

ACM

JOURNAL

an International Alternative Christian Music Journal



Issue 4



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an International Alternative Christian Music Journal

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an International Alternative Christian Music Journal

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Almost 500 new subscribers were added during Cornerstone and another 100 sent in their subscriptions since issue 3. We thank you very much for your encouraging cards and letters. We have been listening to your comments and suggestions and you may have noticed our new look. We also have upcoming features requested by you, our readers, such as the following:

- Top 100 Dance Listing compiled by radio and mobile dj's across the nation.
- Further division of the music to include Folk, Rap, Top 40/Rock, Dance, and AOR.

Dave Johnson, the editor of White Throne, has compiled our Thrash and Metal listings. We encourage you to contact him regarding his fine magazine. We failed to credit Steve Swift with authorship of the last and Art articles in issue 3. Sorry Steve. We plan to publish part or all of an interview with Steve in issue 5.

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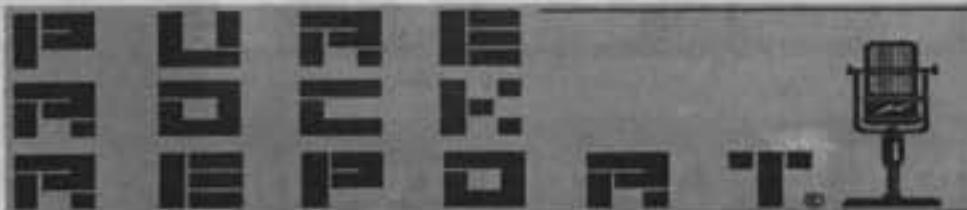
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ARND RESSIT

- AKUT** West Germany
Neves Licht
c/o Axel Dresbach
Wehler Strabe 14
5226 Reichshof
Wehnrath
- JUSTO ALMARIO**
Forever Friends
Plumblin
Sparrow, 1987.
Family Time
MCA.
- BILL BAUMGART**
The Kindling
Frontline, 1988.
- STEPHEN BELL-BOOTH** New Zealand
Shelter
- BENEDICAMUS** Holland
untitled
Een Man Kwam In Een Land
- GERT BERKHOUT** Holland
Straight From My Heart
indep't.
- RODNEY CORDNER & JOHN PIERRE RUDOLPH** Ireland
Only One Name
indep't, 1981, w/ Tim Manly.
On the Other Hand
indep't, 1983.
Up Hill and Down Brae
GMI, 1985.
We Stand Forgiven
GMI, 1988.
A Touch of Irish Joy
GMI, 1989.
Sing for the Song
indep't, 1990.
- ROBIN CROW**
Windows to the World
Fortress, 1988.
Creator
- LASSE DANIELSSON** Sweden
Tia Dia
Solid Rock Import, 1987.
- EDEN** Germany
Bilder aus Mittelelde
Lord, 1984, Yavanna.
Perelandra
Lord.
Erwartung
Lord, 1984.
Heimkehr
Lord.
- DIETER FALK** Germany
Instrumental Journey
Pila, 1985.
On Time
Pila, 1985.
Today
Pila, 1987.
- DAVID FRIESEN**
Inner Voices
Global Pacific, 1987.
Other Times, Other Places
Global Pacific, 1989.
- BOB HANSON** British Columbia
Single, Child on the Run
indep't, 1988.
new album in progress
Harvest, 1990.
- TOM HOWARD**
Solo Piano
Maranatha, 1987.
Harvest
- IONA** England
untitled
indep't, 1990.
- HANS-JURGEN HUFELSEN** Germany
Die Neue Flöte
Flötentöne
Menschlich
Domino
- PAUL JACKSON, JR.**
I Came to Play
Atlantic.
Out of the Shadows
Atlantic.
- JEFF JOHNSON** Oregon
The Anvil of God's Word
Ark, 1976.
Please Forgive us Lord
Ark, 1977.
The Face of the Deep
Ark, cd reissue 1989.
Through the Door
Ark, cd reissue 1989.
Shadow Play
Ark, 1983.
Icons
Ark, 1984.
Fallen Splendor
Ark, 1986.
Born of Water
Ark, 1987, w/Friesen & Hagleganz.
The Awakening
Ark, 1987, w/ Sandy Simpson.
This Mystery I Pose
Ark, 1988, w/ Sandy Simpson.
Why Should the Heart Not Dance
Ark, 1988.
Pilgrimage
Ark, 1989.
Similitudes
Ark, 1989.
- ARK RECORDS**
PO Box 230073
Tigard, OR 97223
- PHIL KEAGGY**
The Wind and the Wheat
Maranatha, 1987.
- KERRY LIVGREN**
One of Several Possible Musika
Sparrow, 1989.
- PHOENIX** West Germany
untitled
c/o Johannes Lutz
Bergstrasse 22
7418 Grossengstingen
- PRISMS**
Portraits in Synthesis
Jeffrey Lams and John Andrew
Schreiner
Maranatha, 1986.
- TOM SHINNESS** Texas
Something Inseparable
indep't, 1989.
c/o Sound Factory Studios
1807 Post Oak Lane
Carrollton, TX 75007
- SANDY SIMPSON**
The Passing of the Dark
Outrigger.
- ADRIAN SNELL**
Song of an Exile
Word, 1989.
new album in progress
- RICHARD SOUTHER**
Heirborne
Sparrow, 1985.
Innermission
Sparrow, 1986.
- KIRK WHALUM**
And You Know That
CBS.
The Promise
CBS.

COLLEGE

- ADAM AGAIN** California
In a New World of Time
Blue Collar, 1986.
Ten Songs by Adam Again
Broken, 1988.
Homeboys
Broken, 1990.
- THE ALARM** Wales
untitled, EP
IRS, 1983.
Declaration
IRS, 1984.
Spirit of '76, EP
IRS, 1985.
Strength
IRS, 1985.
Eye of the Hurricane
IRS, 1987.
Electric Folklore Live, EP
IRS, 1988.
Change
IRS, 1989.
Change (Welsh Language Version)
- ALLIES**
Long Way from Paradise
Dayspring, 1989.
- THE AWAKENING** Canada
Two Worlds
indep't, 1986.
Sanctified
Reunion, 1987.
Into Thy Hands
Reunion, 1988.
- THE BISCAYNES** Arizona
Dogs and Women
indep't, 1990.
PO Box 50642
Phoenix, AZ 85076
- BLACK AND WHITE WORLD** California
untitled
indep't, 1990.
new album in progress
indep't, Fall 1990.
c/o Paul Hanna
2952 Pepper Tree Lane
Apt. 'C'
Costa Mesa, CA 92626
- JOHNNY J. BLAIR** California
Door in the Water
indep't, 1985, reissue 1988.
untitled (the Green Album)
indep't, 1986.
Yellow House
indep't, 1988.
Train Tracks in the Snow
Narrowpath, 1988.
Normal Songs and Near Hits
indep't, 1989.
- 12 Songs About Love, God, Money**
Narrowpath, 1990.
PO Box 421890
San Francisco, CA 94142-1890
- BLUE TRAPEZE** California
Sanctuary, EP
indep't, 1986.
Mask & Marquee, EP
indep't, 1986.
Demo, From a Dream
indep't, 1987.
Demo, Farewell to No One
indep't, 1987.
Demo, Waiting on your Call
indep't, 1989, Dancing Crows.
compilation scheduled
indep't, 1990.
new album scheduled
indep't, 1990.
1724 Washington Avenue
Santa Monica, CA 90403
- BOOK OF MARTYRS** New Zealand
Catharsis
indep't, 1988.
- T-BONE BURNETT** California
Truth Decay
Tacoma, 1979.
Proof Through the Night
Warner Bros., 1983.
Trap Door
Warner Bros., 1984.
Trap Door, EP
Demon, 1984.
Behind the Trap Door, EP
Demon, 1984.
The Talking Animals
CBS, 1988.
- CAEDMON PLATEN TANNER** Texas
Rome Wasn't Burnt in a Day
indep't, 1990.
- CAFE NOIRE** California
untitled
indep't, 1989.
new material?
c/o L.T.W.P.
425 W. Commonwealth
Fullerton, CA 92632
- THE CALL**
untitled
Mercury, 1982.
Modern Romans
Mercury, 1983.
Scene Beyond Dreams
Mercury, 1984.
Reconciled
Elektra, 1986.
Into the Woods
Elektra, 1987.
- Let the Day Begin**
MCA, 1989.
- CAMEL SOCIETY KINGS** Pennsylvania
Love Runs Deep, EP
indep't, 1987.
Always Under Your Hair, EP
indep't, 1990.
PO Box 182
Harleysville, PA 19438
- CANNON HEATH DOWN** Canada
5866 Lancaster Street
Vancouver, B.C. V5R 4B1
- PETER CASE**
untitled
Geffen, 1986.
The Man with the Blue Guitar
Geffen, 1989.
- CHANGED** Holland
It's Good to be Alive
indep't, 1988.
Who is Real?
indep't, 1989.
c/o Jouke Droogama
Jutte 21
8447 AA Heerenveen
- THE CHOIR** California
Voices in Shadows
Broken, 1985, Youth Choir.
Shades of Gray, EP
Myrrh, 1986, Youth Choir.
Diamonds and Rain
Myrrh, 1987.
Chase the Kangaroo
Myrrh, 1988.
Wide-eyed Wonder
Myrrh, 1989.
- THE CLAIM** California
Demo, A Time for Answers
indep't 1988.
25292 McIntyre
Laguna Hills, CA 92653
- THE CLEAR** New Zealand
Equinox
indep't 1983, Thin Red Line.
Seclusion in Paradise
indep't, 1984, Thin Red Line.
untitled, EP
Ode, 1985, Thin Red Line.
Simplicity, EP
Ode, 1986, Thin Red Line.
Lie of the Land
Ode, 1987, Thin Red Line.
untitled, EP
Ode, 1988.
- BRUCE COCKBURN** Canada
Dancing in the Dragon's Jaws
- RCA, 1979.**
Humans
CBS Canada, 1980.
Inner City Front
CBS Canada, 1981.
The Trouble With Normal
CBS Canada, 1983.
Stealing Fire
CBS Canada, 1984.
World of Wonders
MCA/Gold Castle, 1986.
Waiting for a Miracle
Gold Castle, 1987.
Big Circumstance
Gold Castle, 1988.
Bruce Cockburn: Live
Gold Castle, 1990.
- COLOR BLIND** California
Pain, Pride, Stupidity
and Prejudice
indep't, Summer 1989.
PO Box 1593
Southgate, CA 90280
- COMMON BOND (disbanded)**
untitled
indep't, 1983.
Heaven is Calling
Broken, 1986.
Anger into Passion
Frontline, 1987.
- 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.
- DAN H. BAND** Minnesota
The Line
indep't, 1988.
Shadow
indep't, 1988.
Golden Streets
indep't, 1989.
Intentions
indep't, 1989.
House of Stone
indep't, 1990.
420 10th Avenue North
Minneapolis, MN 55401
- DANCE OF THE PORCUPINES** Calif.
untitled, Demo
indep't, 1989.
new album in progress
Narrowpath, 1990.

