

ACM

JOURNAL

ISSUE 3

INSIDE

CHARLIE PEACOCK
GLENN KAISER

FEATURE ARTICLES

WAYJ - TOP 40/AOR
BALI CONFERENCE
CD OR NOT CD
...and much more

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We are confident that ACM Journal will serve as an important tool for you. Whether programming for an alternative show, writing plays, recording, performing, or just trying to keep up-to-date - we can be an important resource.

We are, of course, very interested in meeting your needs. We have answered every letter asking for any type of information so far, and have put several people with common interests in touch with each other. If you would like to see certain topics covered, favorite artists interviewed, or anything else for that matter, please drop us a line! We hope to provide all the information you require, improve continuously, and always remain accessible to our readers individually.

We can't do this alone. Your subscription allows us to send a copy directly to you, as well as two other people who don't know what they're missing. With a circulation of 8,000, and thirty-two subscribers, we could certainly use the help. We look forward to hearing from you today! See you at Cornerstone in June. - The Editor.

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MISCELLANEOUS

We have gone to great lengths to include small two-letter codes next to product still available. They are meant to assist you in locating much of the material listed in this Journal. They are fairly straight-forward, but are defined below:

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- ky Key Records.
PO Box 427
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- pk Plankton Records.
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...and much more

This Journal is the culmination of much time and the many talents of several individuals. Each has contributed, again, far beyond our expectations. Several persons have agreed to help us improve the Journal...

Wim Boluyt, from No More Woodpeckers in Holland, continued sending updated information on European titles and will be contributing record reviews on alternative European artists in future issues. He also will be making this issue available at the Flèvo Festival and Greenbelt.

PURPOSE

ACM Journal is meant to provide an overview of activity in Alternative Christian Music, connect individuals working in different areas of Ministry, and convey practical and objective information on a variety of issues and topics.

To accomplish this, different ministry areas are highlighted in each issue. The developing area of college progressive and dance-oriented music are regular sections, including domestic, international and independent artists. Christian art, theatre, dance and many other ministries deserve special attention and will be featured often. Our hope is that you find this publication a useful resource for your ministry in your community. We look forward to your participation through suggestions, ideas and information. Please share this with others who can contribute to or benefit from this publication and tell us how we might serve you better. We strive to be inspirational and constructive always - posing some questions and suggesting answers to others. We hope to support creativity and non-traditional methods for sharing Christ. And, of course, no resource or program can replace regular fellowship and personal Bible study.

Finally, ACM Journal is intended to address an international Christian body - a diverse body with different backgrounds and denominations. Though an area of ministry may not interest one, God will use it to reach another. What one views as empty tradition has rich meaning to others. Together, whether progressive or conservative, we are the body of Christ. We will try to be as objective as possible.

sa Spring Arbor. (available through your local Christian Bookstore, True Tunes, Long's Christian Music, and others.)

tt True Tunes
108 West Willow
Wheaton, IL 60187

wt Worthless Records
545 Pepper Place West
Mesa, Az 85201

Most of the bands with addresses listed have product available through them. Write for availability and prices.

Although we have tried to be as accurate as possible, this publication is only a guide and some titles may become unavailable through the sources we have listed.

Use common sense when ordering through the mail and never mail cash. International Money Orders are available for face value plus \$1.20 through the post office for placing orders overseas. Overseas delivery can take 6 to 18 weeks by surface mail, so use airmail if time is a factor.

Mark Raffills, of Spamm Magazine in New Zealand, has agreed to update our information on artists Down Under.

Wes Magruder, of Sola Script in California, will be contributing reviews and articles on the Film Arts. He is also gearing up for a movie and/or video on Cornerstone 1991, write us for more information.

Dan Koenig, of Blue Trapeze, will be writing industry related articles on a regular basis.

Peter Senkbeil, with CITA, has offered to write reviews on alternative theatre.

And of course, the many individuals who have gone to great lengths without recompense to see that you received a copy of this Journal. Thank-you so much!

ACM

ACM Journal

PO Box 1273
Sumner, WA 98390

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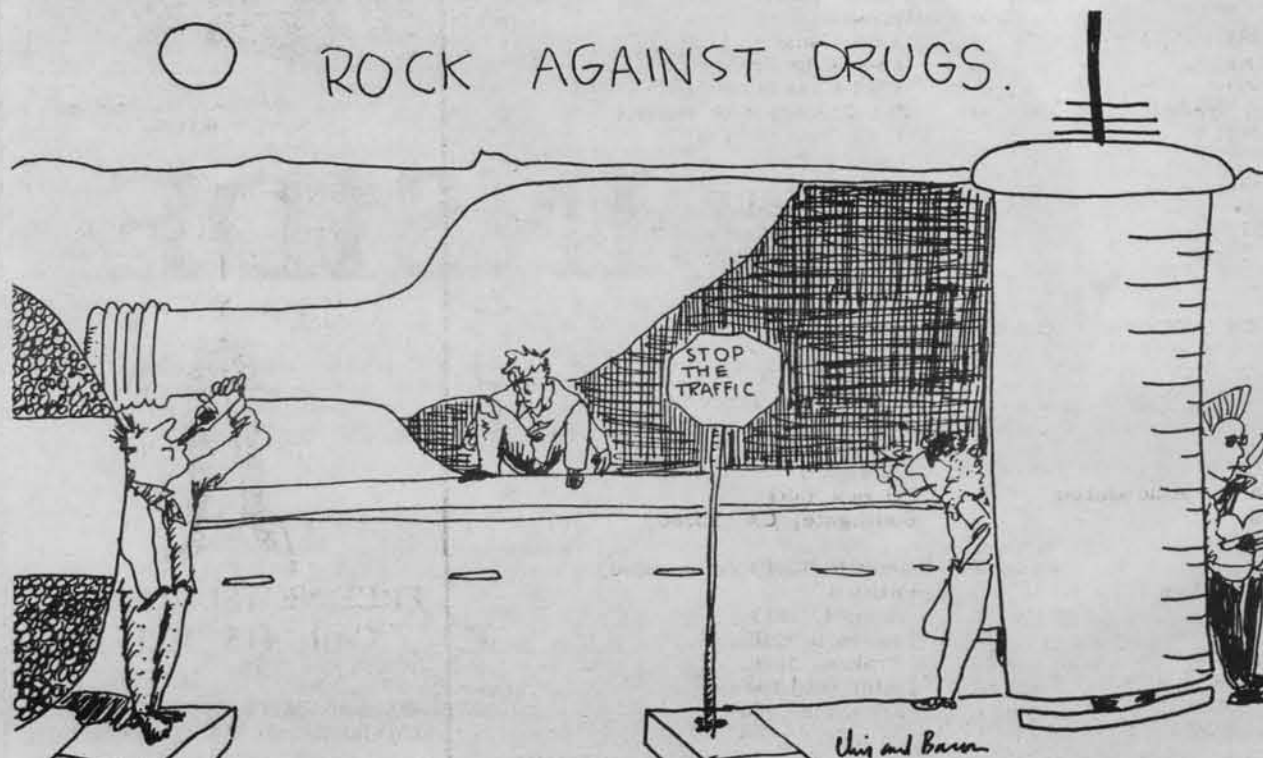
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EUROPE
Wim Boluyt

Plus a special thanks to Bill Hollyhand, Jasper Keith, Charlie Peacock, Glenn Kaiser, those who wrote us and our subscribers.



AR B RE S S I V E

JUSTO ALMARIO		Global Pacific, 1987.		Why Should...Not Dance	ar ea tt
Forever Friends	sa	Other Times, Other Places	ar	Ark, 1988.	
Plumblin	sa	Global Pacific, 1989.		Pilgrimage	ar sa
Sparrow, 1987.				Ark, 1989.	
Family Time	sa	BOB HANSON British Columbia		Similitudes	ar sa
MCA, 198_.		Single, Child on the Run		Ark, 1989.	
BILL BAUMGART		new album in progress		PHIL KEAGGY	
The Kindling	tt	Harvest, 1990.		The Wind and the Wheat	sa
Frontline, 1988.				Maranatha, 1987.	
STEPHEN BELL-BOOTH New Zealand		TOM HOWARD		KERRY LIVGREN	
Shelter		Solo Piano	sa	One of Several Possible Musiks	sa
ROBIN CROW		Maranatha, 1987.	tt	Sparrow, 1989.	
Windows to the World	tt	HANS-JURGEN HUFSEISEN Germany		GEOFF MANN & MARC CATLEY	
Fortress, 1988.		Flotontone	ea	In Difference	
Creator	tt			Plankton, 1988.	
LASSE DANIELSSON Sweden		JEFF JOHNSON Oregon		PRISMS	
Tia Dia		The Anvil of God's Word	ar	Portraits in Synthesis	sa
Solid Rock Import, 19_.		Ark, 1976.		Maranatha, 1986.	
EDEN Germany		Please Forgive us Lord	ar	SANDY SIMPSON	
Bilder aus Mittelelde	kr	Ark, 1977.		The Passing of the Dark	
Lord, 1984, Yavanna.		The Face of the Deep	ar sa	Outrigger, 19_.	
Erwartung	kr	Ark, cd reissue Fall 1989.		ADRIAN SNELL	
Lord, 1984.		Through the Door	ar sa	Song of an Exile	
Heimkehr	ea	Ark, cd reissue Fall 1989.		Word, 1989.	
Lord, 198_.		Shadow Play	ar kr sa	RICHARD SOUTHER	
DIETER FALK Germany		Ark, 1983.		Heirborne	kr
Instrumental Journey	kr	Icons	ar kr sa	Sparrow, 1985.	
Pila, 1985.		Ark, 1984.		Innermission	kr sa
Today	kr	Fallen Splendor	ar kr sa	Sparrow, 1986.	
Pila, 1987.		Ark, 1986.		KIRK WHALUM	
On Time		Born of Water	ar kr sa	Cross Currents	sa
DAVID FRIESEN		Ark, 1987, w/ David Friesen and		CBS, 19_.	
Inner Voices	ar	Dave Hagleganz.			
		The Awakening	ar sa		
		Ark, 1987, w/ Sandy Simpson.			
		This Mystery I Pose	ar sa		
		Ark, 1988, w/ Sandy Simpson.			

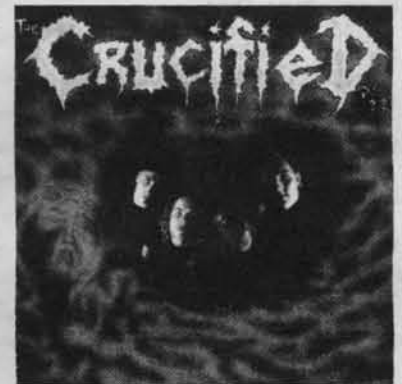
COLLEGE

ABSENCE OF CERAMICS New Jersey		Demo, Farewell to No One		THE CHOIR California	
One Last Guy	tt	indep't, 1987.		Voices in Shadows	kr
indep't, 1988, AOC.		Demo, Waiting on your Call		Broken, 1985, Youth Choir.	
Soft Drinks for Terrorists	tt	indep't, 1989, Dancing Crows.		Shades of Gray, EP	kr tt
indep't, 1989.		compilation scheduled		Myrrh, 1986, Youth Choir.	
PO Box 190		indep't, 1990.		Diamonds and Rain	kr sa
Willingboro, NJ 08046		new album scheduled		Myrrh, 1987.	
ADAM AGAIN California		indep't, 1990.		Chase the Kangaroo	kr sa
In a New World of Time	tt	c/o Dan Koenig		Myrrh, 1988.	
Blue Collar, 1986.		PO Box 6863		Wide-eyed Wonder	kr sa
Ten Songs by Adam Again	sa	Fullerton, CA 92631		THE CLAIM California	
Broken, 1988.		T-BONE BURNETT California		Demo, A Time for Answers	
Homeboys	sa	Truth Decay	tt	indep't 1988.	
Broken, 1990.		Tacoma, 1979.		25292 McIntyre	
THE ALARM England		Proof Through the Night		Laguna Hills, CA 92653	
untitled, EP		Warner Bros., 1983.		THE CLEAR New Zealand	
IRS, 1983.		Trap Door		Equinox	
Declaration	kr tt	Warner Bros., 1984.		indep't 1983, Thin Red Line.	
IRS, 1984.		Trap Door, EP		Seclusion in Paradise	
Spirit of '76, EP		Demon, 1984.		indep't, 1984, Thin Red Line.	
IRS, 1985.		Behind the Trap Door, EP		untitled, EP	ea
Strength	kr sa	Demon, 1984.		Ode, 1985, Thin Red Line.	
IRS, 1985.		The Talking Animals	sa	Simplicity, EP	sa
Eye of the Hurricane	sa	CBS, 1988.		Ode, 1986, Thin Red Line.	
IRS, 1987.		CAFE NOIRE California		Lie of the Land	sa
Electric Folklore Live, EP	sa	untitled		Ode, 1987, Thin Red Line.	
IRS, 1988.		indep't, 1989.		untitled, EP	sa
Change	sa	new material?		Ode, 1988.	
IRS, 1989.		c/o L.T.W.P.		BRUCE COCKBURN Canada	
ALLIES		425 W. Commonwealth		Dancing in the Dragon's Jaws	
Long Way from Paradise	sa	Fullerton, CA 92632		RCA, 1979.	
Dayspring, 1989.		THE CALL		Humans	
THE AWAKENING Canada		untitled	kr tt	CBS Canada, 1980.	
Two Worlds	kr	Mercury, 1982.		Inner City Front	tt
indep't, 1986.		Modern Romans	tt	CBS Canada, 1981.	
Sanctified	tt	Mercury, 1983.		The Trouble With Normal	
Reunion, 1987.		Scene Beyond Dreams	tt	CBS Canada, 1983.	
Into Thy Hands	sa	Mercury, 1984.		Stealing Fire	
Reunion, 1988.		Reconciled	sa	CBS Canada, 1984.	
JOHNNY J. BLAIR California		Elektra, 1986.		World of Wonders	kr tt
Door in the Water		Into the Woods	kr sa	MCA/Gold Castle, 1986.	
indep't, 1985, re-1988.		Elektra, 1987.		Waiting for a Miracle	tt
untitled (the Green Album)		Let the Day Begin	sa	Gold Castle, 1987.	
indep't, 1986.		MCA, 1989.		Big Circumstance	sa
Yellow House		CANNON HEATH DOWN Canada		Gold Castle, 1988.	
indep't, 1988.		5866 Lancaster Street		COLOR BLIND California	
Train Tracks in the Snow	sa	Vancouver, B.C. V5R 4B1		Pain, Pride, Stupidity	
Narrowpath, 1988.		PETER CASE		and Prejudice	
Normal Songs and Near Hits		untitled		indep't, Summer 1989.	
indep't, 1989.		Geffen, 1986.		c/o Fabian	
new album in progress		The Man with the Blue Guitar	sa	PO Box 1593	
Narrowpath, Summer 1990.		Geffen, 1989.		Southgate, CA 90280	
PO Box 421890		CHANGED Holland		COMMON BOND (disbanded)	
San Francisco, CA 94142-1890		It's Good to be Alive		untitled	
BLUE TRAPEZE California		indep't, 1988.		indep't, 1983.	
Sanctuary, EP	ky	Who is Real?		Heaven is Calling	tt
indep't, 1986.		indep't, 1989.		Broken, 1986.	
Mask & Marquee, EP	kr tt	c/o Jouke Droogsma		Anger into Passion	kr tt
indep't, 1986.		Jutte 21		Frontline, 1987.	
Demo, From a Dream		8447 AA Heerenveen			
indep't, 1987.		Holland			

