

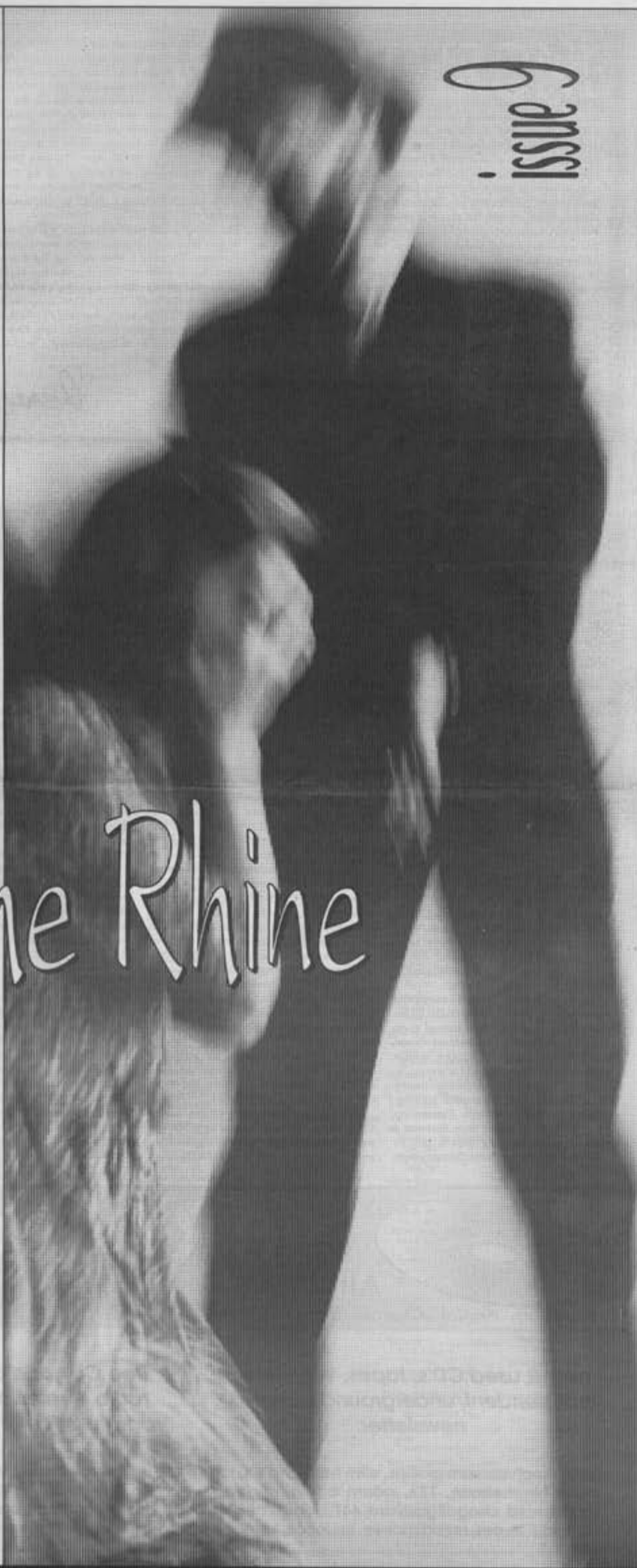
Over the Rhine

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 Souciak, Chris Taylor, Lionel Vengco, Charles Gates, Wan Boluq, John Thompson, John Stephenson, Brent DeRoche, Marty Bush, Kevin Allison, Michael Delaney, *Conversion*, Mark Elton, 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 of 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 our 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 3/16 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 *FUCK (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...



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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 *Pollywoog*, *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.

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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 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 collecting 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 critiqued, 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



THED

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 discombobulating 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?

OIR: 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?

OIR: 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?

OIR: 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?

OIR: 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?

OIR: 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?

OIR: 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.

OIR: 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?

OIR: 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?