MARK DAVIS Demo, Falls Like Rain indep't, 1988, Clockwork.	California	GO GO STREET untitled indep't.	Scotland	Frontline, 1989. new album scheduled Frontline, 1990.	THE OCEAN BLUE untitled Sire/Reprise, 1989.
DEACON BLUE Raintown Columbia, 1988. When the World...Name Columbia, 1989.		DALLAS GRAHAM & the Revs N.Z.		KAJA (see Ellis, Beggs & H) England Extra Play (Islands) EMI, 1984. Crazy People's Right to Speak EMI, 1985.	PAINTED ORANGE untitled indep't, 1990. PO Box 1072 Tulsa, OK 74101-1072
DEAD ARTIST SYNDROME Prints of Darkness Public Records, 1990. PO Box 2426 Pasadena, CA 91102	California	ERIC HANN Potluck Suicide indep't, 1987. Stan was a Plush Toy indep't, 1989. 4427 A Seminary Place New Orleans, LA 70126	Louisiana	KIRK (disbanded) Single, Running with the Young indep't, 1987. Colors of Life indep't, 1987.	CHARLIE PEACOCK 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. Interviewed in Issue 3.
DECEMBER Single, Re-evaluate indep't, 1990. S.P.U. Sub Box 1332 Seattle, WA 98119	Washington	ELIM HALL Things Break Reunion, 1986.	Canada	KING JAMES & THE CONCORDANCES The Authorized Version V.T.O. Music, 1990. I Do V.T.O. Music, 1990.	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.
ROBERT DEEBLE Songs for the Sabbatical, EP indep't, 1988-89.		MARK HEARD Tribal Opera What, 1987, Ideola. Dry Bones Dance	California	LEVEL HEADS Canada untitled indep't, 1986. Memento Mori Broken, 1988.	PLACEDO REY Washington Demo, Rising Sun indep't, 1987. Say it Straight indep't, 1989. 6512 86th Avenue Court West Tacoma, WA 98467
ELLIS, BEGGS & HOWARD England album available (in U.K. and N.Z.) Island, 1989.		THE HOLLOWMEN Portraits of My Reflection indep't, 1990. RR 4 Niagara on the Lake Ontario, Canada L0S 1J0	Canada	LIES DAMNED LIES Scotland new album scheduled Sire, 1990.	MARC PLAINGUET Ohio Amobas in Love World Media Demovision Blood and Fire Security, Shelter, Hope Joyful Noise 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
PAUL ESILING (see Faith & Reason) IL untitled, EP indep't, 1989.		IN THE SILENCE Australia Things to Come indep't. It's Only Time indep't. PO Box 695 North Sydney NSW 2059		LIFESAVERS (see L.S.U.) California Us Kids indep't, 1981, Lifesavers. Dream Life Refuge, 1983, Lifesavers. A Kiss of Life Frontline, 1986.	PRIORITY PAID Australia Images
FAITH & REASON untitled indep't, 1990. 902 E. Maple Lombard, IL 60148	Illinois	INNOCENCE MISSION untitled A&M, 1989. See Interview in this Issue.		THE LIVING California new album scheduled Narrowpath, Fall 1990.	RED C Michigan untitled indep't, 1989. PO Box 725091 Bekley, MI 48072
PAT '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.		INTERFACE Belgium Single, Memories Embryo Arts. Single, Think About It Embryo Arts.		THE LONELY NOW Captive Narrowpath, 1986. Original Tensions Narrowpath, 1988. Single, Fall Again Narrowpath. Honest Tear Narrowpath, 1990.	THE REIGN California Back From Euphoria indep't, 1989. PO Box 12391 La Crescenta, CA 91224-5391
441 California untitled Blue Collar, 1984. Mourning into Dancing Blue Collar, 1986. Sacrifice Broken, 1988.		HOI POLLOI New Zealand Melt Down, EP Jayrem, 1985, Jamboree. Independence Day, EP W.E.A., 1986, Jamboree. Satisfy, EP Showdown Prod., 1990. new album in progress Showdown Prod., 1990. PO Box 67-052 Mt. Eden, Auckland, NZ		A GEOFF MANN BAND England Chants Would Be a Fine Thing indep't, 1984. I May Sing Grace indep't, 1984. Psalm Enchanted Evening indep't, 1985. Won By One Marshall Pickering, 1987, the Band. Prints of Peace Marshall Pickering, 1988, the Band. In Difference Plankton, 1988, w/ Marc Catley. Live at the Marquee indep't, 1989, the Band. Live at the Marquee 14/10/89 indep't, 1989. Loud Symbols indep't, 1990. 89 New Lane Harwood Bolton BL2 5BY	RICKY ROSS (see Deacon Blue) Scot. untitled So Long Ago
FRESH CLAIM England Odd One Out Plankton, 1987. No Claims Bonus Plankton, 1988. Huds Continental Plankton, 1989.		JACOB'S TROUBLE Georgia Into Summer		BRIAN McGLYNN Scotland Days in Arcadia Sticky, 1982, The Victors. The Vital Spark Sticky, 1985. Single, Soul Doctor Sticky, 1987, Soul Doctor.	RUNRIG Scotland Play Gaelic Liamor, 1978, reissue 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. 104 High Street Dalkeith, Midlothian EH22 1AW



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MISSION OF MERCY Illinois Shadows indep't, 1990. Killing Time, EP indep't, 1990. PO Box 1895 Aurora, IL 60507		STEVE SCOTT California Love in the Western World Exit, 1983. Lost Horizon Alternative, 1988. Magnificent Obsession Alternative, 1990.
MORELLA'S FOREST California Tales Narrowpath, 1990.		THE SEVENTY SEVENS California Ping Pong Over the Abyss Exit, 1982. All Fall Down Exit, 1984. untitled Exit/Island, 1987. Stick and Stones Broken, 1990. More Miserable Than You'll Ever Be Alternative, 1990, 7&7is.
NIMMZWEI West Germany Wer Fragt Schon Nach Senf indep't, 1988. c/o Volker Schmidt-Bäumler Gerspnzweg 21 6100 Darmstadt - Eberstadt		THE SILENCERS Scotland A Letter from St. Paul BMG, 1987.
NO U TURN Puerto Rico Single, Hear Me Now indep't, 1986. Single, A Christmas Song indep't, 1987.		

...continued page 7



Scaterd-Few

ACM Journal: Although you've recently signed with Frontline, you've been playing together quite a while. Who is your audience?

Råmald Domkus: We know there's an audience within the Christian music scene. Well...they gave us the opportunity to come out on Frontline, having a following there. But from what we experienced at Cornerstone, they're telling us they've got a tape they can play their secular friends, without having to think twice about it or be reserved about it. Because of, I guess, the secular sound of it and approach and delivery. They were telling us how they can play this for their unsaved friends without worrying about it and, from what I've seen just playing locally in the clubs here in L.A., they're really receptive to the music and the whole thing that it represents. So, this is encouraging. It's anyone who's into good music!

ACM: Are you concerned at all that your current club audience might be beyond Frontline's ability to reach?

RD: Yeah...only because their reaching out is really, well...(how would you say it?)...limited? Even within the Christian realm. I've still yet to see a good ad campaign go out to the Christian market, let alone, the secular audience. You were talking about independent 'zines in the secular market as well, like *Spin* magazine. And just locally here in L.A. we've got *L.A. Weekly* and *Music Connection*. I think it would be easier for them having an L.A. band. They should have more of an incentive to see the worthwhileness of some sort of print-ad promotional campaign at least here in the local area. But, with any independent deal we were going to get, we were going to have to work [promoting] ourselves anyway...with our mail order. We've got a huge mailing list. There used to be three clubs around here for about two years. We were able to purchase their mailing list...and it covers about 2,000 people in a four area-code range. You know, the major alternative scene. Nina Hagen is on the list, and just a whole bunch of "scenesters" here in Southern California. We're going to be using that, and doing the small promotional advertisements, working on the mailorder. Stuff like that to reach out to our audience. Not only provide merchandise to them, but use it as a resource-networking type of thing when it comes to going across the country touring and the like.

ACM: Do you adjust for your audience when you play either a club or a church venue?

RD: Nah...wherever we play, whether a church thing or a secular club or bar thing, we're the same people we are when we walk in, and the same people we are when we walk out. The only adjustment we do is show we're sensitive to what might be going on in there, [what's] in the air. But, we don't go into a different headspin, when it comes to either venue. Our job is to show up at any place, even if it's a park (to nobody) and just set up and play. Our same goal is to not just entertain them, but to shred it up; to leave an impression that this is a band they should be dealing with; a band they should buy a record from. Basically we're just interested with being musicians and delivering our music. And, the best way we can leave the audience with this impression: that they could easily see, or it wouldn't surprise them if they saw, us play the Forum or something.

ACM: So, your goals are basically to get their respect for what you're doing.

RD: Yeah. Well, we are artists. And I think, first of all, they have to respect us as artists, and as songwriters, and as musicians before they can respect us as individuals. Just like, say you're an auto-mechanic. When you're dealing with your clientele, they could care less if you're a good person or what you're into personally unless you can fix their car...that's what they're there for. If I go to you to fix my car, you could be the greatest person on the planet, but if you can't fix my car, and that's what I went there for, well...that's going to be a different story. So, we want to win them over as artists and musicians. As a band that's what they're there to see. Once that happens they can determine whether they like our theology.

ACM: So, you've played the club scene in L.A., and you mentioned parks and some other things. Where do you go from here?

RD: Well, from here we're going to try to set up with some secular and Christian gigs. We'd like to do the college Christian circuit. Because the youth we encountered at Cornerstone are just as confused, and have just as many questions and just as many doubts and reservations, as any other kid we've run into here in the streets of L.A. We're going to go up North and hang out with the Crucified for a little bit, and do some shows with them, and start working on the mail order. And just start spreading the name and the music across the country. Jump on some

tours. We need to tour. Touring is the thing we were looking for right now, as well as writing for our second album. I'm sure Frontline will pick up our option, and release another one.

ACM: Well, if I wanted Scaterd-Few to play at my school or church or local club, what would I do to make that happen?

RD: Alright. They can write us at this address: 5654 Cahuenga Blvd, #523, North Hollywood, CA 91601. Or they can give me a call here on the Scaterd-Few Hotline at 1-818-567-2142 or 1-805-298-1460. If there are any needs out there, anyone wants to see a hot band come through their town, we're ready to work. And we're cheap! (laughing)

ACM: So, tell me about yourself...your family...What do you do outside of the band?

RD: Well, look for work. Look for a way to pay my rent. I don't really have any trade, besides music...I don't have like a 40-hour a week security type of thing. I support my wife and three kids, so it's always one of those touch and go type things. Do what I can. If I'm lucky enough to record a band in the studio, and make a couple of odd dollars on the hour - I'll do that. Whatever it takes, basically. Anything legal I can do. An honest days work. Hobbies? I like being socially alert, I like watching CNN a lot...see what's happening in the world; they give a good viewpoint on the world, I think. They're not too biased or right wing. I like to stay in touch with my overseas friends as much as I can...find out how they're doing...different changes socially that are happening. I watch the money change a lot. I anticipate a fall economically, politically, and I try to keep abreast of that. And, try to be responsible here at home, so when it does happen we're prepared, and we're able to strive underneath that kind of pressure. Oh, what else do we do? We rehearse a lot. Outside of the band...I try to be a good father, a responsible father; I try to be a leader for them; some sort of encouragement and example. Which is extremely difficult...my son is here bugging me right now. I really don't have much of a social life, everything is pretty much just between band and family, besides church and my personal walk. It's trying to be a family, and provider for them, and get this band off the ground.

