

ACM

JOURNAL

Issue 9

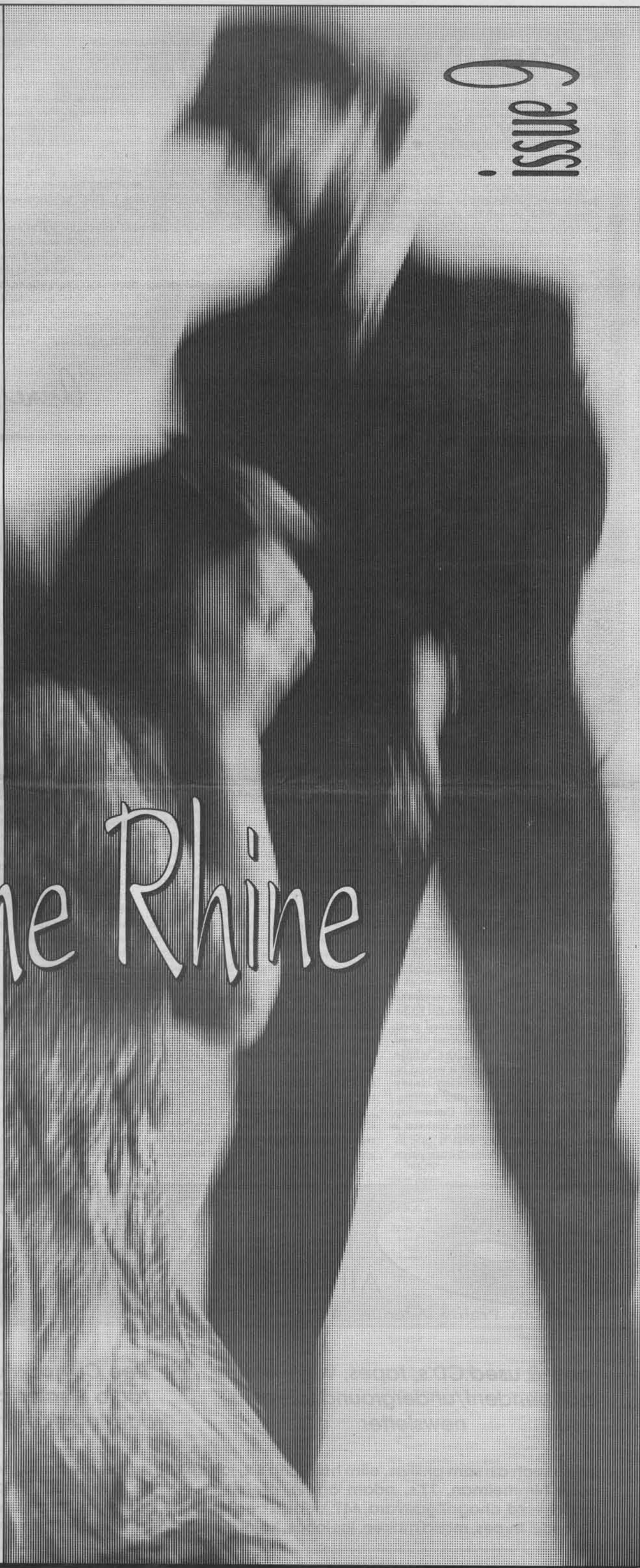
Over the Rhine

OtR: I'm going through this phase where I feel like I haven't said anything meaningful or interesting or witty for several months now. I read so many interviews with artists and I listen to a lot of public radio where authors and musicians and various creative people are constantly talking about their ideas. Everyone is so articulate and colorful. I'm feeling very run-of-the-mill.

ACM: We were looking back over the newsletter you send out. It's very thoughtful and introspective and mentions a little background on each of you. What do you do to entertain yourself when you go to a town to do a show...

OtR: Well..., the antidote for touring, for most of us, is seeking out antiquarian and rare edition bookshops where we can fill the gaps in our libraries... We're fairly bookish people. Bookshops are the most popular haunts, but Brian enjoys wooing nubile girls, Ric likes to

...continued on page 6



From the Editor

It's June 7, 1992 and we're on time with Issue 9. Do we get some kind of reward for being on time? I didn't think Issue 8 would ever get done. Well, it still isn't. We encountered more problems at the post office (bulk mail has many rules), but to the best of our knowledge they've all arrived by a miracle from God. Can you imagine Post Offices around the country delivering 1200 pieces of mail with no return address or postage? If you didn't receive your Issue 8, please drop us a line and we'll send it first class. I've already done so with the few that came back.

We really appreciate the reader surveys that you returned to us. In response to your favorite styles of music, we received the following answers: (in no particular order) grunge, jazz, industrial, medieval, classical, alternative, rhythm and blues, techno-dance, grindcore, ethereal, retro, thrash, rap, funk, alternative polka, southern rock, imported dance, heavy metal, college progressive, and punk. Don't expect new categories for each of these any time soon... Does that about cover it? This helps us to get to know you and re-evaluate our direction. Unfortunately, everyone (except for Brad Caviness who listens to KOKF in Oklahoma City, OK) responded similarly to their local radio...adjectives included *heinous*, *unbalanced*, and *plain stupid*. The answers and suggestions from you have already helped us consider new bands for the third compilation cd and

selecting bands to interview: for example *Over the Rhine* was requested by several subscribers for an interview. There are so many other bands and topics of interest that we want to cover, nationally and internationally; also, we'd like to cover (and be involved with) local growth in the Pacific Northwest. Thanks for the great ideas. We'll print another reader survey with Issue 10 which arrives with the third compilation disc. Please help us to serve everyone by responding to the next survey.

If you've written to us and I haven't responded...I'm sorry. Please continue to write and I'll try my best to answer it in a timely manner. Concerning back issues, we're running low on some, especially Issue 1. Don't be surprised if you receive only Issue 2 on.

The weather has been unusually warm and dry this year, but Seattle is now paying for it with water restrictions during the summer. Tom and I celebrated our third wedding anniversary on a dinner train last month. Our big night out! Next week, we're going to see King's X at a local club. We look forward to our trip to Bushnell, Illinois, via Glacier National Park and Mt. Rushmore. Also, we're moving to West Seattle in August; hopefully, this move will be the last. Our address (P.O. Box 1273, Sumner, WA) will change then, so look for a new address in October's Issue 10.

Anne

ACM JOURNAL

ACM Journal

New address upcoming

See issue 10 for details

(206) 863-0632

The Editors

Anne Stephenson

Tom Stephenson

Credits

A special thanks to *Over the Rhine* (cover photo: Michael Wilson), Fred Thomas, Bill and Michelle Power, Chris Esley, Tracy Jones, Mark Mahoney, Paul Soupir, Chris Taylor, Lionel Vargas, Charles Gates, Wim Bolay, John Thompson, John Stephenson, Brent DeRoche, Marty Bush, Kevin Allison, Michael Delaney, Cornerstone, Mark Elmer, our faithful advertisers & subscribers, and our Father who has sacrificed everything for us.

Advertising

Advertising for Issue 10 is due before October 1, 1992. We reserve the right to decline ads for any reason at our discretion. Ad space must be reserved at least 14 days prior to our advertising deadline. Our philosophy, from day one, is to provide an affordable avenue for independent artists and progressive companies & distributors to reach an interested alternative audience, and in turn, provide our readers with practical information to use and share with others.

Our advertising rates are currently \$30 for a 3/16 page ad, \$40 for a 1/4 page ad, \$55 for a 3/8 page ad, \$65 for a 1/2 page ad, \$85 for a 9/16 page ad, \$95 for a 3/4 page ad, and \$125 for a full-page ad. We can have ads prepared for a nominal fee, but an additional 14 days notice is required. These prices reflect a circulation of 3000 papers per issue including retail outlets, music stores, industry, and over 1200 paid subscribers internationally. Please phone us for additional ad requirements and ad reservation. We are currently relocating to West Seattle, but you can reach us at (206) 863-0632 through October.

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THE CENSORSHIP LIE

EDITORIAL BY BILL POWER

Once again, I am dumbfounded by the ignorance of church and conservative government: this time in the area of **censorship**. Can anyone else see the waterfall that this issue is pushing us toward?

First of all, let's consider that nowhere in the Bible is it stated that rock music (or rap, for that matter) is the source of evil in this world. Sin is the source. Once we admit that parents are the ones responsible for molding and nurturing America's youth, all other issues become nothing more than moot points. No single individual has more influence or potential to change a child than a parent.

Secondly, our responsibility as Christians is not to mold and shape the morality of our nation. Our responsibility is to evangelize and serve in whatever calling God has placed on our lives. Censorship isn't going to win any converts.

Recently on a TV program about the rock supergroup Van Halen, guitarist Eddie Van Halen stated that they named their latest album *F#CK (For Unlawful Carnal Knowledge)* because of "...the whole censorship thing, we thought it would be funny." Trying to mold a society clearly bent on the carnal will accomplish nothing. It never has and it never will. Censorship serves as nothing more than fuel for a reactionary fire. A fire that is just as misguided as the fundamentalist campaign

against rock & roll. And in case you were wondering... it is going to get worse. Let's not give the music industry and secular society yet another reason to censor us. They have the resources to put us all out of [the music] business.

Now that's an interesting twist, isn't it? Christian censorship. When's the last time you saw a Petra video on MTV? When was the last time you heard Tourniquet on a secular radio station? When did you last see a big story on a pro-life march on the news? Get the picture?

Some of the parents who advocate censorship are the same parents who let their children watch television shows that undermine the family, advocate violence and sex and glorify sin, take their kids to see movies like *Terminator* and *Platoon*, never have devotional time, send their kids to daycare, are alcoholics, listen to secular music themselves, and so on.

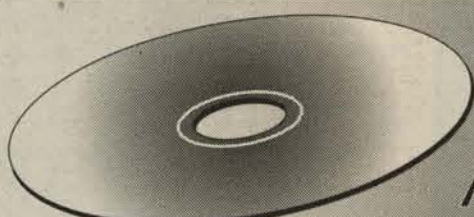
Prohibition doesn't work. It's 1992 and people still abuse drugs, rape, murder, cheat on income tax, speed on the freeway, abort children, and participate in any number of other illegal or immoral activities. We shouldn't be surprised. God said it would happen. So why are we in this mess?

Instead of being pro-active, many Christians in the church today have become reactionary. Instead of promoting the Bible and Christianity, we try desperately to

oppose everything that contradicts it. I wish we spent one-third of what is spent on album sticker and "erotic content" legislation on Christian videos, music stores, and alternative activities for youth.

There are solutions out there. Help promote Christian artists. Put up flyers, buy tapes, go to concerts. Stop buying secular music and videos. Boycott stores who won't sell Christian music. There are thousands of great, talented artists out there who need your support in every genre of music imaginable. Quit complaining about the "lack of good Christian music" and do your part. Remember the old cliché, "if you're not part of the solution, you're part of the problem." While you're at it, say a prayer or two for brothers and sisters in music who are trying desperately to reach the world with the gospel.

This is America, and people have a right to express themselves. You have a right not to listen, not to buy, and not to support. The Bible speaks of one who will come to judge. That judge is not us. Everybody is talking about the "right to choose" nowadays. Choose life. Choose Christ. Preach the gospel. Feed the poor. Build bridges. Plant trees. Do your part. Leave the censoring to God. That's His job. Many of you ask "who will be the guiding force for morality and righteousness in this country if we don't?" There's your answer...



The ART Club

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MUSIC NEWS UPDATE

One interesting development over the last several months is the tendency for artists in different regions to band together towards a common goal. Historically, artist cooperatives and networks have led the way, or at least influenced the direction of Christian music as a whole. San Francisco gave us *Exit Records* several years ago, establishing the alternative Christian music scene. While *Exit* is a memory (well not doing much lately) there is still a musician and artist network called *BACAN*. We need to talk with them before our October issue and find out what they have going. New York has *CMU*, but we haven't seen much from them lately, and of course *JPUSA* in Chicago has paved the way for alternative music everywhere through the work of *Rez Band*, *Cornerstone Festival* and *Cornerstone Magazine*. Los Angeles' *Blonde Vinyl* is an artist cooperative of sorts also, although it is more formal and resembles a record label more everyday. That was then and now, but we thought we'd look ahead.

July 10 and 11, Atlanta is hosting an alternative Christian music festival. Artists from the southeast and throughout the country are converging on Atlanta for two days of music, art and sweat. For twenty dollars you get two stages featuring artists like *Stinging Rain*, *Prayer Chain*, and "an artist who plays in a band named after a naughty barnyard animal with a curly tail." Marty Bush (*Visions of Gray*) said, "We're not set up for camping... motels, yes... because we're close to the city,... but very wooded, and no noise ordinance." The primary goals of this festival "are to glorify God, open the eyes of Atlanta's youth pastors, and raise funds for a permanent underground Christian music club." A 14 song compilation cd of artists throughout the Southeast has been completed for distribution through the *Pure Rock Report* and regionally. They have also been working to enlighten churches in the region who "cancel gigs because our hair is too long." "Georgia is real tough, but I don't even know where I wish I was," said Marty. For more information on the cd or festival, contact Marty Bush at (404)319-7064.

Seattle has a 14 song compilation cd available also. *Fearless Donkey Records*, an artist coop, has gathered many of the alternative Christian artists who perform at clubs throughout the Northwest into one cd. This Fall they will start work on another compilation project with additional artists including *Pollywog*, *Waterfront* and *Blenderhead*. Recently, a network called *NW Net* was organized for individuals working independently in alternative ministries. The goal is to share ideas and information, working together towards reaching youth, and tackle some larger activities like festivals and radio together. A musician's network, *NCMI*, has also formed to concentrate on the special needs of performing artists. Access to clubs in nearby towns, recording, distribution, publicity, and avoiding exploitive industry people in Seattle are some of the items initially discussed. A 24-Track digital demo studio is in the works, and one goal is "fostering community in the Christian scene," said Bill Power of *Fearless Donkey Records*. Chris Estey from *Counter Culture Magazine* added, "We really want people to know what's available musically... fellowship... etc." One goal is to tie the region together, "from San Diego to Vancouver, B.C." said Power. "Isolation has helped the scene, our scene... underground has a greater chance of flourishing," added Estey. For more information contact us at *ACM Journal* (206) 863-0632 or phone *Fearless Donkey Records* at (206) 782-5407.