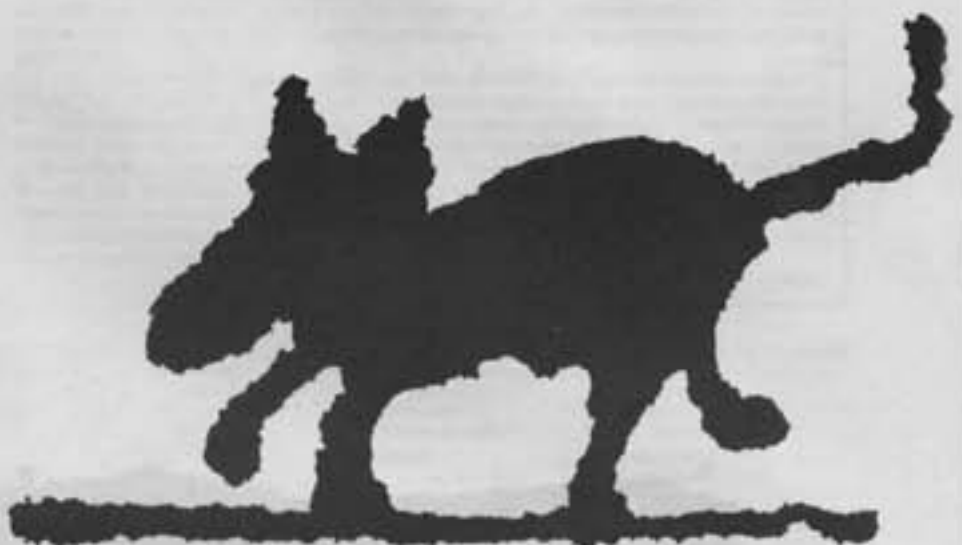
OIR: The summer of '89... We got together and started writing material. We recorded about a half dozen songs... the first half of our first cd, *Til we have Faces*. Karin didn't live in Cincinnati at the time and, over the course of the next year, she relocated down here. Ric and Brian did some touring 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?

OIR: 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. It's 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?

OIR: 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



ARTIST & PRODUCT LISTING

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 records available for the Top 40, AOR, Urban, and College Radio Stations which have greater than a 60% market share among young adults. Other Christian artists, particularly those from larger Christian record companies, are packaged exclusively for Christian Radio Stations which less than 1% of young adults eggs 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 profiles 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 know their product and provide information on upcoming releases. We hope you'll take this 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 Temper and Long's Christian Music have many decent domestic, international, and independent releases, while specialty catalogs like Fred Flicker's Distribution and Day 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 on p. 6 of our compilation of 1's. 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, but in issue 1. If you know someone who might be interested in our publication, or have a firm and a subscription before October.

Record Service is requested as compact disc only. Independent artists should send materials only for cassette-only releases. All other cassette will be immediately donated to a music store. Product service is required for products to be listed in the publication. Interview decisions are based solely on merit of individual releases and not on exchange for paid advertising. Period ACM Journal has a no-refund policy. No review of product 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 SASE with any request for a sample issue or information. ACM Journal is determined to be continually improving. If you feel we could add anything to our publication to make it more effective, objective or complete, please write and include us at the address listed inside the back cover. We've come a long way in our first three years. With your continued support, feedback and patience, we'll be even better in another year.

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 music, whereas Alternative leans more towards punk, industrial and hardcore.