ACM: Now, you did some mission work.

RD: Yeah, my parents threw me out of the home when I was fifteen years old to live with a missionary uncle in Guatemala City, Guatemala. I went down there, ended up getting saved down there, and finished high school at a private American missionary school for American kids. When I graduated from school they sent me out on a team to Ecuador. Before I went to Ecuador, I did some work at an orphanage in Honduras, and spent time with our church in Nicaragua about six months just living communally. Guatemala is my home. I thought it would be hard leaving the States, but I quickly adapted to the Guatemalan culture, and living there I pretty much called that my home. I feel like a foreigner here in the States, even though I've been back for seven years. I got a chance to go through everything in Central America...basically what we did was go

out to the society and...try to show them a different approach to the religiosity of their culture, and give them a different example of walking in the way. When you go start a church, your goal is to go out there and find people to come to your church, instead of the one down the block or whatever. The only way you can really base that on, well...hopefully you're living an exemplary life that they'd be jealous of, and they'd want to come and check it out. You'd lead worship, and youth groups, and get involved in the politics of churches. That was really rewarding: building houses for the poor, working on the farms, hanging out with the Indians. Ecuador was just really different, because I was really involved with the art culture, recording studios, working with symphony orchestras, and doing stuff like that. So, that's the kind of people that I had to deal with. A lot of the industry people, even down there. I think I got a kick more out of (instead of being an international artist, or whatever) building houses for the poor, and hanging out with the Indians, who didn't even speak Spanish, but spoke Indian dialects. That was like *National Geographic* type stuff, I got a kick out of that more, taking pictures and all that.

ACM: Well, is there anything that you can think of that I should have asked, anything that you'd like to get across to your listeners? Anyone that you'd like to see live?

RD: I think the listeners do their job quite well when it comes to supporting their favorite bands. I would just have to ask them to be encouraged. Not to be disillusioned regarding their favorite Christian artist because of the politics involved in the industry, and the lack of hype or whatever it takes to break secularly. In that aspect they could help us out, by passing our tapes around to all their secular friends, publicists, and magazines or whatever is out there...college radio stations and little underground shows. The more of a buzz we can make in the secular market, the better. They're always going to be a vital key to that. I encourage them to just stay strong, and don't be disillusioned by all of this stuff that is going to hit them tomorrow morning. To continue to support us. I think it works both ways: We try to bless them, and they bless us back.

ACM: So you plan to do some touring with the Crucified?

RD: Oh, we talked today! We're going to see if we can get together in the next month or two, and go up there and play a couple of dives, come back home, and have them come out here and play a couple of dives. Maybe get Nobody Special on the band wagon, and then go and attack Frisco and Berkeley area...

ACM: Any chance of anything international or across the nation?

RD: Well, that is all going to depend on the bookings. It's hard enough, right now, to get shows locally. But, to try to nail all of that across the country. If we could get hooked up with an agent, that could line us up with an itinerary of four or five states, we wouldn't be opposed to it. We want to be in the other cities across the country, as well as across the Atlantic. We would love to jump on tomorrow, even though we came home broke. So, that's what we need: bookings across the nation. We need to hit Frisco hard, we need to hit Seattle hard, we need to hit Chicago a couple of times, Phoenix, Denver, Manhattan...it's just a matter of getting the gigs.

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SIVAN The Playroom Collection Indep't. 10 Cherry Tree Avenue Guilford GU2 5XB	England	STEVE TAYLOR On the Fritz Sparrow, 1985. I Predict 1990 Myrrh, 1987. The Best We Could Find Sparrow, 1988. new album in progress MCA, 1990, Chagall Guevera.	Colorado		PETE WARD Between the Eyes Plankton, 1983. Single, When I meets I Plankton. Unusual Shade, EP Plankton, 1985. Distance Grows, EP Plankton, 1986.
THE SPIRALS This Dreaming Indep't, 1987, The Quiet. Indep't, Stereotypes. new album in progress	New Zealand	TECHNO TWINS (The Technos) U.K. Casualtease Indep't, 1982, Techno Orchestra. Technostalgia PRT, 1982. Foreign Land, Demo PRT, 1985. Venetian Blind, Demo?			WHITEHEART Freedom Sparrow, 1989.
CHRIS SPRANCKLEN Keep Running Indep't. No Disguise Indep't.	England	IN 3-D (see Mission of Mercy) No Glasses Needed Refuge, 1985. Barrage Refuge, 1987.		VAGUE Truth Unleashed Indep't, 1988. untitled Indep't, 1990. A Glimpse of Deep Symbolism Indep't, 1990. new album scheduled Indep't, Fall 1990. PO Box 1362 Wheaton, IL 60187	Illinois
GREG STRANGE We Could Live in Bakersfield Narrowpath, 1991.	California	THE THROES The Era of Condolence Indep't, 1989. The Flowers In Your... R.E.X., Fall 1990. c/o Erik Jones 8911 Gladehill Road Fairfax, VA 22031	Virginia	VECTOR Mannequin Virtue Exit, 1983. Please Stand By Exit, 1985. Simple Experience Gaga, 1989. M.V. & P.S.B. compilation Gaga, 1989. 8475 Barton Road Roseville, CA 95661	California
STREET ANGEL untitled Dark, 1986. Newland Dark, 1988.		TONIO K. La Bomba, EP Capitol, 1982. Romeo Unchained What/A&M, 1986. Notes from a Lost Civilization What/A&M, 1988. new album scheduled A&M, Fall 1990.	California	VEIL OF ASHES Negroe Indep't, 1988. Pain Frontline, 1989.	
STREET LEVEL Single, Never Knew Embryo Arts. Relay Gutter Music.	England	THIS TRAIN 8713 Topanga Cyn Blvd West Hills, CA 91304	California	VIOLENT FEMMES untitled Slash, 1982. Hallowed Ground Slash, 1984. The Blind Leading the Naked Slash, 1986. untitled Slash, 1987, The Mercy Seat. 3 Slash, 1988. new album scheduled Slash, Fall 1990.	
THE SWIRLING EDDIES (see DA) Ca Let's Spin Alarma, 1988. Outdoor Elvis Alarma, 1989. new album scheduled Alarma, Fall 1990.		TRIBE OF DAN The Beeb Tapes Indep't, 1989. 456 Philip Gardens Eynesburg St. Neots Cambs PE9 2Q5 England	England	THE VIOLET BURNING Chosen New Breed, 1990. PO Box 65004 Anaheim, CA 92815	California
THE SWOON Jacob's Tears Indep't, Restricted Access. Ben Son Ben Beatrice Indep't, 1987, Access. untitled Narrowpath, 1990.		TRIO OF ONE Only Indep't, 1989. Beginning Is Half Done Indep't, 1989. 8437 Perdido Watauga, TX 76148	Texas	THE WALK Demo, Barriers Indep't, 1986. The Longing Indep't, 1987.	Pennsylvania
TALKING DRUMS (see Lies D L) Scot. Fighting to the Finish Sticky, 1982. Demos Sticky, 1983. Reassembly Sticky, 1985. Single, Pretend a Stranger Sticky, 1985.		UTHANDA demo, Be My Friend Indep't, 1988. new demo in progress Indep't, 1990. 1120 South Raymond Suite 'G' Fullerton, CA 92631	California		
TALL STORIES Sleeping Through Another War, EP Indep't, 1987. PO Box 809 Norwood 5067 S.A.	Australia				
CHRIS TAYLOR & Windows ...so much for the Blues Indep't, 1989. What's Left When...	Texas				



ABSENCE OF CERAMICS New Jersey The Exception of the Rule Indep't, 1987, AOC. One Last Guy Indep't, 1988, AOC. Soft Drinks for Terrorists Indep't, 1989. PO Box 190 Willingboro, NJ 08046		PRESTON MANNEVER c/o Victory Records PO Box 38943 Houston, TX 77238		BREAKFAST WITH AMY California Everything ... and Nothing Hurt Narrowpath, 1990.	
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AKZENTE West Germany Frei (t)räume Und Gernhaben Müssen Wir Uns Mit Mut Postfach 2741 7500 Karlsruhe				BROKEN CHAINS British Columbia	
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BLIND TEETH VICTORY BAND Texas Kill a Baby, Save a Dog Give an Account				CHARIZMA Sweden Rock the World Indep't. Single, Turn Me Indep't, 1986. Join Hands, EP Indep't, 1989. c/o Daniel Nordström PL. 6511 Ersmark S-902 66 Umeå	
				CHRISTIAN IMAGE Holland Imagine Heaven, Imagine Hell Indep't, 1989. I Shall not Want for Power Indep't, 1989. Jerusalem Attack Indep't, 1989. We Cast Out the Devil Indep't, 1990. Christian Image PO Box 11516 1001 GM Amsterdam	

...continued page 10



Not Your Average Christmas Play.

As the audience enters the theatre, their first impression is that of an indoor junkyard. One wall of the small black box theatre is hidden by stacks of old television sets in various stages of disrepair. Tattered pieces of black plastic cover parts of other walls, and strings of old Christmas tree lights are suspended overhead. An old console-style record player sits in the center of the thrust stage, covered with glass jars which hold melted candle stubs. Chains and ropes dangle from the ceiling, an old movie projector is perched on a rickety platform in one corner, and the floor is littered with every kind of debris imaginable. Tending the movie projector is a man swathed in furs and pieces of old clothing, looking like a refugee from *The Road Warrior*. All in all, not a likely setting for a Christmas play.

But a Christmas play it is. Moreover, this Christmas play is written, directed, and performed by Christians and produced by a professional theatre company. The play's title is *Remnant*, and the theatre is Pacific Theatre of Vancouver, B.C. Pacific Theatre is one of a growing number of professional theatre companies run by Christians that are exploding the old stereotype of "Christian theatre" as something performed by people clad in bathrobes in a local church basement. Often walking the fine line of being too Christian for theatre people and too theatre-minded for Christians, these artists attempt to produce professional quality theatre which reflects a Christian world view. In most cases, they perform self-generated scripts which may or may not deal explicitly with Biblical or other traditional religious source material.

Pacific Theatre was founded in 1984 by Ron Reed, Byron Linsey and Allen Desnoyers, three Canadian Christians with backgrounds in the arts. Although Linsey and Desnoyers have since moved on to other projects, Reed remains PT's co-artistic director, along with Morris Ertman, who joined the staff in 1989. In addition to producing an annual three-play professional season, PT runs a professional touring troupe that tours a series of drug abuse prevention plays to public and private schools throughout B.C., a local touring troupe that performs more overtly religious sketches for church audiences, and an annual community theatre production. Plays that PT has produced include *Cotton Patch Gospel* by Tom Key and Harry Chapin, *Talley's Folly* by Lanford Wilson and *The Zeal of Thy House* by Dorothy Sayers, as well as new works by Reed and other Canadian playwrights.

Reed wants the theatre's productions to attract non-Christians as well as Christians, saying "we need to be part of the secular theatre community...We don't want people to write us off because we're Christians." Reed's latest play *Remnant*, which ran December 14-30, 1989 at the Gateway Studio Theatre in the Vancouver suburb of Richmond, is an excellent example of Pacific Theatre's approach. The play is set in the distant future, after an unspecified plague has killed off most of the human race. A few survivors, surrounded by the wreckage of a technological culture they no longer understand, come together to celebrate for the first time "Christ-Mass," an ancient festival of the Old Ones from before the plague which Annagail Book'r Th, resident wise woman, has discovered from ancient texts in the ruins of the local library.