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JOHN COVELL (disbanded) California 441 One Way Out, EP indep't, 1986. Human Beings indep't, 1988. c/o John Covell 3106-b E. Orangethorpe Anaheim, CA 92806	FRESH CLAIM England Odd One Out Plankton, 1987. No Claims Bonus Plankton, 1988. Huds Continental Plankton, 1989.	KAJA (disbanded) England Extra Play (Islands) EMI, 1984. Crazy People's Right to Speak EMI, 1985.	RUNRIG Scotland Play Gaelic Lismor, 1978, re-1981. The Highland Connection Ridge, 1979. Recovery Ridge, 1981. Heartland Ridge, 1985. The Cutter and the Clan Ridge/Chrysalis, 1987. Once in a Lifetime Chrysalis, 1988. Searchlight Chrysalis, 1989. c/o Callum McDonald 104 High Street Dalkeith, Midlothian EH22 1AW
DA (see Swirling Eddies) California Horrendous Disc Solid Rock, 1980, Daniel Amos. Alarma Newpax, 1981, Daniel Amos. Doppelganger Alarma, 1983, Daniel Amos. Vox Humana Refuge, 1984, Daniel Amos. Knowledge & Innocence Shadow, 1986, T. S. Taylor. Fearful Symmetry Frontline, 1986. A Briefing for the Ascent Frontline, 1987, T. S. Taylor. Darn Floor - Big Bite Frontline, 1987.	DALLAS GRAHAM & the Revs N.Z. GREG S. California Honest Tear Narrowpath, May 1990. ERIC HANN Louisiana Potluck Suicide indep't, 1987. Stan was a Plush Toy indep't, 1989. 4427 A Seminary Place New Orleans, LA 70126	KIRK (disbanded) California Single, Running with the Young indep't, 1987. Colors of Life indep't, 1987.	SALT SOLUTION England Single, Your Country Needs You Embryo Arts, 198_.
DAN H. BAND Minnesota The Line indep't, 1988. Shadow indep't, 1988. Golden Streets indep't, 1989. Intentions indep't, 1989. 420 10th Avenue North Minneapolis, MN 55401	ELIM HALL Canada Things Break Reunion, 1986. MARK HEARD California Tribal Opera What, 1987, Ideola. Dry Bones Dance _____, Spring 1990.	LEVEL HEADS Canada untitled indep't, 1986. Momento Mori Broken, 1988.	STEVE SCOTT California Love in the Western World Exit, 1983. Lost Horizon Jamz Ltd., 1988.
DANCE OF THE PORCUPINES Ca new album in progress Narrowpath, Summer 1990.	INNOCENCE MISSION sa untitled A&M, 1989.	LIFESAVERS (see L.S.U.) California Us Kids indep't, 1981, Lifesavers. Dream Life Refuge, 1983, Lifesavers. A Kiss of Life Frontline, 1986.	THE SEVENTY SEVENS California Ping Pong Over the Abyss Exit, 1982. All Fall Down Exit, 1984. untitled Exit/Island, 1987.
ROBERT DEEBLE tt Songs for the Sabbatical, EP indep't, 1988-89.	INTERFACE Belgium Single, Memories Embryo Arts, 198_.	THE LIVING California new album scheduled Narrowpath, Fall 1990.	THE SILENCERS Scotland A Letter from St. Paul BMG, 1987. A Blues for Buddha BMG, 1988, avail January 1990.
MARK DAVIS California Demo, Falls Like Rain indep't, 1988, Clockwork.	JAMBOREE New Zealand Melt Down, EP Jayrem, 1985, Jamboree. Independence Day, EP W.E.A., 1986, Jamboree. new album?	THE LONELY NOW ky tt Captive Narrowpath, 1986. Original Tensions Narrowpath, 1988. Single, Fall Again Narrowpath.	THE SPIRALS New Zealand This Dreaming indep't, 1987, The Quiet. indep't, 198_, Stereotypes. new album in progress no release date known.
PAUL ESLING tt untitled, EP indep't, 1989.	JACOB'S TROUBLE Georgia Into Summer Frontline, 1989. new album scheduled Frontline, 1990.	BRIAN MCGLYNN Scotland Days in Arcadia Sticky, 1982, The Victors. The Vital Spark Sticky, 1985. Single, Soul Doctor Sticky, 1987, Soul Doctor.	STREET ANGEL tt untitled Dark, 1986. Newland Dark, 1988. new album scheduled?
FAT 'N FRANTIC England Waxing a Hottie I.C.Y., 1986. Aggressive Sunbathing I.C.Y., 1987. Single, My Wife Hoovered my Head I.C.Y., 1989.		MISSION OF MERCY Illinois Shadows indep't, 1990.	STREET LEVEL England Single, Never Knew Embryo Arts, 198_.
		MORELLA'S FOREST California new album in progress Narrowpath, 1990.	THE SWIRLING EDDIES (see DA) Ca Let's Spin Alarma, 1988. Outdoor Elvis Alarma, 1989. new album scheduled Alarma, Fall 1990.
		NO U TURN Puerto Rico Single, Hear Me Now indep't, 1986. Single, A Christmas Song indep't, 1987.	THE SWOON Scotland Jacob's Tears indep't, 198_, Rest'd Access. Ben Son Ben Beatrice indep't, 1987, Access. untitled Narrowpath, 1990.
		THE OCEAN BLUE sa untitled Sire/Reprise, 1989.	TALKING DRUMS Scotland Fighting to the Finish Sticky, 1982. Demos Sticky, 1983. Reassembly Sticky, 1985. Single, Pretend a Stranger Sticky, 1985.
		OVER THE RIND new album forthcoming	TALL STORIES Australia Sleeping Through Another War, EP indep't, 1987. PO Box 809 Norwood 5067 S.A.
		CHARLIE PEACOCK California Lie Down in the Grass Exit/A&M, 1984. untitled Exit/Island, 1986. West Coast Diaries Jamz Ltd., 1988. West Coast Diaries, Volume II Jamz Ltd., 1989. West Coast Diaries, Volume III Jamz Ltd., 1989. The Secret of Time Sparrow, February 1990. See interview on the center spread.	CHRIS TAYLOR & Windows Texas ...so much for the Blues indep't, 1989. new album in progress indep't, Spring 1990. 309 W. Mandalay San Antonio, TX 78216
		SAM PHILLIPS California The Turning Myrrh, 1987, Leslie Phillips. Recollection Myrrh, 1987, Leslie Phillips. The Indescribable Wow Virgin, 1988. currently writing new material Virgin, no date scheduled.	STEVE TAYLOR Colorado On the Fritz Sparrow, 1985. I Predict 1990 Myrrh, 1987. The Best We Could Find Sparrow, 1988.
		PLACEDO REY Washington Demo, Rising Sun indep't, 1987. Say it Straight indep't, 1989. c/o Greg 6512 86th Avenue Court West Tacoma, WA 98467	TECHNO TWINS (The Technos) U.K. Casualtease indep't, 1982, Techno Orchestra. Technostalgia PRT, 1982. Foreign Land PRT, 1985.
		MARC PLAINGUET Ohio Ameobas in Love World Media Demovision Blood and Fire Security, Shelter, Hope Joyful Noize indep't, 1987, Gadget. Surrealism for Beginners indep't, 1989. Cats Welcome You Home, EP indep't, 1989. Strange Tales indep't, 1990. c/o Artatak Studios PO Box 1260 Youngstown, Ohio 44501	IN 3-D (see Mission of Mercy) No Glasses Needed Refuge, 1985. Barrage Refuge, 1987.
		PRIORITY PAID Australia Images	

continued next page...

THE THROES Virginia
The Era of Condolence kr sa
indep't, 1989.
new album scheduled
R.E.X., May 1990.
c/o Erik Jones
8911 Gladehill Road
Fairfax, VA 22031

TONIO K. California
La Bomba, EP
Capitol, 1982.
Romeo Unchained kr sa
What/A&M, 1986.
Notes from a Lost Civilization sa
What/A&M, 1988.
new album scheduled
A&M, Fall 1990.

TRIBE OF DAN England
The Beeb Tapes
indep't, 1989.
456 Philip Gardens
Eynesburg St. Neots
Cambs PE9 2Q5 England

TRIO OF ONE Texas
Only
indep't, 1989.
Beginning is Half Done ea tt
indep't, 1989.
6437 Perdido
Watauga, TX 76148

UTHANDA California
demo, Be My Friend
indep't, 1988.
new demo in progress
indep't, 1990.

U2
Boy sa
Island, 1980.
October kr sa
Island, 1981.
War kr sa
Island, 1983.
Under a Blood Red Sky
Island, 1983.
The Unforgettable Fire kr
Island, 1984.
The Unforgettable Fire, EP kr
Island, 1985.
Wide Awake in America, EP sa
Island, 1985.
The Joshua Tree sa
Island, 1987.
Rattle and Hum sa
Island, 1988.

VECTOR California
Mannequin Virtue kr tt
Exit, 1983.
Please Stand By kr tt
Exit, 1985.
Simple Experience sa
Jamz Ltd., 1989.
M.V. & P.S.B. compilation sa
indep't, 1989.

VEIL OF ASHES
Negroe tt
indep't, 1988.
Pain sa
Frontline, 1989.
new album scheduled
Frontline, Summer 1990.

VIOLENT FEMMES
untitled
Slash, 1982.

Hallowed Ground
Slash, 1984.
The Blind Leading the Naked
Slash, 1986.
untitled tt
Slash, 1987, The Mercy Seat.
3
Slash, 1988.
new album scheduled
Slash, Fall 1990.

THE VIOLET BURNING California
Chosen
New Breed, 1990.
PO Box 65004
Anaheim, CA 92815

THE WALK Pennsylvania
Demo, Barriers
indep't, 1986.
The Longing kr ky tt
indep't, 1987.
Indian Land
Talkingtown, 1990.
Talkingtown Records
8 Reliance Court
Telford, PA 18969

PETE WARD England
Between the Eyes
Plankton, 1983.
Single, When I meets I ea ky
Plankton, 198_.

Unusual Shade, EP ea pk
Plankton, 1985.
Distance Grows, EP ea kr pk tt
Plankton, 1986,

WHITEHEART
Freedom sa
Sparrow, 1989.

WORLD THEATRE
Awkward Age
indep't, 1986, Flock 14.
Brave New World kr tt
Graceland, 1987, Flock 14.
untitled sa
Frontline, 1989.

PO Box 4130
Redondo Beach, CA 90278

EMPTY TOMB Oregon
To Whome It May Concern
indep't, 1988.
505 27th SE
Albany, OR 97321

FOOLS & STRANGERS North Dakota

MIKE FUTCH California
It's Our Job
indep't, 1985, Nutty Faith.
Achtung Musik Klirrfactor ky tt
indep't, 1986, Crazyed Bunnyz.
The Castaway Trilogy
indep't, 1986-7.
Transition ky
indep't, 1987, Johnny Quest.
Crap Becomes Eclectic
indep't, 1987, Flavor Packet.
The Girl in the Book
indep't, 1987.
Crazyed Bunnyz/aka Johnny Quest
indep't, 1988, C.B. and J.Q.
21
indep't, 1988.
Blutgasse ky tt
indep't, 1988, Crazyed Bunnyz.
Fantasy amidst the Storm
indep't, 1989.
new album scheduled
indep't, 1990, Occasional Sins.
1545 Ellsmere Avenue
Los Angeles, CA 90019

GOD SENT HUMANS California
Demo, Repent or Die
indep't, 1988.

continued next page...



AFTER 11
It's About Time tt
indep't, 1990.

THE ALTAR BOYS California
untitled
Maranatha, 1984.
Gut Level Music sa
Frontline, 1986.
When You're a Rebel kr sa
Broken, 1985.
Against the Grain sa
Frontline, 1987.
Do I Stand Alone sa
Alarma, 1988, Mike Stand.
Forever Mercy sa
Alarma, 1989.
Simple Expression
Alarma, 1990, Mike Stand.
new album scheduled
Alarma, Fall 1990.