And San Antonio is beginning to stir. Home of *Deitophobia*, *Chris Taylor* and *Situation Taboo*, we can probably expect many more good things to come from here. *Flat Earth* has been formed to sidestep their frustration with labels, work together, fellowship, and more. "We're laying a good solid foundation. We want to protect ourselves from the 'Big Bad Wolves' (labels) which are a disappointment in a Christian crowd." Chris Taylor added, "We have a vision of what it can become, but no specifics... Christian festivals... we certainly have the land for it!" They have a publication - the voice of the *Flat Earth* artists - titled *The Coffeehouse Review*. For additional information, write *Flat Earth* at 9859 IH-10 W, Suite 539, San Antonio TX 78230.

AVAILABLE JULY 1992...

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SHATTERED IMAGE, SWEETENED, SOLAFIDE

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Fred: For the last year or so, I haven't done any art at all because I've given God 100% of my effort and time. I talk to Alex Seidel alot, and he has me excited about artwork again. It's one of those things that, in college, I'd spend five days in a row painting in the art room and I'd just come out to eat, or practice for crew or rugby, and I'd stay up all night. I've got all these ideas now that I can put onto canvas or paper. I play the sax, though I've had to give that up too because that was another obsession. Artists tend to be obsessive, and I want to think about one thing all the time, all day, and not think about anything else.

ACM: You studied art for two years at Seattle Pacific University, and that was something that you really enjoyed. After two years there, did you move on to a job?

Fred: No, I basically ran out of money. A bad thing happened to me, and I got gypped out of some money that was promised to me. So I couldn't go the last quarter and had to leave. I went home to Salem, and Rick Snodgrass from Timberlake Christian called me... I was on his heart, he said he just had to give me a try.

ACM: As the youth intern at Timberlake Church?

Fred: Yeah. And for six weeks I prayed about going there or staying home...to move into the ministry, was that my call. For me, someone who wants to go full- everything, to be patient and wait for six weeks...

ACM: So, you've been a youth intern for how long?

Fred: About ten months.

ACM: And you work full-time at Redmond Office Supply?

Fred: Thirty hours a week. And I'm paid for 18 hours as youth intern, but we all know that it's not eighteen hours...

ACM: Do you feel limited at all by the church, in your artwork? Or do you even share that with the people there?

Fred: They don't know. Well, the kids in high school know about my artwork because two of them are very good artists.

ACM: What do their parents think about you encouraging them to be a struggling artist?

Fred: Well, the two kids...I haven't talked too

much to one parent, but the other one is real supportive. They know that's his talent.

ACM: That's something to work into. It's not something where you can just quit and do art to make a living.

Fred: He wants to be a graphic artist, though. And, his parents know that graphic artists don't do that bad.

ACM: Where do you want to go with your work? You have some paintings you did in college. You've got some things in your head you want to put on canvas or paper now. Where do you want to go from here?

Fred: I know it's always going to be with guidelines set, but I plan to go as far as possible. But, it can't ever take the place of what I'm doing now. If it takes away from me, then I need to draw the line. That's a frustrating line.

ACM: It's secondary to your work with kids, or work with other people...

Fred: That's hard to say because, again, I tend to go 100% to the artworld.

ACM: How do you see art fitting into the church, ...today's church? Historically, it's been in the church. Do you see your work, or works from other Christian artists, having a place in church other than collectible dust in the frame?

Fred: Art is in the church. It's those pictures of Jesus. Beautiful art! But, I don't think they would allow anything like I do... or like people that I admire do. I don't think there is yet... besides some of the high school / college age people...there's no acceptance. I come from a Free Methodist background, Foursquare Gospel background. There was no push for art. It's like two different worlds. I don't know about other churches though. Of everyone who has seen my work, a few have accused me of being possessed. Sometimes my Mom introduced me as "my possessed son" as a joke. She just can't understand how somebody can paint what I paint. I told her you have to go through what I went through.

ACM: Why do you paint what you paint? What's your inspiration? How do you arrive at the subject, style, colors?

Fred: That's a journey. The ideas come from (this might sound weird) dreams...dreams of artwork. I put my artwork in my sketchbook. I wake up, sketch it, and then later try to piece it together like a time bomb. But, in my dreams, I walk into art galleries and see paintings. And I'm afraid that I've seen this painting somewhere else and my mind is playing it back. Or is it actually my original painting from my brain. I hope I don't paint something someday and have someone say "that's my painting."

ACM: So, it's something that you visualize and then put down. We were looking at some of your pieces, and some of them you mentioned liking more than others. Some mean more to you...

Fred: The ones that mean most to me are the ones that I did out of emotion...out of fear, hatred, nervousness...emotions. I used to feel a lot more than I do now, at least I used to hate a lot more, I used to get frustrated...angry. I used to escape a lot and try to find bliss through drugs...whatever...and I found it a few times. I have to admit the artwork I did that means the most to me, I did at a time when I was feeling. It all comes from one night walking home from my friends and this girlfriend's house at night and the sky was all red. And I was thinking that Christ had come...and the fires...and I was going to be consumed and left. I went home, staying up all night putting that together until nine in the morning... constantly out of fear. That reminds me of the opposite, how I don't have any fear anymore. That painting doesn't scare me. It really symbolizes a step in my life when I've made some changes. That night I re-committed my life to Christ. Still, I still mess up alot. And then, sometimes I'll like a painting more just because of the color...I'll see a color that will motivate me and be the center of my painting and then I'll work from there. That's just a visual, it's supposed to

be aesthetically pleasing to me. I'll just want to do something that I can look at and say, "that's cool; I like that." I'll like the way it looks, ...sometimes that's my motivation. And sometimes I'll do one that I don't like at all and it comes out like that...and I go, "yuck. Maybe I should trash this one."

ACM: Are there any obstacles that you see that limit what you paint or who you show it to?

Fred: As I said, I won't and don't usually show my art to other people, because I'm afraid of rejection. Maybe someone saying something wrong. I'm not really open to being criticized, because I don't do it for that reason. You can't see it...my eyes are seeing that completely differently than your eyes see it. And, what I get out of it is completely different than you. I'm afraid that someone will misjudge the painting. It frustrates me, ...I'll be drawing and someone will say, "Why do you put that color there?" And you don't understand...you have no comprehension of why I want blue in this place...at that moment, there's a reason for why I'm using blue in that place...and you have no idea. That really frustrates me! I know why I'm doing it, and to me that's why it's important.

ACM: Do you think it's fair for art to be explained? To appreciate art, it requires an explanation sometimes...

Fred: That's true.

ACM: When you look at other people's art, do you find yourself wondering what's behind it?

Fred: If it's like mine. If you look at Francis Bacon's paintings, you'll see these bodies meshed into one and turning inside out. It's really weird, and you think to yourself, "what's behind this?" I mean, it's good painting, but it's so weird... There are a lot of things out there that are just for aesthetics in my book. They're brilliant, because they came up with an idea that

no one came up with before and it looks cool. That's what is enjoyable sometimes, but where's the emotion in it, what's behind it? Did you ever see the movie *New York Stories* with Nick Nolte as an artist? That's, first of all, my dream studio. But if you watch his life, and how he gets ferociously mad, and he'd turn the music up and throw the paints against the canvas, tossing paint across the room. That's painting...that means something. My dream...15 by 30 feet of canvas.

ACM: Do you like any other artists, say...those who do impressionism?

Fred: I admire those artists a lot more than I'll put them in my house. Andrew Wyeth, is very...well, not abstract...he does real life...a lot of black people in his paintings. But the colors he uses are just incredible. If I can ever get a hold of one his paintings...

ACM: Do they influence you, or is it just an appreciation?

Fred: He influences me. There's a guy named Orlando A. B. ...those two influence my art. Because I admire everything they put out so much...it's almost as if you want to be what they are. They might just create that goal in my life.

ACM: Do you see any opportunities for young Christian artists?

Fred: I don't know, besides producing pictures to be mass distributed among churches...the nice, calm pictures.

ACM: Now, you're a Christian. How would you say that influences your paintings? Musicians get this asked all the time, "where's your faith in the music you do..."

Fred: It's art. God's involved in my life. So, whatever I do, God's a part of it. A lot of my art directly relates to God...it's a

journey. That's what a lot of musicians say, (we all laugh) "it's a spiritual journey." That's what it was for a while. Now I've come to the place where I'm secure...more like a rock...not painful anymore. My painting...the ones that are more violent and abstract, with anger...that was a fight with God. It's almost a cleansing thing. When I'm done with that painting, I can't stop and come back to that painting, I have to finish it then. When I'm done, it's like I've been through this whole long process from hatred to "I'm sorry."

ACM: Almost a diary, except visual.

Fred: It's that way with my sax too. That ties into God alot more than my art. The praise and worship. I can keep playing and thinking about it.

ACM: Maybe it's cultural. Would you ever consider showing these in a showing? Do you think you'll ever be to the point where you're comfortable with it? Selling some even?

Fred: Now I've come to the point where I could probably sell some...maybe. I've only given one painting away...to a best friend. The biggest act of love I've probably ever done for someone, because it was the hardest thing to give away then...it is my favorite painting too. I won't show what I have out in front of you, because it isn't me now. I feel financially bound and great paintings cost a lot. The colors are spendy. Unless you have someone helping or supporting you, you can't do what you want. That's why a lot of my paintings are small.

FRED

PORTRAIT OF AN ARTIST



DM

Over the Rhine

hunt for pre-CBS Stratocasters, and Karin likes to slip away to coffee shops and quiet nooks-and-crannies. I'm always looking for a good chess partner. (At home, when I have time to enjoy, I like to sit in my library and read. There's so much to read. It's something that gives me so many ideas. You learn so much from books. They're not considered incredibly hip, I suppose. There's so much visually high-tech media nowadays. Books may be getting neglected, but there's nothing like a book...something magical and mysterious and blatantly spiritual about books. It's a shame that the flash of MTV-style media has taken away from the subtle power of the printed word.) The most wonderful thing about touring is meeting people. I'm amazed at how fiercely intelligent some of the people are that we've met along the way. Some have become beautiful friends. Often, there isn't a lot of free time on tour. It's hard work. But you also develop a rhythm after awhile and it can be very discom-bobulating to come home.

ACM: Among the literature that you read, are there any favorite authors that you find fascinating, or that possibly even influence some of the songs you write?

OtR: Ric was one of the first members of the band to really start getting into C.S. Lewis. Between Karin, Ric and I...we probably have most of his works in early editions. Rare hardback copies. He's had a big impact on our personal lives. And I really enjoy a lot of the writings of Dylan Thomas. That's a cliché...I know that a lot of pop musicians, including Bob Dylan, like his work. I especially like his prose writing. Thomas referred to himself as 'one: I am a Welshman; two: I am a drunkard; three: I am a lover of the human race, especially of women.'... I've always liked Oscar Wilde. Also, of course, William Shakespeare is unsurpassed. The nice thing about this band is that we get a lot of letters in the mail from fairly articulate people. They turn us on to various writers. It's fun to exchange ideas through the mail with the people that we meet, or those who

find our music and seek us out...a very positive thing about being in the band. Letter-writing is another lost art, it's a discipline...very rewarding thing to do. Karin has been reading everything she can get her hands on by Rilke: Letters to a Young Poet, Rilke on Love and Other Difficulties, etc. Ric likes Charles Williams and Madeleine L'Engle. According to Karin, Ernest Hemingway has influenced us as a band. Also, M. Scott Peck. I have recently been reading the writings of Thomas Merton which have kindled a sort of awe for the Catholic Church. Brian has been reading Anne Rice.

ACM: Do you find it difficult writing letters or reading while on tour? You're currently touring with Adrian Belew. Is that a fairly fast-paced schedule or do you have time to pursue your interests?

OtR: Touring, I find, is an exercise in extroversion. If I'm home, I tend to be alone quite a bit. I'm fairly introspective, introverted, and contemplative... When you get geared up to go on tour, it's easy to get happy and bouncy and... (you're meeting a lot of people that you don't know...) things tend to get a little superficial sometimes. It is very fast-paced; I find it very difficult to find any solitude. We're at the stage right now where we all travel together. There are usually at least five of us, but we tend to stay in one hotel room. People are sleeping on the floor, and it's very much a group-oriented endeavor. It's hard to keep your perspective when it's so gregarious. And to answer your question, I find it impossible to write while on the road.

ACM: Is it different for you when you get up on stage and actually do a show? Do you prefer the recording aspect more, the writing, or maybe a balance between these and touring?

OtR: The most meaningful part of being in the band is the feeling I get sometimes when I'm trying to write a song... just by myself. I'm sort of tapping into things. Sometimes I don't understand the ramifications of everything that I'm writing. It's very rewarding to watch a song grow, and then live with it for a while. You learn things from it. I do enjoy playing live. I think there are difficult aspects to both, and both can be very rewarding. In the studio, we try to make every note count. We don't achieve this, but we strive for it most of the time. In a live concert, we stretch arrangements and Ric and Brian open up a lot more. They're both wonderful players and I tend to rein them in probably a little too much in the studio. But live, they have the freedom to really cut loose and play.

ACM: Do you ever find yourself adding to or changing songs in the process?