Set a hundred years from now in the very theatre the audience is sitting in, *Remnant* plays with theatrical conventions such as the fourth-wall illusion of realism. Early in the first act, Annagail has a vision of the Old

Ones in which she looks directly at the audience, and we realize that we are the Old Ones, living souls to the past who are seeing a glimpse of the future. The characters speak in a dialect which is a corrupted version of twentieth century English, and their knowledge of the past is fragmentary. As they try to reinvent Christmas based on half-remembered stories and fragments of pop culture, their efforts are alternately funny and poignant. Especially wrenching is the scene in which Barlow Sho'r Th, the group's leader and a master at fixing old machines, shows an old film clip of Santa Claus, proudly announcing to the others that he has found the true meaning of Christmas.

Conflict enters the play in the form of Lon'r Th, a mysterious figure who has been shadowing the group, though whether he wants to join it or destroy it is at first unclear. When the group discovers him hidden in the theatre, he asks to participate in their Christ-Mass celebration, though he refuses to give up his weapons. Barlow, ready to kill him on the spot, is dissuaded by Widbee Nuul Th, his wife, and Krist'n Tall'r Th, the group's storyteller, who argues that the true meaning of the Christ-Mass is "the forgetting" of hurts past and present. As the play reaches its climax, both Barlow and Lon'r are faced with letting go of their hatreds and prejudices at the foot of the Cross-Mass tree.

For this reviewer, *Remnant* was a welcome change from the more traditional Christmas plays generally produced by both Christians and non-Christians. The play's science fiction setting, which owes some stylistic debts to the film *The Road Warrior* and fiction such as *Riddley Walker*, *A Canticle for Leibowitz* and *A Boy and His Dog*, prompts the audience to see Christmas through a different set of eyes by exposing the conventional holiday trappings for what they are. *Remnant* does have its weaknesses; a number of plot elements are introduced but never resolved, and the tension slackens a bit near the play's climax. However, its central conflict probes the heart of the Christian message of forgiveness without beating the audience over the head, and the playwright's imaginative use of storytelling and other non-realistic theatre techniques make *Remnant* exciting stylistically. Blair Haynes' direction of the play successfully captured the magic of the story, and Bridget McGuire's set, costumes and lighting made imaginative use of found objects, creating a postmodern clutter which made its own powerful statement about the banality of late twentieth century Western culture. Among the actors, Judith Buchan stood out with her touching portrayal of Annagail, the seer who has kept alive the lost art of reading.

Productions like *Remnant* and groups such as Pacific Theatre call into question the popular assumption that "Christian theatre" is inevitably mediocre or unimaginative. If you want more information about Pacific Theatre, feel free to write them at 5375 University Blvd., Vancouver, B.C., V6T 1K3, Canada, or call (604) 222-8226.

If you'd like to know more about theatre produced by Christians throughout North America, contact Christians in Theatre Arts (CITA), 515-25th St. NW, Canton, Ohio 44709. CITA publishes a quarterly newsletter called *Christian Drama* (\$7.50 annually or free with a \$15 CITA membership) and offers a wide range of other theatre-related services, including arts networking and regular national and regional conferences.

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Pacific Theatre's Remnant



THE INN MISSION

ACM Journal: I know this is a pretty common question, but how did the band get started?

Karen Peris: We met in high school and that's how the band got started. Anyway. It was just always a natural thing for me to do...to make up melodies. I have really early memories of making up songs, it seems, for my younger brother ever since I was seven or eight. So I never really thought about why but I just always wrote and we met in high school. I just decided to put the band together after that and we really played in Steve's garage for the first couple of years. We did school dances and things like that and it really took a long time to find places to play because there were no original music clubs in Lancaster, Pennsylvania at the time. So we ended up going into Philadelphia, Washington, D.C., and eventually we were playing every club, in Philly especially. It just took a lot of opening for other bands and driving back that night until people knew of us enough to come to hear us on our own.

ACM: Where did you come up with your name for the band?

KP: Well it was just something I thought of and the guys liked it. Don, Steve, Mike and I liked it. I thought it was just something that I could put a picture with. It doesn't have a definition it just makes me think of a family house or like a house in a children's book. There are so many great houses in children's books where all the action takes place.

ACM: The band has received so much recognition through MTV, VH1, and college radio stations. What kind of responses do you get from some of your listeners after a concert?

Don Peris: I'm just trying to think of one thing that I hear of. For the most part, like tonight they seem to enjoy it. I see a lot of the people smile. It makes you feel like you're doing something worthwhile.

ACM: Besides enjoying playing music, what is your purpose for doing music?

DP: It's so much fun actually to play for an audience.

KP: Yeah! It's almost a physical need to play and write.

DP: I've always had a band, different bands in high school and just picking it up just always seemed so natural to do.

KP: I always played my songs by myself until I met Don, Mike, and Steve, and we would play at school talent shows and things like that. It seems so different to come into the band situation now. The greatest thing in the world is to work out a new song with all of us. It's the most fun part.

ACM: How did you get Joni Mitchell's husband, Larry Klein, to produce your album?

DP: Well, we've always known about Larry as a bass player and he's produced for Joni. And when we were working on our own record we were trying to figure out who it was we wanted to work [with] and A&M suggested talking to him,

INNOCENCE

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and just right away—it was exciting. We had the right thought of him, but once we talked to him we hit it off right away. He is a terrific person and he is very gifted and he is a very comfortable person to work with. He had no ego or anything like that.

ACM: You two are the primary lyric and music writers. Did Larry help bring out some hidden gifts inside of you or did he help you to redefine the sound of your music?

KP: He really tried to emphasize the good things that he liked in the songs. He really thought that there was an individual spirit with each song and he just helped us to paint the separate picture of each song and it was really inspiring to be away from home and with him and have all that time to work on those songs and to work on sounds. He and I both love to make keyboard sounds and Larry is the only person who I've talked to who likes the same kind of sounds that I do so we had a lot of fun.

ACM: I've noticed Amy Grant recorded one of your songs "Shadows", and Mylon LeFevre recorded your song "I Belong". Are there any other artists besides Amy and Mylon who have recorded any of your material?

DP: No, just those two. Somebody asked me about that last night, because they thought that we wrote those songs specifically for them. Both of those songs were just songs of our own that they heard and wanted to record.

KP: "I Belong" was a song we were just playing at church. I think that our manager at the time was a friend of Mylon's and Mylon heard it and wanted to record it. It was very different from our version. Our version was just acoustic guitar and vocal and it was just really simple. And Amy...that song was a song that we weren't doing. We hadn't played it in a long time. So it was nice that someone wanted to play it so someone could get something out of it. The lyrics were slightly rewritten. She asked permission first and I understood that...she said that she just wanted to have her own interpretation of it. So I thought that it was fine.

ACM: How do you approach writing songs? Is it based out of your life experiences or is it based out of inspiration from reading, because everytime I listen to your songs I can vividly picture in my mind the story that you're telling.

KP: Oh, that's wonderful to hear! That's exactly what I wish for. It's all different things. There is no process that we have in writing. We just love to write. Some of the lyrics are more

personal than others. And some are just stories but the characters in those stories are people that I sympathize with and I hope other people can see themselves in the stories.

ACM: You talk a lot about families in your songs like "Black Sheep Wall", "Curious", and "Broken Circle". Is family very important to you?

KP: Yeah it is. My family is a definite strong point in my life. My parents are the best people in the world and they've been great role models. But it's just really enjoyable to write about family because it's only now looking back on just the everyday things that I have and I'm reliving inside of different people. At the time you don't realize that there's anything special about that and now even though...like the family stories that I wrote..."Curious" isn't a true story that happened...I could just go on writing stories about family situations because it's a fun thing to do.

ACM: Is there a particular song that has special meaning to you from your album?

KP: "You Chase the Light" is my favorite I think.

DP: And mine shifts around sometimes. Sometimes it's "Paper Dolls", and sometimes it's "Wonder of Birds". But I think those two songs are my favorite. I just like the way that the spirit of those songs came out on the record. Those two songs turned out nice. I just feel that.

KP: I think that I'm proudest of that song "You Chase the Light", and I'm not sure why.

ACM: How is life for you apart from the band and music? What do you do when you're back home in Lancaster, Pennsylvania.

KP: We spend a lot of time at our parents' houses. I mean we don't like hang out there all day. We like to visit them. They're fun people to be around. We ride our bikes, and I sew. I love to sew. And mostly we just write and work out songs with Mike and Steve. That's where we spend most of our time doing...and rent out old movies.

ACM: What are your future plans? Is there anything different you would like to do on your next album?

DP: We're trying to write songs for the next album, but it's difficult to do when you're touring. So we're looking forward to getting home and writing. As much as we like to tour,

we're looking forward to getting home and writing. And as far as anything different, hopefully the next record is a lot better.

KP: I think that the songs that we've written recently have a real good spirit in them. We're not really conscience of a direction, we're just writing.

ACM: Your faith is also important to you. How do you see God working in your personal lives and being reflected in your music?

KP: I think connecting faith and life in songs is very...I write about God very unconsciously because it's just a main part of life. It should be the...I just don't like to differentiate between my spiritual songs and secular songs because God creates everything and so everything is sacred and connected with God so it just very naturally flows into the songs. We're trying right now to write songs for mass that the church can use for a youth mass. I really want to do that when we get home. It's gonna be...I'm not really sure how universal it's going to be but at least for one event held in Philadelphia all the C.Y.O. (Catholic Youth Organization) groups will come to have a national youth mass and then they could use the music for other services. But I'm really excited about that and I really want to do a good job. I've only written two pieces of the whole mass track. We play at children's mass when we're at home and it's really a great casual service with skits and things to act out the readings (scriptures). And I enjoy those masses so much because it's basic truths taught to children and I think that the adults who attend them enjoy them more than the children do.

ACM: Is there anything important that you would like your listeners to know about yourselves and your music?

KP: (Long Pause) I think that there are a lot of misconceptions about the music industry so to speak. People, maybe who have a really strong faith, are afraid of what they'll find if they love music and they want to enter into a more mainstream audience. And talking to musicians, there are so many good, sincere people at the record companies and just looking for songs that they'll find something they'll love...but there are a lot of myths about drugs and alcohol. But all the musicians that we know don't abuse those things at all or even use them anyway, so I think that may be one good thing to tell people. If you would look for those things you would find them surely but I think maybe that you'll always find what you're looking for.

ACM: In one phrase or sentence, how would you describe the Innocence Mission?

DP: That's usually one that I say.

KP: Next!!

DP: Yeah, cause it's hard to think about. It seems like a very natural thing to us...it's hard for me to figure out what it is...so I usually pass on that question or try to stir around it. I guess we hope that people get something out of it and that they could get enjoyment from that from the lyrics. That would be nice.

KP: Yeah!