ALTERNATIVE (disbanded) California
Demo, Just Me
indep't, 1988.
untitled
indep't, 1989.
c/o Jim
23042 Merle Ct.
Grand Terrace, CA 92324

BEAUTY FOR ASHES (disbanded) Ca
see Upside Down Room

BLACK & WHITE WORLD California
c/o Chris Rumbaugh
16505 Woodbrier Drive
Whittier, CA 90604

BLACKHOUSE California
Pro-life
Ladd-Frith, 1984.
Hope Like a Candle ea ky
Ladd-Frith, 1985.
Hope
RRRecords, 1985.
5 Minutes After I Die
Ladd-Frith, 1986. ea kr ky
Cause and Effect, 1986.
Geschmack, 1989.
Holy War
RRRecords, 1987. ea ky
Ladd-Frith, 1990.
We Will Fight Back
Staalplaat, 1989. ea
Ladd-Frith, 1990.
Stairway to Heaven
Ladd-Frith, 1990.
Material World
Ladd-Frith, 1990.
The Gospel according to...
Minus Habens, 1990.
P.O. Box 967
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BREAKFAST WITH AMY California
Everything ... and Nothing Hurt
indep't, 1988.
untitled sa
Narrowpath, 1990.

BROKEN CHAINS British Columbia
BROKEN CHRISTMAS California
compilation sa
Broken, 1988.

CHRISTIAN IMAGE Hungary
Imagine Heaven, Imagine Hell ea
indep't, 1989.
I Shall not Want for Power
indep't, 1989.
Jerusalem Attack ea
indep't, 1989.
Mi Egy ... ea
indep't, 1989.
c/o Stichting Revelation
Postbus 21942
3001 AX Rotterdam
Holland

THE CRUCIFIED California
Demo, Take Your Cross
indep't, 1986.
Demo, Nailed ky
indep't, 1987.
Live at the New Order tt
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untitled sa
Narrowpath, 1989.

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THE HOLIDAYS California
Everything is Now tt
Broken, 1988.
Restless Heart sa
Broken, 1989.

ID
no release scheduled
Narrowpath.

IDLE CURE
untitled sa
Frontline, 1986.
Tough Love sa
Frontline, 1988.
2nd Avenue sa
Frontline, 1990.

IHL (disbanded) California
J.C. & THE BOYZ California
Never Give Up sa
Broken, 1989.

MARK KRISCHAK California
untitled ea
indep't, 198_, Red Christmas.
untitled ea
indep't, 198_, The Louvre.
untitled ea
indep't, 198_, The Mints.
untitled ea
indep't, 198_, The Pearl.
untitled ea
indep't, 198_, The Present.
Single, Simply ea ky
indep't, 1987, The Coolers.
untitled ea
indep't, 198_, The Coolers.
Volume One ea ky
indep't, 198_.

THE LEAD Florida
Return Fire ky sa
indep't, 1985.
untitled, EP
indep't, 1985.
Automoloch ky sa
indep't, 1986.
The Past Behind sa
indep't, 1987.
Burn This Record sa
R.E.X., 1989.

LEGION Canada
Evening Dance ea kr tt
indep't, 1988.

LUST CONTROL
This is a Condom Nation ea ky tt
indep't, 1988.
Dancing Naked Before the Lord ea tt
indep't, 1988.
We Are not Ashamed
Refuge, Summer 1990.
PO Box 180981
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L.S.U. (see Lifesavers) California
Shaded Pain tt
Frontline, 1987.
Waking Up the Dead sa
indep't, 1989.

MAD AT THE WORLD California
untitled sa
Frontline, 1987.
Flowers in the Rain sa
Frontline, 1988.
new album scheduled
Frontline, Summer 1990.
15212 Normandie
Irvine, CA 92714

M.C. HAMMER California
Let's Get it Started sa
Capitol, 1988.
Please Hammer Don't Hurt Him sa
Capitol, 1990.

MERCY RULE
Overruled
R.E.X., 1989.

MENTAL DESTRUCTION Sweden
When Madness Strikes
indep't, 1990.

MORTAL WISH California
Wish 15
indep't, 1988
demo, Fear no Fear
indep't, 1989
c/o Jerome Fontamillas
25265 Davidson Street
San Bernardino, CA 92408

NATIONS & UTENSILS
A Passage Through Oblivion tt
indep't, 1990.

NEW DECEMBER California
Furious Children ky
indep't, 1986.

NO LAUGHING MATTER
It Bites K-Mart Shoppers ky tt wr
indep't, 1986.
So You're Skeptical? wr
indep't, 1986, Ted Worthless.
Live Bootleg Skate Concert ky wr
indep't, 1987.
Volume 1/2 wr
indep't, 1987.
Serpents and Bones ea sa wr
indep't, 1987, Ted Worthless.
untitled wr
indep't, 1987, Active Faith.
Brains for the Stupid wr
indep't, 1988.
Discernment wr
indep't, 1988.
A Time to Fear wr
indep't, 1988, Ted Worthless.
Bleck! wr
indep't, 1988, Death Denied.
Demo, untitled wr
indep't, 1989.
Pieces of Other People's Lives sa wr
indep't, 1989, Ted Worthless.
Voice of Anger sa wr

indep't, 1989, Ted Worthless.
Carved in Grey Matter wr
indep't, 1989, Scott Roman.
Monstor wr
indep't, Spring 1990.
Worthless Records
545 Pepper Place West
Mesa, AZ 85201

NO LONGER MUSIC Holland
Burstin' Thru
indep't, 1988.
Thank You, Good Night, We Love
You
indep't, 1989.
c/o JmeO
Prins Hendrikkade 50
1012 AC Amsterdam
Holland

NOBODY SPECIAL California
untitled sa
Frontline, 1987.
Call it Whatever You Want sa
Broken, 1989.

ONE BAD PIG Texas
A Christian Banned, EP sa
indep't, 1986.
Smash ea sa
Refuge, 1989.
Swine Flu
Word, 1990.

DAVE PERKINS
The Innocence
What, 1987.

P.I.D.
Here We Are sa
Graceland, 1988.
Back to Back sa
Frontline, 1989.
new album scheduled
Frontline, Winter 1990.

THE PLAGUE North Dakota
Life to Death to Life
indep't, Fools & Strangers.
Infected
indep't.
Welcome to the Far Side
indep't, Fools & Strangers.
Nuclear Polka
indep't.
c/o Jay Mindeman
Gravel Road
Adams, ND 58210

THE REVOLUTIONARY ARMY England
OF THE INFANT JESUS
The Gift of Tears tt
indep't, 1987.
c/o Probe Plus
8-12 Rainford Gardens
Liverpool, England

REZ Illinois
Awaiting Your Reply
Star Song, 1978.
Rainbow's End
Star Song, 1979.
Colours sa
Light, 1980.
Mommy Don't Love Daddy Anymore
Light, 1981.
D.M.Z. sa
Light, 1982.
Live Bootleg sa
Hostage sa
Sparrow, 1984.
Between Heaven 'n Hell sa
Sparrow, 1985.
Silence Screams sa
Innocent Blood sa

SCATERD-FEW
new album in progress
Alarma, 1990.

S.F.C.
Listen Up sa
Broken, 1989.
new album scheduled
Broken, Summer 1990.

SHATTERED IMAGE British Columbia
demo, Only Your Love
indep't, 1990.

THE SHEKINAH BROTHERS California
1372 E. Edinger
Santa Ana, CA 92705

SINCERELY PAUL California
untitled
indep't, 198_.
Single, Darkness Blinds You
indep't, 1989.
PO Box 15422
Santa Ana, CA 92705

STILL HOPE (disbanded) Ca

TANZEN Canada
Single, Chains of Love ea
Embryo Arts, 19_.
Piece by Piece ea kr tt
indep't, 19_.

TORN FLESH Ohio
Thrashin', EP kr
indep't, 19_.
Love Kills sa
indep't, 19_.
Crux of the Mosh sa
Narrowpath, 1989.
Psalms 150 Ministry
Rt. 1 Box 612
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2000 D.C. Spain
Nothing is Neutral ky
indep't, 19_.

UPSIDE DOWN ROOM California
demo, untitled
indep't, 1990.
c/o Bruce Lund
2950 Sequoia Avenue
Fullerton, CA 92635

UNDERCOVER Ca
untitled
Broken, 1982.
God Rules kr tt
Broken, 1983.
Boys ... Renounce the World kr tt
Broken, 1984.
Single, Slaughter of the Innocents
indep't, 1984.
Branded kr tt
Broken, 1986.
3-28-87 sa
Broken, 1988.
Relative sa
Broken, 1988, Ojo.
Undercover, Vol 1 compilation sa
Broken, 1989.
Undercover, Vol 2 compilation ea sa
Broken, 1989.
Balance of Power
Broken, 1990.

VAGUE Illinois
Truth Unleashed ea kr tt
indep't, 1988.
untitled tt
indep't, 1990.
PO Box 1895
Aurora, IL 60507

THE WARNING California
Conviction of Sin
indep't, 1985, Godcore.
Conviction of Sin, U.S. Decay
indep't, 1985, Godcore.
Moral Majority Live
indep't, 1985, Godcore.
Repent or Die sa
indep't, 1986.
Virgin in the Midst of Whores sa
indep't, 1987.
Cut the Garbage (aka Crap) sa
indep't, 1989.
untitled
indep't, 1989, Rags.
Shattered Faith
Narrowpath, Summer 1990.
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SILENCERS	BLUES FOR BUDDHA	K,D	C		CRUCIFIED	CRUCIFIED	K,D	B	
PIERCE PETTIS	WHILE THE SERPENT LIES SLEEPING	K,D	C		NAILED		K	DD	
INNOCENCE MISSION	INNOCENCE MISSION	K,D	C		TAKE UP YOUR CROSS		K	DD	
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THE ULTIMATE SERIES	DANCE, ROCK, METAL & RAP	K,D	A		X-SINNER	BEAT THE HEAT	K,D	B	
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RANDY STONEHILL	RETURN TO PARADISE	K,D	A		MERCY RULE	OVERVULD	K,D	B	
PAUL CLARK	AWAKENING FROM THE WESTERN DREAM	K,D	C		A TROUBLE	TROUBLE	K,D	C	
VECTOR	SMILE EXPERIENCE	K,D	C		VENGEANCE	RISING	K,D	A	
MARK FARNER	WAKE UP	K,D	B		METAL MELTDOWN	VARIOUS	K,D	GG,FF	
LARRY NORMAN	WHITE BLOSSOMS FROM BLACK ROOTS	K,D	B		*BLOODGOOD	EXCELLENT BLOOD	K,D	A	
PETRA PRAISE	THE ROCK CRIES OUT	K,D	A		*HOLY SOLDIER	HOLY SOLDIER	K,D	A	
STEVEN CURTIS CHAPMAN	MORE TO THIS LIFE	K,D	B		ADULT CONTEMPORARY...				
RUSS TAFF	THE WAY HOME	K,D	A		OUR HYMNS	VARIOUS (GRANT, SMITH, TAFF, WATSON, ETC.)	K,D	A	
COMMISSIONED	ORDINARY WON'T DO	K,D	B		CARMAN	REVIVAL IN THE LAND	K,D	A	
LEON PATILLO	ON THE WAY UP	K,D	A		MICHAEL W. SMITH	CHRISTMAS	K,D	A	
ILLUSTRATOR	SOMEWHERE IN THE WORLD	K,D	A		TWILA PARIS	IT'S THE THOUGHT	K,D	A	
DEACON BLUE	WHEN THE WORLD KNOWS YOUR NAME	K,D	C		HARRY MCGUIRE	PILGRIM	K,D	A	
BOB DYLAN	OH MERCY	K,D	C		ROBY DUKE	DOWN TO BUSINESS	K,D	A	
GIANT	LAST OF THE RUNAWAYS	K,D	C		SANDI PATTI	FINEST MOMENTS	K,D	A	
KERRY LIVGREN	ONE OF SEVERAL POSSIBLE MUSICKS	K,D	A		MICHAEL CARD	THE BEGINNING	K,D	B	
RICK MICHELLE (ADAM AGAIN)	BIG TOWN	K,D	A		GIGI VILLA	TRANSPARENT	K,D	A	
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DAVID MULLEN	REVIVAL	K,D	A		*JEFF JOHNSON	SIMILITUDES	K,D	B	
NODDY SPECIAL	CALL IT WHATEVER YOU WANT	K,D	A		*JOHN MICHAEL TALBOT	HIDING PLACE	K,D	B	
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DAVID MEECE	LEARNING TO TRUST	K,D	B		*CYNTHIA CLAWSON	WORDS WILL NEVER DO	K,D	A	
MIKE WARNKE	TOTALLY WEIRD	K,D	A		*WINTLEY PIPPS	PRAISE HIM	K,D	A	
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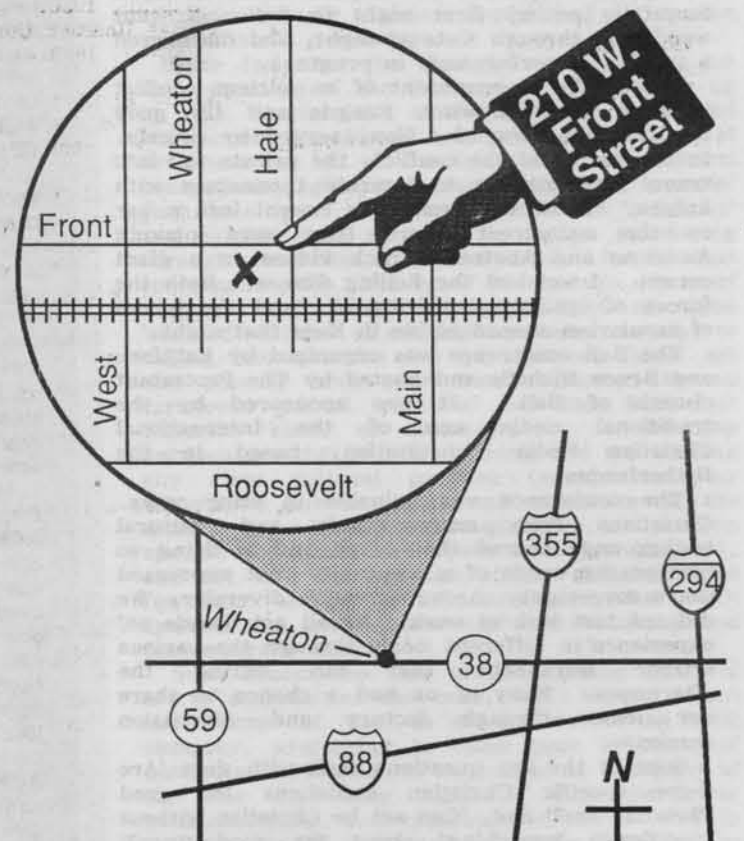
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BALI ART CONFERENCE

In February '89, I had the opportunity to attend an international Christian Arts festival in Bali, Indonesia. This brief report focuses primarily on the events at the conference. I believe it also opens up a whole range of questions that we as Christian Artists face as we go into the 1990's.

