



# ASHLEY CLEVELAND

**ACM Journal:** I spoke with Gerald Fast of Spin 180, and he mentioned you'd written a few songs that Steve Camp has used. Russ Taff, Rick Elias...a few others too.

**AC:** I wrote one song for Steve, actually I wrote it for myself but Steve recorded it, called "Threshing Floor." And Etta James just recorded one of my songs, which I'm thoroughly delighted with. I worked on one of her records and think very highly of her. A lot of people over-record for their album, though, so I don't know if it will make the record. All of the publishers that I have worked with since moving to Nashville 6 1/2 years ago held back what would be considered the bulk of my material, and did not pitch it to mainstream artists. The hope was that I would ultimately have a record deal and be able to record them myself. Also, Billy Sprague recorded one of my songs. I did a lot of co-writing also. Russ Taff recorded a song that I co-wrote called, "He Came Through."

**ACM:** Is your background gospel then, with a little blues and rock?

**AC:** My background is not gospel... My musical background is really folk. I always liked soul music too. I guess that would fall under the heading of gospel. In my twenties, I attended an all black church in California, simply for the passion of their worship...and I was tired of the conservative Presbyterian service. Rhythm and Blues - I came to the blues later. Now I naturally feel things on the blues side.

**ACM:** Your release, "Big Town," then, really captures your folk, blues, with a little rock mixed in, and represents where you've been and where you're going?

**AC:** I think I couldn't have put it better myself.

**ACM:** Is there a song that is really close to your heart? Something that really speaks to where you are, where you're going, or something that's really influenced your life?

**AC:** Well...the songs span ten years. The oldest song on the record is "Willie." And the second oldest, which is certainly very dear to me, is "Rebecca" - because I wrote that for my daughter shortly after she was born. She's eight-and-a-half now. The most recent, "Up From the Ether," I wrote during the recording process. They all come from a very specific chapter, and they're all important to me. A comment on where I was in my life and what I was experiencing and, hopefully, that I was growing from.

**ACM:** So, they're snapshots of your life...

**AC:** Very much so. I'm a newlywed, so "I Could Learn to Love You" is foremost in my mind. I've been in the music business for 17 1/2 years working professionally. Some years busier than others, I might add. I had an opportunity over the years to accumulate quite a catalogue of material, so I had a lot of songs to choose from. I chose what I did, because I felt they were a well-rounded view of where I was coming from - both positive and negative. I've had a lot of press that the record is about my bad relationships with men. Well, there are eight other songs on the record that aren't about that. I'm hoping that people will not pull things out of context and will look at it as a whole.

**ACM:** Unfortunately, there's a tendency to group things into women's music when it comes out with that slant.

**AC:** Yeah. And it's not. Certainly that's an element. I have definitely made some poor choices in my life and I'm an experiential writer. I write about what I know.

**ACM:** But you must have found someone great if you've just married.

**AC:** I am married and I did find someone in the end. We were friends for many years and we work together. The romance was a result of the growth of our friendship and a mutual appreciation for each other. But,

we also have a lot of passion. In the end, it's finding someone you can be content to struggle with. I really admire him. I want to be with him in the thick of it. He's a rare and wonderful man and I'm really fortunate.

**ACM:** Having your daughter the age she is...does that influence the direction you take with your music, where you take your music, or influence the music itself?

**AC:** I am very much devoted to my family and that is the priority for me. In the end, I think that God will have very little to say about how I ran my career, but I would assume that he's going to have a few questions about the way I raised the child He gave me. I take that really seriously. The important thing for me is to write music that is provocative - in the sense that it would provoke thought or would challenge people to consider my perspective - whether they agree, disagree or aren't interested. I would like to see a little depth in the industry. It feels like for the men it's just a lot of hair bands and very frivolous. And for females it's something short of a burlesque show. And neither one means a whole lot to me. I would just like to see something a little more intelligent going on. I'm being very general and

certainly there are artists out there that have tremendous substance, but it seems that they tend to be few and far between these days.

**ACM:** Certainly not on the forefront of MTV.

**AC:** You're right about that. My husband is a guitar player, and practices while watching MTV. About 15 minutes of that is more than enough for me!

**ACM:** What sort of venues are you playing currently? Primarily bars and clubs in town?

**AC:** That's what I've always played. The way I got involved in gospel music was that I attend a church in Nashville, and the pastor asked me to lead music at one point. Now I just play periodically. A lot of Christian artists also attend my church and ask for songs or ask me to sing background on their records. I never consciously thought to pursue the Christian music industry. Frankly, it was too narrow for me...content-wise. I felt like the restrictions were too limiting.

**ACM:** And, Atlantic is really giving you a chance to be up front about where you're coming from, and things that are important to you then?

... Continued on Page 3



A special thanks to Wim Boluyt, Dan Koenig, Lionel Vargas, Gord Wilson, Anne Stephenson, Rudolf, Hughes Publishing, Greg Griffin, Jeff Johnson, Ashley Cleveland, Charles Gates, our advertisers and subscribers, and the artists participating in our 2nd Anniversary Compilation CD.

ACM JOURNAL  
Post Office Box 1273  
Sumner, WA 98390  
(206) 863-0632

Published February, June & October

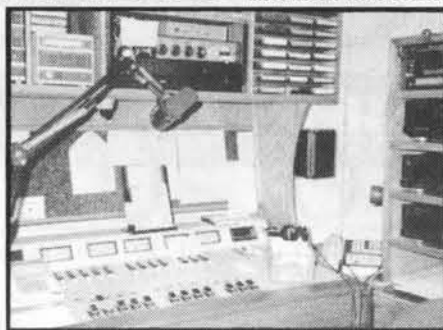
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# KOKF ALTERNATIVE CHR RADIO

**Greg Griffin:** At GMA in Nashville there were probably a handful of radio stations that consider themselves Christian Hit Radio. But I discovered after talking to them that KOKF could hardly be considered CHR since KOKF's main thrust is in the mainstream market not to the Christian Market. I believe Christian Hit Radio, by it's very nature, is not going to do a whole lot to reach that mainstream secular listener.

We report to CCM Update, of course, but if 3 or 4 songs that make their CHR chart are on our playlist, it's almost a miracle. Because they have "their CHR" for "their Christian music world" that doesn't relate to what's going on musically



in mainstream. That's where we want to be. The best term that comes to mind is missionary hit radio. It's something like entertaining evangelism.

When we talk about people who have been reached, we're not talking evangelistically speaking, we're talking about people who have signed their name on the line. We have proof that we've reached them - we have documented 17,000 so far - Oklahoman's who've been willing to put their name on the line that their life has been changed specifically because of KOKF's top/40, rock, heavy metal and dance programming. 12,000 of those are decisions for Christ - first time relationships with Christ. There are a lot of other people who don't want to come out and publicly say those things have happened because of KOKF.