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RANDY DYER Created Image		Single, Simply indep't, 1987, The Coolers.		untitled indep't, 1987, Active Faith.		SHATTERED IMAGE British Columbia demo, Only Your Love indep't, 1990.
EMPTY TOMB Oregon To Whome it May Concern indep't, 1988. 505 27th SE Albany, OR 97321		untitled indep't, The Coolers. Volume One indep't. untitled indep't, The Jaded.		untitled indep't, 1988. Discernment indep't, 1988. A Time to Fear indep't, 1988, Ted Worthless. Bleck! indep't, 1988, Death Denied. Demo, untitled indep't, 1989. Pieces of Other People's Lives indep't, 1989, Ted Worthless. Voice of Anger indep't, 1989, Ted Worthless. Carved in Grey Matter indep't, 1989, Scott Roman. Monstor indep't, Spring 1990. Worthless Records 545 Pepper Place West Mesa, AZ 85201		THE SHEKINAH BROTHERS California 1372 E. Edinger Santa Ana, CA 92705
FOOLS & STRANGERS North Dakota Hardcore Beatniks, Demo		THE LEAD Florida Return Fire indep't, 1985. untitled, EP indep't, 1985. Automoloch indep't, 1986. The Past Behind indep't, 1987. Burn This Record R.E.X., 1989.				SINCERELY PAUL California untitled indep't. Single, Darkness Blinds You indep't, 1989. new album scheduled indep't, Spring 1991. PO Box 15422 Santa Ana, CA 92705
MIKE FUTCH California It's Our Job indep't, 1985, Nutty Faith. Achtung Musik Klirrfactor indep't, 1986, Crazy Bunzys. The Castaway Trilogy indep't, 1986-7. Transition indep't, 1987, Johnny Quest. Crap Becomes Eclectic indep't, 1987, Flavor Packet. The Girl in the Book indep't, 1987. Crazy Bunzys/aka Johnny Quest indep't, 1988, C.B. and J.Q. 21 indep't, 1988. Blutgasse indep't, 1988, Crazy Bunzys. Fantasy amidst the Storm indep't, 1989. new album scheduled indep't, 1990, Occasional Sins. 1545 Ellsmere Avenue Los Angeles, CA 90019		LEGION Canada Evening Dance indep't, 1988.				TANZEN Canada Single, Chains of Love Embryo Arts. Piece by Peace indep't.
GOD SENT HUMANS California Demo, Repent or Die indep't, 1988. new album in progress indep't, Fall 1990. c/o Biker James PO Box 2242 Garden Grove, CA 92643		LUST CONTROL This is a Condom Nation indep't, 1988. Dancing Naked Before the Lord indep't, 1988. We Are not Ashamed Refuge, Summer 1990. PO Box 180981 Austin, TX 78718-0981		NO LONGER MUSIC Holland Burstin' Thru indep't, 1988. Thank You, Good Night... indep't, 1989. Prins Hendrikkade 50 1012 AC Amsterdam		TOTH TIBOR Hungary Mi Egy... indep't. Boldogok indep't.
HAPPY CLAPPIES Holland Sick Underground Guitar indep't, 1990. Oudegacht 310 3511 PK Utrecht		L.S.U. (see Lifesavers) California Shaded Pain Frontline, 1987. Waking Up the Dead indep't, 1989. PO Box 5666 Huntington Beach, CA 92646		NOBODY SPECIAL California untitled Frontline, 1987. Call it Whatever You Want Broken, 1989.		TORN FLESH Ohio Thrashin', EP indep't. Love Kills indep't. Crux of the Mosh Narrowpath, 1989. Psalms 150 Ministry Rt. 1 Box 612 Chesapeake, Ohio 45619
HENRY & THE VISITORS W Germany c/o H. Oetjen, Jr. Wilhelm Wolters-Strasseb 2800 Bremen 44		THE MAD HATTERS BALL untitled indep't.		NOVEMBER COMMANDMENT Sweden Complete Structure Kraash Music. Hakarpavägen 103 561 39 Husqvarna		2000 D.C. Spain Nothing is Neutral indep't, 1984.
THE HOLIDAYS California Everything is Now Broken, 1988. Restless Heart Broken, 1989.		MAD AT THE WORLD California untitled Frontline, 1987. Flowers in the Rain Frontline, 1988. Seasons of Love Frontline, 1990. 15212 Normandie Irvine, CA 92714		ONE BAD PIG Texas A Christian Banned, EP indep't, 1986. Smaah Refuge, 1989. Swine Flew Word, 1990.		UPSIDE DOWN ROOM California demo, untitled indep't, 1990. c/o Bruce Lund 2950 Sequoia Avenue Fullerton, CA 92635
ID no release scheduled Narrowpath.		MERCY RULE Overruled R.E.X., 1989.		DAVE PERKINS The Innocence What, 1987.		UNDERCOVER California untitled Broken, 1982. God Rules Broken, 1983. Boys and Girls Renounce the World Broken, 1984. Single, Slaughter of the Innocents indep't, 1984. Branded Broken, 1986. 3-28-87 Broken, 1988. Relative Broken, 1988, Ojo. Undercover, Vol 1 compilation Broken, 1989. Undercover, Vol 2 compilation Broken, 1989. Balance of Power Broken, 1990.
IDY Richard A. Gulling indep't. No, I Don't Have indep't.		MENTAL DESTRUCTION Sweden When Madness Strikes indep't, 1990.		THE PERPETUAL NOW Framed Reality indep't, Righteous Anger. Third Heaven indep't, Righteous Anger. newly signed to Narrowpath		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 indep't, 1986. Virgin in the Midst of Whores indep't, 1987. Cut the Garbage (aka Crap) indep't, 1989. untitled indep't, 1989, Rags. Shattered Faith Narrowpath, Summer 1990. PO Box 1142 Victorville, CA 92393
IDLE CURE untitled Frontline, 1986. Tough Love Frontline, 1988. 2nd Avenue Frontline, 1990.		MORTAL WISH California Wish 15 indep't, 1988 demo, Fear no Fear indep't, 1989 c/o Jerome Pontamillas 25265 Davidson Street San Bernardino, CA 92408		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		
MARK KRISCHAK California untitled indep't, Red Christmas. untitled indep't, The Louvre. untitled indep't, The Mints. untitled indep't, The Pearl. untitled indep't, The Present.		NATIONS & UTENSILS A Passage Through Oblivion indep't, 1990.		THE REVOLUTIONARY ARMY England OF THE INFANT JESUS The Gift of Tears indep't, 1987. new album in progress indep't, Summer 1990. c/o Probe Plus 8-12 Rainford Gardens Liverpool, England		
		NEW DECEMBER California Furious Children indep't, 1986.		SCATERD-FEW Sin Disease Alarma, 1990. c/o Rimald Domkus 5654 Cahuenga Blvd. #523 North Hollywood, CA 91601 See Interview in this Issue.		
		NO LAUGHING MATTER It Bites K-Mart Shoppers indep't, 1986. So You're Skeptical? indep't, 1986, Ted Worthless. Live Bootleg Skate Concert indep't, 1987. Volume 1/2 indep't, 1987. Serpents and Bones indep't, 1987, Ted Worthless.				

THRASH

BELIEVER Pennsylvania Extraction From Mortality R.E.X., 1989.		FINAL AXE California Beyond Hell's Gate Eastwest, 1989. PO Box 520 Mira Loma, CA 91752		SACRAMENT Pennsylvania Presumed Dead indep't, 1989. Testimony of Apocalypse R.E.X., 1990. 632 Naylors Run Road Havertown, PA 19083		TOURNIQUET California Stop the Bleeding Intense, 1990.
THE CRUCIFIED California Demo, Take Up Your Cross indep't, 1986. Demo, Nailed indep't, 1987. Live at the New Order indep't, 1988. untitled Narrowpath, 1989. PO Box 4130 Redondo Beach, CA 90278		IMMORTAL New York Dead and Buried indep't, 1990. PO Box 305 Bethpage, NY 11714		SEKEL Massachusetts The Final Conflict indep't, 1989. c/o Rob Wynter 8 Chester Street Natick, MA 01760		VALOR California Fight for Your Life White Stone, 1988. PO Box 271274 Concord, CA 94527
DELIVERANCE California untitled Intense, 1989. Weapons of Our Warfare Intense, 1990.		MARTYR California Death Is Dead indep't, 1987. Imminent Warfare indep't, 1988. Frantic indep't, 1989. PO Box 4130 Redondo Beach, CA 90278		THRESHER Pennsylvania Totally Possessed indep't, 1989. PO Box 311 Thorndale, PA 19372		VENGEANCE RISING California Human Sacrifice Intense, 1988. Once Dead Intense, 1990.

METAL & THRASH
bringing courtesy of Dave Johnson
WHITE THRONE
Post Office Box 20577
Castro Valley, CA 94546

ROYALTY and RECORDS

The Life of Count de Moni

In the deep recesses of most record companies, usually in the CEO's office, there hangs a portrait of a little known historical figure. There is often a small shrine before it, strewn with Billboard chart clippings, warped 45's, and the ashes of sacrificed recording contracts.

As strange as this all may seem, it is here that we must begin our journey into the present day accounting practices of record labels and distributors. Please follow me closely as we enter the dark secrets of Count de Moni.

Although obscured by time, the basic legend of Count de Moni claims that he was the chief accountant in the court of Louis XVI around the time of the French Revolution. He is credited with inventing the accounting procedures of that day (the same procedures now revered by the modern music industry.) Legend also credits the Count with first uttering that rally cry of the label executive, "Let them eat cake." Poor Marie Antoinette was merely quoting the Count when she lost her head. To this very day, when this phrase is spoken behind closed doors it is a sign that royalty negotiations have come to a close.

In the Count's time, the major trade good was produce (from which we derive the term "Producer" - meaning 'like a vegetable'.) Today the major good is music. A label enters into a contract with a group or artist. The label advances money to the artist, much as the Count advanced seed to the peasant farmers, for the purposes of recording music for release. This "recording fund" will hopefully leave enough residual funds after studio time, producer fees, video games, and catering costs to afford the artist food and shelter until such time as royalty recoupment can commence. The assumption here is that money will be generated from sales of the record in excess of the money advanced by the label. Any money generated above these advances is divided into given percentages to be paid to the label, the artist, the producer, distributor etc. A fairly straight forward proposition - until we apply the Counts diabolical methods.

The standard royalty agreement of today will pay approximately 7 1/2 - 12% of the wholesale price of the record and a straight half (3 1/2 - 6%) of the suggested retail price (generally \$9.98). Wholesale would be the price charged to the seller and retail, of course, is the price to the public. However, for reasons known only to the Count, this royalty is not paid on 100% of the records sold, usually only on 90% or even 85% of total sales. The arguments vary - to cover the cost of bootleg records, to replace lost or broken records and so on. Generally, it all falls under the term "shrinkage"; as in shrinkage of the artist's income because the label makes him eat the risk of doing business.

The Count also invented a "return" stipulation wherein a percentage of royalties (usually 10% of the 'shrunken' 85-90% previously mentioned) is held as a 'reserve' against any returned merchandise. This money can be held "in the pipeline" as long as 18 months beyond any accounting period in which payment is made. To further confound the farmers (and the modern artist), the Count instituted a "10 and 3" policy, whereby

payment is only made for 7 of every ten units sold. The other three were to be given away as samples to encourage sales. There is reason to doubt that this many units are indeed given away free but as the Count was fond of saying, "Take it or leave it."