Bali is a place of incredible natural beauty, in which the mysteries of nature have spiritual potency attributed to them. In common with other parts of Asia, Bali has its 'cult of the mountain.' Spiritual power and virtue reside in the high places of the natural world. All things are seen in reference to the sacred mountain.

The Balinese blend a native animism with Hinduism, and come up with a worldview in which every aspect of the world has a spiritual and magical meaning. The conventional categories 'sacred' and 'secular' are meaningless, because there is a subtle interpenetration of the spiritual and material in all walks of life. The religious quest therefore is one of finding harmonic balance, maintaining equilibrium between the natural and supernatural elements. And the artistic quest, accordingly, is to symbolically express this searching for and finding of balance. In some cases that equilibrium is sought in the dramatic re-enactment of traditional stories or the drama of powerful conflict. In other cases that equilibrium is searched for, not in mere re-enactment, but in going into trance and being taken over by the forces in question. All in all, the search is for balance in spirituality, life and artistic expression. The quest for beauty and harmony in the arts, therefore, is considered a sacred spiritual task.

For this reason, Bali is held up as a paradigm by some of a healthy integrated world view in which art, spirituality, and everyday life are interwoven. Accordingly, they decry the encroaching secularization of Bali, arriving in the form of tourism.

I went to the Bali conference as a participant. I had been asked to deliver a paper on the subject of 'Cosmic conflict', and rather than just focus in on the conflict between Christianity and other forms of spirituality, I wanted to include a reference to 'secularism' in the developed world, and as a threat for the developing world also. As I prepared the paper I began to realize that artmakers coming from the developed world and artmakers coming from the developing world faced fundamentally the same question, but were looking at it from opposite sides. Over here (USA/Europe) we have a 'separate fine art tradition' and an overwhelmingly secular frame of reference. Our question is 'how do Christians make relevant art that isn't inappropriately molded by secular influences.' Over there, they have a fully integrated art tradition and a traditional spirituality to contend with. Christian artists in the developing world might want to know how to go about making art that draws upon traditional cultural forms while redeeming and transforming them.

I guess both sides of the problem hit me quite forcefully on my first night in Bali. I went wandering through Kuta at night, and discovered a traditional performance in progress.

It was the re-enactment of an ancient conflict between the evil witch Rangda and the good spirit in the form of a lion, served by priests. In the course of the conflict, the priests fall into trance and attempt to lacerate themselves with knives. After that was over I went into a bar on the mainstreet where they were playing American and Australian rock videos on a giant screen. I watched the Rolling Stones. Both the forces of traditional spirituality, and the forces of secularism seemed active in Kuta that night.

The Bali conference was organized by Kathleen and Bruce Nicholls and hosted by The Protestant church of Bali. It was sponsored by the traditional media arm of the International Christian Media Consultation, based in the Netherlands.

The conference was valuable in many ways. Christians from many ethnic and cultural backgrounds shared their work and in doing so planted the seeds of a community that expressed God's sovereignty through creative diversity. We did not just look at work. We all got 'hands on' experience in different media through the various artistic workshops that ran during the afternoons. Many of us had a chance to share our ideas through lecture and discussion sessions.

Some of the key questions dealt with were 'Are there specific Christian guidelines for good Christian art?' and, 'Can art be Christian without specifically 'preaching' about the good news?' For others, it was, 'In what way can art and creativity help us to more clearly understand Biblical literature, the creative God of the Bible, and the meaning and the substance of the incarnation?' Some of us asked, 'Does the gospel free us to redeem, appropriate, and transform existing cultural forms to the glory of God?'

We saw dynamic approaches to answering some of these questions. We witnessed dancers from Asia and Africa who used their skills in depicting Biblical themes and stories in traditional classical and folk dance forms, or demonstrated how such traditional dances could be drawn on and integrated into celebration and worship. We saw drama and mime used to explore Christian themes and ideas. Mime and mask drama were used to express the gospel content in traditional cultural forms. We also saw contemporary dramatic sketches in which an implicitly Christian

ACM Journal: I guess the first thing is, ...Why Sparrow?

Charlie Peacock: Ok. Let's see. Well, first, I had these offers to go with some other Christian labels ...but, I think what got me interested in Sparrow...was when I went to meet with them about producing Margaret Becker. I really found them to be extremely organized, and also very honest and vulnerable about the mistakes that perhaps they had made, and how they wanted to ...do better business. and equipping ministries, you know, to go out. I just thought they had really a lot of good things to say. And it started me thinking about the possibility of maybe working with them. ...You know, I had tried for two years to put together another deal with one of the secular companies, and had quite a few false starts and some things fall through and I just started really wondering where I was supposed to be. ...The word kinda got out that I might be interested in doing something with one of the Christian labels, so people started calling and asking around.

ACM: You've been releasing quite a bit of music lately, both independently and, you know, the JAMZ label there. Will you be continuing to put out quite a bit of music, or are things going to slow down a bit now?

CP: No, we've moved into another phase, you know. ...I mean, The West Coast Diaries cassette series really was born out of our frustration of wanting to bring the music to the people and not wanting to be hindered by waiting for someone to decide that they would spend money on us.

ACM: ...Right. Well, you seemed to have been quite busy in the studio this week. Are you finding that this new position is taking a lot more of your time?

CP: Well, I'm ...actually, I'm really doing a pretty good job of budgeting my time between my family and my work. I've been working, like, from eight in the morning until six-thirty. And that's a really a different schedule for us; because, we're used to working from eleven, say, 'til two in the morning. And then it was getting progressively later and starting later. It is just no way to live. I've just been working five days a week in the studio; I've been working a lot with Brown Bannister. As soon as I got done with my record, I started doing some arrangements for him for Twila Paris, and now I'm doing some arrangements for Amy's record.

ACM: Are you going to continue playing club dates, or is there going to be an emphasis on more mainstream things?

CP: Boy..., I really don't know. You know... I have no idea. This last year was really the first year that we'd even (I think in the last year and a half) played in churches, other than our own. It'll be interesting to see what happens, whether we'll continue to do club work or not. We have an agent now, here in Nashville, who has a club division. And we'll just have to wait and see.

ACM: I understand that you've been invited back to Flèvo Festival for a third year in a row. Is there something special there for you?

CP: Oh, definitely, definitely. I really... the Dutch people have made a place in my heart, that's for sure. And, I hope likewise by their invitation. We're really looking forward to it. We're going to bring a seven-piece band into Holland. It's going to be fun! It's exciting.

ACM: Any plans to play down under?

CP: No. Though I did meet with some people from Australia, and I suppose it would depend on how our record does down there. This will be the first record that I've ever done that was actually promoted, so it will be interesting to see what happens.

ACM: Well, it was difficult to think of questions to ask. Your music is quite personal, and very honest. Is there a side of you that is difficult to communicate through your music?

CP: No. I feel very open. Very, very open, and vulnerable, within the context of music. And, also, I think when God prepares me to share with people, I don't seem to close up. I do know, a lot of times, in one-on-one personal relationships I can get closed up. ...And, where I'm not as honest as I want to be. Or, as open as I want to be.

ACM: Another thing, is there's a warmth that you convey from the stage, that's not like any I've ever experienced before. You give your band a lot of credit, visually, and you seem to communicate one-on-one with your audience. How do you explain this?

CP: Oh, gosh. Well, if that's happened, then there's only one explanation for it... that's the Holy Spirit. It's just the work that God's doing, I'm just like the rider on the horse, you know, I'm not carrying it along, by any means.

ACM: Who, or what, has been most supportive to you and your ministry?

CP: Who or what? Well, first of all, my wife has been, because she was really instrumental in allowing God to use her even in our unredeemed state. ...Before we were Christians, to give me a second chance... to be an icon of Jesus... to demonstrate that the second chance, or the fiftieth chance, Jesus is so much a part of, you know, as He ministers to humanity. And, as she did that, by allowing me to come back home, to live with her and the kids again, that gave me a chance to get started, and through, a recovery situation, you know, for my addiction. And from that, you know, that is where I was awakened

again that God might exist. And from having a God knowledge, it grew into the knowledge of a triune God. So, really she's at the core of my inspiration. I don't get a lot of inspiration from music anymore, I haven't for quite a long time. So I don't listen to a lot of music, but I read a lot. I'm interested in the area of ideas, and I guess that's what peaks my interest most.

ACM: What do your kids think of your music?

CP: ...well they sing it around the house, so they must like it somewhat. They're, you know... they're not... they would never demonstrate that they were really overly impressed with it, although my daughter really, really likes one of the songs on my new record, and she plays it every morning when she goes to school.

ACM: Which one is that?

CP: It's called, "Almost Threw it All Away".

ACM: I think my favorite, by far, is "The Secret of Time".

CP: Oh, great! So you got a tape?

ACM: Yeah, I was surprised.

CP: That's great. I'm really glad you did.

ACM: In your earlier song, "Down in the Lowlands" - does that have to do with your time before you were a Christian? Or...

CP: No, ...that had to do with a time when I was out on tour, and I drank again. I was out on the road back East with, I forget... it was The Fixx or General Public- one of those bands that we were out with. Really dealing with the shame of that, because I knew it was not what God wanted for me, you know. And, it brought so much garbage back into my life mentally, you know, that I was forced to deal with it again, being an alcoholic. I was really crying out to God, to restore me, and what I believe to be fellowship with Him, although I was, in reality, never apart from Him. But, as sin will distance us from God, in our psyche and in our heart, I really felt that.

ACM: Your songs often express our shortcomings and God's acceptance of them. What are some of the major things that you want us to consider?

CP: (silence)

ACM: Are you still there?

charlie

The Secret

Peacock

CP: Yes. I hope to be able to empty myself, you know, and to not care what people think about me. To be so free, that I would speak or say something, or sing a lyric that I had never sung before, or just be quiet for a few minutes. Any number of things. I just hope that I'm free enough to let God's spirit do with me as He will, in the process of sharing with others, sharing words and music. In those moments, when you have, ...when it's really transient, it's beyond what it normally means to go up on a stage, and give a performance. Then that's what I live for; I feel in such communion with God, during those times. I told Brown, I said, "You know, I don't ever really start singing, until I don't realize I'm singing."

ACM: Yeah, I heard a bootleg recording from something you did at Cornerstone last summer. And, I was really amazed with it. I was wondering if there's any possibility of a live recording of any of your material from Cornerstone, or some other venue, in the near future?

CP: Yeah, there is. I've talked to Sparrow about it. Everybody is interested in that, it makes sense to them. They feel that we're definitely a group that could make a live recording, and that it would be something that people would really love to own. I think it's a matter of timing right now. It's been a desire of mine, in fact, I hoped last summer to do that. Before going to Holland, it was my intention. But, I'd also just entered into a relationship with Sparrow at that time, too. They really felt that the timing was wrong to do that. We'll see... We're definitely talking about it.

ACM: What can we look forward to, from you this summer, at Cornerstone?

CP: Well, let's see... I know that we're playing on Saturday night. And, Russ is going to play after us. But, we've asked our friends at Cornerstone to give us more time. So, they're just going to have two acts on Saturday night.

ACM: ...that'll be you and, who?

CP: Russ Taff. So that will give us, you know, sort of time to do our thing. Because, really, fifty minutes is just not long enough. You just get warmed up!

ACM: Well, like I said it was hard to come up with questions. And, so I spoke with Wim Boluyt in Holland, and Mark Raffills in New Zealand, and Mike Delaney, and a lot of other people. So, a number of questions we asked were just a conglomeration of things that just kept getting mentioned.

CP: Yeah. I've heard that a lot of people have asked me why I signed with Sparrow. I think... some people are taken aback by it, because they feel that I'm an alternative artist, and that Sparrow is not an alternative label. And that they are very conservative, ministry-oriented, acts. I feel like that may or may not be true. It's not for me to judge. I just sort of judged the people as I came in contact with them, and made my own decision. The truth of the matter is, I'm very ministry-oriented ...and, in a sense, every Christian should be. Not only did I desire to minister to you and friendships that we share in common like, say ...Mike Delaney, Wim, or any of those people, but also strangers, and places all over the globe. So, in a sense, I'm very ministry-oriented. And, if that's the kind of company Sparrow is, then I guess it makes sense.

ACM: Yeah, that's great! That's, pretty much, all the questions I had for you, then.

CP: I've enjoyed talking with you, and I've enjoyed your newspaper. Keep them coming...

Charlie has a new address for those wishing to write him. Copies of his independent releases, West Coast Diaries I, WCD II and WCD III are still available and highly recommended. He also has copies of his self-titled release on Island Records, also very good!

Charlie Peacock
PO Box 210694
Nashville, TN 37221-0694

perspective was brought to bear on contemporary social problems in the big city.

The visual arts were well served by displays of prints and drawings, as well as slide shows by many artists of their work in various media.

The Protestant church of Bali hosted us there, and also served to dynamically demonstrate its own attempts to use the arts to express the gospel in Balinese terms. The Rev. Wayan Mastra, while traveling in Europe observed how European Christians 'Europeanized' the gospel in their Church architecture, and also their 'taking over' of the pre-Christian mythological calendar for the purposes of the church celebration of Christmas and Easter. He returned to Bali, and in a similar way, Balinized the gospel, building a church along traditional Bali lines, with a roof shaped like a mountain, and no walls, so that the 'outside world' of nature, plants and running water, could be seen, and alluded to, in preaching and worship.