I started in radio in the late 60' and early 70's... and over the decade of the eighties I've watched Arbitron and Birch in their format

## JEFF JOHNSON

In his fascinating book, *Art and the Bible*, the late Francis Schaeffer offered a bit of advice: "If you are a Christian artist...you must not freeze up just because you can't do everything at once." He also suggests that an artist's performance and world view must be judged on the basis of as much of the artist's work as possible, that every artist has the problem not only of making an individual work, but of building up a body of work as well.

Jeff Johnson did not freeze up, and over the last ten years has released over a dozen albums. He's one of the few Christian artists who have built up a body of work by which his performance and world view may, in Schaeffer's terms, be judged. "Judged," as Schaeffer uses the term in his charitable and liberating little volume means "evaluate" or "critique," and the range, history and glorious diversity of Johnson's music make him the least heard and most critiqued artist in recent memory.

Johnson's music is a bit like a ball of string. You can start anywhere to unravel it, listen to it, to talk about it. It's an instant hit with listeners who have no pretensions to "high art," and absolutely bombs with some of those who do. Johnson is one of the few "popular artists" for whom the phrase is not an oxymoron. "Unique artist," a phrase which should be redundant, actually applies to Johnson, whose dozen-plus albums wind and meander over musical byways, while retaining his musical thumbprint.

He's a critical favorite, for several reasons. One being his prodigious output. In the last decade he's released a series of five vocal albums of rich, deep music that is unparalleled in beauty, widely celebrated and absolutely unique. "Hineni," as Jews say, "it would have been enough." Then he also released five instrumental albums combining chamber instruments with restful acoustic and electronic sounds (termed

"contemplative" to avoid 'new age' connotations). Hineni. But there were also two fantasy-science fiction collaborations. And two kids' story tapes with music. His most recent album, *Great Romantics*, combines all these elements in a work of power and beauty rivaling 1989's *Pilgrimage* as his best work. As a producer, his credits include David Friesen's top ten jazz album, *Other Times, Other Places* (1989) for Global Pacific.

Critics love Johnson because he gives them so much to write about, listeners because he gives them so much to love. Glimpses and snatches of things from Music Appreciation class run in and out, pieces from all those books you read (or were supposed to have) drift by, riffs and runs, trills and arpeggios glissando up and down the scales, and shivers up and down the spine. Clean, uncluttered arrangements feature every note and chord hanging in space against silence, in a producer's dream. This is music compact discs were invented for, that puts the Advents and Infinitis through their paces, and makes your pioneer rejoice like angels of God.

On the other hand, Johnson's music is an acquired taste. Just how many have acquired it is a little hard to say, since he's never had a radio "hit". The fact that he hasn't has led some of the more revolutionary critics to indict the whole pop music system. Margaret Becker, Deri Daugherty of the Choir, and a surprising number of bands cite him as inspiration, and some play his CD's before shows. He perennially makes those lists of "Desert Island Discs" and favorites polls, and I imagine some producers and label heads go home after a hard day at the headphones and relax with *Pilgrimage* or *Icons*, while bemoaning the sad state of the industry.



Still, the great unheard may not be the great unknown much longer. This renown is getting him a hearing. His label, Ark, has issued all the aforementioned albums on CD, distributed by Sparrow in the U.S. and increasingly available in the United Kingdom. Most can be ordered through Spring Arbor distribution, and pop up in those obscure ads in underground papers. Instrumental cuts from *Similitudes* or *This Mystery I Pose* spice up the occasional "new age" or jazz station, while "Looking for God," "Hadrian's Wall," or "Great Romantics" pepper adventurous college and gospel radio. Appearances at Cornerstone and Greenbelt have increased demand and swelled Ark's mailing list.

Critics, as I have said, love to find the literary influences, savor the spiritual metaphors and revel in the musical inspirations in Johnson's music. It gives English majors something to do, but obscures the fact that Johnson is just a regular guy, with a wife and daughter, who goes to church in a suburb of Portland, Oregon, and is (in his own way) doing what we are all called to do.

The real appeal of his critically-lauded music may be that it mirrors the world. That the world is like a ball of string you can start anywhere to unravel. That Johnson, in the last decade, has started to unravel it. He has traced the particular lives of artists in songs about Monet, Rodin, and most recently, in a spirited remake of Don McLean's "Vincent," a moving elegy for Vincent Van Gogh. But if these characters struggle with the Muse, others wrestle with the angels, resisting too-easy answers and instant theologies, delighting in the wonder and diversity of the world, rejoicing in common human life.

This unravelling of the string Johnson calls "flow," and he revels in it in one of his best songs: I move in this flow...I move in this flow a glacier made from layers of history's snow I am what I know, I am what I know and what I know is what I see in dreaming and reality on and on this cycle goes of wretchedness and beauty juxtaposed.

Johnson's Christian worldview is integral to everything he writes, so much so that some distributors have declined to carry him, but references to it are rare enough to be beautiful...stretched...like the music, in dazzling passages throughout his catalog. For all their questioning, his songs echo the Westminster Catechism on the purpose of life: "To glorify God and enjoy Him forever."

The rich musical passages in Johnson's best work breathe elation and enjoyment. They speak of truth and beauty, help us in unravelling the string, and call us forward in our own Christian lives, which Francis Schaeffer calls the greatest works of art. And who knows what might happen if we don't freeze up?

Written by Gord Wilson, a freelance writer from Bellingham, WA.

breakouts. And for ten years nothing's changed. When they break out national formats on who's listening, invariably only .8 or .9 percent of all teens listen to any religious radio, and adults 18-34 have been around the 1 percent mark.

ACM: Part of that is their target audience is thirty-five and older.

GG: Well yeah, that's true. They basically gave up the future of our nation as far as Christian radio is concerned. I think that's a total disaster, but then they've never been evangelistic. They've always been taking care of the church. There's nothing wrong with that, but we really feel there's an awful lot of people that are going to miss the Lord entirely if we don't reach them. If you are over 25, you have less than a 5% chance of ever receiving Christ as your saviour, statistically, apart from any miracle. All the research that has been done, from Barnett to the Billy Graham Association and Youth for Christ - even Gallup and the Hart Research Foundation - shows that those who say they are Christians will tell you that first happened in their heart between the age of four and roughly eighteen. So by the time you get past twenty-five, the chance of ever making that commitment in your heart is pretty much gone. One of the most important things in life for those who are 25 and younger - one of the things that dominates their life - is music. So that is the perfect tool to go after them with, but basically nobody is doing it. We had a lot of national advertising agencies calling us wanting to buy teens and young adults, and of course we're non-commercial so they can't buy anything! We also had several local ad agencies that have gotten to know us very well simply because we keep coming up on some of their targets for products and services they want to advertise. So they provided us with some of this research information. One of the things that they know, and we found out because they sent us all this stuff, was that KOKF is #1 in total daily time spent listening by teens in the market. And we have 26 primary radio stations here and a total of 62 radio signals in the total survey area.