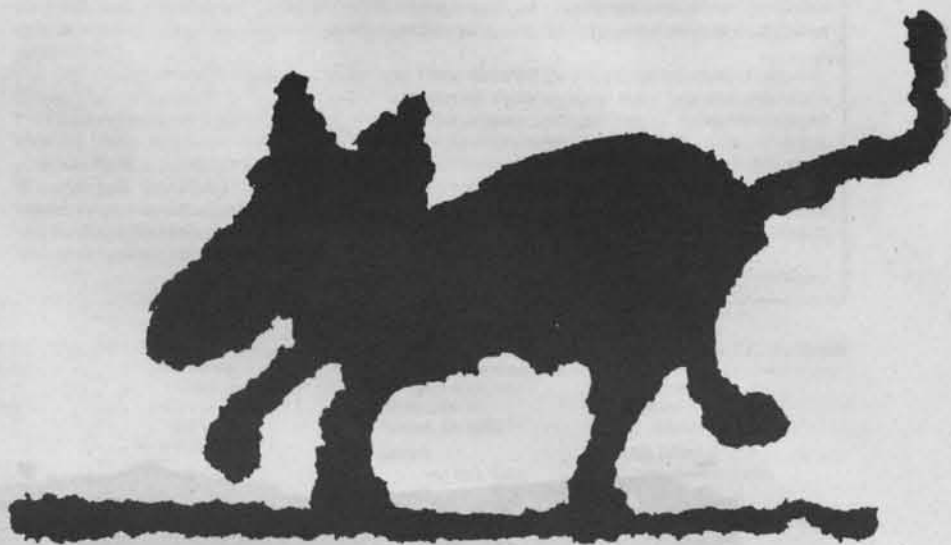
OtR: We're a lot different live than we are on tape, and we like both. But live, we're a bit more aggressive all around. Things are stripped down and a little bit more direct. We also tend to allow improvisation to creep in. Sometimes songs get extended and arrangements grow over time. We have people who feel that the live performances are much stronger than the recordings. Then, we get people who appreciate the recordings more. Hopefully, we land on both feet in the middle somewhere.

ACM: You'll be at Cornerstone this summer, so those who attend will have the chance to compare your live performance with your recordings. You've more dates ahead with Adrian.. Then, where will you be?

OtR: For an unsigned band, we do get around. We're based here in Southern Ohio. On this particular leg of the tour, we'll be as far West as San Francisco and Sacramento. We'll be playing a couple nights in a theater in Boulder, Colorado. And, we'll see some mountains, which is rare for us. Not as rare for you... Then, later in the summer, we'll be doing some of the large festivals in Europe, namely Flevo and Greenbelt (Flevo in Holland, and Greenbelt in England). We hope to do some club dates over there as well. We were fortunate enough to do some touring with Bob Dylan... some dates in Wisconsin and Iowa. And we hit Chicago every so often. We try to get around as much as possible.

ACM: Do you feel that being an unsigned band gives you some additional freedom, or do you find it has some limitations too?

OtR: I suppose the limitations are that you have to do everything yourself. Sometimes



the creative process gets neglected in the interest of business and planning and promotion and so forth. Obviously, artistically, there's really nobody telling us what to do. We do have a publisher, ...a wonderful person. He put up some money for the most recent batch of recordings that we did and we recorded them at a studio in Nashville. Everything prior to that had been done on home-spun gear here in Cincinnati. When it was his dime, so to speak, we did feel a little pressure...that we better have something to show for all of this, because it tends to get expensive quickly when someone is putting you up in hotel rooms, paying for a studio, and flying an engineer in. He doesn't put a lot of artistic parameters on us, so this batch of songs that we're releasing July 1st is pretty diverse. That is one obvious freedom of not being on a label. Stylistically, we are free to pursue virtually anything that our hearts concoct.

ACM: So, up until now, you guys have been eking out a living and working part-time and/or full-time. When I called the other night to arrange a time to talk, you mentioned that you guys pooled your resources in the past to work towards something together.

OtR: I always said that if this band didn't fly, i.e. if we don't eventually get signed to a major label and make records that are widely distributed, and so forth... If that doesn't happen, I want to be out on the street, decrepit. I want to know that all my resources and energy went into it. I don't want to live the rest of my life wondering what would have happened if I would have tried harder, or used more of my savings. I mean we've put everything on the line and borrowed a lot of money along the way. Most of it is paid back, but we have a lot of VISA cards, and we think nothing of putting six or eight thousand dollars on VISA to make something happen. We try to count the cost, and put everything we can muster into it.

ACM: An all or nothing approach... Do you ever get concerned that you may end up on the street yet?

OtR: Well, there is nothing wrong with making a new start. I mean, I'm still relatively young. I have lots of interests. We're going to try very hard to make it work. I feel very good about starting over with nothing. I don't fear it. I feel very good about doing something with all my might.

ACM: How long have you been working together as a band?

OtR: The summer of '89... We got together and started writing material. We recorded about a half dozen songs...the first half of our first cd, *Til we have Faces*. Karin didn't live in Cincinnati at the time and, over the course of the next year, she relocated down here. Ric and Brian did some touring as side men during that time. Then, in the summer of '90, we finished our cd. In September we started playing clubs around the Midwest. So, it's been about a year and a half now that we've been performing. We played Cornerstone last summer and met a lot of people there. The rest of our performing takes place in your typical college setting on a weekend night. We were kind of concerned whether our music, certainly not party music, would be received well in that context. Actually, we built a fairly large and loyal following over the last year and a half. We have an extensive mailing list, and we've received a considerable amount of airplay across the country here and there. Some commercial stations along with college stations. It's surprising what pops up.

ACM: How would you describe your music to someone who hasn't heard it? Is there any particular focus with your lyrics? Any style that you lean towards?

OtR: When we first started the group I thought about the direction a lot, but I don't think we articulated our thoughts too formally to one another. I know some of my concern was that we write songs that could stand on their own, and that were powerful without a lot of elaborate arrangement or flashy playing. I wanted a simplicity and a restraint in the writing. Also, I was interested in the folk approach to lyrics... I liked lyrics that painted very striking and specific images...and told stories. I definitely haven't mastered the art of telling a story in a song. It's a big goal. We definitely wanted to stay away from a lot of the slick pop that was being made in the 80's (with lots of keyboards and sequencing). We wanted a lot of acoustic instruments. This is all extremely boring to the average reader, so I should probably say something more exciting...

ACM: Your last cd has a very elaborate cd booklet, probably one of the most artistic I've ever seen. Its' very complete, very striking... with lots of very interesting illustrations and photographs. It is even packaged in an onion skin cover. What led you to go that far into the booklet?

OtR: I guess, to us, it couldn't have been any other way. We tried to make the cd sound as good as possible, with the equipment that we had to work with...which was very limiting. We took great pains to make it as good as we could. When it comes time to present the band visually, we try to be as creative as we can with the resources that we have. We're very fortunate to know a very gifted artist who's a photographer; his name is Michael Wilson. He's also a bit of a mentor for the band. He has a book that he published himself, with some of his photos and some prose in it. It's a beautiful book, and I find his work so moving. I was just thrilled to be able to associate it as much as possible with our music. He's done some photos for some other well-known bands. He did the *All Shook Down* cover for The Replacements, and he did the last BoDeans album. He did the last Lyle Lovett booklet...the photography for the inside of Lovett's *Joshua*, *Judges*, *Ruth* album which was recently released... I don't know if elaborate is the right word...we tried to make something beautiful. I think the



philosophy of the band has always been to go the extra mile in anything we do, and to try to not leave well enough alone, but go the extra step.

ACM: So, every aspect of what you do, you do the best you possibly can, then take it a step further.

OtR: That's probably accurate...we try.

ACM: Just looking back through some of my notes... I would like to know where the name *Over the Rhine* came from.

OtR: I was always a small town boy. Most of us were raised in rural settings. Ric and Brian and I had some musical opportunities made available to us, which sort of led us to relocate in Cincinnati (which is not a huge city, there's probably two and a half million people in the greater Cincinnati area). But, for some reason, we ended up living right downtown in a little village called Over the Rhine. When we moved down in '88 or so, it was undoubtedly the seediest neighborhood in Cincinnati...and now it's sort of appalling in its diversity. You have very rich, art gallery types driving their Jaguars, and then you have the couple of stoned panhandlers with their collective grocery cart hitting people up for change so they can make it through one more night. There are a lot of artists in the neighborhood...an old German neighborhood, most of the buildings are 100-150 years old. It's really...especially when we first moved here...just an artist's dream environment, because it was so full of imagery. Most of the songs that we originally wrote for the band were written in my third story bedroom overlooking the activity on Main Street. We didn't have a name, and we tried the name on...it was a perfect fit. We just adopted the name of our neighborhood.

ACM: So, it just happened.

OtR: When we leave Cincinnati, we get a lot of positive feedback on the name. People just assume we're from Europe or something. Here in Cincinnati, it was initially sort of frowned upon because the area was almost an embarrassment to the city. But now it's such a hip place to live, if we're not careful, we'll be associated with some kind of yuppie hangout. But, really, most people aren't familiar with the neighborhood in Cincinnati, so it just conjures up some image of a river or rainbow or something.

ACM: Now, you have a new project...a new cd that's going to be available about the same time that Cornerstone starts this summer. Was that a coincidence in timing, or were you preparing it to take with you?

OtR: I think we timed the release date so Cornerstone would be the first place it would be widely available. The people at Cornerstone were very kind to us and invited us back. They are treating us like a normal band, even though we're unsigned. It's our little way of saying thanks...timing the release so you have to go to Cornerstone to get it initially.

ACM: You mentioned that you're new material is a little more diverse, ...do you feel that it's a stronger project, because of the resources you had this time?

OtR: I definitely don't feel it's a lot stronger. It's a little different, but there again, even though we were in a pretty decent studio this time, it's still very much a rush job. It's not



an album project, it's very much a demo project. I don't know why, but it's become sort of a policy to invite people to snoop around in our sketch books, by putting out these demos. I think it's good for us to get feedback from listeners. I guess I should have mentioned that we're using the term album loosely...even the first cd is just a collection of songs that we demoed out, to get a feel for the direction the band was going to take, and there are certainly flaws in this new batch of songs. I read so many writers, Dylan Thomas e.g., (one of my favorite authors) ...in the preface to his famous book *Collected Poems* he says that if he changed everything he didn't like about the poems in his collection that he'd have no time to write new poems. I sort of feel that way sometimes. When we get a record deal, and it's time to work on a record...hopefully there will be months involved where we can have time to live with the material and capture the sounds of the instruments the way we want to. Even then, I'm sure we won't achieve everything we strive for. Right now, we just don't have the resources to spend a lot of time in the studio. But sometimes, when you're forced

to work quickly, little surprises come up that are not without charm. Hopefully, people will find elements of this collection that they like.

ACM: What would it take for you to be able to take that next step, ...and sign with a company and spend that time in the studio. What would be the carrot to encourage you to let go of all the freedom that you have?

OtR: It wouldn't take a whole lot, if a good major label...and someone with integrity as a person, wanted to sign us. We'd be happy to forego some of the artistic freedom that we enjoy now, in exchange for a company that could distribute us and take some of the business aspect off our hands.

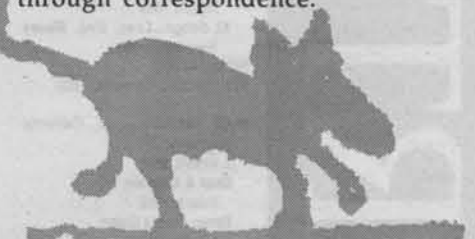
ACM: Is the appeal for a label more to make the product more accessible to the general audience, or is it to free you up more to be artistic and to spend less time on the business end. What's the pull for you?

OtR: I think when we get a record label, hopefully we will be able to focus more on the music. And, obviously we're concerned about making the music as available as possible to the public, not that everybody has to like it and shoot us up the charts. It's just that we're spending so many hours just to make the band known and get the word out. A major label has all sorts of networking capabilities and distribution systems in place, and they can make that their responsibility to let people know that we exist.

ACM: Is there anything else you could say to describe Over the Rhine?

OtR: I always am surprised that people tolerate the idea of one more band. Do you ever feel that there are too many bands trying to make it? Like, enough already...I don't want to hear about the next band that has to get signed to a record label. Sometimes I just feel a little self-conscious...I want to be in a band too. I ask myself, why does the world need one more band? It started out for me that I felt I had something I wanted to say. It's been a couple of years now...it's been pretty hard work. I think that artists start out wanting to express themselves, and they clamor and clamor, and fight and claw for the opportunity to finally stand up on a soap box and say their piece, and by the time they

do get everybody's attention, they can't remember what it is that they wanted to say anymore. I feel that way sometimes. We work so hard to gain the audience, and get airplay, and get the stuff distributed in stores, and we're working very hard for a platform. I hope that when we get there, that there is still something meaningful within us that needs to be said, ...make it worth it. It's fun to take our brand of music into an alternative bar. And we try to write poetic lyrics, and a lot of them deal with fairly serious issues of spirituality, and the difficulty of maintaining meaningful relationships, and the difficulties of survival in our materialistic culture. A lot of the times I feel the big percentage of organized religion is sort of missing some of the innuendos and subtleties of what Jesus taught. These are the sort of things we are discussing in our songs...in the context of alternative clubs and bars across the Midwest and elsewhere. It feels good too. A lot of people were skeptical that 'alternative' people would be into what we are doing, because we come across as caring about what we do, and that's sort of ...very uncool. It's much cooler to be detached and above it all, and distant. Anyway, it can be very rewarding in those settings, to see people give the music a chance and be drawn in, and have people say, "I wouldn't normally listen to this, but it's working." Maybe because our songs attempt to be somewhat literate in their approach, we tend to meet some fairly intelligent people that have a lot to offer us. I've enjoyed meeting some very bright students and so forth, and continue developing a relationship through correspondence.



You can correspond by writing to:

Over the Rhine
Post Office Box 2572
Cincinnati, Ohio 45201

Or meet them in person at Cornerstone



Following is an abbreviated list of artists and product, broadly grouped into related styles, that cater to a diverse college and mainstream audience. To the best of our knowledge, they are writing from a Christian perspective and live in a consistent manner. These artists are producing material relevant for the broad Top 40, AOR, Urban, and College Radio Stations which have greater than a 60% market share among young adults. Other Christian artists, particularly some from larger Christian record companies, are packaged exclusively for Christian Radio Stations which less than 1% of young adults ever listen to. Such artists will generally not be included in our product listings.