Artists within the church began to use traditional dance and drama to tell the story of Jesus Christ, creator and celebrator of the beautiful natural world, who nonetheless came among sinners to rescue them from sin and spiritual bondage. They would make use of the Wayang Kulit Shadowplay, beloved throughout large parts of SouthEast Asia. The church workers and artmakers would create new puppets, and new stories in this artform, not only redeeming it, but also transforming it.

It was in the Balinese communion service and agape feast that the reclaiming and transforming of cultural elements was also markedly present. A traditional welcoming dance was done in which the dancers entered with lighted candles and used them to light other candles at the corners of the cross. A solo dance with traditional mask bore witness to a new life in Christ, and then gave opportunity for all communicants to join in the dance. Tea, flowers, and fruit were arranged upon a white cross design on the floor. Rev. Wayan Mastra says that the cross is ugly to the world, but beautiful to the Christian. Flowers and lit candles adorned the Balinese cross. Tea and fruit became communion elements. The Balinese cross not only reminds us of the sacrifice of Christ, but the foot washing during the service and the tea and fruit serve to remind us of our service to one another. Finally, the Cross of fruit and flowers also powerfully reminds us of the redemption and the recreative transformation of nature that the Bible speaks about.

A sixty minute video on the Bali conference is now available, and worth buying yourself, or persuading your church to buy. Details from: ICMC, P.O. Box 70632, Seattle, WA 98107.

I understand a book also is in preparation. I believe you should be able to get details from the same address.

FORGOTTEN LANGUAGE

Some people feel that the artistic pursuit of 'Art for art's sake' has come to a dead end. They say that the purest and most uncompromisingly abstract elements of art can be turned into a commodity.

Some feel that the dominant emphasis in our understanding of the 'history' of art (ending up in the 'modernist' concerns with form and abstraction) has biased us against other forms of art operating out of completely different cultural context and agendas. Our attempts to 'contain' such arts is to label them 'ethnic' or 'primitive' and exhibit them as such, or to go rummaging through them for color and design details that correspond with 'Universal' (i.e. our) ideas of harmony and form. In the light of these 'revised' notions of art history, some people are calling into question the gap between 'high' art and popular arts (Are they separated by an erroneous critical tradition? Are they both just different kinds of commodity?), the gap between art that is self defining and not serving any clear cultural purpose (except to bear witness to the autonomy and creativity of the artist, or address some question or problem specific to recent developments in art history), and art that fulfills some clearly defined social function, binding a community together with symbols and images rich with both historical and contemporary meaning.

Some lament the loss of the binding force of art in communities like ours, while others lament the concept of 'Art' as an abstract or an ideal category, preferring to think more in terms of particular 'artworks' to be judged in the light of the role that they fulfill in their particular social, cultural, and community context. What is emerging is a new way of understanding the potential role(s) art can play in life.

Arguments rage for and against what is called 'Postmodernism.' The new 'plurality' of styles and ideas that a label like 'Postmodernism' signals is welcomed by some as an open door for various kinds of new art, and critical reappraisal of other kinds of art already in existence. Others attack the new pluralism. They see it simply as one more symptom of a society addicted to consumption. This society, they argue, has been tricked into confusing multiplicity of choice with fundamental freedom.

I believe that a time of questioning and re-evaluation like this is a tremendous opportunity for Christians who want to work in the arts. I also believe that it is a good time for Christians to wake up to the centrality and the importance of the arts in demonstrating, proclaiming and understanding some aspects of their faith.

CP: Yeah, I'm just thinking, ...consider about what God has for His people, or consider in general...

ACM: Well, sometimes you point out different things... you often mention things where we fall short, ...that might be a tough one to answer.

CP: No, not necessarily. Just let me think about it for a minute... Well, you know, a big part of what I feel God has designed me for, you know, especially at this time, this juncture, is that I be an encourager. And that as a brother in Christ, I act to unite others in love. I want to be able to examine and really explore, and be able to share God's understanding and His wisdom. I want to be able to receive that from Him, and be able to share that with others. And, a lot of that for me, and I don't know if other people relate to this, but a lot of that comes from humbling circumstances. Often Christians pray, "O Lord God, make me humble; give me wisdom, give me understanding." And, it's just been my experience, that one does not become humble except through humbling circumstances, and one usually does not become wise or filled with understanding, except through trials and tribulations. And, for me, that's how God has been able to instruct me. I don't know if those are the things that give me a teachable spirit or not, but I know that God realizes this, and He knows our shortcomings, and He certainly does not delight in our sin or failure, but we have to hang onto the fact that He is our Father. And, in the same way that I'm disappointed, or may be upset with my children for something they've done, ...that never ever keeps me from going to them and just holding them, and telling them that I love them, and that I'll help them, and that they will have to definitely bear the consequences of their actions, but never for even a second does it mean that I don't love them, care, or cherish them.

ACM: So, your family has given you a new insight to a lot of this then?

CP: Oh, I think so. Sure, yeah. As you father, you learn a lot about God's relationship to His children.

ACM: People come to see you in concert expecting many different things. Is there something that you hope to get out of each concert?

st of Time

CD OR NOT CD

WAS THAT THE QUESTION?

Like most new technologies, the Compact Disc was once the exclusive domain of wealthy record labels and audiophiles; costing \$3.00 each just to produce and as much as \$20.00 to buy. But within the last year and a half the price of raw disc production has dropped to approximately \$1.25-1.40, placing it within .50 cents or so of analog discs. This puts the CD and its many charms within the grasp of independent artists and labels.

The CD has many charms indeed. If manufactured properly it will more accurately reproduce your music than records or cassettes. It is more user friendly as well; CD players can be programmed, making it a favorite of disc jockeys for ease of cueing and sequencing for broadcast. Jaded A&R folks, critics, and radio programmer types will most likely reach for your nice shiny CD before they dig into another mound of cassettes or records. Truthfully, which would you go for first? Bingo! Nothing beats the CD (yet) for putting you ahead of the pack. But let's discuss some of the pitfalls before we quantize into digital bliss.

As a delivery medium, it's true, the CD is unbeatable for faithfully reproducing your program material. So Be Careful! While many of us find Beatles CDs and the like especially interesting now that we can hear coughing and cello cases closing, your buzzing amp or neighbors' barking dog may not bring the same sense of awe and wonder. Remember - your CD project lives or dies on its audio quality.

In light of this, you may be wondering if you should record at

the local Sonic Temple. The answer is yes and no. As my friend, engineer Max, is fond of saying, "It's not the plane, it's the pilot." This is true to a large extent - with capable ears and hands any 2, 4, or 8 track open reel or DAT machine recording can potentially become a CD master. I would strongly advise you, however, not to use any cassette format. The bandwidth and noise limitations become painfully clear under this kind of scrutiny. I don't care what the salesman said.

So, you've finished your masterpiece (having listened to it on as many different speakers and systems as your sanity could stand). You've decided to take the plunge into CDism. Your cousin Bart is designing the insert, having obtained the correct specifications and measurements from the intended manufacturer. Now it's time to locate a mastering facility.

This is the place where your master will be converted to a digital master. Most likely it will be done on a Sony 1630 digital converter recording to a 3/4 inch video tape. If you can be present for this event - DO SO. Mastering engineers have brilliant ears but if any additional equalization or compression, etc. is to be done, only you can really say if the '2.5 K boost' for kickdrum clarity didn't also turn your snare into a cardboard box. Get the picture? Any change to a given frequency can potentially alter the total stereo mix. Many CD manufacturers offer mastering as part of a package and as most album length mastering costs \$350 - 500, this can be a bargain. My advice under these circumstances is to obtain and listen to a reference tape of the mastering (preferably DAT) and don't be afraid to complain.

If there is a problem that you're not sure how to fix, go to a competent studio and view the playback on a spectrum analyzer with a good engineer. He can tell the mastering engineer things like, "2 dB less of 1 K boost please." A final caution: Be sure your master is submitted properly sequenced with all requested documentation; reference tones would also be helpful in saving time and money.

OK, your master is done and the reference tape is approved (after listening to it on as many systems as your sanity could stand). Your cousin Bart has sent the properly prepared artwork (after it was proofread and corrected by as many people as his sanity could stand). At this point, the glass master will be cut and stamper made to produce the disc. The color separations are made by the manufacturer (unless you've found someone cheaper) and artwork printed. Then the art and CD are inserted into a jewel box and shrink wrapped. You pay the balance and collect your CDs.

Now, you carefully open one from each batch. The shipping boxes should have numbers to indicate sequence of manufacturing. Listen (on as many...you know the drill). They're all ok? Congratulations! Now you send copies to ACM and other classy publications for review and you're on your way.

I have included a few CD manufacturers at the end of this article for your reference. Always ask as many questions of them as you'd like and don't be intimidated. Stay in touch with them from the beginning and throughout the process. Obtain and follow their instructions exactly. Your end costs for a run of 1000 CDs with a single folded color insert should be around \$3,500.00. At this price you're

about a dollar a unit within the cost of 1,000 records. For reorders you can deduct the initial mastering, plating, and color separation charges which total approximately \$1,700.00. At this point you're within .50 cents or so. The benefits are probably well worth the extra pennies.

By now the more astute among you are asking why CDs still cost 8 bucks more in the store than vinyl. I will cover this question in the next issues article, "Flim, Flam, and Greed - My Life as a Record Executive."

Following is a list of a few CD Manufacturers. The list is not complete and no recommendations are implied. This list is intended to be used as a starting point:

Alshire (213) 849-4671
1015 Isabel St.
Burbank, CA 91506

NE Digital Recording (508) 753-1192
12 Sadler Ave.
Shrewsbury, MA 01545

Disc Makers (800) 468-9353
1650 Broadway
Ste 1010
New York, NY 10019

Europadisk, Ltd. (212) 226-4401
75 Varick St.
New York, NY 10013

Forge Recording Studios, Inc. (215) 935-1422
P.O. Box 861
Valley Forge, PA 19481

Daniel Koenig is an independent producer, engineer, and musician. "Who Were You Then?", the first of three albums by his band Blue Trapeze, was recently voted in the top ten independent releases of the 80's by The Los Angeles Times.

If you have an industry related question, please write us at ACM Journal and we will pass it along to Dan.

NO MORE WOODPECKER'S
c/o Wim Boluyt

Zoutziedersdreef 32
4691 LX Tholen Holland

THE OBLIGATOR
PO Box 751
Portage, MI 49081

THE RAIN
c/o Steve Mathewson
11544 Weimer Drive
East Canton, OH 44738

RAG TIME
c/o Charles Clark
PO Box 15674
Minneapolis, MN 55415

RANSOM
6 Belle Vue Road
Lincoln, Lincs LN1 1HH

REVIEW
c/o Phillip Young
PO Box 16
Greenslopes QLD 4120 Australia

RIZZEN ROXX
c/o Judd Harper
10202 Tamarack Drive
Vienna, VA 22180

REAL ALTERNATIVE PRESS
c/o Larry D. Miles
8596 Woodhaven SW
Byron Center, MI 49315

SPAMM
c/o Mark Raffills
P.O. Box 1182
Nelson, New Zealand

STRAIT
81 Harley House
Marylebone Road
London NW1 England

WHO CAN BE AGAINST
Jamie Lee Rake
320 S. Watertown Street
Waupun, WI 53963

WHITE NOISE
PO Box 1564
Point Roberts, WA 98281-1564

WHITE THRONE
PO Box 20577
Castro Valley, CA 94546

MARKETING TIPS

If have an independent project that you are trying to market, we strongly suggest that as an absolute minimum you send a finished copy with a cover letter to each of the addresses below. This will accomplish several things.

While it will cost you a few precious dollars up front, you stand a chance of having your music reviewed, ordered or stocked. Include your address, a complete listing of material you have released, who carries your product, any reviews already written regarding your work, references, and any other pertinent information. Be sure to include a phone number for additional information and perhaps even invite collect calls. Include a self-addressed stamped envelope if you want anything returned.

Secondly, these people are in a position to mention the merits of your work to others and word of mouth can be very important to an independent release. If they are not interested they may pass it along to someone who is.

Finally, you can sleep well at night knowing that you have spent your money as wisely as possible.

Following are record distributors and stores who may consider carrying independent titles:

ARC Distributors
PO Box 27-243
Auckland 4
New Zealand

Embryo Arts
Nonnentaplaan 52
B-3800 Sint-Truiden
Belgium

The Itinerant Iconoclast
c/o Michael Delaney
370 Greentree Lane
Milan, Michigan 48160

Long's Christian Music (407) 422-0293
2306 Edgewater Drive
Orlando, FL 32804

Key Records
c/o Jeani Bond
PO Box 427
Lloyd, FL 32337

Kosher Record Distributors
c/o Larry S. Miller
900 North "L" Street
Lompoc, CA 93436

Scripture Union Bookstore
129 York Street
Sydney 2000 Australia

120 Chalmers Street
Surrey Hills 2010 Australia

The Shepherd Shop 1-800-332-7330
attn. Laura
431 McCarty
San Antonio, TX 78216

Silver Image Communications
Freepost 156
PO Box 1931
Palmerston North New Zealand

True Tunes (312) 665-FUNN
c/o John Thompson
108 West Willow
Wheaton, IL 60187

Following are magazines and reviewers who may consider listing or reviewing your work:

ACM JOURNAL
c/o Tom and Ann Stephenson
PO Box 1273
Sumner, WA 98390

c/o Charles Gates
12761 Homeridge Lane
Chino Hills, CA 91709

c/o Chris Rumbaugh
16505 Woodbrier Dr.
Whittier, CA 90604

c/o Lionel Vargas
10707 IH 10 W Apt. #717
San Antonio, TX 78230

THE BURNING BUSH
c/o Jason Bauman
Route #1 Hwy 23
Mineral Point, WI 53565

CONTACTS
c/o Rod Hancel
GPO Box 3090
Brisbane QLD 4001 Australia

CORNERSTONE
4707 N. Malden
Chicago, IL 60640

CROSSBEAT
c/o Ron Ross
1 Kent Rd
Surrey Hills VIC 3127 Australia

CUTTING EDGE
c/o Dan Kennedy
8303 Hilton Way
Orlando, FL 32810

DIFFERENT DRUMMER
c/o Erin Hooper
1793 Weston Circle
Camarillo, CA 93010

FISK
c/o J. Loeve
PO Box 24031
3502 MA Utrecht
The Netherlands

THE GROUND FLOOR
6264 Via Canada
Ranchos Palos Verdes, CA 90274

HARVEST ROCK SYNDICATE
c/o Paul Emery
P.O. Box 5309
Palatine, IL 60078

c/o Johnny Cleric
4281 Tholozan
St. Louis, MO 63116

HEAVEN'S METAL
c/o Doug Van Pelt
902 Romeria Drive #107
Austin, TX 78757

LIVEWIRE
c/o Peter Pek
46 Knightsbridge Av
Belrose NSW 2085 Australia

NOTEBORED
P.O. Box 202
RD 1
Atglen, PA 19310



GLENN KAISER

ACM Journal: Rez Band has been a pioneer in alternative Christian music for well over a decade now, what have been your biggest hurdles since you first formed the band?