ACM: And that was as just a 3000 watt station?

GG: Yes, that's with just the 3000 watts, so we're not even reaching the total survey area with the power we've got right now.

ACM: And some of these stations are 50,000 and 100,000 watts?

GG: Yeah. What we consider our direct competition are all 100,000 watt Stations.

ACM: But you're about to join them.

GG: We're going to slug it out on an equal basis now. Apparently several stations are getting very nervous about KOKF going to 100,000 watts. The sales manager at Oklahoma City's album rock station, which has from time-to-time been #1 for 12 and older overall, said everybody in the media knows about KOKF - who we are and what we're doing - but nobody can figure out how to combat it. And they are predicting that there are at least two stations, maybe three, that might be taken out of the market when KOKF goes up in power.

ACM: Most Christian stations say they can't afford to reach a younger audience because they'll lose their big advertising accounts.

GG: We are 100% listener supported and that means God was free to, I think, do something special. We started this venture in June of 1986, and since we've gone past that first year, we've been totally debt-free. Listeners brought in the money to make sure the station was totally paid off. The Holy Spirit used us so fast, and it penetrated so deeply in the culture here, that we saw kids who are children of very wealthy and politically powerful people in Oklahoma City have their lives changed. Some of them were saved. Some of them were brought back to the Lord. We saw Pastors who were going to preach - who had preached from the pulpit - that what we were doing was devil music and you shouldn't listen to it, whose sons or daughters had started to get messed up in drugs or several other things, and their lives were falling apart. Their dad couldn't do anything about it, and he was a pastor! They were listening to KOKF and they gave testimony that their lives had been changed and they had been brought back to their faith in Christ. That happened across such a broad base that a lot of people that might have organized to protest or object to KOKF were kind've shut up because of the fruit that was around them.

We play a top/40, urban hit kind've sound during the day, and at night, coming out of afternoon drive, it's top/40 rock hits. Then every night at eleven o'clock, seven nights a week, it's heavy metal - heavy metal, punk and thrash - up 'til about four. Then we ease back into the rock and we start the morning drive. We try to look at the whole picture, because we have an incredible crossover listenership between us and several of the top stations in town. There's a real liquid flow back and forth. So we look at those things that are going to attract them that are also going to be Godly or biblical in message or content. But one of the things we had to decide a long time ago is that personal opinion and personal emotion in what is programmed can't really enter into it. There are no national charts really doing the music mixes that we're doing, so you can't really follow after them either. Which means you better find out who your targets are, find out what they're listening to, what sounds are turning them on, what song's are really getting under their skin. And then go after that. Go after that sound and go after them. Like you're fishing for fish...fishing for souls.

ACM: How do you go about getting directly to the listeners?

GG: Teens, for example. We are the exclusive High School Happenings outlet in the metro area. That means we're on thirty secular high school campuses, and were also on junior high school campuses as well. What that means is



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every day we air between fifteen and twenty second spots of representatives who are saying what is happening at school that particular day. It also gives us access to all the school assemblies and all the school activities. We're at school lunches, some principals even put KOKF on the P.A. during lunch. We've done a lot of music testing, even school bus music research. One of the things we've done is we've taken some of the top secular hits and we've put them together with some of our top hits and theoretically if the kids were only listening to the secular top/40, then all the stuff they'd hear of our hits would be brand new music. Of course now that's not true because there's so much cross listenership, we don't find that many kids who aren't familiar with us now. But in the beginning it was that way, and we soon learned and discovered what songs that we had that kids instantly turned onto to. And the kids today are really programmed and primed for brand new stuff. Being the first to know what's going on musically. They want to hear that fresh stuff and for most of those kids fresh is much more important than familiar. Traditional radio programming says that you must always program what is familiar, particularly in drive times, however, with the advent of MTV and the video format and everything that's happening. Most of our kids, even in their 20's, are programmed to want and desire that fresh new sound and to really be hip to what's going on. We've come to the point now where we really aren't that interested in cassette tapes anymore. We really need compact disc's and/or DAT.

ACM: Bands with cassette-only releases often have DAT masters of their eight-track or better

recordings and could dub a copy off and send it your way...

GG: Yeah, we're interested in that...definitely! Especially with the higher power. We're coming to a point where we're getting ready to make a hard and fast rule it's got to be CD or DAT or forget it. We're really sorry about that, but we're in a real competition here, and we've got to have the highest quality possible. The thing we're looking for are tools to reach those listeners, and if it's really going to hit hard, then we want to use it. Obviously we make a lot of mainstream labels mad at us from time-to-time. Actually more often than that.

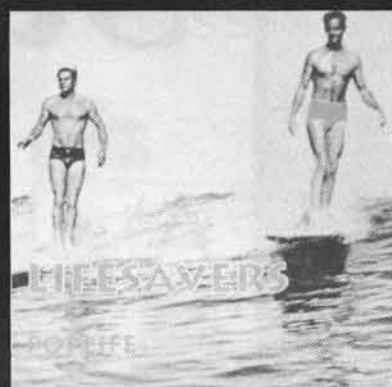
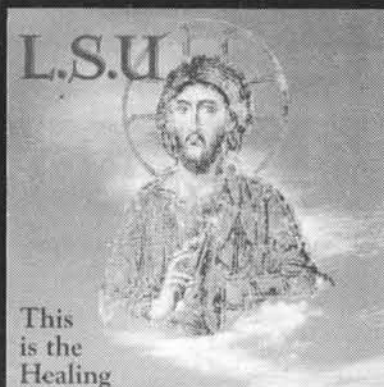
ACM: Do you consider KOKF a blueprint for other stations, or just a regional success story?

GG: We've had a lot of people call us and fly in to listen to us. I've shepherded a few starting out that want to go the same direction we're going - I guess the answer to that is yes and no. One of the most important things for radio to do is tune into their market. Although I believe a lot of songs, if they're a hit, they'll be a hit everywhere, I believe there's a percentage that won't. One of those reasons is the profile of the marketplace.

One of the categories that a lot of traditional religious radio stations would go for in their market, is middle-age, above-average income, white-collar workers. In Oklahoma City, we have exactly half of a percent of the population in that category. You'd be a fool to try to program specifically to go after that lifestyle. That'd be ridiculous. And yet I know there are religious radio people who really want to do something, but they're out there in those markets and they have no idea what their profile is like. So they're programming to people who don't exist.

... to be continued in Issue 7

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### FINDING IT

On page 4 you'll find an abbreviated list of alternative product available from around their world. We suggest you contact the following for a catalog of their product, much of which may be unavailable in your area.