The list is meant to serve as a starting point for discovering artists you may not be familiar with. The musical divisions are intentionally broad, and many artists fall somewhere between them. We have tried to group artists with related styles together, provide information that should help you locate their product, and provide information on upcoming releases. We hope you'll take time to explore not only different artists, but different musical styles as well.

Several of the titles are available in major record stores; others can be ordered through a local Christian bookstore. Large mail-order stores like True Tunes and Long's Christian Music have many recent domestic, international, and independent releases, while specialty catalogs like Red Rocker's Distribution and Key Records carry out-of-print, hard-to-find, and one-of-a-kind products as well. And of course many artists sell their own product, often at discounts, so we have included as many addresses as possible.

Several artists have been featured in interviews or on one of our compilation CDs. These are noted following their product listing. Back issues are available for \$1 each or all for only \$3 including postage. Our first and second compilation CDs are no longer available, nor is Issue 1. If you know someone who might be interested in our third compilation CD, have them send us their subscription before October.

Record Service is requested as compact disc only. Independent artists should send cassettes only for cassette-only releases. All other cassettes will be immediately donated to area churches. Product service is required for products to be listed in this publication. Interview decisions are based solely on merits of individual releases and reader feedback - not in exchange for paid advertising. Period: ACM Journal has a "no review" policy. No reviews of current releases may appear in any form, including as a paid advertisement. Individuals interested in reviews should contact one or more of the publications listed in each of our issues for a sample issue. Send a S.A.S.E. with any request for a sample issue or information: ACM Journal is determined to continually improve. If you feel we could add anything to our publication to make it more effective, objective or complete, please write or phone us at the address listed inside the front cover. We've come a long way in our first three years. And with your continued support, feedback and patience, we'll be even better in another three.

Thank you!

College Progressive

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.

JIMMY A Oregon
Entertaining Angels
Sparrow, 1991.

A PICNIC WITH LURIA Oregon

ACOUSTIC SHACK California
untitled
Blonde Vinyl, 1991.

ADAM AGAIN California
In a New World of Time
Blue Collar, 1986.

Ten Songs by Adam Again
Broken, 1988.

Homeboys
Broken, 1990.

Dig

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)

Standards

IRS, 1990.

Raw

IRS, 1991.

RIC ALBA California

Holes in the Floor of Heaven

Glasshouse, 1991.

ALLIES California

Long Way from Paradise

Dayspring, 1989.

The River

Dayspring, 1990.

Man with a Mission

ANIMATOR Illinois

Gallery

indep't, 1991.

PO Box 483

Urbana, IL 61801

ASHES TO ASHES Washington

untitled, EP

indep't, 1990.

new album scheduled

ASIGHT UNSEEN Washington

Circus of Shame

THE AWAKENING Canada

Two Worlds

indep't, 1986.

Sanctified

Reunion, 1987.

Into Thy Hands

Reunion, 1988.

BIG SUR Scotland

Dancing on the Highwire, EP

THE BISCAYNES Arizona

Dogs and Women

indep't, 1990.

new album in progress

PO Box 33096

Phoenix, AZ 85076-3096

2nd ACM compilation

BLACK AND WHITE WORLD Ca

untitled

indep't, 1990.

untitled

Blonde Vinyl, 1991.

2952 Pepper Tree Lane Apt. C

Costa Mesa, CA 92626

BLACK CARNATION Michigan

Hope

indep't, 1990.

It Remains the Same

Blonde Vinyl, 1992.

915 Jackson NW

Grand Rapids, MI 49504

2nd ACM Compilation

JOHNNY J. BLAIR 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.

The World Won't Fit My Skull

indep't, 1991.

1121 26th Street

Suite 1

Santa Monica, CA 90403

1st & 2nd ACM Compilations

BOOK OF MARTYRS New Zealand

Catharsis

indep't, 1988.

Purified Seven Times

indep't, 1991.

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 Tx

Rome Wasn't Burnt in a Day

indep't, 1990.

CAFE NOIRE California

untitled

indep't, 1989.

THE CALL California

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.

Red Moon

MCA, 1990.

CAMEL SOCIETY KINGS Pa

see Harborfield Gathering

Love Runs Deep, EP

indep't, 1987.

Always Under Your Hair, EP

indep't, 1990.

CANNON HEATH DOWN Canada

untitled

indep't, 1991.

PO Box 2593

Bellingham, WA 98227

PETER CASE California

untitled

Geffen, 1986.

The Man with the Blue Guitar

Geffen, 1989.

CHAGALL GUEVARA California

untitled

MCA, 1991.

CHANGED Holland

It's Good to be Alive

indep't, 1988.

Who is Real?

indep't, 1989.

Wake Up

indep't, 1990.

Skinny and Naked

indep't, 1992.

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.

Circle Slide

Myrrh, 1990.

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.

Live Stomach

indep't, 1990.

Interview in Issue 5

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.

Nothing But a Burning Light

Gold Castle, 1991.

COLOR BLIND California

Pain, Pride, Stupidity & Prejudice

indep't, 1989.

COMMON BOND (disbanded) Ca

untitled

indep't, 1983.

Heaven is Calling

Broken, 1986.

Anger into Passion

Frontline, 1987.

THE CRY Texas

Demo, What It Means to Be

indep't, 1989.

DA (Daniel Amos) California

Horrendous Disc

Solid Rock, 1980.

Alarma

Newpax, 1981.

Doppelganger

Alarma, 1983.

Vox Humana

Refuge, 1984.

Knowledge & Innocence

Shadow, 1986, T. S. Taylor.

Fearful Symmetry

Frontline, 1986.

A Briefing for the Ascent

Frontline, 1987, T. S. Taylor.

Dam Floor - Big Bite

Frontline, 1987.

Let's Spin

Alarma, 1988, Swirling Eddies.

Outdoor Elvis

Alarma, 1989, Swirling Eddies.

The Miracle Faith Telethon

Alarma, 1990, Dr. Edward Taylor.

Live Bootleg 1982

Frontline.

Kalhoum

Frontline, 1991.

DAN H. BAND Minnesota

The Line

indep't, 1988.

Shadow

indep't, 1988.

Golden Streets

indep't, 1989.

Intentions

indep't, 1989.

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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.
Rad Rockers Distribution
370 Greentree Lane
Milan, MI 48160
2nd ACM Compilation
BRIAN McGLYNN Scotland
Days in Arcadia
Sticky, 1982, The Victors.
The Vital Spark
Sticky, 1985.
Single, Soul Doctor
Sticky, 1987, Soul Doctor.
SKATMAN MEREDITH Delaware
Hope For Us
indep't, 1992.
PO Box 444
Rockland, DE 19732
DAN MICHAELS
Reveal
indep't, 1991.
MIDNIGHT OIL Australia
untitled
Columbia, 1978.
Head Injuries
Columbia, 1979.
Bird Noises
Columbia, 1980.
Place Without a Postcard
CBS, 1981.
Species Deceases
CBS, 1985.
Forgotten Years
CBS, 1990.
Blue Sky Mining
CBS, 1990.
MISSION OF MERCY Illinois
Shadows
indep't, 1990.
Killing Time, EP
indep't, 1990.
Cages Crashing
indep't, 1991.
PO Box 1895
Aurora, IL 60507
MORELLA'S FOREST California
NIMMZWEI Germany
Wer Fragt Schon Nach Senf
indep't, 1988.
Gersprenzweg 21
6100 Darmstadt - Eberstadt
NINA
No Shadow of Turning
R.E.X., 1991.
NO TIME FOR TALKING N.Z.
Heyday, EP
indep't, 1991.
PO Box 2806-551
Torrance, CA 90503
NO U TURN Puerto Rico
Single, Hear Me Now
indep't, 1988.
Single, A Christmas Song
indep't, 1987.
new album available
indep't, 1990.
NOW EYE SEE WHY Virginia
Tail Grass...Big Dogs
indep't, 1992.
PO Box 2438
Petersburg, VA 23804
OBADIAH & THE MINOR
PROPHETS N. Z.
Bliss
indep't, 1991.
PO Box 2806-551
Torrance, CA 90503
THE OCEAN BLUE
untitled
Sire/Reprise, 1989.
Cerulean
THE ODD JOBS California
Water Fall Down
indep't, 1987.
PO Box 45
Mendocino, CA 95460
ONE FINE DAY Washington
Inexplicably self-complacent, EP
indep't, Winter 1992.
2nd ACM Compilation
OVER THE RHINE Ohio
'til We Have Faces
indep't, 1990.
new album available
indep't, 1992.
PO Box 2572
Cincinnati, OH 45201
Interview in this issue
CHARLIE PEACOCK California
Lie Down in the Grass
Exit/A&M, 1984.
untitled
Exit/Island, 1986.
West Coast Diaries
Jamz Ltd., 1988.
West Coast Diaries, Volume II
Jamz Ltd., 1989.
West Coast Diaries, Volume III
Jamz Ltd., 1989.
The Secret of Time
Sparrow, 1990.
West Coast Diaries, I II & III
Sparrow, 1991.
Love Life
Sparrow, 1991.
PO Box 210694
Nashville, TN 37221-0694
Interview in issue 3
SAM PHILLIPS California
The Turning
Myrrh, 1987, Leslie Phillips.
Recollection
Myrrh, 1987, Leslie Phillips.
The Indescribable Wow
Virgin, 1988.
Cruel Inventions
Virgin, 1991.
PLACEDO REY Washington
Demo, Rising Sun
indep't, 1987.
Say it Straight
indep't, 1989.
6512 86th Avenue Court West
Tacoma, WA 98467
MARC PLAINGUET Ohio
Ameobas in Love
World Media
Demonition
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.
Gnashing of Teeth
indep't, 1990, Gadget.
Live at Cornerstone
PO Box 1260
Youngstown, Ohio 44501
PRAYER CHAIN California
Neverland Sessions
indep't, 1992.
Neverland, EP
Reunion, Summer 1992.
PO Box 1533
Brea, CA 92622
THE PRIMARIES Washington
Chroma
indep't, 1992.
28101 235th Ave SE
Maple Valley, WA 98038
2nd ACM Compilation
PRIORITY PAID Australia
Images
RASPBERRY JAM California
untitled
indep't, 1991.
858 Linden Court
Upland, CA 91786
RED C Michigan
untitled
indep't, 1989.
PO Box 725091
Bekley, MI 48072
THE REIGN California
Back From Euphoria
indep't, 1989.
PO Box 12391
La Crescenta, CA 91224-5391
THE REIGN South Carolina
Everlasting
indep't, 1990.
PO Box 1744
Moncks Corner, SC 29461
RICKY ROSS Scot.
see Deacon Blue
RUNRIG Scotland
Play Gaelic
Lismor, 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
SALT SOLUTION England
Single, Your Country Needs You
Embryo Arts.
SASS O' FRASS TUNIC
As Blue as the State Allows
Blonde Vinyl, 1992.
SCARY CATS
Smackaboom
STEVE SCOTT California
Love in the Western World
Exit, 1983.
Lost Horizon
Alternative, 1988.
Magnificent Obsession
Alternative, 1990.
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SEVEN STORIES Australia
Judges and Bagmen
CBS Australia, 1990.
THE SEVENTY SEVENS California
Ping Pong Over the Abyss
Exit, 1982.
All Fall Down
Exit, 1984.
untitled
Exit/Island, 1987.
Sticks and Stones
Broken, 1990.
More Miserable than You'll Ever Be
Alternative, 1990, 7&7s.
Eighty-Eight
Brainstorm, 1991.
SHOT HEARD 'ROUND THE BLOC TX
Pierce of the Innocent Nail
indep't, 1990.
These Three Things
indep't, 1991.
new album scheduled
indep't, Spring 1992.
PO Box 84090
Waco, TX 76798-4090
SIDEWALK
untitled
THE SILENCERS Scotland
A Letter from St. Paul
BMG, 1987.
A Blues for Buddha
BMG, 1988.
the Dance to the Holy Man
BMG, 1990.
SINCERELY PAUL California
Single, Darkness Blinds You
indep't, 1990.
Grieve
Blonde Vinyl, 1991.
PO Box 15422
Santa Ana, CA 92705
1st ACM Compilation
Interview in issue 7
SIVAN England
The Playroom Collection
indep't.
10 Cherry Tree Avenue
Guilford GU2 5XB