- JEMMY A** _____
Entertaining Angels
 Sparrow, 1991.
- A FICING WITH LURIA** _____ Oregon
 untitled
 Blonde Vinyl, 1991.
- ACOUSTIC SHACK** _____
 untitled
 Blonde Vinyl, 1991.
- ADAM AGAIN** _____ California
In a New World of Time
 Blue Collar, 1990.
Two Songs by Adam Again
 Broken, 1988.
Honeydays
 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, 1988.
Change (Welsh Language Version)
 Standards
 IRS, 1990.
Raw
 IRS, 1991.
- RIC ALBA** _____
Holes in the Floor of Heaven
 Glasshouse, 1991.
- ALLIES** _____
Long Way from Paradise
 DaySpring, 1988.
The River
 DaySpring, 1990.
Men with a Mission
- ANIMATOR** _____ Illinois
Gallery
 indpt, 1991.
 PO Box 483
 Urbana, IL 61801.
- ASHES TO ASHES** _____ Washington
 untitled, EP
 indpt, 1990.
new album scheduled
- ASIGHT UNSEEN** _____
Circles of Shame
- THE AWAKENING** _____ Canada
Two Worlds
 indpt, 1988.
Sanctified
 Reunion, 1987.
Into Thy Hands
 Reunion, 1988.
- BIG SUR** _____ Scotland
Dancing on the Highwire, EP
- THE BISCAYNES** _____ Arizona
Dogs and Women
 indpt, 1990.
new album in progress
 PO Box 33016
 Phoenix, AZ 85079-3016
 2nd ACM Compilation
- BLACK AND WHITE WORLD** _____ Ca
 untitled
 indpt, 1990.
 untitled
 Blonde Vinyl, 1991.
 2052 Pepper Tree Lane
 Costa Mesa, CA 92626
- BLACK CARNATION** _____ Michigan
Hope
 indpt, 1990.
It Remains the Same
 Blonde Vinyl, 1990.
 915 Jackson NW
 Grand Rapids, MI 49504
 2nd ACM Compilation
- JOHNNY J. BLAIR** _____ California
Door in the Wall
 indpt, 1985, release 1988.
untitled (the Green Album)
 indpt, 1986.
Yellow House
 indpt, 1988.
Train Tracks in the Snow
 Narrowsouth, 1988.
Normal Songs and Near Hits
 indpt, 1989.
12 Songs...Love, God, Money
 Narrowsouth, 1990.
 PO Box 421890
 San Francisco, CA 94142-1890
- BLUE TRAPEZE** _____ California
Sanctuary, EP
 indpt, 1986.
Most & Marquee, EP
 indpt, 1986.
Demo, From a Dream
 indpt, 1987.
Demo, Farewell to No One
 indpt, 1987.
Demo, Waiting on your Call
 indpt, 1988, Dancing Crows.
The World Won't Fit My Skull
 indpt, 1991.
 1121 26th Street
 Suite 1
 Santa Monica, CA 90403
 1st & 2nd ACM Compilations
- BOOK OF MARTYRS** _____ New Zealand
Catholics
 indpt, 1988.
Purified Seven Times
 indpt, 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
Rock Wagon's Burnt in a Day
 indpt, 1990.
- CAFE NOIRE** _____ California
 untitled
 indpt, 1988.
- THE CALL** _____
 untitled
 Mercury, 1982.
Modern Romance
 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
 indpt, 1987.
Always Under Your Hair, EP
 indpt, 1990.
- CANNON HEATH DOWN** _____ Canada
 untitled
 indpt, 1991.
 PO Box 2583
 Bellingham, WA 98227
- PETER CASE** _____
 untitled
 Geffen, 1988.
The Man with the Blue Guitar
 Geffen, 1989.
- CHAGALL GUEVARA** _____
 untitled
 MCA, 1991.
- CHANGED** _____ Holland
It's Good to be Alive
 indpt, 1988.
Who is Real?
 indpt, 1989.
Wake Up
 indpt, 1990.
Skinny and Naked
 indpt, 1992.
- THE CHOIR** _____ California
Voices in Shadows
 Broken, 1985, Youth Choir.
Shades of Gray, EP
 Myrh, 1988, Youth Choir.
Diamonds and Rain
 Myrh, 1987.
Chase the Kangaroo
 Myrh, 1988.
Wide-eyed Wonder
 Myrh, 1989.
Circle Slide
 Myrh, 1990.
- THE CLAIM** _____ California