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6B Sunnyside  
Devonshire Road  
Toxteth, Liverpool L83TD  
England

#### Embryo Arts

Nonnentaplaan 52  
B-3800 Sint-Truiden  
Belgium

#### Key Records

PO Box 427  
Lloyd, FL 32337

#### Kosher Records

900 North 'L' Street  
Lompoc, CA 93436

#### Metal Cross Productions

Hallmansv. 26  
S-552 59 Jönköping  
Sweden

#### Plankton Records

236 Sebert Road  
Forest Gate  
London E7 0NP  
England

#### True Tunes

210 W. Front Street  
Wheaton, IL 60187

#### Vertical Take Off Music

PO Box 540975  
Orlando, FL 32854

Independent artists should consider sending a copy of all music releases to each of the following radio stations. And, if you are not currently doing so, please be certain to send your releases and other information to ACM Journal!

#### VOICE OF AMERICA

c/o Bruce Brown  
6829 Cottingham Lane  
Centreville, VA 22020

#### RADIO ALTA MIRA

PO Box 737  
Norwood, SA 5067  
Australia

## WHERE ANGELS FEAR TO TREAD

A Brief Primer in Licensing, Publishing, & other High Explosives

This time out we're going to tip-toe together through the highly complex and lethal minefield called Licensing. We'll encounter extreme perils with names like copyright, publishing, and P&D (very unpredictable!). Stay close while we take a brief stroll.

**Copyright.** Before you do anything with your music, you must ensure that no one can dispute your rightful ownership. There are several ways to defuse this bomb, but the two simplest follow. Complete form PA for any single song and send in a cassette and a ten dollar fee for registration to the Library of Congress. If you have several, or an album or CD, you can copyright the embodiment of the work. Use the album title or call it Collected Works of John Doe. The latter registration is like copyrighting your body because it contains your soul. If you change bodies (or release the material in a different form), you will have to register again. Now that you can call your soul your own, beware of those

that offer to buy it. Watch it on the right! That was close.

**Publishing.** This is a multifaceted weapon and requires more research and caution than we have room for here. Briefly, before you lose your head, it involves the exploitation of your music and/or lyrics by another party (Warner-Chappell, Virgin Music, etc.) in commercials, movies, copies by other artists, sheet music, songbooks, and so forth. A reasonable fee for overseeing and negotiating this mess is usually fifty percent of the gross publishing income. An advance should be offered for tying up your copyright. You can act as your own publisher, but it would be wise to retain the services of a publisher to administer your copyrights. They won't actively seek income for your work, but their expertise and muscle can help in a pinch. The customary fee in this instance is thirty percent of gross to the publisher.

Every time you receive airplay, or your song is performed (even by

you), a royalty must be collected—at least in theory. This is usually overseen by a performing rights organization like BMI, ASCAP, or SESAC. They function as a form of collection agency. They gather fees from nightclubs, radio stations, and performance halls, dividing the income among members that show up on the playlists according to a sampling percentage. In the case of ASCAP, Michael Jackson and Madonna are usually happiest with this arrangement. For the small fry such as myself, I suggest BMI—they offer many services to the fledgling and moderately successful songwriter. It should be noted that the cost of doing business with any of these agencies is borne by the subscribers and not the members. Mechanical royalties are generated by embodying your work in CD's and so on for release. The rate is 5.7 cents per song or 1.1 cents per minute whichever is greater. The record label or distributor must pay you an advance for the units they

manufacture. You keep the money for those sold and not returned. Airplay royalties are 4 1/4 cents per play as of this writing.

All of this money represents a considerable peril if left unprotected—lost wages! Never give away your publishing (but by all means sell it to a publisher at the previously described rates). You might trade a small piece of your 50% to a label for a larger advance or royalty rate, but remember that this may be your only hit! That's why everyone wants a piece. Songs have languished for years only to resurface and make millions for the label or publisher. This is not the exception. Bottom Line—this is your music, not theirs. I can't stress enough that most people in this industry do not have your health and future financial well-being as their primary concern. Watch out! Incoming! That was a near miss with a P&D round.

**Production and Distribution.** P&D involves the licensing of your product (music or finished album

with artwork) to a distributor or record label for a given period of time (I suggest a year to see how the marriage works out). All manufacturing and production costs should be paid by those licensing your work. In return, you should receive an advance against a royalty of approximately 50% of all monies received after reasonable expenses. Be sure to define reasonable in the contract. This agreement should in no way require the surrender of any future publishing rights—PERIOD.

There, we've made it to the other side. Phew! Remember that the licensing of your music means more potential income to you over your lifetime than any record contract or tour. This income can only be protected by you through the application of secured copyright and publishing rights. I feel a whole lot safer now, don't you!

Written by Daniel Koenig, a musician, audio engineer, and independent producer.

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8730 Sunset Boulevard 3rd Floor  
Los Angeles, CA 90069

**ASCAP**  
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## ASHLEY CLEVELAND

AC: Yeah! I was concerned the other extreme would be true in a secular environment. I'm sure many record labels would be gun-shy about any attachment to the Christian philosophy. Lately they're a little more skittish because one of their bands, King's X, did an extensive article in Rolling Stone magazine and talked extensively about their faith and apparently sales dropped. But our appeal is different. Their audience and my audience are, for the most part, probably different. Not only has Atlantic not limited me in any way, they chose "Walk to the Well" and "Big Town" for the record. They loved those songs.

ACM: Are you getting airplay at the national level?

AC: "Willie" did well in the Northeast and the Southeast. It did well in Canada and pockets in the western U.S. too. The second single, "I Could Learn to Love You", just came out Friday,

so they're just gearing up for the push on it. The record is moving along very steadily.

ACM: As far as Christian radio stations go, the jury is still out?

AC: With Christian radio you need distribution by a Christian record label, and my record label doesn't want to do that right now. They just want to get me established through the regular system.

ACM: Stand on its own two feet in the real world...

AC: Yeah. I've heard from alternative Christian radio stations. Or Christian radio stations with alternative hours. That's where the record is getting played.

ACM: Any plans for you to pursue music festivals like Greenbelt, Flevo, or Cornerstone?

AC: I would certainly love to participate in that if I were asked. I don't know if there are any plans to pursue that. I played the Newport Folk Festival (which is a blast) a couple of years. And the New Orleans Jazz and Heritage Festival a few times. My record isn't being carried in Christian bookstores, it's only in regular record stores.

ACM: The important thing is just being honest about your faith. To earn respect based on your ability and the honesty and applicability of what you have to say.

AC: I've never pursued anything else. The things that I've been through in my life have equipped me to really understand other people's struggles. I hear from a lot of people who are not believers, but are really touched by the spiritual material. I feel this is where I've been placed...this is where I belong. I'm a professional musician, and I'm not entirely comfortable with using the stage as a podium for evangelism. But at the same time, I'm going to sing my material. Hopefully that will

speak for itself. What I'm saying is...I think I'm where I'm supposed to be. And I think I'm doing what I'm supposed to be doing. I really hope my life reflects it.