To further the artist's misery, there are usually no contractual provisions to distinguish between 'free' returns and 'sold' returns when the records come back. The artist may be getting clipped twice for records which were never sold. In addition, the label may charge the producer's fee (as much as \$50,000.00 and more) and royalties (usually 1 - 2%) back to the artist (much as the Count charged the peasants to use the land and farming tools). And, as the Count often charged for stall space to sell the produce, the label may charge the artist to package and promote the music as well. Bear in mind that all of these deductions are

coming only out of the artist's percentage of sales. It is very possible for an artist to sell 100,000 records or more and still 'owe' the label money. This 'owed' amount is not repaid directly by the artist (even the Count wouldn't go that far). It is charged to the next record (and the next) in another clever scheme called cross-collateralization. It is a popular rumor that The Doors suffered from this very problem; their advances always exceeded their net income from sales carrying over and adding on to new advances. It is said that after their gold records they still 'owed' Elektra \$400,000.00. Oh, what an evil genius was our dear Count de Moni; a true proponent of 'scot free enterprise'.

As the peasants discovered during the Revolution, there were other means available to sell their goods. They first eliminated (literally) the middle man and set about producing and selling their own goods. The modern artist has this option as well. He can record, manufacture, and sell his own music. It requires a capital

expenditure and contracts with companies to package and distribute it. He should realize that the distributors are also indebted to the Count and will charge him for shrinkage, warehousing, and for insuring the goods against damage. They will also charge him for returns and will attempt to give his records away free (or at least say they did). The artist should be cautious and do his own give-aways and promotion. He must realize he may wind up in court to get his fair share of "lettuce." Finally, he should view all this as a labor of love; it is the rare independent (or major label) artist that ever sees an honest dollar.

The next time you get starry-eyed, just repeat the good Count's profit and loss credo - "One for me, none for you, two for me, one for you, three for me, one for you..."

The End

Dan Koenig is an independent artist, producer, and engineer. He has seen the Count's picture close up, and it wasn't pretty. His next article will feature Lord Hem 'n Haw, the patron saint of A&R departments. Send a SASE (and a dollar for the Count) to ACM Journal, PO Box 1273, Sumner, WA, 98390 to receive a list of manufacturers and distributors for independent use.

Notes on Video

Two of music's most respected session players have turned up on video in an educational music series by Music Source International, which is being distributed by Sparrow's Star Song division.

• Abraham Laboriel: New Bass Concepts features the warm and likable personality of a bass guitarist who can turn any simple bass line into a groovin' jam. Laboriel's discourse on various bass tips and riffs is lighthearted and effective for the simple 2-camera set-up. The video also features some rather uninteresting live studio footage of the Christian jazz band, Koinonia. (A duet with Justo Almario on flute, by contrast, is spirited and soulful).

• Alex Acuna: Drums and Percussion isn't quite as fun as Laboriel's tape simply because Acuna isn't as interesting in front of the camera as Abraham. Acuna's style is straight-forward teaching. Be forewarned, though; this is no "How To Play Rock Drums" lesson. Acuna starts with congas and timbales and works his way through various exotic rhythms and instruments before he even touches the drums. The result is a widely-varied exposure to the art of world percussion. Both videotapes come with a 16-page booklet containing transcriptions of the performances on the videos. For information concerning these tapes as well as the rest of the library, write: Music Source International, P.O. Box 46758, Kansas City, MO 64118, or check your local Sparrow distributor.

Another Cornerstone festival again proves my doubts about the growth and development of Christian music videos. Must I say it again? Little quantity, no quality. In future issues of ACM Journal, I plan to begin a series on creating music videos for those of you who are in bands. Not only are they a great promotional piece, but they are a great opportunity to let some antsy, up-and-coming young film students to have fun experimenting

with the art of film and video.

• On Saturday of the Festival, Altar Boys videotapes started showing up at various booths. The independently distributed tape, featuring old and current Boys' concept videos as well as international tour footage, was going for \$16.99 at some booths. What I saw looked great! If you want a copy, contact:

• Vector frontman, Steve Griffith, placed an ad in a recent issue of Cornerstone magazine to gauge interest in a new collection of Vector videos, including concert footage. When I talked to him at Cornerstone, he had received only one inquiry. He will not actually manufacture the tape until he has received enough interest in the project. Come on all you vector vidiots! Write Steve at Gaga Records, 8475 Barton Road, Roseville, CA 95661.

• The True Tunes etc. music booth ran a steady stream of videos on their monitors. It looked good, although the new Holy Soldier video got far more play than the others. Julie Miller, the new "Amy" at Word, has a video directed by Linda Myers-Krikorian. It's simple, stark and moving. Also got to see "Anything But Love" from Tonio K's notes From the Lost Civilization. It wasn't directed by Linda K, but it has her flavor. Lots of diesel trucks, dinosaurs and smug band members. Steve Scott's video, "Not A Pretty Picture," looked good, though it was all shot on high-grade video. The effect of stock film footage projected onto band members is a little dated, but Scott has a definite screen presence. Hopefully, this video will become available to fans soon. For those trivia fans among you, Steve Scott himself directed an experimental art film in the late '60's/early 70's at an English art school. Let's get him to drag that thing out!

ISSACHAR: A Strategic Missions Service

Issachar was founded by George Otis, Jr. in 1981. The organization is concerned with fulfilling the commission from God to "go into all the world and make disciples of all nations" (1 Chronicles 12:32). Their name comes from the fifth tribe of Israel, known for its gift to read the times and advise for the future. In order to fulfill the commission, Issachar focuses on researching the "closed countries" and gaining access to them. Presently, their focus is on the Soviet Union. This ministry's primary contribution to churches is

the provision of knowledge and their understanding of missions. Issachar is ideal for missionaries, pastors, and anyone interested in ministry action. In addition, this organization offers consulting services, a publication (*Strategic Times Journal*), information on how to access restricted countries, and seminars.

Did you know that the Mormon "Church" presently has some 30,000 full-time missionaries, and is pouring skilled workers into scores of "closed countries?"... that nearly two-thirds

of the world's people are presently off-limits to "conventional" (read Christian) missionaries?

The Mormon "Church" just received registered denomination access in the Soviet Union, something that the true church has not been granted. At this time, Issachar is striving to facilitate partnerships between Christian churches here and Christian churches in the Soviet Union. Through these partnerships, the organization hopes to equip that country with Christian missionaries.

If you would like more information regarding Issachar's ministry projects or services, please write or call.

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METAL

ANGELICA untitled Intense, 1989.	Canada	Silence Is Madness Pure Metal, 1989.	RECON Behind Enemy Lines Intense, 1990.	California	Too Late for Living Pure Metal, 1988.
ARMAGEDDON The Money Mask Talkingtown, 1989.	Virginia	ETERNAL RYTE World Requiem Pure Metal, 1990.	REZ Awaiting Your Reply Star Song, 1978. Rainbow's End Star Song, 1979. Colours Light, 1980. Mommy Don't Love Daddy Anymore Light, 1981. D.M.Z. Light, 1982. Live Bootleg Sparrow, 1983. Hostage Sparrow, 1984. Between Heaven 'n Hell Sparrow, 1985. Silence Screams Grrr, 1988. Innocent Blood Grrr, 1989. Interviewed in Issue 3.	Illinois	JEFF SCHEETZ Warp Speed Edge, 1988. Woodpecker Stomp Re-Flexx, 1990. 11020 King Street #350 Overland Park, KS 66210
BARREN CROSS Believe Erika, 1985. Rock for the King Star Song, 1986. Atomic Arena Enigma, 1988. State of Control Enigma, 1989.	California	HOLY SOLDIER untitled Myrrh, 1990.	SAINT Warriors of the Son Morada. Time's End Pure Metal, 1986.	California	SHOUT It Won't Be Long Frontline, 1988. In Your Face Frontline, 1989.
BLOODGOOD Metal Missionaries indep't, 1985. untitled Frontline, 1986. Detonation Frontline, 1987. Rock In a Hard Place Frontline, 1988. Out of the Darkness Intense, 1989. Alive In America Intense, 1990. Shakin' the World Intense, 1990.	Washington	KING'S X Out of the Silent Planet Megaforce/Atlantic, 1988. Gretchen Goes to Nebraska Megaforce/Atlantic, 1989.	TEXAS MOMMY DON'T LOVE DADDY ANYMORE Light, 1981. D.M.Z. Light, 1982. Live Bootleg Sparrow, 1983. Hostage Sparrow, 1984. Between Heaven 'n Hell Sparrow, 1985. Silence Screams Grrr, 1988. Innocent Blood Grrr, 1989. Interviewed in Issue 3.	California	STRYPER Yellow & Black Attack Enigma, 1984. Soldiers Under Command Enigma, 1985. To Hell With the Devil Enigma, 1986. In God We Trust Enigma, 1988. Against the Law Enigma, 1990.
BRIDE Show No Mercy Pure Metal, 1986. Live To Die Pure Metal, 1988.	Kentucky	LEVITICUS I Shall Conquer! The Strongest Power Twilight, 1985. Setting Fire to Earth Royal, 1987. Knights of Heaven Invasion, 1989.	CONNECTICUT RAGE OF ANGELS untitled Regency, 1989.	Illinois	TRYTAN Celestial Messenger R.E.X., 1987. Sylentiger R.E.X., 1990.
		MESSIAH PROPHET Rock the Flock Morada, 1984. Master of the Metal Pure Metal, 1986.		Illinois	WHITECROSS untitled Pure Metal, 1987. Hammer & Nail Pure Metal, 1988. Triumphant Return Pure Metal, 1989.
		NEON CROSS untitled Regency, 1988.		Oregon	ZION Thunder From the Mountain Image, 1989.