Demo, A Time for Answers
 indpt, 1988.
 25290 McIntyre
 Laguna Hills, CA 92653
- THE CLEAR** _____ New Zealand
Equinox
 indpt, 1983, Thin Red Line.
Section in Paradise
 indpt, 1984, Thin Red Line.
 untitled, EP
 Ode, 1985, Thin Red Line.
Singularity, EP
 Ode, 1986, Thin Red Line.
Li of the Land
 Ode, 1987, Thin Red Line.
 untitled, EP
 Ode, 1988.
Live Stomach
 indpt, 1990.
Interview in Issue 5
- BRUCE COCKBURN** _____ Canada
Dancing in the Dragon's Jaws
 RCA, 1979.
Romans
 CBS Canada, 1980.
Inner City Frost
 CBS Canada, 1981.
The Trouble With Normal
 CBS Canada, 1983.
Stealing Fire
 CBS Canada, 1984.
World of Wonders
 MCA/Gold Records, 1988.
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, Simplicity & Prejudice
 indpt, 1989.
- COMMON BOND** (disbanded) _____ Ca
 untitled
 indpt, 1983.
Heaven is Calling
 Broken, 1986.
Anger into Passion
 Frontline, 1987.
- THE CRY** _____ Texas
Demo, What it Means to Be
 indpt, 1988.
- DA (Daniel Amos)** _____ California
Hurricane Disc
 Solid Rock, 1988.
Alabama
 Newcap, 1991.
Doppelganger
 Alabama, 1993.
Voe Humana
 Refuge, 1984.
Knowledge & Innocence
 Shadow, 1986, T. S. Taylor.
Fearful Symmetry
 Frontline, 1988.
A Briefing for the Ascent
 Frontline, 1987, T. S. Taylor.
Dam Floor - Big Bite
 Frontline, 1987.
Let's Spin
 Alabama, 1988, Sealing Eddies.
Outdoor Elvis
 Alabama, 1988, Sealing Eddies.
The Miracle Faith Telethon
 Alabama, 1990, Dr. Edward Taylor.
Live Bootleg 1987
 Frontline.
Kalifornia
 Frontline, 1991.
- DAN K. BAND** _____ Minnesota
The Line
 indpt, 1988.
Shadow
 indpt, 1988.
Golden Streets
 indpt, 1989.
Intendings
 indpt, 1989.
House of Stone
 indpt, 1990.
 425 10th Avenue North
 Minneapolis, MN 55401
- DANCE OF THE PORCUPINES** Ca
Demo, untitled
 indpt, 1988.
new album recorded
 Narrowsouth, Summer 1992.
- DAVID ROGER SHOWS** _____ Texas
Demo, untitled
 indpt, 1990.
 800 Bellview Drive #303
 Conroe, TX 77384-4303
- MARK DAVIS** _____ California
Demo, Falls Like Rain
 indpt, 1988, Clockwork.
- DEACON BLUE** _____
Raindown
 Columbia, 1988.
When the World Name
 Columbia, 1989.
4 Bacharach & David Songs, EP
 Columbia, 1990.
- DEAD ARTIST SYNDROME** _____ Ca
Prison of Darkness
 Public Records, 1990.
Devils, Angels, Saints
 Blonde Vinyl, Spring 1992.
 1st ACM Compilation
- DECEMBER** (disbanded) Washington
Single, Re-evaluated
 indpt, 1990.
 S.P.U. Sub Box 1332
 Seattle, WA 98118
- ROBERT DEEBLE** _____ California
Songs for the Subliminal, EP
 indpt, 1989-89.
 2005 Paso Verde Avenue #420
 Long Beach, CA 90803
 2nd ACM Compilation
- ELLIS, BEGGS & HOWARD** _____ U.K.
Homelands
 BMG, 1988.
- PAUL ESLING** _____ Illinois
See Faith & Reason
 untitled, EP
 indpt, 1989.
- FAITH & REASON** _____ Illinois
 untitled
 indpt, 1990.
 902 E. Maple
 Lombard, IL 60148
- FAT 'N' FRANTIC** _____ England
Making a Nettle
 I.C.Y., 1986.
Aggressive Sunbathing
 I.C.Y., 1987.
Single, We Hounded my Head
 I.C.Y., 1988.
Fat 'N' Frantic Live ...
 I.C.Y., 1989.
Quix
 BMG, 1990.
Fat 'N' Frantic Sings ...
 Moles, 1991.
 TO USA
 PO Box 1009
 Laurel, MD 20725-1009
- 441** _____ California
 untitled
 Blue Collar, 1984.
Mourning into Dancing
 Blue Collar, 1986.
Sacrifice
 Broken, 1988.