ACM: Even though you're a Christian, and you live a life consistent with that, life is still a rollercoaster.

AC: Things are working out. I think life is very difficult, and the biggest struggle I have is that I was raised to believe that life was going to be fair. It was a big stumbling block to discover that wasn't true...that whole myth of trust Jesus and everything will be fine. That's not entirely true. Or, trust Jesus and everything work out the way you want it to, which is usually how people interpret it. People get the notion that it's their ticket away from pain. If I have anything good to bring to the table...to really offer people in my life...it is directly born of the most painful times in my life. The stuff that came easy amounts to very little over time. If I have any substance, or any depth, that is what that's made of.



"Stinging Rain now bursts on the arena with a finely crafted, richly tuned set of songs that will have you pondering, humming, and turning the words over in your mind for quite some time afterwards. Surely one of those rare finds that abruptly rockets onto your playlist like last years Painted Orange.

\*\*\*\*1/2  
Dan Kennedy, *The Cutting Edge*

"Stinging Rain have released one of the best collections issued in recent times. 'Shadows of Reality' explores the grey area between what is said and what is real, between life and the way you'd like to live it."

John Hayes, *Rock Flash*



"Stinging Rain is a new band from PA with an impressive debut under it's belt. It's lyrics are impressionistic poems set to music; it's sound is both modern and rustically folksy at the same time... 'Shadows of Reality' brings to mind the music of Violet Burning."

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## COLLEGE

- ADAM AGAIN ..... California  
Homeboys  
THE ALARM ..... Wales  
Standards  
ALLIES ..... Washington  
The River  
ASHES TO ASHES ..... Washington  
untitled, EP  
idop't, 1990.  
THE AWAKENING ..... Canada  
Into Thy Hands  
BIG SUR ..... Scotland  
Dancing on the High Wire, EP  
THE BISCAYNES ..... Arizona  
new album in progress  
idop't, 1991.  
BLACK AND WHITE WORLD ..... California  
untitled  
Blond Vinyl, 1991.  
BLACK CARNATION ..... Michigan  
Hope  
JOHNNY J. BLAIR ..... California  
12 Songs About Love, God, Money  
BLUE TRAPEZE ..... California  
new album in progress  
idop't, 1991.  
BOOK OF MARTYRS ..... New Zealand  
Cathania  
T-BONE BURNETT ..... California  
The Talking Animals
- CAEDMON PLATEN TANNER ..... Texas  
Rome Wasn't Burnt in a Day  
CAFE NOIRE ..... California  
untitled  
THE CALL ..... 20 song live album  
CAMEL SOCIETY KINGS ..... California  
see Harborfield Gathering  
PETER CASE ..... The Man with the Blue Guitar  
CHAGALL GUEVARA ..... Holland  
Circle Slide  
CHANGED ..... Wake Up  
idop't, 1991.  
THE CHOIR ..... California  
idop't, 1991.  
THE CLEAR ..... New Zealand  
new album in progress  
idop't, 1991.  
•Interviewed in Issue 5.  
BRUCE COCKBURN ..... Canada  
Bruce Cockburn: Live  
COLOR BLIND ..... California  
Pain, Pride, Stupidity & Prejudice  
COMMON BOND (disbanded) ..... Ca  
Anger into Passion  
THE CRY ..... Texas  
If This Had Been an Actual  
DA (DANIEL AMOS) ..... California  
Kahoun
- DAN H. BAND ..... Minnesota  
House of Stone  
DANCE HOUSE CHILDREN ..... California  
Songs & Stories  
Blond Vinyl, 1991.  
DANCE OF THE PORCUPINES ..... Calif.  
new album in progress  
DEACON BLUE ..... England  
Four Bacharach & David Songs, EP  
DEAD ARTIST SYNDROME ..... California  
Prints of Darkness  
DECEMBER (disbanded) ..... Washington  
ROBERT DEEBLE ..... California  
Songs for the Sabbath, EP  
ELLIS, BEGGS & HOWARD ..... England  
new album available  
FAITH & REASON ..... Illinois  
untitled  
FAT 'N' FRANTIC ..... England  
new album available  
441 ..... California  
Sacrifice  
THE FREE ZONE ..... England  
Mammon  
FRESH CLAIM ..... England  
Huds Continental  
GLORIA ..... Washington  
2000 Years, EP  
GO GO STREET ..... Scotland  
untitled

## ALTERNATIVE

The primary distinction between College Progressive and Alternative, since both are likely to be found in college radio, is intensity. College Progressive includes folk, acoustic and club-oriented rock, whereas Alternative leans more towards punk, industrial and Hardcore. Subscribe to ACM Journal and receive our Annual Compilation CD with 15 or more college-oriented artists—FREE!

- ABSENCE OF CERAMICS ..... New Jersey  
Soft Drinks for Terrorists  
AFTER 11 ..... Pennsylvania  
It's About Time  
AKZENTE ..... Germany  
Mit Auf  
THE ALTAR BOYS ..... California  
new album scheduled  
Alma, 1991.  
BEAUTY FOR ASHES ..... California  
see Upside Down Room
- BLIND TEETH VICTORY BAND ..... Texas  
Preston Mannuette  
BLACKHOUSE ..... California  
The Gospel according to...  
CAROLINE BECKER ..... Michigan  
If This Had Been an Actual  
BREAKFAST WITH AMY ..... California  
Dad  
Blond Vinyl, 1991.  
BROKEN CHRISTMAS ..... California  
compilation
- CHARIZMA ..... Sweden  
Join Hands, EP  
CHRISTIAN IMAGE ..... Holland  
We Cast Out the Devil  
CRASH DOG ..... Illinois  
Hard Knocks for Hard Heads  
RANDY DYER ..... Texas  
Created Image  
DONDERFLIEGEN ..... Oregon  
Digital Priests  
EMPTY TOMB ..... Oregon  
To Whome it May Concern  
FIGHTER ..... Iowa  
The Waiting  
Wonderland, 1991.  
FLUFFY ..... California  
Ruffy Luv's You  
Blond Vinyl, 1991.