TOP 40 / DANCE

EDIN ADAHL Big Talk Refuge, 1989. new album scheduled Alarma Int'l, Summer 1990.	Sweden	AVION untitled RCA Australia, 1983. Avion Live White Noise EMI Australia, 1986.	Australia	Acoustic Energy Plankton, 1989.	FAIR EXCHANGE Demo, Will I Ever Be the Same indep't, 1987. untitled indep't, 1989. PO Box 21 Buena Park, CA 90621
DARLENE ADAIR untitled Someone Up There, 1987.	New Zealand	PHILIP BAILEY Chinese Wall CBS, 1984. Inside Out CBS, 1986. Thankyou Word/A&M, 1986. Family Affair Myrrh, 1989.		PAUL CLARK & POINT OV-U Awakening From the... Seed/Asaph, 1990.	California
STEVEN ADAMS Search indep't, 1989. Heartwork indep't, Fall 1990. RD #2 Box 273 Elverson, PA 19520	Pennsylvania	BASH IN THE CODE More than Enough Myrrh, 1989.		ASHLEY CLEVELAND Atlantic.	MARK FARNER Just Another Injustice Frontline, 1987. Wake Up Frontline, 1989.
ADVENT Searching for the Heart indep't, 1987. The Man of Many Talents indep't, 1989. 15105 51st Avenue S. Seattle WA 98188	Washington	MARGARET BECKER Never for Nothing Sparrow, 1987. The Reckoning Sparrow, 1988. Immigrant's Daughter Sparrow, 1989.		CLOCKWERK album available c/o Tim Hawkins 4/3 Bowra Av Woodlands W.A. 6018	U.K.
ADVENTURES IN THE LAND OF BIG BEATS AND HAPPY FEET untitled (dance compilation) Myrrh, 1989.		PAT BENATAR Wide Awake in Dreamland Chrysalis, 1988. new album in progress		COME ALIVE Niet te Laat	STEVE FLASHMAN Free Fall 1979. Hijack 1984. Sign Writer The Fuse Marshall Pickering, 1986.
AFTER THE FIRE (disbanded) Laser Love CBS, 1979. 80F CBS, 1981. Batteries Not Included CBS, 1982. ATP CBS, 1982.	U.K.	BILEAMS ASNA Single, Saab Turbo Cantio, 1983. new album scheduled Alarma Int'l, Summer 1990.	Sweden	NATALIE COLE EMI/Manhattan.	STEVE FORBERT Streets of this Town Geffen, 1989.
ALPHABET (see Geoff Mann) Can You Hear the Word indep't.	England	CAROLINE BONNETT untitled Myrrh, 1989.		RIC CORI Shadows indep't. 5584 Colt Drive Longmont, CO 80501	WENDY FOY Finders Keepers
MICHAEL ANDERSON Sound Alarm A&M, 1985. untitled A&M, 1990.		CHUCKII BOOKER Chuckii Atlantic, 1989.		D-BOY RODRIGUEZ Plantin' a Seed Frontline, 1989.	FREDA Valkommen Hero Cantio, 1986. Single, We Can Be Heroes Cantio. En Människa Tusen Elclar
ARCADE untitled (dance compilation) Maranatha, 1989.		KIM BOYCE untitled Myrrh, 1986. Time and Again Myrrh, 1988. Love is You to Me Myrrh, 1989. new album scheduled		D.C. TALK Ca Ta Be Forefront, 1989.	TOM FRANZAK Shadowboxing Myrrh LA, 1985. Walk that Talk
STEVE ARRINGTON Jam Packed Manhattan/Capitol, 1987.		DAVID BRIGHTON & the Promise demo, Somebody to Love indep't, 1990. 7111 Ferralane #87 Canoga Park, CA 91303	California	DANGERZONE untitled Refuge, 1985.	RENEE GARCIA Living in the Vertical Reunion, 1987. A Different World Reunion, 1988. new album in progress Reunion, Winter 1990. Interviewed in Issue 2.
ARQUE In the Beginning, EP	Australia	DAVID BRIGHTON & the Promise demo, Somebody to Love indep't, 1990. 7111 Ferralane #87 Canoga Park, CA 91303		DISTANT FRIENDS 6134 N. Meridian Suite 223 Oklahoma City, OK 73112	GIANT Last of the Runaways A&M, 1989.
AVENUE G Abandon indep't. 1601 E. Douglas Wichita, Kansas 67211	Kansas	CATCH TWENTY-TWO The Cry from Within Plankton, 1988. Single, Freeway to Paradise Plankton, 1986.	U.K.	DOUBLE CHECK Shake It Down indep't. Rockingdown House 16 High Street Weedon Northants NN7 4PX	JON GIBSON Standing on the One Constellation, 1983. On the Run Frontline, 1986. Change of Heart Frontline, 1988. Body & Soul Frontline, 1989. new album tentatively scheduled Frontline, Winter 1990.

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MICHAEL GLEASON
Children of Choices
Pakaderm, 1990.

HELEN GRAHAM & SUE ORDE
Stand Up
indep't.

AMY GRANT
Unguarded
Myrrh, 1985.
The Collection
Myrrh, 1986.
Lead Me On
Myrrh, 1988.

DAVID GRANT England
untitled
Chrysalis, 1983.
Hopes and Dreams
Chrysalis, 1985.
Heaven Knows
Capitol.
You're Lying

GLEN ALLEN GREEN
A Living Fire
Home Sweet Home, 1985.
Down This Avenue
Home Sweet Home, 1987.

STEVE GRACE
Reunion.

HALO
untitled
Pakaderm, 1990.

HEARTBEAT England
The Winner
Dayspring Int'l, 1989.

BENNY HESTER
Perfect
Frontline, 1990.

HOWARD HEWETT
untitled
Elektra.

JOHN HIATT
Stolen Moments
A&M.

KIM HILL
untitled
Reunion, 1988.
Talk About Life
Reunion, 1989.
new album scheduled
Reunion, Summer 1990.

LAVINE HUDSON
Intervention
Virgin, 1988.
another album in progress
Virgin, no date scheduled.

IDEA Australia
Stone Sharpens the Blade, EP
indep't, 1985.
Now is the Time, EP
Festival.

IF TOMMOROW COMES South Africa
untitled
indep't, 1989.

INSIDE OUT Washington
untitled
indep't.
28405 18th Avenue S. #102
Federal Way, WA 98003

INTRANSIT England
Single, Micro on the Move
Embryo Arts.

J.C. & THE BOYZ California
Never Give Up
Broken, 1989.

JAG
The Longest Road
indep't, 1990

JASON & THE SCORCHERS
Thunder and Fire
A&M, 1989.

TROY JOHNSON
The Way It Is
RCA, 1989.

JUSTUS British Columbia
Don't Turn Away
Tunesmith, 1985.
Someone's Waiting
Star Song, 1986.

PHIL KEAGGY
Prime Cuts
Myrrh, 1987.
Phil Keaggy & Sunday's Child
Myrrh, 1988.
Find Me In These Fields
Myrrh, 1990.

WES KING
Reunion.

LAST ADAM
Regency, 1990.

VAL LEBEAUX
untitled

LEXI
Call Her Lexi
Lecton/Polygram, 1990.

CRYSTAL LEWIS
Beyond the Charade
Frontline, 1987.
Let Love In
Frontline, 1990.

LIBSUITE
Water and Blood
Spark, 1990.

THE LIFTERS (disbanded)
untitled
indep't, 1983
What Love's All About
indep't, 1985
untitled
Frontline, 1986, Wild Blue Yonder.

DEREK LIND New Zealand
Mixed Blessings
indep't, 1986.
Strange Logic
indep't, 1986.
Slippery Ground
S.U.T.
Someone Up There Promotions
39 Kensington Avenue
Mt. Eden, Auckland NZ

LITTLE FLOCK Missouri
The Price
indep't.
c/o David Samp
1716 N. Morley
Moberly, MO 65270

KENNY MARKS
Attitude
Dayspring, 1986.
Make it Right
Dayspring, 1987.
Right Where You Are
Dayspring.
Another Friday Night
Dayspring, 1989.

M.C. HAMMER California
Feel My Power
Bustin, 1988.
Let's Get It Started
Capitol, 1988.
Please Hammer Don't Hurt Him
Capitol, 1990.

DONNA McELROY
Bigger World
Warner Bros., 1990.

MARIA McKEE
untitled

Geffen, 1985, Lone Justice.
Shelter
Geffen, 1986, Lone Justice.
untitled
Geffen, 1989.

DEBBIE McCLENDON

MICHAEL McDONALD
Take It To Heart
Reprise/WB, 1990.

RIKI MICHELLE
Big, Big Town
Broken, 1989.

JULIE MILLER
Meet Julie Miller
Myrrh, 1990.

TIM MINER
I Know You Think You Know
Sparrow, 1988.
Words and Music
Frontline, Summer 1990.

MR. MISTER
Welcome To The Real World
RCA, 1985.
Go On
BMG, 1987.
nothing presently scheduled
BMG.

GEOFF MOORE and the Distance
Foundations
Sparrow, 1989.

THE MOVE Belgium
The Move Tape '87
Embryo Arts, 1987.
Single, Good Vibrations
Embryo Arts.

DAVID MULLEN
Revival
Warner Bros/Myrrh, 1989.

NARNIA Canada
Aslan
Master's Collection, 1987.

NEW DESTINATION Holland
When Friends Are Out of Sight
indep't, 1987.

THE NEWSBOYS Australia
Read All About It
Refuge, 1988.
untitled
PO Box 500
Broadbeach QLD 4201

OPEN CITY Rhode Island
untitled
indep't, 1989.
Lou & Debra Lilli
1599 Cranston Street
Cranston, RI 02920

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

LEON PATILLO
On the Way Up
Ocean, 1989.

MICHAEL PEACE
Vigilante of Hope
Reunion, 1989.
Loud 'N' Clear
Reunion, 1990.

DAVID PEASTON
untitled
Geffen, 1989.

PHIL PERRY
new album in progress
Capitol, 1990.

DEBORAH PETERS
Freedom
indep't, 1987.

PIERCE PETTUS
While the Serpent...
Windham Hill.

PIECES Germany
Face 2 Face
Pila, 1985.

ANDY PRATT Holland
Fun in the First World, EP
indep't, 1982.
Not Just for Dancing
Astec, 1985.
Perfect Therapy
GMI.

PRESS ANY KEY England
Whisper on the Wind
Marshall Pickering, 1987.

THE PULSE Australia
Single, Plastic Man
Embryo Arts.

THE QUIOUS COLLECTION Holland
Single, Out of Prison
Embryo Arts.

THE REACH Washington
B-4-I-GO, EP
Under the Same Sky
Image.

RECESS
untitled
Reunion, 1989.
Discipline of the Groove
Reunion, 1990.

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

SAY WHAT
Fresh Fish
Star Song, 1990.

SECOND CHANCE Australia

SERVANT
Light Maneuvers
Word, 1984.
Swimming In a Human Ocean
Word, 1985.

SHADOW WINGS Minnesota
How Long
2501 Lancaster Lane Box 157
Plymouth, MN 55441

ALPHIE SILAS
Motown.

MICHAEL W. SMITH
The Big Picture
Reunion, 1988.
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.
Jesus Rescue Me
Reunion, 1990.

JUDSON SPENCE
untitled
Atlantic, 1988.