- THE FREE ZONE** _____ England
Single, Large as Life
 indpt, 1989.
Political Asylum
 indpt, 1989.
Muncher
 indpt, 1990.
The House of Cheap
 88 Sunnyside
 Devonshire Road
 Liverpool L8 3TD
- FRESH CLAIM** _____ England
Old One Out
 Phantom, 1987.
No Claims Stance
 Phantom, 1988.
Mule Continental
 Phantom, 1988.
- GADGET** _____
see Marc Plamquet
- GECKO MONKS** _____ Oregon
Fear & Shelter
 indpt, 1981.
 3007 SE 8th
 Portland, OR 97206
- GLORIA** _____ Washington
2000 Years, EP
 indpt, 1989.
new album in progress
 indpt, Summer 1992.
 14002 Linden Avenue North
 Seattle, WA 98133
- GO GO STREET** _____ Scotland
 untitled
 indpt, 1989.
- GO VERTICAL** _____ New Mexico
 untitled
 indpt, 1991.
 1808 Arlene Road
 Rio Rancho, NM 87124
 2nd ACM Compilation
- DALLAS GRAHAM & the Revs N.Z.**
- ERIC H** _____ California
Potluck Suicide
 indpt, 1987.
Stan was a Plush Toy
 indpt, 1989.
Demo, Stan was a Plush Toy
 indpt, Spring 1992.
 Eric Ham
 850 East Bunta #1602
 San Dimas, CA 91773
 2nd ACM Compilation
- ELIM HALL** _____ Canada
Things Break
 Reunion, 1988.
Let it Thrive
 indpt, 1991.
 c/o Glen Teeple
 RR #1
 Aurora, Ontario
 Canada M9M 1B0
 2nd ACM Compilation
- EVAN'S OLEMMMA** _____ SC
Demo, untitled
 indpt, 1991.
new album in progress
 indpt, 1992.
 PO Box 5671
 Greenville, SC 29605
- HARBORFIELD GATHERING** _____ Pa
Yesterday's Reason, EP
 indpt, 1991.
 7138 Linden Road
 Macungie, PA 18062
 2nd ACM Compilation
- HE WEPT** _____ Texas
new album scheduled
 indpt, Spring 1992.
 PO Box 20255-106
 Austin, TX 78720
- MARK HEARD** _____ California
Tribal Opera
 What, 1987, Ideals.
Dry Bones Dance
 Satellite Sky
- SAM HILL** _____ England
see Pollok
- HOI POLLOK** _____ New Zealand
Melt Down, EP
 Jayram, 1985, Jamboree.
Independence Day, EP
 W.E.A., 1986, Jamboree.
Satisfy, EP
 Shedown Prod., 1990.
 untitled
 PO Box 67-050
 Mt. Eden, Auckland, NZ
- THE HOLLOWMEN** _____ Canada
Portraits of My Reflection
 indpt, 1990.
 RR 4
 Niagara on the Lake
 Ontario, Canada L3S 1J0
- HUMAN CONDITION** _____ California
 untitled
 Image, 1991.
 PO Box 1374
 Harford, CA 90330
- HUNTING MAN** _____ New Zealand