## TOP 40/DANCE

- EDIN ADAHL ..... Sweden  
Into My Soul  
DARLENE ADAIR ..... New Zealand  
untitled  
STEVEN ADAMS ..... Pennsylvania  
Heartwork  
ADVENT ..... Washington  
The Man of Many Talents  
ADVENTURES IN THE LAND OF BIG BEATS AND HAPPY FEET ..... California  
untitled (dance compilation)  
AFTER THE FIRE (disbanded) ..... U.K.  
ATF  
ANGIE ALAN ..... The Bottom Line  
Frontline, 1991.  
ALPHADEET ..... California  
see Geoff Mann  
MICHAEL ANDERSON ..... California  
untitled  
ARCADE ..... U.K.  
untitled (dance compilation)  
STEVE ARRINGTON ..... Australia  
Jam Packed  
ARQUE ..... Australia  
In the Beginning, EP  
SUSAN ASHTON ..... Wakened by the Wind  
Sparrow, 1991.  
AVENUE 0 ..... Kansas  
Abandon  
AVION ..... Australia  
White Noise  
PHILIP BAILEY ..... Family Affair
- BARNROVER/LIGHT ..... California  
Living on the Outside  
BASH IN THE CODE ..... California  
More Than Enough  
MARGARET BECKER ..... Simple House  
BILEAMS ASNA ..... Sweden  
new album scheduled  
CAROLINE BONNETT ..... California  
untitled  
CHUCKII BOOKER ..... Chicago  
Chuckii  
Do You Have a Problem with That  
KIM BOYCE ..... This I Know  
BRIGHTON ..... California  
Promise of Love  
Pakadem, 1990.  
CATCH TWENTY-TWO ..... U.K.  
Acoustic Energy  
PAUL CLARK & POINT OV-U ..... Awakening From the...  
ASHLEY CLEVELAND ..... Tenn.  
Big Town  
Atlanta  
•See Interview in this Issue.  
CLOCKWERK ..... Australia  
untitled  
COME ALIVE ..... Belgium  
Niet te Laat  
RIC CORI ..... Colorado  
Shadows  
D-BY RODRIGUEZ ..... Texas  
The Lyrical Strength...Street Poet
- D.C. TALK ..... Nu Thang  
DANGERZONE ..... Australia  
D.O.C. ..... So How Ya Livin'  
Starsong, 1991.  
DOUBLE CHECK ..... England  
Shake It Down  
DYNAMIC TWINS ..... California  
Word 2 the Wise  
Broken, 1991.  
RICK ELIAS ..... untitled  
ELLEN B ..... Sweden  
Prince of Peace  
E.T.W. ..... End Time Warriors  
FAIR EXCHANGE ..... California  
untitled  
MARK FARNER ..... Some Kind of Wonderful  
Frontline, 1991.  
STEVE FLASHMAN ..... U.K.  
Keyhearts  
STEVE FORBERT ..... Streets of this Town  
FREDA ..... Sweden  
FREEDOM OF SOUL ..... Caught in a Land of Time  
RENEE GARCIA ..... new album in progress  
idop't, 1991.  
•Interviewed in Issue 2.

## ADULT ALTERNATIVE

- Adult Progressive ranges from acoustic guitar to keyboard instrumentals, Irish folk to blues, even lighter experimental styles. This is not elevator music!
- AKUT ..... Germany  
Neves Light  
JUSTO ALMARIA ..... Family Time  
STEPHEN BELL-BOOTH ..... N. Z.  
Shelter  
BENEDICAMUS ..... Holland  
Een Man Kwam In Een Land  
GERT BERKHOUT ..... Holland  
Straight From My Heart
- MARC CATLEY & GEOFF MANN ..... U.K.  
new album in progress  
Punkton, Summer 1991.  
R. CORDNER & J. P. RUDOLPH ..... Ire.  
Sing for the Song  
LASSE DANIELSSON ..... Sweden  
DAVID'S SECRET ..... South Carolina  
Too Good for Words  
Image, 1991.
- ERIC ENGBRETSSEN ..... Idaho  
Taste & See  
idop't, 1990.  
DIETER FALK ..... Germany  
today  
DAVID FRIESEN ..... Departures  
IONA ..... England  
untitled  
HANS-JURGEN HUFSEIN ..... Germany  
Domino  
PAUL JACKSON, JR. ..... Out of the Shadows

## METAL & THRASH

- ANGELICA ..... Canada  
Walkin' in Faith  
ARMAGEDDON ..... Virginia  
The Money Mask  
BARREN CROSS ..... California  
State of Control  
BELIEVER ..... Pennsylvania  
Savvy Obscure  
BLOODGOOD ..... Washington  
new album rumored  
Quantum, 1991.  
BLOODY CROSS ..... Germany  
BRIDE ..... Kentucky  
Kinetic Faith  
Starsong, 1991.  
THE CRUCIFIED ..... California  
new album in progress  
Ocean, 1991.  
DELIVERANCE ..... California  
What a Joke  
Intense, 1991.
- DREAMER ..... Canada  
Full Metal Racket  
Image, 1991.  
ETERNAL RYTE ..... California  
World Requiem  
FINAL AXE ..... California  
Beyond Hell's Gate  
HOLY SOLDIER ..... California  
untitled  
IMMORTAL ..... New York  
Dead and Buried  
JET CIRCUS ..... Germany  
Step on it  
KING'S X ..... Texas  
Faith, Hope, Love  
LEVITICUS ..... Sweden  
MARTYR ..... California  
new album in progress  
MESSIAH PROPHECY ..... Pennsylvania  
Master of the Metal
- GREG MINIER ..... Minier  
NEON CROSS ..... California  
untitled  
RAGE OF ANGELS ..... Connecticut  
RANSOM ..... Intense, 1991.  
RECON ..... California  
Behind Enemy Lines  
RED INK ..... Texas  
REZ ..... Illinois  
Innocent Blood  
•Interviewed in Issue 4.  
SACRED WARRIOR ..... Illinois  
Wicked Generation  
SACRAMENT ..... Pennsylvania  
Testimony of Apocalypse  
SAINT ..... Oregon  
Too Late for Living

Above is an abbreviated listing of artists and their most recent releases. These artists are broadly grouped by styles and we encourage you to take time to explore artists you are unfamiliar with. Most titles are available through True Tunes and other record stores, directly from the artist, or even a local bookstore. A more comprehensive listing with addresses can be found in Issue 5 or in our October Issue. Just another reason to subscribe for only five dollars!

