days	1,000	1,000	0
06-02 Misc. Lighting					
extension cords	\$6 each	3 needed	18	18	0
3 prong adaptors	\$2 each	3 needed	6	0	6
Gaffer tape	\$25 each	1 needed	25	0	25
	Total for 06-00		1,049	1,018	31
07-00 Camera					
07-01 Director of Photography/ Op	\$ 4000 flat	20 days	4,000	4,000	0
07-02 JVC 5100 Rental Package (Tripod, Camera, and Lenses	\$ 300 / day	20 days	6,000	6,000	0
	Total for 08-00		10,000	10,000	0
08-00 Sound					
08-01 Expendables					
extension cord	\$5 each	3 needed	15	15	0
08-02 Equipment Rental (mixer, cords, stands, headphones and mics)	\$200 / day	20 days	4,000	4,000	0
08-03 Cell Phones	\$85 / month	3 month	255	0	255
	Total for 08-00		4,270	4,015	255

	Rates	Time/Amount Required	Total	In-Kind	Cash Used
09-00 Transportation					
09-01 Car Rental	\$40 / day	20 days	800	800	0
09-02 Gas					
Nashville, TN Round Trip Research	\$.42 / mile	1,350 miles	567	0	567
Nashville, TN Round Trip shooting	\$.42 / mile	1,350 miles	567	0	567
DFW, TX Round Trip shooting	\$.42 / mile	380 miles	160	0	160
Bushnell, IL Round Trip shooting	\$.42 / mile	1,884 miles	793	0	793
In town miles	\$.42 / mile	500 miles	210	0	210
	Total for 09-00		3,097	800	2,297
10-00 Location Expenses					
10-01 First Aid Kit	\$20 flat	entire shoot	20	0	20
10-02 Crew Meals (lunch and dinner)	\$ 25 / day	3 crew members for 20 days	1,500	0	1,500
10-03 Snacks and Drinks	\$1000 flat	entire shoot	1,000	0	1,000
	Total for 10-00		2,520	0	2,520
11-00 Stock-Productions					
Shooting	\$2 each	100 tapes	200	0	200
Back-up Dubs	\$2 each	100 tapes	200	0	200
	Total for 11-00		400	0	400

	Rates	Time/Amount Required	Total	In-Kind	Cash Used
12-00 Travel and Living-- Crew					
12-01 Hotel (Nashville)	\$ 60/ night	1 rooms for 10 days	600	0	600
Hotel (Bushnell)	\$40/ night	2 rooms for 7 days	560	0	560
	Total for 12-00		1,160	0	1,160
13-00 Editorial					
13-01 Editor and Editing System	\$4000 flat		4,000	4,000	0
13-02 Sound Editor	\$4000 flat		4,000	4,000	0
13-03 DVD Screening Copies	\$2 each	30 tapes	60	0	60
13-04 DV Masters	\$2 each	5 tapes	10	0	10
	Total for 13-00		8,070	8,000	70
14-00 Insurance					
14-01 General Liability	\$50 flat	entire project	50	0	50
14-02 Auto	\$150 / month	1 month	150	0	150
	Total for 14-00		200	0	200



	Rates	Time/Amount Required	Total	In-Kind	Cash Used
17-00 General and Administrative					
17-01 Telephone/ Fax	\$40 / month	12 months	480	480	0
17-02 Copying	\$.10 / page	1,000 pages	100	100	0
17-03 Office Space Rental	\$ 100 / month	12 months	1,200	1,200	0
17-04 Software				750	0
17-05 Publicity					
Domain Name (and e-mail)	\$80 / year	3 years	240	240	0
Website Creation	\$1500 flat	entire project	1,500	1,500	0
Design of all materials	\$2000 flat	entire project	2,000	2,000	0
Press Kits	\$10 / kit	50 kits	500	500	0
DVD and color case	\$ 5 / DVD	200 DVD	1,000	1,000	0
	Total for 17-00		7,020	7,770	0

APPENDIX G  
ARCHIVAL MATERIAL LIST

I. Opening

Taylor, Steve. "I Want to Be a Clone." I Want To Be a Clone. Sparrow Records, 1983.

II. Steve the Artist

"Guilty By Association." Escape Festival: Viña Del Mas. Steve Taylor, 1984.

"I Want to Be a Clone." Steve Taylor in Concert in Columbus, Ohio at the Ohio Theater, Crosslink Productions, 1984.

"I Want to Be a Clone." Steve Taylor in Concert in Columbus, Ohio at the Ohio Theater, Crosslink Productions, 1984.

"On the Fritz." Cornerstone 2003, Joseph Cote, 2003.

"Steeplechase." Cornerstone 1984, Joseph Cote, 1984.

"This Disco (Used To Be a Cute Cathedral)." Limelight: The Film. Dir. John Aneman, Sparrow Home Videos, 1985.

"This Disco (Used To Be a Cute Cathedral)." On the Fritz, The Sparrow Corporation, 1985.

"We Don't Need No Colour Code." Exit Festival 1984. Steve Taylor, 1984.

Borum, Michael. Whiteheart. Self-Titled Album. Word, Incorporated, 1982.