Glenn Kaiser: Well, I think the first one probably was just doing it to begin with, because this was back in December of '71, actually, that the band began. There wasn't anything like this, and nobody was doing anything that could be considered honest-to-goodness rock 'n roll. The second hurdle would have been dealing with issues in the music, topics, in other words Matthew 25 imperatives: Dealing with the racism, apartheid, child abuse, the homeless. And again, a long time before most other bands did- secular or Christian. You know, we've had people say, "Put the resurrection back in Rez," which is hilarious, because I preach and I give an altar call. People come to the Lord night after night. But, you know there is kind of a status quo idea of evangelism, just like there's a status quo in everything else... A.W. Tozer said, "Nothing less than the whole Bible, will make a whole Christian", which means you're dealing with, first of all, John 3, but also Matthew 25. You don't divorce one from the other. You go with both...

ACM: And, those hurdles aren't really there for most people these days, because people seem to be taking on tougher topics now?

GK: Well, ... yeah. The bands are out there doing it, but still every now and then somebody hollers about the kind of music we play, but usually they chew at our fans, they don't talk to us. Frankly, and unfortunately, most Christians are not biblical enough...to scripturally minister to us if they feel like what we're doing musically is unbiblical or unscriptural, or leading somebody astray. And you're right, as far as topics, it is finally become more of a vogue thing to do, where people are actually dealing with topics, where there actually starting to address real social issues. Again, Jesus talked about this in Matthew 25: Giving water to thirsty people, food to hungry people, clothing to those who are naked, visitation to people in prison and the hospitals. You know, it's amazing that it's taken us this long to rediscover the very things that Jesus talked about.

ACM: ... Right. Is there any advice that you would share with a band that is just getting started?

GK: Oh...there are a number of scriptures that come to mind. Back in Proverbs (20:21), "An inheritance hastily gotten, in the end, shall not be blessed;" ... Accountability in the local church is extremely important. I think of verses like Hebrews 13:17--"Obey them that have the rule over you, and submit yourselves." I mean there are just so many verses that speak to receiving advice, input, accountability, the ministry aspect. Again, many times people are caught up in the art. They're so caught up in what they do musically, or stage presence... they're not human beings backstage! I think it's important for us to realize that the greatest witness that we could be in any kind of Christian music thing...is how we live our lives, how we act offstage...it bothers me that when the lights are on, and everybody's looking, we're one way, but what about the rest of the time? And I think it's the rest of the time that determines the character of a Christian musician, pastor, an artist, what have you.

ACM: You mentioned that it's important to be involved in the church...what led you to form Jesus People USA? Is that to compliment the church? Or, was it to reach people who weren't active in the church?

GK: Well...No, actually the Jesus People USA, started simply as an outreach of the Jesus Movement. ...I bumped into these folks in the, you know, early '70s. A number of us came to the Lord at the same time, and found each other. Everybody had the same vision and burden to witness, to be in the Word. It says in Acts 2 and 4, "They met together daily in the church and from house to house, daily they witnessed,... so, Jesus People was simply a group of young people, who came to the Lord, and, you know, a lot of us had come out of the dope scene, and ...craziness... The Lord... delivered us and confirmed that we should be in full-time ministry, and we began to serve him. But from the beginning we always worked with local churches and linked with local assemblies ...I mean, Lutherans, Baptists, Pentecostals, Methodists, you name it! And, we still do to this day. Matter of fact, Jesus People USA, is actually an Evangelical Covenant church. Evangelical Covenant is very similar to an EV Free church - it's a small evangelical denomination...with 18 years of outreaches. We feed about 300 people off the street everyday, we shelter, oh, around 50-55 women and children a night in an emergency shelter, and I have a Sunday church service, bible study, and in-depth discipleship training throughout the week. We share all of our food, all of our finances... Any money that is made from REZ, as far as album sales, or royalties, or concerts or t-shirt sales - all of the money goes back into the common fund - and out of that the needs are met. We have chaplains in Cook County Hospital, in jails, in a number of nursing homes, hospices, and old-folks homes. We are doing work with AIDS victims, and refugees within the area there. We live in a very poor area called Uptown,

in Chicago. There's so much outreach, there is just no end to it! It's a 24-hour hotline. We have a whole bunch of businesses that help support all the outreaches of the community... Then, of course, things like REZ, Cornerstone magazine, Cornerstone Festival, the Crossing, which is a Irish group-Celtic group. I mean it just goes on and on.

ACM: Well, you mentioned some of the things that you're involved with in your community. Is there any one need above everything else that you see that is unmet by the church?

GK: In general, (sigh)...you know, I don't know how to say this in any other way, it sounds almost a little symbolic or something but...integrity.

ACM: So...That would include what? Recent scandals among...

GK: It would include everything...the recent scandals are nothing in comparison to what they've been in years past. There have always been people backsliding -always been people at the pulpit...who have not truly been following Jesus, and have given in to certain areas of sin that finally came back to haunt them. Like it says in the word, your sin will find you out. And there needs to be accountability... People aren't willing to open up; the scripture says, "to confess our faults one to another, and pray for one another so we can be healed." Scriptures say that, "If we say we have no sin, we deceive ourselves, and that the truth is not in us, but if we confess our sins, He is faithful and just to forgive our sins, and to cleanse us from all unrighteousness." That's in I John 1:9 and 10. And, also back in Proverbs again, "He who confesses and forsakes his sin, shall find mercy." So...you know, you could see 300 people of the streets each day, you could work with AIDS victims, you can do what Matthew 25 says, and you could preach John 3, and you could lead people to Christ...the bottom line is, if in your own life you're not honest, and you're not ready to deal honestly with your own struggles ... then forget about all of the good works we're doing, because it doesn't really hold water.

ACM: Are you addressing this in any way? Or, is there a way that we can address it besides just in our life?

GK: ... I'm addressing it constantly. My struggles are lust of the eyes, and my thoughts in the head, ...struggles with food. I'm a compulsive over-eater, and, the Lord's really given me grace with both of those areas. But those are still major struggles, and of course basic pride, arrogance, those are my three major ..."life-dominating" sins... In this very interview, I'm quoting you my three major struggles of sin in my life. I confess them,...and deal with it. It's a level of integrity, that we have to exemplify. We have to live it, and we have to set the example. I'm doing my best in Christian music, singing it, and being a pastor.... William Backus wrote this incredible book, Telling Yourself the Truth, And How to Tell Others the Truth, that speaks to this...But ultimately, it gets down to the individual example that each one of us has in the church.

ACM: And what direction are you heading both as a group, and as an individual?

GK: ...I'm working on solo projects -an acoustics/blues album with Darrell Mansfield. It should be done by, oh, early June - hopefully it will be released at Cornerstone Festival. ...that's all harmonica, guitar, bottle-neck stuff. About half of it is ...old, ...incredible ...blues singers, you know, really incredible stuff! And, then the other half of the album are songs that I've written ...in that motif musically. ...I'm trying to finish up a worship album; I've been working on that for, oh man, three years. And, it looks like within another two weeks here, I'll actually be able to try and finish that thing off. I've got an electric blues thing scheduled, and scriptural and historical related issues with regard to music, because I'm concerned as a pastor, and as a musician, that a great number of people in the church are still quite ignorant with regard to what church history could tell you about music. And, ...first of all, what do scriptures say? There are 380 verses in the Bible that speak to music. Most musicians don't even know what they are. So, it troubles me that we're influencing thousands of people, but we don't even know what the book says about the issue. So, those are personal things. As far as the band, ...back to the roots, and more and more into the blues-based rock. ...There's a chance we're going to be in Moscow for three or four concerts in another month. ...we're going to be in Australia, New Zealand,... I'm going to go to a little farm out in the sticks with my family and take a couple of weeks off,...

ACM: Good.

GK: ...let's see what else? Cornerstone Festival will be coming up again...

ACM: Oh yes, We'll be there too.

GK: That's great! ...Really, we'll be touring again in the Fall off and on. It looks like we're going to be back in Europe again, at the end of the summer. We'll be, hopefully, completing the next album in time to get it released sometime in the Fall. Writing a lot of songs for that now, the new Rez album ...now we're touring with Innocent Blood.

We caught Glenn between the sound check and concert in Kansas City. We thank him for taking time out from his dinner and time with his family to answer our questions.

"For I was hungry and you gave me food, I was thirsty and you gave me drink, I was a stranger and you welcomed me, I was naked and you clothed me, I was sick and you visited me, I was in prison and you came to me...."

Truly as you did it unto the least of these my brethren you did it to me."

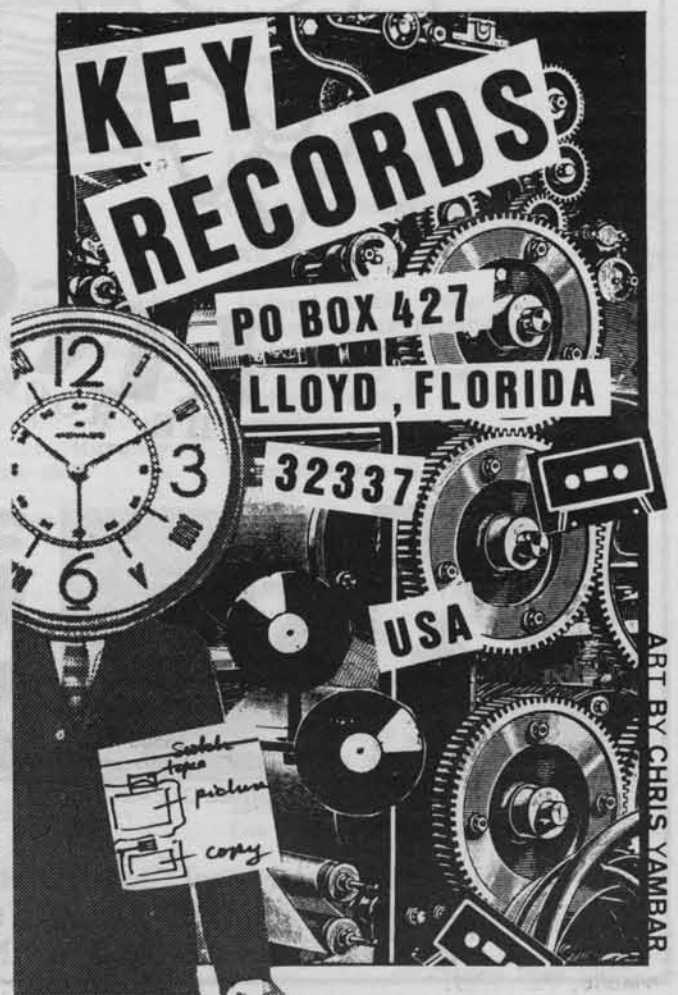
Matthew 25:35,40



SPAMM MAGAZINE

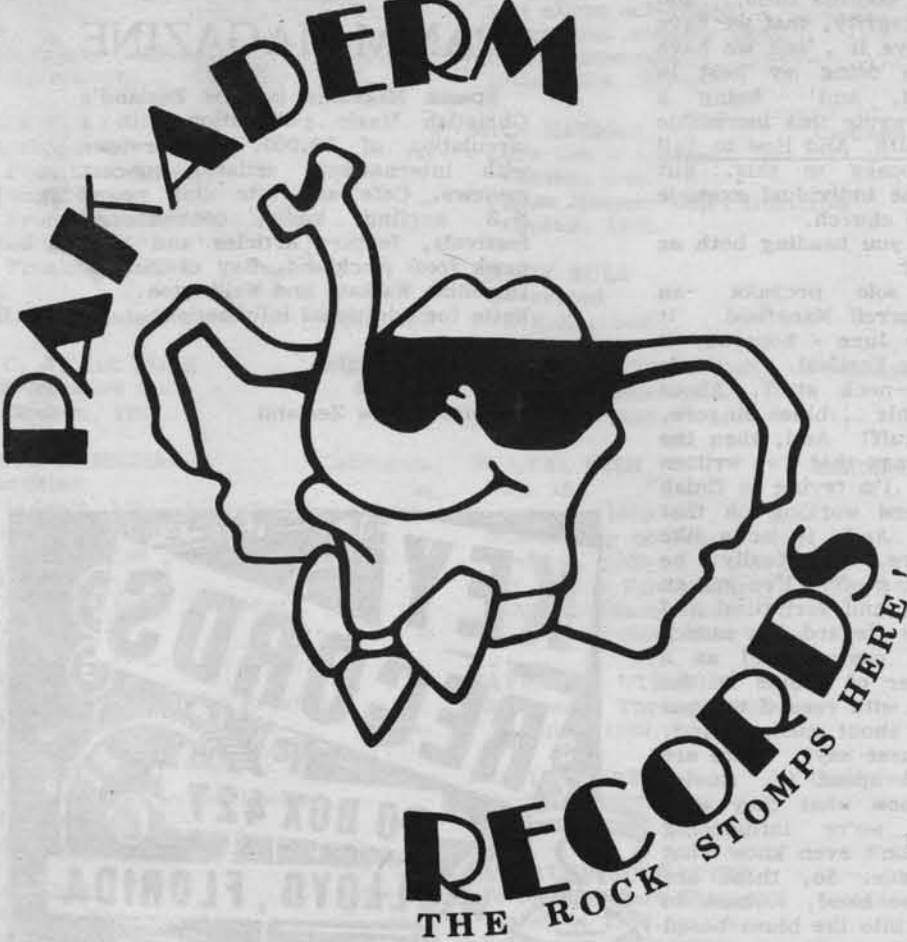
Spamm Magazine is New Zealand's Christian Music publication with a circulation of 20,000. Interviews with international artists, concert reviews, Cafe and nite club news, N.Z. surfing, radio, conventions, festivals, feature articles and local news from Auckland, Bay of Plenty, Dunedin, Waikato and Wellington. Write for additional information.