- GO VERTICAL ..... New Mexico  
untitled  
idop't, 1991.  
DALLAS GRAHAM & the Revs ..... N.Z.  
ERIC HANN ..... Louisiana  
new album in progress  
idop't, 1991.  
ELIM HALL ..... Canada  
Let It Thrive  
idop't, 1991.  
HARBORFIELD GATHERING ..... Pa  
new album recorded  
idop't, 1991.  
MARK HEARD ..... California  
Dry Bones Dance  
SAM HILL ..... England  
The Hollowmen  
Portraits of My Reflection  
HUMAN CONDITION ..... California  
untitled  
Image, 1991.  
IN THE SILENCE ..... Australia  
It's Only Time  
INNOCENCE MISSION ..... Illinois  
untitled  
•Interviewed in Issue 4.  
INTERFACE ..... Belgium  
Wer Trek Schon Nach Senf  
HIDDEN FACES ..... Pennsylvania  
new album in progress  
idop't, 1991.  
HOT PINK TURTLE ..... Kansas  
new album in progress  
idop't, 1991.  
JACOB'S TROUBLE ..... Georgia  
Knock, Breathe, Shine  
KAJA (Kajagrogno) ..... see Ellis, Beggs & Howard
- KING JAMES & CONCORDANCES ..... The Authorized Version  
Starsong, 1991.  
LEVEL HEADS ..... Canada  
Momento Mori  
LIES DAMNED LIES ..... Scotland  
new album available  
idop't, 1991.  
LIFESAVERS ..... California  
Poplife  
Blond Vinyl, 1991.  
THE LIVING ..... California  
new album scheduled  
LIVING IN CANAAN ..... Pennsylvania  
7-Song Demo  
THE LONELY NOW ..... California  
Honest Tear  
A GEOFF MANN BAND ..... England  
Loud Symbols  
BRIAN MCGLYNN ..... Scotland  
TIM McLAUGHLIN ..... Washington  
untitled  
MIDNIGHT OIL ..... Australia  
Blue Sky Mining  
MISSION OF MERCY ..... Illinois  
Killing Time, EP  
MORELLA'S FOREST ..... California  
Tales  
NIMMZWEL ..... Germany  
Shel Freck  
NINA ..... No Shadow of Turning  
R.E.X., 1991.  
NO U TURN ..... Puerto Rico  
new album in progress  
idop't, 1991.  
THE OCEAN BLUE ..... Washington  
new album in progress  
idop't, Winter 1991.

- FOOLS & STRANGERS ..... North Dakota  
Hardcore Beatniks, Demo  
MIKE RUTCH ..... California  
new album scheduled  
GOD SENT HUMANS ..... California  
new album in progress  
HAPPY CLAYPAGES ..... Holland  
Sick Underground Guitar  
THE HATED ..... Washington  
untitled  
HENRY & THE VISITORS ..... Germany  
The Holidays  
DONDERFLIEGEN ..... California  
Restless Heart  
HOKUS PICK MANUEVER ..... Canada  
new album in progress  
IDY ..... No, I Don't Have  
2nd Avenue  
THE INSTITUTION ..... Australia  
Entomology  
THE LEAD ..... Florida  
Burn This Record  
LEGION ..... Canada  
Evening Dance
- LUST CONTROL ..... new album in progress  
Blond Vinyl, Fall 1991.  
L.S.U. ..... This is the Healing  
Blond Vinyl, 1991.  
THE MAD HATTERS BALL ..... untitled  
MAD AT THE WORLD ..... California  
Seasons of Love  
MERCY RULE ..... Illinois  
Road Kill  
MENTAL DESTRUCTION ..... Sweden  
new album in progress  
Metal Cross, Summer 1991.  
MORTAL WISH ..... California  
demo, Fear no Fear  
NATIONS & UTENSILS ..... A Passage Through Oblivion  
NEW DECEMBER ..... California  
Furious Children  
NO LAUGHING MATTER ..... Arizona  
Monstor

- GIANT ..... Last of the Runaways  
JON GIBSON ..... California  
Jesus Loves Ya  
MICHAEL GLEASON ..... Children of Choices  
AMY GRANT ..... Heart in Motion  
Myrrh, 1991.  
DAVID GRANT ..... England  
You're Lying  
GREEN ..... Down This Avenue  
HALO ..... untitled  
HEARTBEAT ..... England  
The Winner  
BENNY HESTER ..... United We Stand/Divided We Fall  
HOWARD HEWETT ..... untitled  
JOHN HIATT ..... Stolen Moments  
KIM HILL ..... Betcha Didn't Know  
HOI POLLOI ..... New Zealand  
MAGDALLAN ..... untitled  
Intense, 1991.  
KENNY MARKS ..... brother Friday Night  
M.C. GE GEE ..... What I'm For Real  
M.C. RO ..... In Jesus Name  
DONNA McELROY ..... Bigger World  
MARIA MCKEE ..... untitled  
DEBBIE McLENDON ..... Get a Grip
- JUSTUS ..... British Columbia  
Someone's Waiting  
PHIL KEAGGY ..... California  
Big Fish  
KINNECTION ..... Testimony  
LAST ADAM ..... Tools for the Harvest  
VAL LEBEAUX ..... untitled  
LEXI ..... untitled  
CRYSTAL LEWIS ..... California  
Let Love In  
LIAISON ..... Urgency  
Frontline, 1991.  
LIBSUITE ..... Water and Blood  
THE LIFTERS (disbanded) ..... What Love's All About  
DEREK LIND ..... New Zealand  
Slippery Ground  
LONE JUSTICE (see Maria McKee) ..... album in progress  
Blond Vinyl, Fall 1991.  
LOVE LIFE ..... Michael Peace  
MAGDALLAN ..... untitled  
Intense, 1991.  
KENNY MARKS ..... brother Friday Night  
M.C. GE GEE ..... What I'm For Real  
M.C. RO ..... In Jesus Name  
DONNA McELROY ..... Bigger World  
MARIA MCKEE ..... untitled  
DEBBIE McLENDON ..... Get a Grip

- JEFF JOHNSON ..... Oregon  
Great Romantics  
Ark, 1991.  
•See Article in this Issue.  
PHIL KEAGGY ..... Fresh Fish  
KERRY LIVGREN ..... The Wind and the Wheat  
One of Several Possible Musiks  
PHOENIX ..... Germany  
untitled  
PRISMS ..... Portraits in Synthesis  
TOM SHINNESS ..... Texas  
Something Inseparable  
SANDY SIMPSON ..... The Passing of the Dark  
RICHARD SOUTHER ..... Innermission  
KIRK WHALUM ..... The Promise

- JEFF SCHETZ ..... Kansas  
Woodpecker Stomp  
SEKEL ..... Massachusetts  
The Final Conflict  
SHOUT ..... California  
In Your Face  
STRYPER ..... California  
Against the Law  
SUMMONED ..... Texas  
KEN TAMPLIN ..... An Ave to Grind  
THRASHER ..... Pennsylvania  
Totally Possessed  
TOURNIQUET ..... California  
Psycho Surgery  
Intense, Summer 1991.  
TRYTAN ..... Illinois  
Syntetiger  
VALOR ..... California  
Fight for Your Life  
VENGEANCE RISING ..... California  
untitled  
WHITECROSS ..... Illinois  
In the Kingdom  
Starsong, 1991.  
ZION ..... South Dakota  
Thunder From the Mountain