Plastic Coastal Dreamland, EP
 Stress Music, 1991.
 PO Box 2806-501
 Torrance, CA 90503
- IDEOLA** _____
see Mark Heard
- IN THE SILENCE** _____ Australia
Things to Come
 indpt, 1989.
It's Only Time
 indpt, 1991.
Bleeding Heart
 indpt, 1991.
 PO Box 699
 North Sydney NSW 2058
- INNOCENCE MISSION** _____ Pa
 untitled
 AAM, 1989.
Umbrella
 AAM, 1991.
Interview in Issue 4
- INTERFACE** _____ Belgium
Single, Memories
 Embryo Arts
Single, Think About It
 Embryo Arts
- JACOB'S TROUBLE** _____ Georgia
Bois Summer
 Frontline, 1988.
Knock, Breathe, Shine
 Alabama, 1990.
Let the Truth Run Wild
 Alabama, 1992.
- JOHNNY & THE STICKMEN** _____ B.C.
View from an Ivory Tower
 indpt, 1991.
 15284 112th Avenue
 Surrey, British Columbia
 Canada V3R 8Y8
- KAJA** _____ England
see Ella, Beggs & Howard
Extra Play (Islands)
 EM, 1984.
Crazy People's Right to Speak
 EM, 1985.
- KIRK** (disbanded) _____ California
Single, Running with the Young
 indpt, 1987.
Colors of Life
 indpt, 1987.
- KING J & THE CONCORDANCES** _____
The Authorized Version
 I Do
 V.T.O. Music, 1990.
- LEVEL HEADS** _____ Canada
 untitled
 indpt, 1988.
Memento Mori
 Broken, 1988.
- LIES DAMNED LIES** _____ Scotland
new album available
 Six, 1990.
- LIFESAVERS** (see L.S.U.) California
Dr. Kids
 indpt, 1981, Lifesavers.
Dream Life
 Refuge, 1983, Lifesavers.
A Kiss of Life
 Frontline, 1986.
- THE LIVING** _____ California
new album scheduled
- LIVING IN CANAAN** _____ Pennsylvania
5-Song Demo
 indpt, 1991.
7-Song Demo
 indpt, 1991.
 PO Box 1573
 Lancaster, PA 17603
- THE LONELY NOW** _____
Captive
 Narrowsouth, 1988.
Original Tensions
 Narrowsouth, 1988.
Single, Fall Again
 Narrowsouth.
Honest Year
 Narrowsouth, 1990.
- LOST DOGS** _____ California
Scenic Routes
 BAI, 1992.
- LOVE COMA** _____ Texas
see also Chris Taylor
13 Song Live Demo
 indpt, 1989.
 13003 Skyline
 San Antonio, TX 78217
- A GEOFF MANN BAND** _____ England
Chants Would Be a Fine Thing
 indpt, 1984.
I May Sing Grace
 indpt, 1984.
Psalm Enchanted Evening
 indpt, 1985.
Won By One
 Marshall Pick's, 1987, the Band.
Prize of Peace
 Marshall Pick's, 1988, the Band.