SIX PENCE NONE THE RICHERTX
demo, untitled
indep't, 1992.
992 Rosemary
New Braunfels, TX 78130
S.O.S. Northern Ireland
Borderland
indep't, 1990.
8 Castleburn Drive
Carrickfergus, Co. Antrim
BT 38 7LX Northern Ireland
SONRISE Holland
Single, Get Up
Embryo Arts.
THE SPIRALS New Zealand
This Dreaming
indep't, 1987, The Quiet.
new album in progress
SPLIT LEVEL Germany
View of a World
CHRIS SPRANCKLEN England
Keep Running
indep't.
No Disguise
indep't.
SPY GLASS BLUE California
see also Scaterd-Few
In Sultry Places
5654 Cahuenga Blvd. #523
North Hollywood, CA 91601
STINGING RAIN Pennsylvania
Shadows of Reality
indep't, 1991
Dream
PO Box 52
Grove City, PA 16127
2nd ACM Compilation
STREET ANGEL
untitled
Dark, 1986.
Newland
Dark, 1988.
STREET LEVEL England
Single, Never Knew
Embryo Arts.
Relay
Gutter Music.
STRING THEORY California
new album scheduled
indep't, Summer 1992
10916 Blix Street
North Hollywood, CA 91602
THE SWIRLING EDDIES California
see DA (Daniel Amos)
THE SWOON
Jacob's Tears
indep't, Restricted Access.
Ben Son Ben Beatrice
indep't, 1987, Access.
untitled
Narrowpath, 1990.
TALKING DRUMS Scotland
see Lies Damned Lies
Fighting to the Finish
Sticky, 1982.
Demos
Sticky, 1983.
Reassembly
Sticky, 1985.
Single, Pretend a Stranger
Sticky, 1985.
TALL STORIES Australia
see Seven Stories
Sleeping Through Another War, EP
indep't, 1987.
CHRIS TAYLOR Texas
see Love Coma
...so much for the Blues
indep't, 1989.
What's Left When...
indep't, 1990.
Simple Things Confound The
Wise Men
indep't, 1991.
A Place to Hide Away
indep't, 1991.
2nd ACM Compilation
STEVE TAYLOR
see Chagall Guevera
On the Fritz
Sparrow, 1985.
I Predict 1990
Myrrh, 1987.
The Best We Could Find
Sparrow, 1988.
TECHNO TWINS England
see The Technos
Casualtease
indep't, 1982, Techno
Orchestra.
Technostalgia
PRT, 1982.
Foreign Land
PRT, 1985.
35 LITTLE DUCKS IN A BASKET..
Live at Artatak
indep't.
Monastery
indep't.
This is (is not) the Tape
indep't.
IN 3-D
see Mission of Mercy
No Glasses Needed
Refuge, 1985.
Barrage
Refuge, 1987.
THE THROES Virginia
The Era of Condolence
indep't, 1989.
Flowers in Your Mother's Eyes
R.E.X., 1990.
8911 Gladehill Road
Fairfax, VA 22031
TONIO K. California
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, 1991.
THIS TRAIN California
8713 Topanga Cyn Blvd
West Hills, CA 91304
TRIBE OF DAN England
The Beeb Tapes
indep't, 1989.
Git Down Thrash It: Live
456 Philip Gardens
Eynesburg St. Neots
Cambs PE9 2Q5 England
TRIO OF ONE Texas
Only
indep't, 1989.
Beginning is Half Done
indep't, 1989.
6437 Perdido
Watauga, TX 76148
UTHANDA California
demo, Be My Friend
indep't, 1988.
Groove
Broken Songs, 1991.
1st ACM Compilation
U2 Ireland
Boy
Island, 1980.
October
Island, 1981.
War
Island, 1983.
Under a Blood Red Sky
Island, 1983.
The Unforgettable Fire
Island, 1984.
The Unforgettable Fire, EP
Island, 1985.
Wide Awake in America, EP
Island, 1985.
The Joshua Tree
Island, 1987.
Rattle and Hum
Island, 1988.
Achtung Baby
Island, 1991.
VAGUE Illinois
Truth Unleashed
indep't, 1988.
untitled
indep't, 1990.
A Glimpse of Deep Symbolism
indep't, 1990.
Collage
indep't, 1990.
PO Box 1362
Wheaton, IL 60187
2nd ACM Compilation
VECTOR California
Mannequin Virtue
Exit, 1983.
Please Stand By
Exit, 1985.
Simple Experience
Gaga, 1989.
M.V. & P.S.B. compilation
Gaga, 1989.
VEIL OF ASHES
Negro
indep't, 1988.
Pain
Frontline, 1989.
Young and the Reckless
VIOLENT FEMMES
The Blind Leading the Naked
Slash, 1986.
untitled
Slash, 1987, The Mercy Seat.
3
Slash, 1988.
new album scheduled
THE VIOLET BURNING California
Chosen
New Breed, 1990.
Strength
THE WALK Pennsylvania
Demo, Barriers
indep't, 1986.
The Longing
indep't, 1987.
Indian Land
Talkingtown, 1990.
Talkingtown Records
8 Reliance Court
Telford, PA 18969
THE WALTER-EUGENES
untitled
Ocean, 1991.
PETE WARD England
Between the Eyes
Plankton, 1983.
Single, When I meets I
Plankton.
Unusual Shade, EP
Plankton, 1985.
Distance Grows, EP
Plankton, 1986.
WHITEHEART
Freedom
Sparrow, 1989.
Power House
StarSong, 1990.
WINDY LYRE California
untitled
Blonde Vinyl, 1991.
1st ACM Compilation
WORLD THEATRE
see Human Condition
Awkward Age
indep't, 1986, Flock 14.
Brave New World
Graceland, 1987, Flock 14.
untitled
Frontline, 1989.
CHRIS YAMBAR Ohio
Weird Outtakes, Volume 1
indep't.
PO Box 1260
Youngstown, Ohio 44501

Adult Progressive

ALEX ACUNA
untitled
AKUT Germany
Neves Licht
c/o Axel Dresbach
Wiehler Strabe 14
5226 Reichshof
Wehrath
Germany

JUSTO ALMARIO
Forever Friends
Plumblime
Sparrow, 1987.
Family Time
MCA.
BILL BAUMGART
The Kindling
Frontline, 1988.

STEPHEN BELL-BOOTH N.Z.
Shelter
BENEDICAMUS Holland
untitled
Een Man Kwam In Een Land
GERT BERKHOUT Holland
Straight From My Heart
indep't.

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MARC CATLEY & England
GEOFF MANN
The Off the End of the Pier
Show
Plankton, 1991.
Fine Differences
Plankton, 1992.

PLYMOUTH BRETHREN England
Two, EP
indep't, 1991.

RODNEY CORDNER & Ireland
JOHN PIERRE RUDOLPH
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.

LASSE DANIELSSON Sweden
Tia Dia
Solid Rock Import, 1987.

DAVID'S SECRET South Carolina
Too Good for Words
Image, 1991.

EDEN Germany
Bilder aus Mitterlede
Lord, 1984, Yavanna.
Perelandra
Lord.
Erwartung
Lord, 1984.
Helmkehr
Lord.

ERIC ENGEBRETSSEN Idaho
Taste & See
indep't, 1990.

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.
Jonah's Journey
indep't, 1990, D.F. & S. Halpern.
Departure

BOB HANSON British Columbia
Single, Child on the Run
indep't, 1988.

TOM HOWARD
Solo Piano
Maranatha, 1987.
Harvest

HANS-JURGEN HUFSEISEN Germ.
Die Neue Flöte
Flötentöne
Menschlich
Domino

IONA England
untitled
indep't, 1990.

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.
The Tale of Three Trees
Ark, 1990.
Centerpoint
Ark, 1990.
Great Romantics
Ark, 1991.
Songs of Albion
Ark, 1992.
Calico Bear
ARK Records
PO Box 230073
Tigard, OR 97223
feature in *Issue 6*

PHIL KEAGGY
The Wind and the Wheat
Maranatha, 1987.

KERRY LIVGREN
One of Several Possible Musiks
Sparrow, 1989.

CHRIS LIZOTTE California
Free
New Breed, 1991.

TIMOTHY JAMES MEANEY Wa
Looking for Lives
indep't, 1992.
PO Box 7494
Bellevue, WA 98008

PHOENIX Germany
untitled
Bergstrasse 22
7416 Grossengstingen

SANDY SIMPSON
The Passing of the Dark
Outrigger.

ADRIAN SNELL
Song of an Exile
Word, 1989.
Goodbye October
Kingsway?
Passion
Kingsway?

RICHARD SOUTHER
Heirborne
Sparrow, 1985.
Innermission
Sparrow, 1986.
Cross Currents
Twelve Tribes

KIRK WHALUM
And You Know That
CBS.
The Promise
CBS.

ALTERNATIVE

A SIGHT UNSEEN
new album scheduled
New Breed, Winter 1991.

ABSENCE OF CERAMICS N.J.
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

AFTER 11 Pennsylvania
It's About Time
indep't, 1990.
The A-Mart
indep't, 1991.
119 Broad Street Apt. B
Malvern, PA 19355

AKZENTE Germany
Frei (I)rlume
Und Gernhaben Müssen Wir
Uns
Mit Mut

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

ALTERNATIVE (disbanded) Ca
Demo, Just Me
indep't, 1988.
untitled
indep't, 1989.
23042 Merle Ct.
Grand Terrace, CA 92324

APPLEHEAD California
Meaning

AS HE LIKES IT California
untitled
indep't, 1991
PO Box 7633
Ventura, CA 93006

BETRAYAL
Renaissance by Death
Wonderland, 1991.

BLENDERHEAD Washington
new album scheduled
Fearless Donkey, Fall 1992.
3045 NW 56th Street #5
Seattle, WA 98107

BLIND TEETH VICTORY BAND Tx
Kill a Baby, Save a Dog
Give an Account
indep't, 1989.
Cheesecake in a Can
indep't, 1990.
PO Box 38943
Houston, TX 77238

BLACKHOUSE California
Pro-life
Ladd-Frith, 1984.

Hope Like a Candle
Ladd-Frith, 1985.
Hope
RRRecords, 1985.
5 Minutes After I Die
Ladd-Frith, 1986.
Cause and Effect, 1986.
Geschmack, 1989.

Holy War
RRRecords, 1987.
Ladd-Frith, 1990.
We Will Fight Back
Staalplaat, 1989.
Ladd-Frith, 1990.
Stairway to Heaven
Ladd-Frith, 1990.
Material World
Ladd-Frith, 1990.
The Gospel according to...
Minus Habens, 1990.
The Father, The Son...
Hidden Beneath the Metal
Ladd-Frith
P.O. Box 967
Eureka, CA 95502
1st ACM Compilation

THE BLAMED California
new album scheduled
indep't, Summer 1992.
Jake Landrau
4693 Denker Drive
Pleasanton, CA 94588

THE BLANKS Michigan
untitled
indep't, 1987.
If This Had Been an Actual...
indep't, 1989.
PO Box 1010
Birmingham, MI 48012

BREAKFAST WITH AMY California
Everything ... and Nothing Hurt
indep't, 1988.
Everything ... and Nothing Hurt
Narrowpath, 1990.
Dad
Blonde Vinyl, 1991.
PO Box 2133
La Habra, CA 90632-2133

BROKEN CHRISTMAS California
compilation
Broken, 1988.

CHARIZMA Sweden
Rock the World
indep't.
Single, Turn Me
indep't, 1986.
Join Hands, EP
indep't, 1989.
PL 6511 Ersmark
S-902 66 Umeå

CHATTERBOX California
new album rumoured

CHILDREN OF THE CONSUMING FIRE
untitled
New Breed, 1991.

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.
PO Box 11516
1001 GM Amsterdam

THE CLERGY Oregon
Live in Chi Rho
indep't, 1991.
tender, soft and milky
indep't, 1992
PO Box 42191
Portland, OR 97242

CORNERSTONE Sweden
demo, untitled
indep't, 1991.
Björngatan 3
S-553 37 Jönköping

CRASH DOG Illinois
Hard Knocks for Hard Heads
Grrrrrrough, 1990.
Humane Society
Ocean, 1991.
4707 N. Malden
Chicago, IL 60640

DIDI Austria
Die Grosse Revolution
indep't, 1990.
The Best of Didi
indep't, 1991.

DISCIPLES California
no options here
indep't, 1992
6624 Lockhurst
West Hills, CA 91307

DONT KNOW Washington
new album scheduled
Fearless Donkey, Fall 1992
26027 Woodland Way S.
Kent, WA 98031

THE DWELLERS
see Pollywog

EMPTY TOMB Oregon
see also Godspeed
To Whome it May Concern
indep't, 1988.
Live like a dead man
PO Box 20714
Salem, OR 97307-0714

RANDY DYER
Created Image

FOOLS & STRANGERS N.D.
Hardcore Beatniks, Demo

FLUFFY California
Fluffy Loves You
Blonde Vinyl, 1991.
new album scheduled
Blonde Vinyl, Summer 1992.

MIKE FUTCH (disbanded) California
It's Our Job
indep't, 1985, Nutty Faith.
Achtung Musik Killfactor
indep't, 1986, Crazy Bunz.
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.
Crazed Bunzzyzaka Johnny Quest
indep't, 1988, C.B. and J.Q.
21
indep't, 1988.
Blutgasse
indep't, 1988, Crazy Bunzzy.
Fantasy amidst the Storm
indep't, 1989.

GOD SENT HUMANS California
Demo, Repent or Die
indep't, 1988.
new album in progress
PO Box 2242
Garden Grove, CA 92643

THE GECKO MONKS
new album scheduled
Free Rain, Summer 1992.

GODSPEED Oregon
see Empty Tomb

HAPPY CLAPPIES Holland
Sick Underground Guitar
indep't, 1990.
Oudegacht 310
3511 PK Utrecht

THE HATED Washington
Buried Alive
indep't, 1990.
PO Box 727
Lynden, WA 98264

HENRY & THE VISITORS Germany
Wilhelm Wolters-Strasse
2800 Bremen 44
Germany

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

HOT PINK TURTLE Missouri
demo, gunstiah garden
indep't, 1990.
new demo in progress
c/o Dion Tyler
605 Brian Street
Liberty, MO 64608

ID
IDY
Richard A. Gulling
indep't.
No, I Do't Have
indep't.

IDLE CURE
untitled
Frontline, 1986.
Tough Love
Frontline, 1988.
2nd Avenue
Frontline, 1990.
Breakaways: Best

THE INSTITUTION Australia
Entomology
indep't.

MARK KRISCHAK California
untitled
indep't, Red Christmas.
untitled
indep't, The Loure.
untitled
indep't, The Mints.
untitled
indep't, The Pearl.
untitled
indep't, The Present.
Single, Simply
indep't, 1987, The Coolers.
untitled
indep't, The Coolers.
Volume One
indep't.
untitled
indep't, The Jaded.
Early Recordings

THE LEAD Florida
Return Fire
indep't, 1985.
untitled, EP
indep't, 1985.
Automoloch
Frontline, 1988.
The Past Behind
indep't, 1987.
Burn This Record
R.E.X., 1989.
Not Silent

LEAKY GREEN Washington
Evening Dance
indep't, 1988.