- PAINTED ORANGE ..... Oklahoma  
The Mask of Innocence  
Starsong, 1991.  
CHARLIEPEACOCK ..... California  
West Coast Diaries, I II & III  
•Interviewed in Issue 3.  
SAM PHILLIPS ..... California  
new album in progress  
PLACEDO REY ..... Washington  
Say it Straight  
MARC PLAINGUET ..... Ohio  
Strange Tales  
THE PRIMARIES ..... Washington  
new album in progress  
idop't, Fall 1991.  
PRIORITY PAID ..... Australia  
Images  
RED C ..... Michigan  
untitled  
THE REIGN ..... California  
new album in progress  
Image, Fall 1991.  
RUNRIG ..... Scotland  
Searchlight  
STEVE SCOTT ..... California  
Magnificent Obsession  
•Interviewed in Issue 5.  
THE SEVENTY SEVENS ..... California  
new album scheduled  
THE SILENCERS ..... Scotland  
A Blues for Buddha  
SINCERELY PAUL ..... California  
new album in progress  
Blond Vinyl, Fall 1991.  
SIVAN ..... England  
The Playroom Collection  
S.O.S. ..... Northern Ireland  
Borderland
- NO LONGER MUSIC ..... Holland  
Thank You, Night, We Love You  
idop't, 1991.  
NOBODY SPECIAL ..... Oregon  
Call it Whatever You Want  
THE NOV. COMMANDMENT ..... Sweden  
Complete Structure  
ONE BAD PIG ..... Texas  
new album in progress  
THE PERPETUAL NOW ..... California  
Third Heaven  
P.I.D. ..... The  
Frontline, 1991.  
THE PLAGUE ..... North Dakota  
Nuclear Poika  
ROCKS IN FLESH ..... California  
RIP Cement Live  
idop't, 1991.  
THE REVOLUTIONARY ARMY ..... England  
OF THE INFANT JESUS  
new album in progress  
idop't, Summer 1991.  
SCATTERED-FEW ..... California  
Out of the Attic: Circa 83-84  
idop't, 1991.

- SCATTERED-FEW (cont.) ..... new album in progress  
idop't, 1991.  
•Interviewed in Issue 4.  
S.F.C. ..... A Saved Man  
SHATTERED IMAGE ..... British Columbia  
demo, Only Your Love  
THE SHEKINAH BROTHERS ..... California  
new album in progress  
THE STAND ..... The  
Heartbreak Town  
Wonderland, 1990  
TOTI TIBOR ..... Hungary  
Bolsdog  
TORN FLESH ..... Ohio  
Crux of the Mosh  
2000 D.C. ..... Spain  
Nothing is Neutral  
UPSIDE DOWN ROOM ..... California  
new EP in progress  
UNDERCOVER ..... California  
Balance of Power  
THE WARNING ..... California  
Shattered Faith

- MICHAEL McDONALD ..... Take It To Heart  
RIKI MICHELLE ..... California  
Big Fish  
JULIE MILLER ..... Meet Julie Miller  
TIM MINER ..... new album scheduled  
MR. MISTER ..... Go On  
GEOFF MOORE and the Distance ..... Foundations  
JEREMY MORRIS ..... Michigan  
Vintage Jam  
NEW DESTINATION ..... Holland  
When Friends Are Out of Sight  
THE NEWSBOYS ..... Australia  
Turn  
Starsong, 1991.  
NICOLE ..... Texas  
Don't Let Me Go  
Frontline, 1991.  
NOVELLA ..... New Jersey  
One Big Sky  
Starsong, 1991.  
ONE TO ONE ..... Wales  
Run Thru' the Wastelands  
MICHAEL PEARCE ..... untitled  
DAVID PEASTON ..... untitled  
PHIL PERRY ..... new album in progress  
PIERCE PETTUS ..... While the Serpent...  
PIECES ..... Germany  
Face 2 Face  
PERFECT THERAPY ..... Holland  
PRESS ANY KEY ..... England  
Whisper on the Wind  
THE REACH ..... Washington  
Under the Same Sky

- THE SPIRALS ..... New Zealand  
new album in progress  
CHRIS SPRACKLEN ..... England  
No Disguise  
STINGING RAIN ..... Pennsylvania  
Shadows of Reality  
GREG STRANGE ..... California  
24 Hours to Live  
STREET ANGEL ..... Newland  
STREET LEVEL ..... England  
Relay  
THE SWIRLING EDDIES ..... California  
The Miracle Faith Telethon  
TALKING DRUMS ..... California  
see Lies Damn Lies  
TALL STORIES ..... Australia  
Sleeping Through Another War, EP  
CHRIS TAYLOR & Windows ..... Texas  
Simple Things Confound Wise Men  
idop't, 1991.  
STEVE TAYLOR ..... see Chagall Guevara  
IN 3-D ..... see Mission of Mercy  
THE THROES ..... Virginia  
The Flowers in Your Mother's Eyes  
TONIO K ..... California  
new album scheduled  
THIS TRAIN ..... California  
TRIBE OF DAN ..... England  
Gildown, Thrash R - Live  
idop't, 1991.  
TRIO OF ONE ..... Texas  
Beginning is Half Done  
UTHANDA ..... California  
new album in progress  
Quantum, 1991.

- RECESS ..... Discipline of the Groove  
SAY WHAT ..... Fresh Fish  
MICHAEL W. SMITH ..... Go West Young Man  
PAUL SMITH ..... Back to Who I Am  
SPARKS ..... Through Flood & Fire  
JUDSON SPENCE ..... untitled  
HOPE STERLING ..... Canada  
The Way Things Are  
DONNA SUMMER ..... Another Place and Time  
SURPRISE ..... Australia  
Reformation  
D.T.S., 1990.  
TARGET ..... Holland  
untitled  
THESSIS ..... Holland  
Rising in the Wind's Eye  
KEITH THOMPSON ..... England  
Against the Odds  
TRAMANE ..... Sweden  
Freedom  
WALK ON WATER ..... Sweden  
WASHINGTON ..... Every Time  
WHAT IF ..... untitled  
STEVEN WILEY ..... Rhythm and Poetry  
DENISE WILLIAMS ..... Special Love  
BEBE & CECE WINANS ..... Another Day in Paradise  
ZIPCODES (disbanded) ..... England  
Sold Sight Unseen

- U2 ..... Ireland  
Rattle and Hum  
VAGUE ..... Illinois  
new album in progress  
idop't, 1991.  
VECTOR ..... California  
Simple Experience  
VEIL OF ASHES ..... Pain  
VIOLET FEMMES ..... Distance Grows, EP  
THE VIOLET BURNING ..... Chosen  
THE WALK ..... Pennsylvania  
PETE WARD ..... England  
Whiteheart  
WINDY LYNE ..... California  
untitled  
Blond Vinyl, 1991.  
WORLD THEATRE ..... see Human Condition  
CHRIS YAMBAR ..... Ohio  
Weird Outtakes, Volume I

## PUBLICATIONS

- ACM Journal  
PO Box 1273  
Sumner, WA 98390  
Against the Grain  
c/o ZNBC FM  
PO Box 901  
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Autographs for the Sick  
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Morphett Vale, SA 5162  
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