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 richer

situation
 taboo

shot heard round the bloc

goodbye
 groovy
 tuesday



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A GEOFF MANN BAND (continued)

In Difference _____
 Plunkton, 1988, w/ Marc Calley.
Live at the Marquee _____
 indep't, 1989, the Band.
Live at the Marquee 141089 _____
 indep't, 1989.
Lost Symbols _____
 indep't, 1990.
 Rad Records Distribution
 370 Greenleaf Lane
 Milan, MI 48160
2nd ACM Compilation _____

BRIAN MCGLYNN _____ Scotland
Days in Arcadia _____
 Sticky, 1982, The Victims.
The Vital Spark _____
 Sticky, 1985.
Single, Soul Doctor _____
 Sticky, 1987, Soul Doctor.

SKATMAN MEREDITH _____ Delaware
Hop For Us _____
 indep't, 1992.
 PO Box 444
 Rockland, DE 18732

DAN MICHAELS _____
Revel _____
 indep't, 1991.

MIDNIGHT OIL _____ Australia
 untitled _____
 Columbia, 1978.
Head Injuries _____
 Columbia, 1979.
Bird Noise _____
 Columbia, 1980.
Place Without a Postcard _____
 CBS, 1981.
Species Decades _____
 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
MINIWEI _____ Germany
Wer Fragt Schon Nach Seel _____
 indep't, 1988.
 Gersprenz 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
 Taranaki, CA 95053

NO U TURN _____ Puerto Rico
Single, Hear Me Now _____
 indep't, 1985.
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 _____ N.Z.
PROPHETS _____
 indep't, 1991.
 PO Box 2806-551
 Taranaki, CA 95053

THE OCEAN BLUE _____
 untitled _____
 Sire/Reprise, 1989.
 Caroline

THE OOD JOBS _____ California
Water Fall Down _____
 indep't, 1987.
 PO Box 45
 Mendocino, CA 95462

ONE FINE DAY _____ Washington
Inexplicably self-complacent, EP _____
 indep't, Winter 1992.
2nd ACM Compilation _____

OVER THE RHINE _____ Ohio
If 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 _____
 EMI/AM, 1984.
 untitled _____
 Exile/Island, 1986.
West Coast Diaries _____
 Jantz Ltd., 1988.
West Coast Diaries, Volume II _____
 Jantz Ltd., 1989.
West Coast Diaries, Volume III _____
 Jantz Ltd., 1989.
The Secret of Time _____
 Sparrow, 1990.
West Coast Diaries, I & II _____
 Sparrow, 1991.
Love Life _____
 Sparrow, 1991.
 PO Box 210894
 Nashville, TN 37221-0894
 Interview in issue 2

SAM PHILLIPS _____ California
The Turning _____
 Myth, 1987, Leslie Phillips.
Recollection _____
 Myth, 1987, Leslie Phillips.
The Indescribable Wow _____
 Virgin, 1988.
Crust Inventions _____
 Virgin, 1991.

PLACIDO REY _____ Washington
Demo, Rising Sun _____
 indep't, 1987.
Say it Straight _____
 indep't, 1989.
 6512 80th Avenue Court West
 Tacoma, WA 98487

MARC PLANGUET _____ Ohio
Amnesia in Love _____
 World Media
Demerolism _____
Blind and Fine _____
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.
Groaning of Teeth _____
 indep't, 1990, Gadget.
Live at Cornerstone _____
 PO Box 1290
 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
Chrome _____
 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.
 854 Linden Court
 Upland, CA 91786

RED C _____ Michigan
 untitled _____
 indep't, 1989.
 PO Box 725091
 Berkeley, MI 48073

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 29401

RICKY ROSS _____ Scot.
 see Deacon Blue

RUNRO _____ Scotland
Play Gaelic _____
 Linnor, 1978, reissue 1981.
The Highland Connection _____
 Ridge, 1979.
Recovery _____
 Ridge, 1981.
Heartland _____
 Ridge, 1985.
The Culler and the Clan _____
 Ridge/Chrysalis, 1987.
Once in a Lifetime _____
 Chrysalis, 1988.
Searchlight _____
 Chrysalis, 1989.
 104 High Street
 Dalkeith, Midlothian EH22 1XW

SALT SOLUTION _____ England
Single, Your Country Needs You _____
 Embryo Arts.

SASS O' FRASS TUNC _____
As Blue as the State Allows _____
 Bonds Vinyl, 1992.

SCARY CATS _____
 Smackaboom

STEVE SCOTT _____ California
Love in the Western World _____
 Ext, 1983.
Last Horizon _____
 Alternative, 1988.
Magnificent Obsession _____
 Alternative, 1990.
 Interview in issue 5

SEVEN STORES _____ Australia
Judges and Begmen _____
 CBS Australia, 1990.

THE SEVENTY SEVENS _____ California
Ping Pong Over the Abyss _____
 Ext, 1992.
All Fall Down _____
 Ext, 1984.
 untitled _____
 Exile/Island, 1987.
Sticks and Stones _____
 Broken, 1990.
More Menable than You'll Ever Be _____
 Alternative, 1990, 747s.
Eighty-Eight _____
 Branson, 1991.