Spamm Magazine
PO Box 1182
Nelson, New Zealand



TOP 40 / DANCE


EDIN ADAHL Big Talk Refuge, 1989. new album scheduled Alarma Int'l, Summer 1990.	Sweden sa	ARQUE In the Beginning, EP indep't, 198_.	Australia	Time and Again Myrrh, 1988.	sa	JON GIBSON Standing on the One Constellation, 1983.	California
DARLENE ADAIR untitled _____, 1987.	New Zealand	AVENUE G Abandon indep't, 198_.	Kansas	Love is You to Me Myrrh, 1989.	sa	On the Run Frontline, 1986.	sa
ADVENT Searching for the Heart indep't, 1987.	Washington	1601 E. Douglas Wichita, Kansas 67211		new album scheduled Myrrh, Summer 1990.		Change of Heart Frontline, 1988.	sa
The Man of Many Talents indep't, 1989.		AVION untitled RCA Australia, 1983.	Australia	DAVID BRIGHTON & the Promise demo, Somebody to Love indep't, 1990.	Ca	Body & Soul Frontline, 1989.	sa
15105 51st Avenue S. Seattle WA 98188		Avion Live _____, 198_.	sa	7111 Ferralone #87 Canoga Park, CA 91303		new album tentatively scheduled Frontline, Winter 1990.	
ADVENTURES IN THE LAND OF BIG BEATS AND HAPPY FEET untitled (dance compilation) Myrrh, 1989.	sa	White Noise EMI Australia, 1986.		CATCH TWENTY-TWO The Cry from Within Plankton, 1988.	U.K.	MICHAEL GLEASON Children of Choices Pakaderm, 1990.	sa
AFTER THE FIRE (disbanded) Laser Love CBS, 1979.	U.K.	PHILIP BAILEY Chinese Wall CBS, 1984.		Single, Freeway to Paradise Plankton, 1986.	pk	AMY GRANT Unguarded Myrrh, 1985.	kr sa
80F CBS, 1981.		Inside Out CBS, 1986.		Acoustic Energy Plankton, 1989.	ea pk	The Collection Myrrh, 1986.	kr sa
Batteries Not Included CBS, 1982.	kr	Thankyou Word/A&M, 1986.		CLEAN HANDS Australia		Lead Me On Myrrh, 1988.	sa
ATF CBS, 1982.		Family Affair Myrrh, 1989.	sa	CLOCKWERK album available c/o Tim Hawkins	Australia	DAVID GRANT untitled Chrysalis, 1983.	England
ALPHABET Can You Hear the Word indep't, 19_.	England	BASH IN THE CODE More than Enough Myrrh, 1989.	sa	4/3 Bowra Av Woodlands W.A. 6018		Hopes and Dreams Chrysalis, 1985.	kr
17 Upper West Grove Chorlton-on-Medlock Manchester M13 6BB		MARGARET BECKER Never for Nothing Sparrow, 1987.		COME ALIVE Niet te Laat	Belgium	Heaven Knows Capitol, 19_.	tt
MICHAEL ANDERSON Sound Alarm A&M, 1988.		The Reckoning Sparrow, 1988.	sa	RIC CORI Shadows indep't, 19_.	Colorado	GLEN ALLEN GREEN A Living Fire Home Sweet Home, 1985.	kr
untitled A&M, Spring 1990.		Immigrant's Daughter Sparrow, 1989.	sa	5584 Colt Drive Longmont, CO 80501		Down This Avenue Home Sweet Home, 1987.	tt
ARCADE untitled (dance compilation) Maranatha, 1989.	sa	BILEAMS ASNA Single, Saab Turbo Cantio, 1983.	Sweden	D-BOY RODRIGUEZ Plantin' a Seed Frontline, 1989.	sa	HALO untitled Pakaderm, 1990.	sa
STEVE ARRINGTON Jam Packed Manhattan/Capitol, 1987.		new album scheduled Alarma Int'l, Summer 1990.		D.C. TALK Ga Ta Be Forefront, 1989.	sa	HEARTBEAT The Winner Dayspring Int'l, 1989.	England
		CAROLINE BONNETT untitled Myrrh, 1989.		DANGERZONE untitled Refuge, 1985.	Australia	BENNY HESTER Perfect Frontline, 1990.	sa
		KIM BOYCE untitled Myrrh, 1986.	sa	DEACON BLUE Raintown Columbia, 1988.	tt	KIM HILL untitled Reunion, 1988.	sa
				When the World...Name Columbia, 1989.	sa	Talk About Life Reunion, 1989.	sa




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DISTANT FRIENDS 6134 N. Meridian Suite 223 Oklahoma City, OK 73112		LAVINE HUDSON Intervention Virgin, 1988.	sa
BRYAN DUNCAN Strong Medicine Modern Art, 1989.	California sa	another album in progress Virgin, no date scheduled.	
CHRIS EATON		IDEA Stone Sharpens the Blade, EP indep't, 1985.	Australia
RICK ELIAS and the Confessions untitled Frontline, 1990.	sa	Now is the Time, EP. Festival, 19_.	
ELLEN B Prince of Peace Alarma, 1989.	Sweden tt	IF TOMMOROW COMES untitled indep't, 1989.	South Africa
LANCE ELLINGTON nothing presently scheduled A&M.		IN THE SILENCE album available PO Box 695 North Sydney NSW 2059	Australia
FAIR EXCHANGE Demo, Will I Ever Be the Same indep't, 1987.	California	INSIDE OUT untitled indep't, 198_.	Washington
untitled indep't, 1989.		28405 18th Avenue S. #102 Federal Way, WA 98003	
c/o Steve Headland 5811 Fullerton Avenue Buena Park, CA 90621		INTRANSIT Single, Micro on the Move Embryo Arts, 198_.	England
MARK FARNER Wake Up Frontline, 1989.	sa	JUSTUS Don't Turn Away Tunesmith, 1985.	British Columbia
STEVE FLASHMAN The Fuse Marshall Pickering, 1986.	U.K.	Someone's Waiting Star Song, 1986.	
STEVE FORBERT Streets of this Town Geffen, 1988.	tt	VAL LEBEAUX untitled	
WENDY FOY Finders Keepers	sa	CRYSTAL LEWIS Beyond the Charade Frontline, 1987.	sa
FREDA Valkommen Hero Cantio, 1986.	Sweden	THE LIFTERS (disbanded) untitled indep't, 1983	kr
Single, We Can Be Heroes Cantio.	ea	What Love's All About indep't, 1985	kr
TOM FRANZAK Shadowboxing Myrrh LA, 1985.	sa	untitled	tt
Walk that Talk _____, 1989.	sa	Frontline, 1986, Wild Blue Yonder.	
RENEE GARCIA Living in the Vertical Reunion, 1987.	sa	LITTLE FLOCK The Price indep't, 19_.	Missouri
		c/o David Samp 1716 N. Morley Moberly, MO 65270	

continued next page...

KENNY MARKS

Attitude

Dayspring, 1986.

Make it Right

Dayspring, 1987.

Right Where You Are

Dayspring, 198.

Another Friday Night

Dayspring, 1989.

DONNA McELROY

Warner Bros.?

MARIA McKEE

untitled

Geffen, 1985, Lone Justice.

Shelter

Geffen, 1986, Lone Justice.

untitled

Geffen, 1989.

RIKI MICHELLE

Big, Big Town

Broken, 1989.

TIM MINER

I Know You Think You Know

Sparrow, 1988.

new album scheduled

Frontline, Summer 1990.

MR. MISTER

Go On

BMG, 1987.

nothing presently scheduled

BMG.

GEOFF MOORE and the Distance

Foundations

Sparrow, 1989.

THE MOVE

The Move Tape '87

Embryo Arts, 1987.

Single, Good Vibrations

Embryo Arts, 198.

DAVID MULLEN

Revival

Warner Bros/Myrrh, 19.

NARNIA

Aslan

Master's Collection, 1987.

NEW DESTINATION

When Friends Are Out of Sight

indep't, 1987.

THE NEWSBOYS

Read All About It

Refuge, 1988.

untitled

PO Box 500

Broadbeach QLD 4201

OPEN CITY

untitled

indep't, 1989.

Lou & Debra Lilli

1599 Cranston Street

Cranston, RI 02920

LEON PATILLO

On the Way Up

Ocean, 1989.

MICHAEL PEACE

Vigilante of Hope

Reunion, 1989.

new album scheduled

Reunion, Spring 1990.

DAVID PEASTON

untitled

Geffen, 1989.

PHIL PERRY

new album in progress

Capitol, 1990.

DEBORAH PETERS

Freedom

indep't, 1987.

PIECES

Face 2 Face

Pila, 1985.

ANDY PRATT

Fun in the First World, EP

indep't, 1982.

Not Just for Dancing

Aztec, 1985.

Perfect Therapy

GMI, 198.

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Marshall Pickering, 1987.

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THE PULSE

Single, Plastic Man

Embryo Arts, 198.

THE QRIOUS COLLECTION

Single, Out of Prison

Embryo Arts, 198.

THE REACH

B-4-I-GO, EP

indep't, 198.

Under the Same Sky

Image, 198.

RECESS

untitled

Reunion, 1989.

Discipline of the Groove

Reunion, Spring 1990.

SAY WHAT

Fresh Fish

Star Song, 1990.

SECOND CHANCE

SERVANT

Light Maneuvers

Word, 1984.

Swimming In a Human Ocean

Word, 1985.

SHADOW WINGS

How Long

2501 Lancaster Lane Box 157

Plymouth, MN 55441

ALPHIE SILAS

new album scheduled?

Motown.

MICHAEL W. SMITH

The Big Picture

Reunion, 1986.

i 2 (Eye)

Reunion, 1988.

new album scheduled

Reunion, Fall 1990.

PAUL SMITH

Live & Learn

Dayspring, 1986.

No Frills

Dayspring, 1987.

Back to Who I Am

Dayspring, 1989.

SPARKS

untitled

Reunion, 1989.

new album scheduled

Reunion, Summer 1990.

JUDSON SPENCE

untitled

Atlantic, 1988.

nothing presently scheduled

Atlantic.

HOPE STERLING

The Way Things Are

Image 7, 1988.

DONNA SUMMER

Cats Without Claws

Geffen, 1984.

All Systems Go

Geffen, 1987.

Another Place and Time

Atlantic, 1989.

THE SURPRISE

Welcome to the Snake Village

indep't, 1987, Surprise Surprise.

RUSS TAFF

untitled

Myrrh, 1987.

The Way Home

Myrrh, 1989.

THEESIS

Rising in the Wind's Eye

Krea/Dureco, 1989.

c/o Andre Bijleveld

Hekselbrink 102

7544 BV Enschede

TRAMAINE

The Search is Over

A&M, 1986.

Freedom

A&M, 1987.

WHAT IF

untitled

Refuge, 1984, The Front.

untitled

RCA, 1987.

DENIECE WILLIAMS

Water Under the Bridge

CBS, 1987.

As Good as it Gets

CBS, 1988.

Special Love

Sparrow, 1989.

MARK WILLIAMSON

nothing presently scheduled

WILLOUGHBY WILSON BAND

World Walking By

Calvary Music Group, 1985.

BEBE & CECE WINANS

Heaven

Sparrow, 1988.

new album in progress

Sparrow, Summer 1990.

ZIPCODES

Sold Sight Unseen

Plankton, 1988.

YET TO CLASSIFY...

ABOUT FACE

Australia

indep't, 198.

1319 Front Street

Arbitrage

Lynden, WA 98264

AUTO DE FE

Australia

BENEDICAMUS

untitled

BILLY PENN'S BROTHER

England

Coal's of Fire

BLIND TEETH VICTORY BAND

Texas

c/o Victory Records

PO Box 38943

Houston, TX 77238

CAMEL SOCIETY KINGS

HANK CARTER

continued second page...



Many of us dream that the Christian radio station in our town would stop playing diet commercials, chiropractor ads and car sales pitches and suddenly, one sunny morning, offer a Christian Top 40 and AOR Lineup. Imagine, a dance set with Judson Spence, Donna Summer, Deniece Williams, Arcade and more. Back-to-back blocks with The Lead, Crucified, Nobody Special and even Blackhouse. Mid-Day hits with Charlie Peacock, Bryan McGlynn, Jamboree, Ocean Blue... well, need we continue. While no such station exists, there are a few commercial and non-commercial stations that are venturing into the unknown and paying more than lip-service to young adults in their community. One radio station, WAYJ in Fort Myers, Florida, is taking several steps in this direction. In 1985, Felice and Bob Augsburg (Bob writes for Religious Broadcasting) lead a group of parents and broadcasters to establish an alternative radio station for their youth and young adults in Southwest

Florida. The Southwest Florida Community Radio, Inc., was formed, after waiting nearly two years for F.C.C. approval. This required much research, paperwork, and patience. The Federal Communications Commission granted the new station a non-commercial construction permit for a 50,000 watt station on the frequency of 88.7 FM. The call letters of WAYJ is derived from Christ's words in John 14:6 - "I am the Way, Truth and the Life." The new corporation recognized the need for an alternative to MTV, media, and other rock bands and

concerts (those which promote sex, drugs, and, in some cases, the occult). Augsburg says, "We have had a tremendous response from the ...21-40 age bracket. Our first 'Sharathon' was held November 21-24, 1987, and over \$230,000 was pledged. I think it indicates that a non-commercial CHR/AOR can be very successful, if implemented properly." The key to a successful station, says Bob, is "quality and ministry".