Contemporary Christian Magazine. Feb. 1986: 1.

Contemporary Christian Magazine. June 1984: 1.

Cornerstone 1991. Eric and Jason Townsend, 1991.

Cornerstone 1995. Eric and Jason Townsend, 1995.

DuPont, Larry. I Want to Be a Clone. Album Cover. Sparrow Records, 1983.

Gospel Music Today. Jan./Feb./March 1988: 1.

I Blew Up the Clinic Real Good. Dir. Paul Franklin. Myrrh Records, 1988.

Meltdown (At Madame Tussaud's). Dir. Steve Taylor. Sparrow Records, 1983.

On the Fritz. Album Cover. The Sparrow Corporation, 1985.

Pack's! Das Christliche Kulturmagazin. 7 Jan. 1987: 1.

Since I Gave Up Hope I Feel A Lot Better. Dir. Jim Hodson. Myrrh Records, 1988.

Taylor, Debbie. I Predict 1990. Album Cover. Myrrh Records, 1988.

Taylor, Steve. "Guilty By Association." Meltdown. Sparrow Records, 1983.

Taylor, Steve. "I Blew Up the Clinic Real Good." I Predict 1990. Myrrh Records, 1988.

Taylor, Steve. "I Want to Be a Clone." I Want To Be a Clone. Sparrow Records, 1983.

Taylor, Steve. "Meltdown (At Madame Tussaud's)." Meltdown. Sparrow Records, 1983.

Taylor, Steve. "Since I Gave Up Hope I Feel A Lot Better." I Predict 1990. Myrrh Records, 1987.

Taylor, Steve. "Steeplechase." I Want To Be a Clone. Sparrow Records, 1983.

Taylor, Steve. "We Don't Need No Colour Code." Meltdown. Sparrow Records, 1983.

Taylor, Steve. Billy Ray and Steve. Steve Taylor Collection, Nashville, circa 1982.

Taylor, Steve. Billy Ray, Steve, and Friends. Steve Taylor Collection, Nashville, circa 1982.

Taylor, Steve. Clapper Board: Behind the Scenes of Meltdown. Steve Taylor Collection, Nashville, circa 1983.

Taylor, Steve. Medium Shot Steve Taylor in a Wheelchair. Steve Taylor Collection, Nashville, circa 1984.

Taylor, Steve. On the Fritz Suit. Steve Taylor Collection, Nashville, circa 1985.

- Taylor, Steve. On the Fritz: Steve Backstage with Friends. Steve Taylor Collection, Nashville, circa 1985.
- Taylor, Steve. Stage Left Steve Taylor in a Wheelchair. Steve Taylor Collection, Nashville, circa 1984.
- Taylor, Steve. Taylor 001. Steve Taylor Collection, Nashville, circa 1983.
- Taylor, Steve. Taylor 020. Steve Taylor Collection, Nashville, circa 1983.
- Taylor, Steve. Wide With Lights: Behind the Scenes of Meltdown. Steve Taylor Collection, Nashville, circa 1983.
- The Rock. Winter 1993: 1.
- Wigler, Greg. Meltdown Remix. Album Cover. Sparrow Records, 1984.
- Wigler, Greg. Meltdown. Album Cover. Sparrow Records, 1984.
- I. Chagall Guevara: Steve Starts a Mainstream Band
- “Violent Blue,” MCA, 1991.
- Chagall Guevara Promotional Video. Dir. Steve Taylor, 1991.
- Chagall Guevara. “Murder in the Big House.” Chagall Guevara. MCA, 1991.
- Chagall Guevara. “Violent Blue.” Chagall Guevara. MCA, 1991.
- Lavine, Michael. Chagall Guevara. Album Cover. MCA, 1991.
- Pearson, Ben. Chagall Christmas Card. Ben Pearson Collection, Nashville, circa 1991.
- Pearson, Ben. Chagall Close-Up on White. Ben Pearson Collection, Nashville, circa 1991.
- Pearson, Ben. Chagall Close-Up on White. Ben Pearson Collection, Nashville, circa 1991.
- Pearson, Ben. Chagall in Amber. Ben Pearson Collection, Nashville, circa 1991.
- Pearson, Ben. Chagall in Concert. Ben Pearson Collection, Nashville, circa 1991.

Pearson, Ben. Chagall on the Street. Ben Pearson Collection, Nashville, circa 1991.

Pearson, Ben. Chagall on White. Ben Pearson Collection, Nashville, circa 1991.

II. 1993: Steve the Artist Returns to Christian Music

“Bannerman.” Steve Taylor: Movies from the Soundtrack. Dir. Steve Taylor, Warner Alliance, 1993.

“Smug.” Steve Taylor: Movies from the Soundtrack. Dir. Steve Taylor, Warner Alliance, 1993.

GMA Unveiling. Steve Taylor, 1993.

Taylor, Steve. “Bannerman.” Squint. Warner Alliance, 1993.

Taylor, Steve. “Smug.” Squint. Warner Alliance, 1993.

Taylor, Steve. At KORQ in California. Steve Taylor Collection, Nashville, circa 1985.