LEGION Canada
Evening Dance
indep't, 1988.

LUST CONTROL
This is a Condom Nation
indep't, 1988.
Dancing Naked Before the Lord
indep't, 1988.
We Are not Ashamed
Refuge, 1990.
Fun Fun Feeling
Blonde Vinyl, 1991.
PO Box 180981
Austin, TX 78718-0981

L.S.U. (see Lifesavers) California
Shaded Pain
Frontline, 1987.
This is the Healing
Wakin' Up the Dead
Blonde Vinyl, 1992.
Screaming Brittle Siren
1st ACM Compilation

THE MAD HATTERS BALL
untitled
indep't.

MAD AT THE WORLD California
untitled
Frontline, 1987.
Flowers in the Rain
Frontline, 1988.
Seasons of Love
Frontline, 1990.
Boomerang
Frontline, 1991.
Sacrificium
Frontline, 1991, Randy Rose.

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

METAL TRUCK Illinois
Road Kill
indep't, 1990.

MENTAL DESTRUCTION Sweden
When Madness Strikes
indep't, 1990.
untitled
indep't, 1990.
Intensity of Darkness
indep't, 1991.
Metal Cross Productions
Hallmansv. 26
S-554 48 Jönköping, Sweden
2nd ACM Compilation

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

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

NEW DECEMBER California
Furious Children
indep't, 1986.

NO LAUGHING MATTER Arizona
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.

"I would place this band on a shelf with Ned's Atomic Dustbin, School of Fish, the more melodious side of Nirvana, and other new bands with that soft roughness to their sound."
Erin Hooper, **Different Drummer Magazine**

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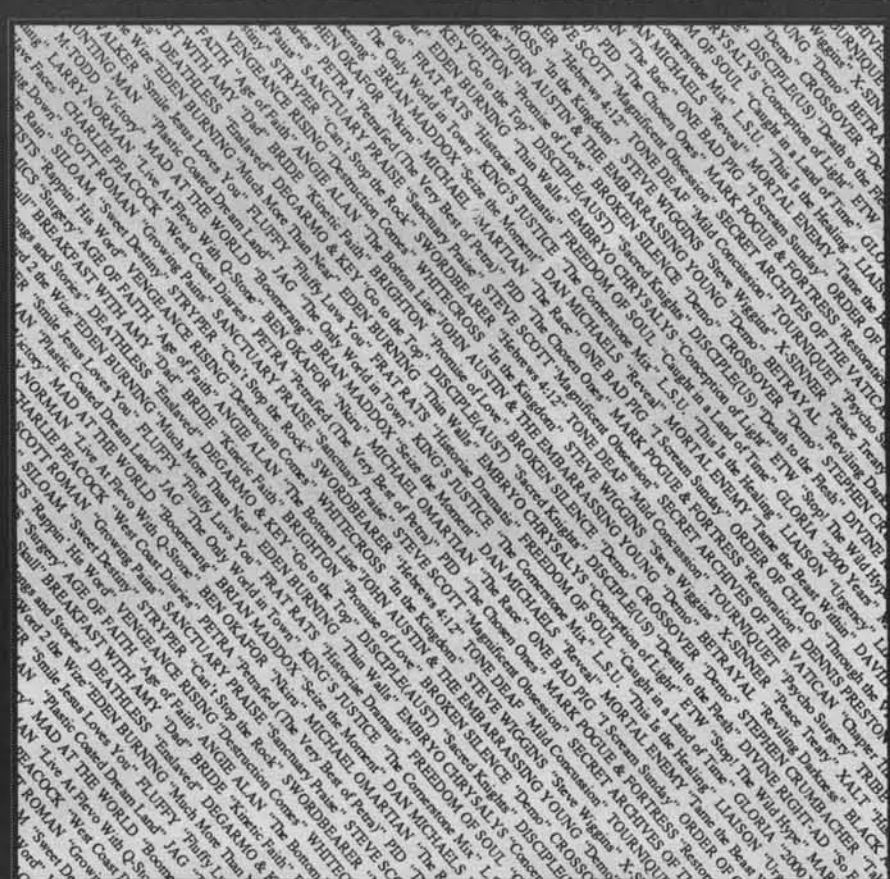
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NO LAUGHING MATTER (cont) <i>Serpents and Bones</i> indep't. 1987, Ted Worthless. <i>untitled</i> indep't. 1987, Active Faith. <i>Brains for the Stupid</i> indep't. 1988. <i>Discernment</i> indep't. 1988. <i>A Time to Fear</i> indep't. 1988, Ted Worthless. <i>Black!</i> indep't. 1988, Death Denied. <i>Demo</i> , <i>untitled</i> indep't. 1989. <i>Pieces of Other People's Lives</i> indep't. 1989, Ted Worthless. <i>Voice of Anger</i> indep't. 1989, Ted Worthless. <i>Carved in Grey Matter</i> indep't. 1989, Scott Roman. <i>Monster</i> indep't. 1990. <i>Things Best Left Unsaid</i> 545 Pepper Place West Mesa, AZ 85201.	OUTCRY Washington <i>Man in the Mirror</i> indep't. 1990. <i>new album available</i> indep't. Winter 1991. PALE HORSE California <i>demo</i> , 3 indep't. 1992. PO Box 81749 San Diego, CA 92138 DAVE PERKINS see Chagall Guevara <i>The Innocence</i> What, 1987. THE PERPETUAL NOW <i>Framed Reality</i> indep't. Righteous Anger. <i>Third Heaven</i> indep't. Righteous Anger. THE PLAGUE North Dakota <i>Life to Death to Life</i> indep't. Fools & Strangers. <i>Infected</i> indep't. <i>Welcome to the Far Side</i> indep't. Fools & Strangers. <i>Nuclear Polka</i> indep't. Gravel Road Adams, ND 58210 POLLYWOG <i>hey dog</i> indep't. 1991, The Dwellers. POOR OLD LU Washington <i>In Love with the Greenery</i> indep't. 1990, Bell Bang Villa. <i>demo</i> , <i>untitled</i> indep't. 1991. <i>Star-Studded-Super-Step</i> indep't. 1992. 1904 NE 52nd Seattle, WA 98105 REVOLUTIONARY ARMY England <i>OF THE INFANT JESUS</i> <i>The Gift of Tears</i> indep't. 1987. <i>Mirror</i> indep't. 1990. c/o Probe Plus 8-12 Rainford Gardens Liverpool, England	ROCKS IN PINK CEMENT California <i>R.I.P. Cement Live</i> indep't. 1991. <i>Good Chief Sochahtoa</i> indep't. 1992. 544 Ellery Street San Jose, CA 95127 SCATERD-FEW California see also <i>Spy Glass Blue</i> <i>Sin Disease</i> Alama, 1990. <i>Out of the Attic, Circa 1983-84</i> indep't. 1991. <i>new album recorded</i> 5654 Cahuenga Blvd. #523 North Hollywood, CA 91601 <i>interview in Issue 4</i> SHATTERED IMAGE British Columbia <i>While the City Sleeps</i> indep't. 1991. 8378 12th Avenue Burnaby, British Columbia Canada V3N 2L6 THE SHEKINAH BROTHERS Ca <i>new album in progress</i> 1372 E. Edinger Santa Ana, CA 92705 THE STAND <i>Heartbreak Town</i> Wonderland, 1990. <i>In Three Days</i> TANZEN Canada <i>Single</i> , Chains of Love Embryo Arts. <i>Piece by Piece</i> indep't. TOTH TIBOR Hungary <i>MI EGY...</i> indep't. <i>Boldogok</i> indep't. TORN FLESH Ohio <i>Thrashin', EP</i> indep't. <i>Love Kills</i> indep't. <i>Crux of the Mosh</i> Narrowpath, 1989. Psalms 150 Ministry Rt. 1 Box 612 Chesapeake, Ohio 45619	2000 D.C. Spain <i>Nothing is Neutral</i> indep't. 1984. UPSIDE DOWN ROOM California <i>demo</i> , <i>untitled</i> indep't. 1990. <i>EP</i> , <i>untitled</i> indep't. 1991. 655 N. Brea Boulevard #84 Brea, CA 92621 UNDERCOVER California <i>Single</i> , Slaughter of the Innocents indep't. 1984. <i>3-28-87</i> Broken, 1988. <i>Relative</i> Broken, 1988, Ojo. <i>Undercover</i> , Vol 1 compilation Broken, 1989. <i>Undercover</i> , Vol 2 compilation Broken, 1989. <i>Balance of Power</i> Broken, 1990. <i>Devotion</i> Summer 1992. THE WARNING California <i>Conviction of Sin</i> indep't. 1985, Godcore. <i>Conviction of Sin, U.S. Decay</i> indep't. 1985, Godcore. <i>Moral Majority Live</i> indep't. 1985, Godcore. <i>Repent or Die</i> indep't. 1986. <i>Virgin in the Midst of Whores</i> indep't. 1987. <i>Cut the Garbage</i> indep't. 1989. <i>untitled</i> indep't. 1989, Rags. <i>Shattered Faith</i> Narrowpath, 1990. PO Box 1142 Victorville, CA 92393 WATERFRONT Washington <i>demo</i> , <i>untitled</i> indep't. 1992. <i>new album scheduled</i> Fearless Donkey, Winter 1992. Waterfront 4602 S. 292nd Auburn, WA 98001
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WHITE THRONE



White Throne #12 hot off the press. Interviews with Scott Blackwell, Bride, Radiohalo, Hoi Polloi, Stinging Rain, Brian Healy / D.A.S., Sacramento... And enough reviews to earn 3 college credits...over 70? Alternative, Metal, Rap, Rock, Post Modern, Industrial, Folk, Thrash, Modern Rock, Reggae...it's all here. 68 pages and Brian Healy / D.A.S. on the cover. Send \$3 for your copy of Issue #12. For subscription information, write: White Throne, P.O. Box 20577, Dep't J, Castro Valley, CA 94546.