...continued on page 14

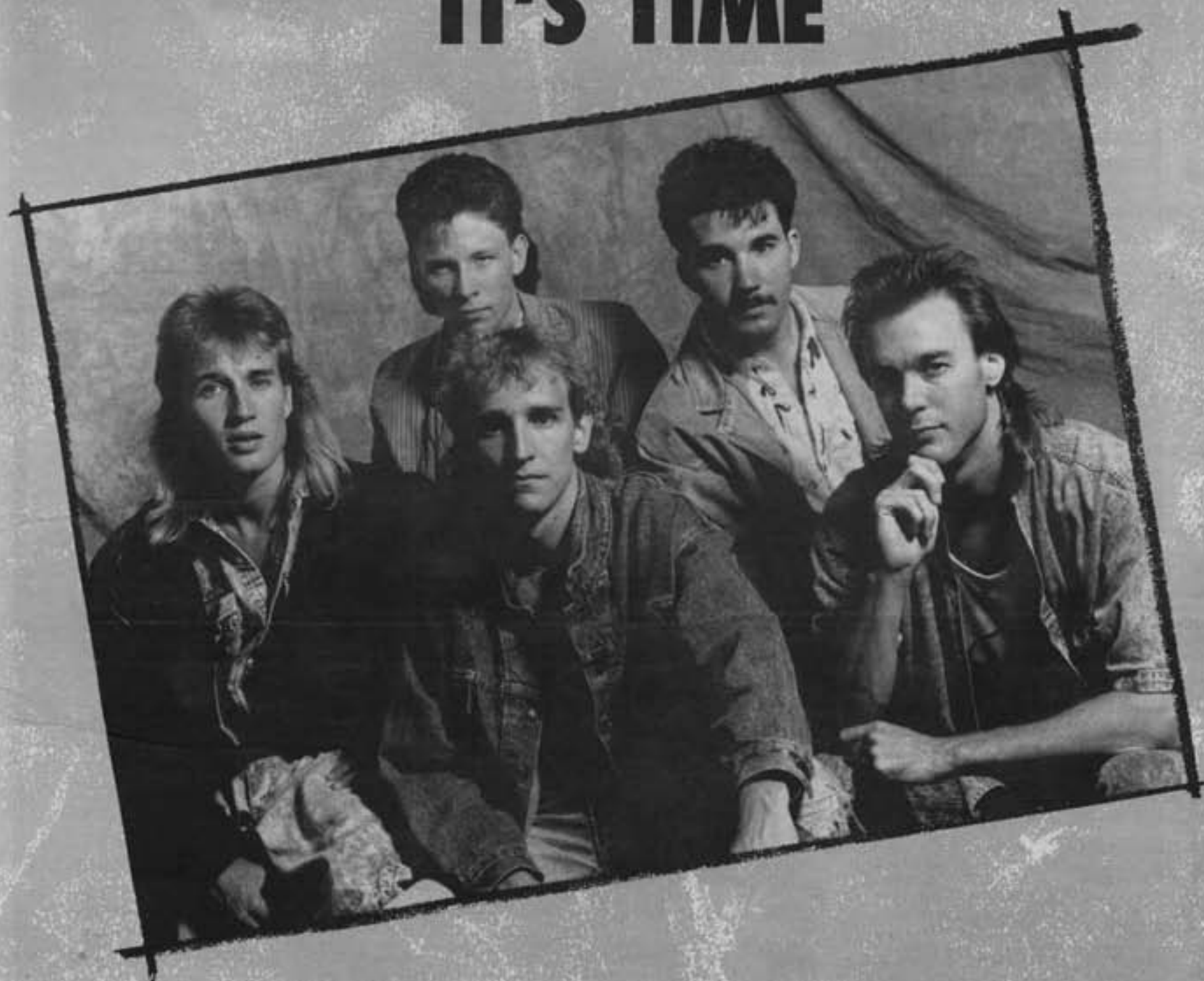
HOPE STERLING The Way Things Are Image 7, 1988.	Canada	TARGET untitled indep't, 1990. Ecovata G. Projects PO Box 343 5060 AH Oisterwijk	Holland	Anfield Music Ltd. 276 Monument Road Edgbaston Birmingham B16 8XF	As Good as it Gets CBS, 1988. Special Love Sparrow, 1989.
DONNA SUMMER Cats Without Claws Geffen, 1984. All Systems Go Geffen, 1987. Another Place and Time Atlantic, 1989.		THESIS Rising in the Wind's Eye Krea/Dureco, 1989. c/o Andre Bijleveld Hekselbrink 102 7544 BV Enschede	Holland	TRAMAINÉ The Search is Over A&M, 1986. Freedom A&M, 1987.	MARK WILLIAMSON nothing presently scheduled
THE SURPRISE Welcome to the Snake Village indep't, 1987, Surprise Surprise.	Australia	KEITH THOMPSON From the Battle Place indep't, 1987. The 6 Faces of the Third Day indep't, 1987, T.6F.O.T.T.D. Against the Odds Marshall Pickering, 1990.	England	WHAT IF untitled Refuge, 1984, The Front. untitled RCA, 1987.	WILLOUGHBY WILSON BAND World Walking By Calvary Music Group, 1985.
RUSS TAFF untitled Myrrh, 1987. The Way Home Myrrh, 1989.				DENIECE WILLIAMS Water Under the Bridge CBS, 1987.	BEBE & CECE WINANS Heaven Sparrow, 1988. new album in progress Sparrow, Summer 1990.
					ZIPCODES (disbanded) Sold Sight Unseen Plankton, 1988.

YET TO CLASSIFY...

ABOUT FACE Australia indep't. Chapel Lane Studios Hampton Bishop Hereford, Wales, U.K.		JOHN McCLEAN New Zealand Just Passing Through		STATE OF MIND Australia album available, EP 53 Thomas Street South Morang VIC 3752
ARBITRAGE Washington Graphic indep't. 1319 Front Street Lynden, WA 98264		MEASURE THE WATERS Australia		THE STRANGER
AUTO DE FE Australia		MEDALS England Blue Blood Plankton, 1990.		SOUL AGENTS
BARNGROVER / LIGHT California Living on the Outside indep't. CRS Records 2619 A England Huntington Beach, CA 92648		JEREMY MORRIS Michigan Alive II indep't, 1989. Invisible indep't, 1990. Vintage Jam indep't, 1990. 3424 Wedgewood Drive Kalamazoo, MI 49008		STIG CAN'T CLAP Australia
BILLY PENN'S BROTHER England Coal's of Fire		NETWORK SEVEN Dallas NEW MEN California 1934 White Birch Dr. Vista, CA 92083		TEARS ON BLACK
HANK CARTER EMI America.		THE NOIZ BOYZ Texas PO Box 791201 San Antonio, TX 78279-1201		THEATRE TROOP 7 California 11573 Maza Norwalk, CA 90650
MARC CATLEY Classical Acoustic Rock Plankton, 1986. The Peel Tower Hop, EP indep't, 1987. In Difference Plankton, 1988, w/ Geoff Mann.		NOW EYE SEE WHY Virginia untitled indep't, 1988. c/o A. Leonard 3593 Meadowdale Blvd. Richmond, VA 23234		35 LITTLE DUCKS IN A BASKET Ohio Monastry indep't. 10556 Lincoln Street East Canton, Ohio 44730
THE CHOICE Australia		BEN OKAFOR Nigeria Downpressor Man indep't, 1986. Nkiru		TREVOR THOMAS Australia More Than Meets the Eye
CHRIS & GARRY England Ice Breaking indep't. 118 Douglas Drive Moreton, Wirral L46 6BY		ON THE STREET Australia		THE TRAVELLERS Australia
CHRISTIAN-CHARLES de PLICQUE Nothing But the Truth Profile Records KY Ohjaajantie 26A4 00400 Helsinki Finland		VICTOR PHUME & THE SYNDICATE Wales King of Kings		TRIUMPH Scotland untitled Ears & Eyes. Don't Look Back Cry Freedom Company Ltd. Kerygma House Canal Road Leeds LS 12 2 PL
DENNIS CLARE Australia		ADRIAN J. PRATT Wales Jester Before the Throne indep't. Live at Mold and Durbigh indep't.		UNDER NEW MANAGEMENT Australia Dancing on the Edge
CLOUD OF WITNESSES Donna Blake PO Box 1861 Simi Valley, CA 93062		SIMON PURE New Zealand Alan		VICTOR VALVERDE California Pulse of the Times indep't, 1989. PO Box 421890 San Francisco, CA 94142-1890
COMMON FACTOR Australia		MIKE & LOIS RADCLIFFE U.K. Haven't You Ever Heard Marshall Pickering Records		ANDREW de VILLIERS untitled R.E.X., 1990.
CONNEXION Australia		REAL TEARS Australia		RALPH VAN MANEN Holland Single, Open Up indep't, 1989. Postbus 343 5060 AH Oisterwijk
CUTTING EDGE		REALLY FREE BAND England Never Surrender Plankton. Reverence		KEVIN WALKER U.K. In the Dark Ears & Eyes.
THE CRY Texas Demo, What It Means to Be indep't, 1989.		REMNANT Ohio Step in Faith indep't, 1987. 4605 Fairway Drive Steubenville, OH 43952		THE WAKE California Rock & Roll indep't, 1197 W. Putnam #E Porterville, CA 93257
DAMASCUS Illinois Soon...the Doors Will Open indep't, 1990. 1112 Cherrywood Drive Mount Prospect, IL 60056		RETRACE Sweden untitled, EP indep't, 1988. Single, Love Will Rise indep't, 1989. Retrace Live Metal Cross, 1989. Hallmansv. 26 S-55259 Jönköping		DAN WHITLOCK California
CLIVE DAVENPORT England Out of the System		SEVENTH SEAL Sweden demo, untitled indep't, 1989. Tellusvägen 116A 191 47 Sollentuna		WILD LIFE Australia
THE DIFRENTZ What's the Difrentz		SIDEWALK Sweden Time is Here		GUY WISHART New Zealand Broken Sky Through the Dark Another Day in Paradise Someone Up There Promotions 39 Kensington Avenue Mt. Eden, Auckland NZ
DRESS FOR SUCCESS California An EP indep't, 1988. 992 Lincoln Avenue Napa, CA 94558		SONRISE Holland Single, Get Up Embryo Arts.		X-SINNER Get It Pakaderm, 1990.
EXIT Finland untitled c/o Music Vision Uomarinne 1 C 39 01600 Vantaa				PETER YORK Australia
FACE OF FIVE California Famous and the Forgotten Victoria Ltd.				YOUNG ELDERS Australia
FAVOURITE STRANGERS Australia				
FILAMENT Wales Practice What You Preach				

If you know of a college-oriented band with outstanding material that is not listed in this journal, or can provide us with additional information on those already listed, please write us at the address listed inside the front cover.

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How they got to be one of America's Most Important Bands is remarkable - Mike Roe and the 77's never really toured, released only three albums, haven't been seen on the MTV since 1985 and their records are in jail now. Yet the music is as fresh and vital as it ever was, and "Miserable" was a very welcome single early this year for radio - Top Ten nationally with many stations listing it as their most requested song.

There's been some confusion with all the flurry of material coming out now (and don't mention that box set) but here's the facts: It's the only release to feature new 1990 songs by Mike Roe and Jan, David & Mark of the 77's. Larry Tagg also makes an appearance on the new Alternative single, "Tattoo." In addition to "Miserable," new songs include "UUUU," "Come & Gone," and the *lost* single, "Treasure in You." And what was in that Vault? Great versions of 77's classics like "Can't Get Over It," "What Was In That Letter" and the 1990 remix of "Do It For Love."



Steve Scott has been making brilliant music for years and watched large file cabinets house most of it when releases through A&M and Island were withdrawn. It took a very small record label without very much money to be the one to get out the music to the public. The result, "**LOST HORIZON**" was a critical smash in 1989 - many said it was not only one of the best albums of the year, but of the decade. A poet, novelist and film-maker, Scott has been able to combine his lyrical and visual sensibilities into what can be described as *aural cinema*.

Oh...by the way, it also contains some great rock & roll! In case you were worried.

Steve has a NEW album out, called "**MAGNIFICENT OBSESSION**" containing some of his best songs ever. The already initiated will be very surprised and delighted to hear the very wide scope this album offers. New songs include "Wonderful Fool," "The Love You Need," and the new single "Heaven Hears The Heart That Breaks." It also features great live versions of "Tower of Babel" and "Flesh & Blood" backed by the 77's.

HOW YOU CAN ORDER THESE AMAZING NEW ALBUMS!

Sure, we're a little eccentric - but we're the fun company. And we have more new product on the way for 1990 - get on our mailing list and we'll keep you posted on things like Sheep Theatre and live 77's and experimental albums by Steve Scott and others. In the meantime 'Clip & Ship' this coupon for great savings on Alternative Records.

STEVE SCOTT

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Magnificent Obsession (New Album) Compact Disc \$13 _____ Cassette \$9 _____ Nope. Nor eight track.
Love In The Western World (1983 classic, out-of-print. Limited quantity) LP format only! Only seven dollars. _____
The Boundaries (New book by Steve - essential reading consisting of travel notes, journals and background material for "Lost Horizon." Limited run, only six dollars! _____

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