He doesn't feel that "a calling from God" is quite enough; his staff uses good programming philosophies and satisfies the skills necessary for high quality broadcast. The WAYJ program director, former program director of WCFL/Chicago and host of Christian Countdown America, is Jim Channell. He, along with several experienced disc jockeys, makes for a successful Christian format.

Furthermore, WAY-FM helps a variety of organizations. For example, Shepherd Care Ministries, Foundation Against Aids, Right to Life, Skywatch - a local Christian band, and many others.

Most Christian radio stations format for a thirty and over audience. While many pretend (and perpetuate the myth) that a significant number of young adults will still listen - some stations are recognizing this unmet need and are working to meet it.

WAYJ falls short of being everything a Christian station could be, but it is still very far above what most of us have in our area (I would trade anytime!) They certainly have taken several positive steps. We have included a published copy of their 1989/90 operating expenses and an address to write for additional information.

WAYJ 1989/90 Operating Expenses:

	Budgeted	Avg/Mo.
SALARIES	\$203,050	\$16,920
Other Personnel		
Social Security	14,467	1,205
Health Benefits	13,000	1,083
Operating Exp.		
Tower Rental	9,600	800
Printing	12,000	1,000
Telephone	6,000	500
Program Materials	6,890	574
Convention/Sem.	4,050	337
Legal	2,000	167
Station Vehicle	5,800	483
Promo./Advtg.	7,000	583
Insurance	3,000	250
Electric	20,400	1,700
Mortgage	10,000	833
Postage	6,000	500
Office Materials	4,000	333
Misc.	2,000	166
Sub Total	98,740	8,228
Engineering/Equipment		
Transmitter	8,200	683
Equip. Lease	7,200	600
Equip. Repairs	2,000	166
Contract Engineer	3,840	320
Equip. Purchase	3,000	250
Sub Total	24,240	2,020
BUDGET TOTALS	\$353,497	\$29,458

Playlists from December 1989 include:

Headlights on the Hwy .Benny Hester
Dedicated Rick Cua
Nobody Else But Jesus . Kenny Marks
Winds of Change Geoff Moore
Heart of Gold Jon Gibson
No Stoppin' S.F.C.
I Commit Margaret Becker
Inside of You Kim Boyce
Behold Whitecross
Driving in England... Swirling Eddies
Waitin' on Sundown..... Rez
Bye, Bye, Babylon.....White Heart
Living on the Edge..... X-Sinner
Bible Stories P.I.D.
Isn't It Love Leviticus
You are the Light..... the Reach
Angels of Mercy..... Sparks
State of Control.....Barren Cross
When.....the Call
Too Busy Dissin'.....E.T.W.
Shine on Me.....Angelica
Best Friend.....Arcade
Reckless Recess
Come to MeMark Farnier

Write for additional information:

WAYJ-FM 88.7
P.O. Box 061275
Fort Myers, FL 33906

CJIV, Vancouver, British Columbia
94 FM Cable, Simon Fraser Univ.

M2RTD is a two hour show, Monday nights between six and eight.

First half of the show is dedicated to mainstream artists, while the second half gets more alternative.

Amy Grant
Steve Camp
Mylon LeFevre
Michael Card
Randy Stonehill
Larry Norman
White Heart
Petra
Q-Stone
Leviticus

X-Sinner
Blackhouse
The Lead
One Bad Pig
D-Boy
Lifesavors
Marc Plainguet
Deliverance
Torn Flesh
Empty Tomb
Crucified
Crazed Bunzys

c/o Norman Anonomous
PO Box 1564
Point Roberts, WA 98281-1564

KGHO, Hoquiam, Washington
95.3 FM, TBN

WHITE METAL is a 1-1/2 hour show, Friday nights between 12:30 midnight and two.

Heavy Metal, Thrash Punk, Thrash Metal, Speed Metal and Hardcore.

Stryper
Nobody Special
Eternal Rytte
Bride
Vengeance
Whitecross
Holy Right
Stryken
Leviticus
Soldier
Sacred Warrior
7th Angel
Saint
Martyr
Crucified
Believer
Valor
Emerald
Deliverance
Summoned
Vigilance
One Bad Pig
Torn Flesh
Raw Lime
Bloodgood
Philadelphia
Barren Cross
Malachia

c/o Dave Archer
1416 Bay Avenue
Aberdeen, WA 98520

KSJS, San Jose, California
90.7 FM

MUSIC M is a one hour show, Friday nights between six and seven.

Primarily College Progressive, Top 40 and Alternative format.

David Mullen
Jacob's Trouble
Veil of Ashes
Altar Boys
Geoff Moore & the Distance
The Call
David Zaffiro
the Choir
Sincerely Paul
Benny Hester
DeGarmo & Key
Whiteheart
Phil Keaggy & Sunday's Child
4 4 1
the Newsboys
Mylon LeFevre & Broken Heart
Bryan Duncan
the Alarm
Mark Farnier
the Ocean Blue
Russ Taff

c/o Dave Rivera
KSJS 90.7 FM
San Jose, CA 95192-0094

The Ground Floor's Pure Rock Report, published by Kevin Allison, is an essential addition to any progressive, independent show. It contains legitimate radio activity reports from a variety of stations across the states, sample hours from many different shows, reviews, industry news, information on upcoming releases and snatches of rumours of releases and tours on the horizon. It is informative, well organized, comprehensive and generally indispensable to anyone programming for young adults. For a sample copy or additional information, write to Kevin at:

The Ground Floor
6264 Via Canada
Ranchos Palos Verdes, CA 90274

Phone him at..... (213) 83-FLOOR
or FAX him at (213) 833-6122

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MARC CATLEY
Classical Acoustic Rock
Plankton, 1986.
The Peel Tower Hop, EP
indep't, 1987.

CHARIZMA
Rock the World
indep't, 198.
Single, Turn Me
indep't, 1986.
Join Hands, EP
indep't, 1989.
c/o Daniel Nordström
PL. 6511 Ersmark
S-902 66 Umeå

THE CHOICE
Australia
CHRIS & GARRY
Ice Breaking
indep't, 19.
118 Douglas Drive
Moreton, Wirral L46 6BY

DENNIS CLARE
Australia
CLOUD OF WITNESSES
Donna Blake
PO Box 1861
Simi Valley, CA 93062

COMMON FACTOR
Australia
CONNEXION
Australia
CUTTING EDGE

THE CRY
Demo, What It Means to Be
indep't, 1989.
still looking for label.

CLIVE DAVENPORT
England
Out of the System
DRESS FOR SUCCESS
California
An EP
indep't, 1988, 1990.
992 Lincoln Avenue
Napa, CA 94558

E.T.W.
End Time Warriors
sa

FACE OF FIVE
California
Victoria Ltd.

FAVOURITE STRANGERS
Australia

FILAMENT
Wales
Practice What You Preach

indep't, 19
Chapel Lane Studios
Hampton Bishop
Hereford, Wales, U.K.

KEVIN FISHER
California
Victoria Ltd.
THE FREE ZONE
England
Single, Large as Life
indep't.
Political Assylum
indep't

GLASS CANOE
Australia
THOMAS GRAVES
Pennsylvania
Five O'clock Shadow
167 S. Hazel Street
Manhein, PA 17545

PETER GRAY
Australia
JAN GROTH
England
Ready to Ride
Royal Music.

GROUP OF INDIVIDUALS
Illinois
Single, Destroyer of Fun
indep't, 1984.
Single, World Civil War
indep't, 1986
Single, Children are the Future
indep't, 1989
Mike Lazuka
PO Box 528200
Chicago, Illinois 60652

HEARTS OF FIRE
HIDDEN WARFARE
U.K.
When the War is Over
Kingsway Pub. Ltd., 19.

c/o Edge Records
Lottbridge Drove
Eastbourne

INNER MISSION
Florida
A Twist of Fate
indep't, 198.
c/o Tom Israel
5800 E. Shore Dr.
Pensacola, FL 32505

JONO JACK
New Zealand
Single, Hand to Mouth Society
indep't, 1989.
Vein Labour
Lotus Records, 1989.
4/72 Morey Street
Rotorua, New Zealand

JACK JENSEN
Australia
DEREK LIND
New Zealand
Mixed Blessings
indep't, 1986.
Strange Logic
indep't, 1988.
Someone Up There Promotions
PO Box 68133
Newton, New Zealand

LOST & FOUND
MAN & HAMMER
California
Skeletons
Just Say Noise
Translation of Emotion
PO Box 33
Stirling City, CA 95978

MATALA PROFILI
Finland
Kiertava
Profile Records.

JOHN McCLEAN
New Zealand
Just Passing Through

MEASURE THE WATERS
Australia
MEDALS
England
Blue Blood
Plankton, 1990.

JEREMY MORRIS
Michigan
Alive II
indep't
Invisible
indep't, 1990.
3424 Wedgewood Drive
Kalamazoo, MI 49008

NETWORK SEVEN
Dallas

NEW MEN
California
1934 White Birch Dr.
Vista, CA 92083

THE NOIZ BOYZ
Texas
PO Box 791201
San Antonio, TX 78279-1201

JEREMY MORRIS
Michigan
Alive II
indep't
Invisible
indep't, 1990.

BEN OKAFOR
Nigeria
Downpressor Man
indep't, 1986.
Nkiru

ON THE STREET
Australia

VICTOR PHUME & THE SYNDICATE

ADRIAN J. PRATT
Wales
Jester Before the Throne
indep't.
Live at Mold and Durbigh
indep't.

SIMON PURE
New Zealand
Alan
Rotorua 476 691

MIKE & LOIS RADCLIFFE
U.K.
Haven't You Ever Heard
Marshall Pickering Records

REAL TEARS
Australia

REALLY FREE BAND
England
Surrender
Plankton.

RETRACE
Sweden
untitled, EP
indep't, 1988.
Single, Love Will Rise
indep't, 1989.
Retrace Live
Metal Cross, 1989.
Hallmansv. 26
S-55259 Jönköping

RICKY ROSS
U.K. or Ireland
So Long Ago

REAL CHRISTIANS DON'T DANCE
by John Fisher

John Fischer challenges us with his book, Real Christians Don't Dance! But, it's not only about dancing. He discusses why Christians make such big issues out of non-issues. Over the centuries, society has made up a list of many religious do's and don'ts to make Christianity "easier" - to distinguish us from the world. It's easier because God's directives are harder for us to follow. "Which is easier: real Christians don't envy or real Christians don't dance? Which one gets notice first: real Christians don't lust or real Christians don't smoke? Which is harder to comply with: real Christians love their enemies or real Christians go to church on Sundays?" Christianity is not meant to be easy, or fun, "unless you call being rejected, beaten, thrown in jail, sawn in two, or hung on a cross fun." And,

SEVENTH SEAL
Sweden
demo, untitled
indep't, 1989.
Tellusvägen 116A
191 47 Sollentuna

SIDEWALK
Finland
Time is Here

SONRISE
Holland
Single, Get Up
Embryo Arts.

SPLIT LEVEL
Northern Ireland

CHRIS SPRACKLEN
England
No Disguise
Keep Running

THE STAND

STATE OF MIND
Australia
album available, EP
53 Thomas Street
South Morang VIC 3752

THE STRANGER

SOUL AGENTS

STIG CAN'T CLAP
Australia

TEARS ON BLACK

THEATRE TROOP 7
California
11573 Maza
Norwalk, CA 90650

35 LITTLE DUCKS IN A BASKET
Ohio
Monastery
indep't, 198.
10556 Lincoln Street
East Canton, Ohio 44730

TREVOR THOMAS
Australia
More Than Meets the Eye

THE TRAVELLERS
Australia

TRIUMPH
Scotland
untitled
Ears & Eyes, 19.

UNDER NEW MANAGEMENT
Australia
Dancing on the Edge

VICTOR VALVERDE
California
Pulse of the Times
indep't, 1989.
PO Box 421890
San Francisco, CA 94142-1890

ANDREW de VILLIERS
untitled
R.E.X., 1990.

RALPH VAN MANEN
Holland
Single, Open Up
indep't, 1989.
Postbus 343
5060 AH Oisterwijk

KEVIN WALKER
U.K.
In the Dark
Ears & Eyes.

THE WAKE
California
Rock & Roll
indep't,
1197 W. Putnam #E
Porterville, CA 93257

DAN WHITLOCK
California

WILD LIFE
Australia

GUY WISHART
New Zealand
Broken Sky
Through the Dark

X-SINNER
sa
Get It
Pakaderm, 1990.

PETER YORK
Australia

YOUNG ELDERS
Australia

today, many Christians are rejected for being radicals or open-minded. Fischer's book is easy to read, but the topics are thought-provoking, and they cover a wide range of difficult topics: Sexuality - why has it become such a bad word? The Image thing - we feel that we have to hide under a "perfect" shell. T.V. evangelists - "Popular Christianity has bought into the glitter!" "Lite Christianity" - thirty percent less trials. We may not agree with all of John's conclusions, but it sure makes us think. A common thread throughout the book is dance. Only it's not dance in the form of jiggling to music, but dance being the activity of the Holy Spirit in our lives and those around us, which is summarized at the end of the book by simply including the words of the song, The Lord of the Dance, by Sydney Carter. Short of reprinting the book in its entirety, which we haven't the space for, you are encouraged to seek it out. It is certainly a book with an alternative perspective.

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