Taylor, Steve. Meeting Fans at Cornerstone. Steve Taylor Collection, Nashville, circa 1983.

Taylor, Steve. With a Group of Fans. Steve Taylor Collection, Nashville, circa 1991.

Taylor, Steve. With Two Fans. Steve Taylor Collection, Nashville, circa 1985.

III. Steve Moves On

“Purgatory Film Commission.” Steve Taylor’s Demo Reel. Steve Taylor, circa 2005.

Beyond the Making of The Second Chance. Kip Kurban and Steve Taylor , 2004.

Donny & Marie. Columbia Tri Star Television, 1999.

Frazier, Jeff. Newsboys: Not Ashamed. Album Cover. Star Song Communication, 1992.

Frazier, Jeff. Newsboys: Not Ashamed. Album Cover. Star Song Communication, 1992.

Kiss Me: The Paris Video. Dir. Steve Taylor, Squint Entertainment, 1998.

Late Night With Conan O'Brien. Broadway Video, 1999.

Live with Regis and Kathy Lee. WABC, 1999.

Million Pieces (Kissin' Your Cares Goodbye). Dir. Steve Taylor, Sparrow Records, 2002.

Newsboys. "Million Pieces (Kissin' Your Cares Goodbye)." Thrive. Sparrow Records, 2002.

Newsboys: Going Public. Album Cover. Star Song Communication, 1994.

Newsboys: Take Me To Your Leader. Album Cover. Star Song Communication, 1996.

Sixpence None the Richer. "Kiss Me." Sixpence None the Richer. Squint Entertainment, 1998.

Taylor, Debbie Sixpence None the Richer. Album Cover. Squint Entertainment, 1998.

Taylor, Steve. Serious Steve. Steve Taylor Collection, Nashville, circa 1993.

Taylor, Steve. Sixpence o with Regis and Kathy Lee. Steve Taylor Collection, Nashville, circa 1999.

Taylor, Steve. Sixpence Performing. Steve Taylor Collection, Nashville, circa 1999.

Taylor, Steve. Sixpence Recording. Steve Taylor Collection, Nashville, circa 1999.

Taylor, Steve. Steve Hiding. Steve Taylor Collection, Nashville, circa 1993.

Taylor, Steve. Taylor Recording. Steve Taylor Collection, Nashville, circa 1993.

The Late Show with David Letterman. Worldwide Pants, 1999.

The Second Chance Movie Poster. Provident Films, 2005.

Tonight Show with Jay Leno. Big Dog Productions, 1999.

IV. Epilogue

V. Credits



APPENDIX H  
LIST OF TRADEMARKED PRODUCT NAMES

Adobe Audition version 1.5, Adobe Systems Inc., San Jose, California.  
<http://adobe.com>

Converse, Converse Inc., Andover, Massachusetts, <http://www.converse.com>

EMI, EMI (IP) Limited, England, <http://emigroup.com>

Final Cut Pro version 5.1.4, Apple Inc., Cupertino, California,  
<http://www.apple.com/finalcutstudio/finalcutpro>

Macintosh, <http://www.apple.com/legal/trademark/appletmlist.html>

MTV,  
<http://www.viacom.com/ourbrands/medianetworks/mtvnetworks/Pages/default.aspx>

Myrrh Records, Word, Inc., Nashville, Tennessee,  
<http://www.wordlabelgroup.com>

Stryper, Robert Sweet, Las Vegas, Nevada, 7109 Cornflower Drive.

The Clash, Black Market Clash, Inc., Cambridge, Massachusetts, 2400  
Massachusetts Ave.

YouTube, Google Inc., Mountain View, California., <http://google.com>

## REFERENCES

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- Appelinski, Roger. "Now the Truth Can Be Told (Boxed Set)." The Lighthouse (Oct 1994).
- Appelinski, Roger. "Now the Truth Can Be Told (Video)." The Lighthouse Oct 1994.
- Appelinski, Roger. "Steve Taylor Now the Truth Can Be Told (Boxed Set) (Sparrow)." The Lighthouse Oct. 1994.
- Appelinski, Roger. "Steve Taylor Squint (Warner Alliance)." The Lighthouse Nov. 1993: 12.
- Appelinski, Roger. "Steve Taylor Squint, Movies From the Soundtrack (Warner Alliance)." The Lighthouse April 1994.
- Appelinski, Roger. "Steve Taylor: Liver." The Lighthouse (Oct 1995).
- Argyle Park, Bride, Circle of Dust, Deliverance, Dighayzoose, Fleming and John, Hot Pink Turtle, Sanctified Glory Mountain Revival Family, Sixpence None the Richer, Starflyer 59, The Wayside. I Predict a Clone: A Steve Taylor Tribute. R.E.X. Music, 1994.
- Asakawa, Gil. "Steve Taylor's Resurrection." Colorado Springs Gazette-Telegraph 30 Sept. 1994: AA23.
- Atwood, Brett. "Taylor on Music Video." Billboard 9 Dec 1995.
- Baldwin, Rick. "Concert Reviews: Chagall Guevara." Harvest Rock Syndicate 6.4 (July/Aug 1991): 5.
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