TOP 40/DANCE

AD <i>Decade Box Set</i> EDIN ADAM Sweden <i>Big Talk</i> Refuge, 1989. <i>Into My Soul</i> Alama, 1990. <i>Reviva</i> Alama, 1991. DARLENE ADAIR New Zealand <i>untitled</i> Someone Up There, 1987. STEVEN ADAMS Pennsylvania <i>Search</i> indep't. 1989. <i>Heartwork</i> indep't. 1990. RD #2 Box 273 Elverson, PA 19520 ADVENT Washington <i>Searching for the Heart</i> indep't. 1987. <i>The Man of Many Talents</i> indep't. 1989. ADVENTURES IN THE LAND OF BIG BEATS AND HAPPY FEET <i>untitled</i> (dance compilation) Myrrh, 1989. AFTER THE FIRE (disbanded) U.K. <i>Laser Love</i> CBS, 1979. <i>80F</i> CBS, 1981. <i>Batteries Not Included</i> CBS, 1982. <i>ATF</i> CBS, 1982. ANGIE ALAN <i>The Bottom Line</i> Frontline, 1991. ALPHABET England see Geoff Mann <i>Can You Hear the Word</i> indep't. MICHAEL ANDERSON <i>Sound Alarm</i> A&M, 1988. <i>untitled</i> A&M, 1990. ARCADE <i>untitled</i> (dance compilation) Maranatha, 1989. STEVE ARRINGTON <i>Jam Packed</i> Manhattan/Capitol, 1987. ARRIVAL Texas <i>The Water</i> indep't. 1990. 960 Chelsea El Paso, TX 79903 ARQUE Australia <i>In the Beginning, EP</i> indep't. SUSAN ASHTON <i>Wakened by the Wind</i> Sparrow, 1991. <i>Angels of Mercy</i> AUDIO ADRENALINE <i>Jesus is Right</i> Forefront, 1991. AVENUE G Kansas <i>Abandon</i> indep't. AVION Australia <i>untitled</i> RCA Australia, 1983. <i>Avion Live</i> <i>White Noise</i> EMI Australia, 1986. PHILIP BAILEY <i>Chinese Wall</i> CBS, 1984. <i>Inside Out</i> CBS, 1986.	Thankyou Word/A&M, 1986. <i>Family Affair</i> Myrrh, 1989. BARNGROVER/LIGHT California <i>Living on the Outside</i> indep't. 1990. 2619 A England Huntington Beach, CA 92648 BASH IN THE CODE <i>More than Enough</i> Myrrh, 1989. <i>Holiday</i> MARGARET BECKER <i>Never for Nothing</i> Sparrow, 1987. <i>The Reckoning</i> Sparrow, 1988. <i>Immigrant's Daughter</i> Sparrow, 1989. <i>Simple House</i> Sparrow, 1991. <i>Steps of Faith: Best</i> BILEAMS ASNA Sweden <i>Single</i> , Saab Turbo Carbio, 1983. CAROLINE BONNETT <i>untitled</i> Myrrh, 1989. <i>Still Time</i> What?/Word U.K., 1991. CHUCKII BOOKER <i>Chuckii</i> Atlantic, 1989. ANDY BROWN New Zealand <i>Surge</i> Someone Up There, 1992. KIM BOYCE <i>untitled</i> Myrrh, 1986. <i>Time and Again</i> Myrrh, 1988. <i>Love is You to Me</i> Myrrh, 1989. <i>This I Know</i> Myrrh, 1990. BRIGHTON California <i>demo</i> , <i>Somebody to Love</i> indep't. 1990, David Brighton. <i>Promise of Love</i> indep't. 1990. 7111 Farralane #87 Canoga Park, CA 91303 CATCH TWENTY-TWO U.K. <i>The Cry from Within</i> Plankton, 1988. <i>Single</i> , Freeway to Paradise Plankton, 1986. <i>Acoustic Energy</i> Plankton, 1989. CHUCKII P. <i>Do You Have a Problem with That</i> Arcade, 1990. PAUL CLARK & POINT OV U <i>Awakening From the...</i> Seed/Asaph, 1990. CLEAN HANDS Australia ASHLEY CLEVELAND Tennessee <i>Big Town</i> Atlantic, 1991. <i>interview in Issue 6</i> CLOCKWERK Australia <i>untitled</i> CLOSER <i>Rain</i> New Breed, 1992. COME ALIVE Belgium <i>Niet to Laat</i> COMMON FAITH Washington <i>untitled</i> indep't. 1991. PO Box 9072 Tacoma, WA 98409	LANNY CORDOLA California <i>Electric Warrior / Acoustic Saint</i> Frontline, 1991. RIC CORI Colorado <i>Shadows</i> indep't. 5584 Colt Drive Longmont, CO 80501 JOHN COX & THE BALANCE Texas <i>Closer Than a Brother</i> indep't. 1990. PO Box 560622 The Colony, TX 75056 DANGERZONE Australia <i>untitled</i> Refuge, 1985. DISTANT FRIENDS 6134 N. Meridian Suite 223 Oklahoma City, OK 73112 DISTANT THUNDER Canada <i>new album scheduled</i> DOUBLE CHECK England <i>Shake It Down</i> indep't. Rockingdown House 16 High Street Weedon Northants NN7 4PX BRYAN DUNCAN California <i>Strong Medicine</i> Modern Art, 1989. CHRIS EATON <i>Vison</i> Word, 1988. RICK ELIAS <i>untitled</i> Frontline, 1990. <i>Ten Stories</i> Frontline, ELLEN B Sweden <i>Prince of Peace</i> Alama, 1989. LANCE ELLINGTON <i>nothing presently scheduled</i> A&M. FAIR EXCHANGE California <i>Demo</i> , <i>Will I Ever Be the Same</i> indep't. 1987. <i>untitled</i> indep't. 1989. PO Box 21 Buena Park, CA 90621 MARK FARNER <i>Just Another Injustice</i> Frontline, 1987. <i>Wake Up</i> Frontline, 1989. <i>Some Kind of Wonderful</i> Frontline, 1991. STEVE FLASHMAN U.K. <i>Free Fall</i> 1979. <i>Hijack</i> 1984. <i>Sign Writer</i> <i>The Fuse</i> Marshall Pickering, 1986. <i>Icy Hearts</i> indep't. 1990. 14 Cranbrook Terrace Granleigh, Surrey GU7 7ES United Kingdom STEVE FORBERT <i>Streets of this Town</i> Geffen, 1988. WENDY FOY <i>Finders Keepers</i> FREDA Sweden <i>Valkommen Hero</i> <i>Single</i> , <i>We Can Be Heroes</i> <i>En Männika</i> <i>Tusen Elclar</i>	TOM FRANZAK <i>Shadowboxing</i> Myrrh LA, 1985. <i>Walk that Talk</i> RENEE GARCIA <i>Living in the Vertical</i> Reunion, 1987. <i>A Different World</i> Reunion, 1988. <i>new album scheduled</i> <i>interview in Issue 2</i> GIANT <i>Last of the Runaways</i> A&M, 1989. JON GIBSON California <i>Standing on the One</i> Constellation, 1983. <i>On the Run</i> Frontline, 1986. <i>Change of Heart</i> Frontline, 1988. <i>Body & Soul</i> Frontline, 1989. <i>Jesus Loves Ya</i> Frontline, 1990. <i>Forever Friends</i> MICHAEL GLEASON <i>Children of Choices</i> Pakadem, 1990. HELEN GRAHAM & SUE ORDE <i>Stand Up</i> indep't. AMY GRANT <i>Unguarded</i> Myrrh, 1985. <i>The Collection</i> Myrrh, 1986. <i>Lead Me On</i> Myrrh, 1988. <i>Heart in Motion</i> Myrrh, 1991. DAVID GRANT England <i>untitled</i> Chrysalis, 1983. <i>Hopes and Dreams</i> Chrysalis, 1985. <i>Heaven Knows</i> Capitol. <i>You're Lying</i> <i>Single</i> , <i>Keep It Together</i> Island, 1991. GLEN ALLEN GREEN <i>A Living Fire</i> Home Sweet Home, 1985. <i>Down This Avenue</i> Home Sweet Home, 1987. GROOVY TUESDAYS Texas <i>new album in progress</i> 13003 Skyline San Antonio, TX 78217 HALO <i>untitled</i> Pakadem, 1990. <i>Heaven Calling</i> Pakadem, 1991. HEARTBEAT England <i>The Winner</i> Dayspring Int'l, 1989. <i>I Will Speak Out</i> BENNY HESTER <i>Perfect</i> Frontline, 1990. <i>United We Stand/Divided We Fall</i> Frontline, 1990. HOWARD HEWETT <i>untitled</i> Elektra. JOHN HIATT <i>Stolen Moments</i> A&M. HIDDEN FACES Pennsylvania <i>new album available</i> indep't. 1991. PO Box 113 Blooming Glen, PA 18911 <i>2nd ACM Compilation</i> KIM HILL Reunion, 1988. <i>Talk About Life</i>	Reunion, 1989. <i>Brave New Heart</i> Geffen, 1991. HEART'S DESIRE Washington <i>new album rumoured</i> indep't. Spring 1992. KIRSTEN & HEATHER Washington <i>Betcha Didn't Know</i> Arcade, 1990. HOKUS PICK MANOVER Canada <i>demo</i> indep't. 1989. <i>Hey Man</i> indep't. 1991. <i>new album available</i> c/o Dave Strickuk 1728 Irene Place North Vancouver, British Columbia Canada V7K 2X6 HOUSEPARTY New Zealand <i>single</i> , <i>Dangerous Love</i> indep't. 1991. PO Box 2806-551 Torrance, CA 90503 LAVINE HUDSON <i>Intervention</i> Virgin, 1988. LUKE HURLEY New Zealand <i>Stop Luke Listen</i> indep't. 1991. PO Box 2806-551 Torrance, CA 90503 IDEA Australia <i>Stone Sharpens the Blade, EP</i> indep't. 1985. <i>Now is the Time, EP</i> Festival. IF TOMMOROW COMES S. Africa <i>untitled</i> indep't. 1989. INSIDE OUT Washington <i>untitled</i> INTRANSIT England <i>Single</i> , <i>Micro on the Move</i> Embryo Arts. JAG <i>The Longest Road</i> indep't. 1990. <i>The Only World in Town</i> Benson, 1991. <i>Fire in the Temple</i> JASON & THE SCORCHERS <i>Thunder and Fire</i> A&M, 1989. TROY JOHNSON <i>The Way It Is</i> RCA, 1989. JUSTUS (disbanded) B.C. <i>Don't Turn Away</i> Tunessmith, 1985. <i>Someone's Waiting</i> StarSong, 1986. PHIL KEAGGY <i>Prime Cuts</i> Myrrh, 1987. <i>Phil Keaggy & Sunday's Child</i> Myrrh, 1988. <i>Find Me In These Fields</i> Myrrh, 1990. KINNECTION <i>Testimony</i> Tyscot, 1990. WES KING <i>Reunion</i> LAST ADAM <i>Tools for the Harvest</i> Regency, 1990. THE LAST DANCE California <i>demo</i> , <i>Everyone</i> indep't. 1991. <i>new album scheduled</i> indep't. 1992. PO Box 9685 Fountain Valley, CA 92708 VAL LEBEAUX <i>untitled</i> LEXI <i>Call Her Lexi</i> Lecton/Polygram, 1990. CRYSTAL LEWIS <i>Beyond the Charade</i> Frontline, 1987. <i>Let Love In</i> Frontline, 1990. LIBSUITE <i>Water and Blood</i> Spark, 1990. THE LIFTERS (disbanded) California <i>untitled</i> indep't. 1983 <i>What Love's All About</i> indep't. 1985 <i>Wild Blue Yonder</i> Frontline, 1986, Wild Blue Yonder. DEREK LIND New Zealand <i>Mixed Blessings</i> indep't. 1986. <i>Strange Logic</i> indep't. 1988. <i>Slippery Ground</i> Someone Up There Promotions 39 Kensington Avenue Mt. Eden, Auckland NZ LITTLE FLOCK Missouri <i>The Price</i> indep't. <i>In Jesus Name</i> indep't. 1990. PO Box 192 Columbia, MO 65205 THE LIVING END Ontario <i>Welcome to Reality</i> indep't. 1989. <i>Subterranean Dance</i> indep't. 1991. Box 1651 Bracebridge, Ontario P0B 1C0 KENNY MARKS <i>Attitude</i> Dayspring, 1986. <i>Make It Right</i> Dayspring, 1987. <i>Right Where You Are</i> Dayspring, 1988. <i>Another Friday Night</i> Dayspring, 1989. DONNA McELROY <i>Bigger World</i> Warner Bros., 1990.	MARIA McKEE <i>Lone Justice</i> Geffen, 1985, Lone Justice: <i>Shelter</i> Geffen, 1986, Lone Justice: <i>untitled</i> Geffen, 1989. DEBBIE McCLENDON <i>Morning Light</i> Frontline, 1989. <i>Get a Grip</i> Frontline, 1990. MICHAEL McDONALD <i>Take It To Heart</i> Reprise/WB, 1990. MERCY RIVER California <i>Coyote Moon</i> BAI, 1992. RIKI MICHELLE <i>Big, Big Town</i> Broken, 1989. JULIE MILLER <i>Meet Julie Miller</i> Myrrh, 1990. <i>He Walks Though Walls</i> TIM MINER <i>I Know You Think You Know</i> Sparrow, 1988. <i>A True Story</i> Frontline, 1990. MR. MISTER <i>Welcome To The Real World</i> RCA, 1985. <i>Go On</i> BMG, 1987. GEOFF MOORE <i>Foundations</i> Sparrow, 1989. <i>Friends Like U</i> JEREMY MORRIS Michigan <i>Alive II</i> indep't. 1989. <i>Invisible</i> indep't. 1990. <i>Vintage Jam</i> indep't. 1990. <i>For Chosen Ones</i> indep't. 1991. 3424 Wedgewood Drive Kalamazoo, MI 49008 THE MOVE Belgium <i>The Move Tape '87</i> Embryo Arts, 1987. <i>Single</i> , <i>Good Vibrations</i> Embryo Arts. DAVID MULLEN <i>Revival</i> Warner Bros/Myrrh, 1989. NARNIA Canada <i>Aslan</i> Master's Collection, 1987. NEW DESTINATION Holland <i>When Friends Are Out of Sight</i> indep't. 1987. THE NEWSBOYS Australia <i>Read All About It</i> Refuge, 1988. <i>Hell Is For Wimps</i> StarSong, 1990. <i>Boys Will Be Boys</i> StarSong, 1991.	NOVELLA <i>One Big Sky</i> StarSong, 1991. <i>A Liquid Earth</i> StarSong, 1992. ONE TO ONE Wales <i>Run Thru' the Wastelands</i> indep't. 1990. OPEN CITY Rhode Island <i>untitled</i> indep't. 1989. 1599 Cranston Street Cranston, RI 02920 OUT OF THE GREY <i>untitled</i> Sparrow, 1991. OUTCRY Washington <i>new album in progress</i> LEON PATILLO <i>On the Way Up</i> Ocean, 1989. DAVID PEASTON <i>untitled</i> Geffen, 1989. PHIL PERRY <i>new album in progress</i> DEBORAH PETERS <i>Freedom</i> indep't. 1987. PIERCE PETTIS <i>While the Serpent...</i> Windham Hill. <i>Tinsel Town</i> High Street Records. PIECES Germany <i>Face 2 Face</i> Pila, 1985. MARK POGUE <i>Restoration</i> ANDY PRATT Holland <i>Fun in the First World, EP</i> indep't. 1982. <i>Not Just for Dancing</i> Aztec, 1985. <i>Perfect Therapy</i> GMI. PRESS ANY KEY England <i>Whisper on the Wind</i> Marshall Pickering, 1987. THE PULSE Australia <i>Single</i> , <i>Plastic Man</i> Embryo Arts. ORIOUS COLLECTION Holland <i>Single</i> , <i>Out of Prison</i> Embryo Arts. RACHEAL, RACHEAL <i>Way To My Heart</i> RAIN Arizona <i>Sing to the Lord</i> indep't. 1991. 915 West Dunlap Phoenix, AZ 85021 IN REACH Washington <i>Under the Same Sky</i> Image, 1989. <i>Waterline</i> RECESS <i>untitled</i> Reunion, 1989. <i>Discipline of the Groove</i> Reunion, 1990.
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the Judgement hour



INTERESTED IN MORE AIRTIME?

DAVID X.
Pacific University
UC Box 707
FOREST GROVE, OR 97116

SHELLY ROGERS
untitled
Blonde Vinyl, 1991.

SCARY CATS Australia
Smackaboom, EP

SEASON OF FIRE California
Tested By Fire, EP
indep't, 1988.
PO Box 1593
Southgate, CA 90280

SERVANT (disbanded) Ohio
Light Maneuvers
Word, 1984.
Swimming in a Human Ocean
Word, 1985.

MICHAEL W. SMITH
The Big Picture
Reunion, 1988.
12 (Eye)
Reunion, 1988.
Go West Young Man
Reunion, 1990.

PAUL SMITH
Live & Learn
Dayspring, 1986.
No Frills
Dayspring, 1987.
Back to Who I Am
Dayspring, 1989.

SPARKS
untitled
Reunion, 1989.
Through Flood & Fire
Reunion, 1990.

JUDSON SPENCE
untitled
Atlantic, 1988.

GREG STRANGE California
24 Hours to Live
Narrowpath, 1991.

HOPE STERLING Canada
The Way Things Are
Image 7, 1988.

STREET CALLED STRAIGHT ... Ca
untitled
Frontline, 1991.

DONNA SUMMER
Cats Without Claws
Geffen, 1984.
All Systems Go
Geffen, 1987.
Another Place and Time
Atlantic, 1989.

THE SURPRISE Australia
Welcome to the Snake Village
indep't, 1987, Surprise Surprise.

TARGET Holland
untitled
indep't, 1990.
PO Box 343
5060 AH Oosterwijk

BEN TAUSEY Washington
Stolen Wine
indep't, 1992.

THESIS Holland
Rising in the Wind's Eye
Krea/Dureco, 1989.
Hekselbrink 102
7544 BV Enschede

KEITH THOMPSON England
From the Battle Place
indep't, 1987.
The 6 Faces of the Third Day
indep't, 1987, T.F.O.T.T.D.
Against the Odds
Marshall Pickering, 1990.
276 Monument Road
Edgbaston
Birmingham B16 8XF

TRAMINE
The Search is Over
A&M, 1986.
Freedom
A&M, 1987.

WALK ON WATER Sweden
untitled
Frontline, 1990.

WASHINGTON
Every Time
Frontline, 1990.
Serious
Frontline, 1991.

WHAT IF
untitled
Refuge, 1984, The Front.
untitled
RCA, 1987.

STEVE WIGGINS
untitled
Sparrow, 1991.

GUY WISHART New Zealand
Broken Sky
Through the Dark
Another Day in Paradise
39 Kensington Avenue
Mt. Eden, Auckland NZ

BEBE & CECE WINANS
Heaven
Sparrow, 1988.
Different Lifestyles
Sparrow, 1991.

Metal & Thrash

ACCENT Washington
ANGELICA Canada
Intense, 1989.
Rock, Stock and Barrel
Intense, 1991.

ARCHANGEL Washington
ARMAGEDDON Virginia
The Money Mask
Talkingtown, 1989.

BARREN CROSS California
Believe
Rock for the King
Atomic Arena
Enigma, 1988.
State of Control
Enigma, 1989.
Hotter than Hell Live
Hollywood, 1991.

BELIEVER Pennsylvania
Sanity Obscure
Extraction From Mortality
R.E.X., 1989.

BLOODGOOD Washington
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.
All Stand Together
Broken Songs, 1991.

BLOODY CROSS Germany
c/o Markus Mutter
Schwarzwalddstr. 5
7535 Koenigsbach

BRIDE Kentucky
Show No Mercy
Pure Metal, 1986.
Live To Die
Pure Metal, 1988.
Silence Is Madness
Pure Metal, 1989.
End of the Age
Pure Metal, 1990.
Kinetic Faith
Pure Metal, 1991.

CATSCAN Canada
Witness the Change
indep't, 1990.
new album in progress

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.
The Pillars of Humanity
Ocean, 1991.

CRYSTAVOX
Wear It Out
Bottom Line

DELIVERANCE California
untitled
Intense, 1989.
Weapons of Our Warfare
Intense, 1990.
What a Joke
Frontline, 1991.
Say You Believe
9 Teen 9 D's
PO Box 283
Fallbrook, CA 92028

DETRITUS
Perpetual Defiance

DIE HAPPY
untitled

DREAMER Canada
Full Metal Racket
Image, 1991.

THE ENCIRCLED Oregon
new album scheduled
indep't, Fall 1992
PO Box 310
Hermiston, OR 97838

ETERNAL RYTE California
World Requiem
Pure Metal, 1990.

FIGHTER
Waiting

FINAL AXE California
Beyond Hell's Gate
Eastwest, 1989.
PO Box 520
Mira Loma, CA 91752

GALACTIC COWBOYS
untitled
demo, untitled
indep't, 1992.
PO Box 5113
Toledo, OH 43611

GODHEAD Ohio
demo, untitled
indep't, 1992.
PO Box 5113
Toledo, OH 43611

GODSPEED Washington
demo, untitled
indep't.

GUARDIAN
Fire & Love

HAVEN
Your Dying Day
Age of Darkness

HOLY SOLDIER California
untitled
Myrrh, 1990.
Last Train

IMMORTAL New York
Sanity Obscure
Dead and Buried
indep't, 1990.
PO Box 305
Bethpage, NY 11714

JET CIRCUS Germany
Step on It
Wonderland, 1990.

KING'S X Texas
Out of the Silent Planet
Megaforce/Atlantic, 1988.
Gretchen Goes to Nebraska
Megaforce/Atlantic, 1989.
Faith, Hope, Love
Atlantic, 1990.
untitled

LEVITICUS Sweden
I Shall Conquer!
Talking, 1984.
The Strongest Power
Twilight, 1985.
Setting Fire to Earth
Royal, 1987.
Knights of Heaven
Invasion, 1989.

LOOKOUT Washington
untitled
indep't, 1990.
demo.
indep't, 1991.

LOVE LIFE
untitled
Goodbye Lady Jane
Blonde Vinyl, 1991.

MACH X California
demo, Hardcore Kids
indep't, 1991.
PO Box 20348
Riverside, CA 92516-0348

MAGDALLAN
Big Bang
Intense, 1992.

MARTYR California
Death is Dead
indep't, 1987.
Imminent Warfare
indep't, 1988.
Frantic
indep't, 1989.

Death is Still Dead
indep't, Summer 1992.
PO Box 1142
Porterville, CA 93258
2nd ACM Compilation

MESSIAH PROPHET Pennsylvania
Rock the Flock
Morada, 1984.
Master of the Metal
Pure Metal, 1986.

GREG MINER
Miner
R.E.X., 1990.

MODEST ATTRACTION Sweden
untitled
indep't, 1992.
Lundgatan 223
S-566 33 HABO
Sweden

MORTIFICATION
untitled
Scrolls of the Megilloth

NEON CROSS California
untitled
Regency, 1988.

OZMATHOO
Dance of the Cobra

PRECIOUS DEATH California
Our Stinkin' Demo
indep't, 1992.
PO Box 668
Lomita, CA 90717-0668

RAGE OF ANGELS Connecticut
untitled
Regency, 1989.

RANSOM
untitled

RECON California
Behind Enemy Lines
Intense, 1990.

RED INK Texas
new album rumoured
3523 El James
Spring, TX 77388

REGIME California
Straight Thru Your Heart
indep't, 1991.
610 Elysian Fields Drive
Oakland, CA 94605

REZ Illinois
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.
Civil Rites
Ocean, 1991.
20 Years of Rez
Interview in Issue 4

SACRAMENT Pennsylvania
Presumed Dead
indep't, 1989.

Testimony of Apocalypse
R.E.X., 1990.
Haunts of Violence
632 Naylor's Run Road
Havertown, PA 19083

SACRED WARRIOR Illinois
Rebellion
Intense, 1988.
Master's Command
Intense, 1989.
Wicked Generation
Intense, 1990.
Obsessions
Intense, 1991.

SAINT Oregon
Warriors of the Son
Morada.
Time's End
Pure Metal, 1986.
Too Late for Living
Pure Metal, 1988.

JEFF SCHEETZ Kansas
Warp Speed
Edge, 1988.
Woodpecker Stomp
Re-Flex, 1990.
Dig!
11020 King Street #350
Overland Park, KS 66210

SEKEL Massachusetts
The Final Conflict
indep't, 1989.
c/o Rob Wynter
8 Chester Street
Natick, MA 01760

In God We Trust
Enigma, 1988.
Against the Law
Enigma, 1990.
Can't Stop the Rock: Best

SUMMONED Texas
TAMPLIN
An Axe to Grind
Intense, 1990.
Soul Survivor
Intense, 1991.

THRESHER Pennsylvania
Totally Possessed
indep't, 1989.
PO Box 311
Thorndale, PA 19372

TOTALLY SQUARE Tennessee
demo, untitled
indep't, 1992.
PO Box 121332
Nashville, TN 37212

TOURNIQUET California
Stop the Bleeding
Intense, 1990.
Psycho Surgery
Intense, 1991.

TRYTAN Illinois
Celestial Messenger
R.E.X., 1987.
Syntiger
R.E.X., 1990.

VALOR California
Fight for Your Life
White Stone, 1988.
PO Box 271274
Concord, CA 94527

VENGEANCE RISING California
Human Sacrifice
Intense, 1988.
Once Dead
Intense, 1990.
Destruction Comes
Intense, 1991.
Released Upon the Earth
Intense, 1992.

WHITE RAY Kentucky
new album scheduled

WHITECROSS Illinois
untitled
Pure Metal, 1987.
Hammer & Nail
Pure Metal, 1988.
Triumphant Return
Pure Metal, 1989.

X-SINNER
Get It
Peace Treaty

XALT
Under the Ruins
History

ZION South Dakota
Thunder From the Mountain
Image, 1989.
new album scheduled

SERAIAH Indiana
Carnival World
Pure Metal, 1990.
untitled
StarSong, 1992.

SEVENTH ANGEL
Torment
untitled
Lament for the Weary

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

SHOUT California
It Won't Be Long
Frontline, 1988.
In Your Face
Frontline, 1989.

SILOAM Canada
Sweet Destiny
Image 7, 1991.

STRYPHER California
Yellow & Black Attack
Enigma, 1984.
Soldiers Under Command
Enigma, 1985.
To Hell With the Devil
Enigma, 1986.

A Saved Man
Broken, 1990.
Phase III
BAI, 1992.

SONS OF THUNDER
untitled

TRANSFORMATION CRUSADE ...
untitled
Makin' It Happen

12th TRIBE California
Knowledge is the Tree of Life
Frontline, 1991.

STEVEN WILEY
Rhythm and Poetry
StarSong, 1990.
Rhapsody

ORB Texas
Conflagration & Wishes
indep't, 1991.
PO Box 200255-106
Austin, TX 78720

PAINTED ORANGE Oklahoma
Educate, EP
indep't, 1989.
untitled
indep't, 1990.
The Mask of Innocence
indep't, 1991.
untitled
StarSong, 1991.
PO Box 1072
Tulsa, OK 74101-1072

PRIMITIVE DANCE TRIBE
new album scheduled

SIMPLE TRUTH Washington
demo, Real Life
indep't, 1989, Tim McLaughlin.
demo, Ritual
indep't, 1991, Tim McLaughlin.
Upward Motion
indep't, 1991, Tim McLaughlin.
new album available
indep't, 1992.
PO Box 44474
Tacoma, WA 98444
2nd ACM Compilation
Interview in Issue 8

SITUATION TABOO Texas
Crucified
indep't, 1991.
new album in progress
indep't, Spring 1992.
13003 Skyline
San Antonio, TX 78217

TIM McLAUGHLIN
see Simple Truth

TOXIC CHURCH Wisconsin
demo, Divine Hit
indep't, 1991.
new album scheduled
indep't, Spring 1992
c/o Delvin Cavalier
3736 North 17th Street
Milwaukee, WI 53206

WIGTOP Texas
Revelation 1921
PO Box 200255-106
Austin, TX 78720

Rap / House / Hip Hop

APOCALYPSE RAP
Holliness or Hell

CAUZIN' EFEKT
Listen to His Voice
Ocean, 1991.

D-BOY RODRIGUEZ (went home)
Plantin' a Seed
Frontline, 1989.
Lyrical Strength of Street Poet
Frontline, 1990.

D.C. TALK
Ga Ta Be
Forefront, 1989.
Nu Thang
Forefront, 1990.

DIATRIBE
D.O.C.
So How Ya Livin?
StarSong, 1991.

DYNAMIC TWINS California
Word 2 the Wise
Broken, 1991.

E.T.W.
untitled
Stop the Wild Hype
Forefront, 1991.

FREEDOM OF SOUL
Caught in a Land of Time
BAI, 1991.

IDOL KING California
Explosion 2000
BAI, 1991.

J.C. & THE BOYZ California
Never Give Up
The Way It Is
Chill 4 Awhile

KING'S CREW West Virginia
Chillin in the King's Castle

M.C. GE GEE Texas
I'm For Real
Frontline, 1990.
Now the Mission Continues

M.C. RG
In Jesus Name
Frontline, 1990.
Think

M.C. WHITE-E Texas
Big Ja
indep't, 1991.
PO Box 200255-106
Austin, TX 78720

MIKE-E
Mike E & the G-Rap Crew

P.I.D.
Here We Are
Graceland, 1988.

ADAGIO
see The Echoing Green

SCOTT BLACKWELL
Walkin on the Wild Side
Frontline, 1992.

CIRCLE OF DUST
untitled

CODE OF ETHICS Florida
Visual Paradox
indep't, 1991
R.E.X., 1991
Interview in Issue 7

DANCE HOUSE CHILDREN Ca
Songs & Sories
Blonde Vinyl, 1991.
Jesus
Blonde Vinyl, Spring 1992.

DEITIPHOBIA Texas
Digital Priests
indep't, 1991, Donderfliegen.
Fear of God
Blonde Vinyl, 1991
PO Box 200255-106
Austin, TX 78720
2nd ACM Compilation

DIG HAY ZOOSE Missouri
Struggle Fish
BAI, 1991.
Interview in Issue 7

DONDERFLIEGEN Texas
see Deitiphobia

THE ECHOING GREEN N. M.
demo, Confessions
indep't, 1991.

Back to Back
Frontline, 1989.

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

THE PLAIN WHITE RAPPER
Fresh Fish
StarSong, 1990.
Nuclear Fishin

S.F.C. California
Listen Up
Broken, 1989.

Alternative Dance

DEITIPHOBIA Texas
Digital Priests
indep't, 1991, Donderfliegen.
Fear of God
Blonde Vinyl, 1991
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DIG HAY ZOOSE Missouri
Struggle Fish
BAI, 1991.
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see Deitiphobia

THE ECHOING GREEN N. M.
demo, Confessions
indep't, 1991.

new album in progress
indep't, 1992.
c/o Joey Belleville
105 Horner
Belen, NM 87002

ETERNAL YOUTH Texas
new album recorded
indep't, 1991.
PO Box 200255-106
Austin, TX 78720

KYRIE California
new album rumoured

TIM McLAUGHLIN
see Simple Truth

MORTAL California
Lulus
Frontline, 1992.

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untitled
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Simple Truth

w/ Tim McLaughlin



self-titled release now available
price includes postage

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