SHOT HEARD ROUND THE BLOC T's _____
Pieces of the Innocent Nail _____
 indep't, 1990.
These Three Things _____
 indep't, 1991.
 new album scheduled
 indep't, Spring 1992.
 PO Box 94290
 Waco, TX 76798-4290

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 Blind You _____
 indep't, 1990.
 Grave
 Bonds Vinyl, 1991.
 PO Box 15422
 Santa Ana, CA 92705
1st ACM Compilation _____
 Interview in issue 7

SYIAN _____ England
The Playground Collection _____
 indep't.
 10 Cherry Tree Avenue
 Gullford GU2 5XS

SIX PEACE NONE THE ROBERTS _____
 demo, untitled _____
 indep't, 1992.
 992 Rosemary
 New Brunswick, TX 78130

S.O.S. _____ Northern Ireland
Borderland _____
 indep't, 1990.
 8 Castleburn Drive
 Carrickfergus, Co. Antrim
 BT 26 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 Scatter-Few
In Sultry Places _____
 5654 Caluenga Blvd. #527
 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.
Riley _____
 Guitar Music.

STRING THEORY _____ California
 new album scheduled
 indep't, Summer 1992
 10916 Six Street
 North Hollywood, CA 91602

THE SWIRLING EDDIES _____ California
 see DA (Daniel Ames)

THE SWOON _____
Jacob's Tears _____
 indep't, Restricted Access.
Ben Son Ben Beatrice _____
 indep't, 1987, Access.
 untitled _____
 Narnepath, 1990.

TALKING DRUMS _____ Scotland
 see Lies Distorted Lies
Fighting to the Finish _____
 Sticky, 1992.
Demo _____
 Sticky, 1993.
Reasonably _____
 Sticky, 1995.
Single, Pretend a Stranger _____
 Sticky, 1995.

TALL STORES _____ Australia
 see Seven Stories
Sleeping Through Another War, EP _____
 indep't, 1987.

CHRIS TAYLOR _____ Texas
 see Love Come
...as much for the Blues _____
 indep't, 1990.
What's Left When... _____
 indep't, 1990.
Single Things Confound The _____
War Men _____
 indep't, 1991.
A Place to Hide Away _____
 indep't, 1991.
2nd ACM Compilation _____

STEVE TAYLOR _____
 see Chagall Guitars
On the Fido _____
 Sparrow, 1985.
I Predict 1990 _____
 Myth, 1987.
The Best We Could Find _____
 Sparrow, 1988.

TECHNO TWINS _____ England
 see The Technics
Casualwear _____
 indep't, 1982, Techno
 Orchestra.
Technostalgia _____
 PRT, 1982.
Foreign Land _____
 PRT, 1985.

35 LITTLE DUCKS IN A BASKET _____
Live at Artista _____
 indep't.
Monetary _____
 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 Gladhill Road
 Fairfax, VA 22031

TOMO K. _____ California
La Bomba, EP _____
 Capitol, 1982.
Romeo Unchained _____
 What?AM, 1988.

Notes from a Lost Civilization _____
 What?AM, 1988.
 new album scheduled
 AEM, 1991.

THIS TRAIN _____ California
 8713 Topanga Cyn Blvd
 West Hills, CA 91304

TRIBE OF DAN _____ England
The Best Tapes _____
 indep't, 1989.
Get Down Throat It: Live _____
 456 Philip Gardens
 Eynsham, St. Neots
 Cambs PE9 2Q6 England

TRIO OF ONE _____ Texas
 Only _____
 indep't, 1988.
Beginning in Half Done _____
 indep't, 1989.
 6437 Ferddo
 Waukegan, 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.

VAQUE _____ 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
Nanogun Virtue _____
 Ext, 1982.
Please Stand By _____
 Ext, 1985.
Simple Experience _____
 Gaps, 1990.
M.V. & P.S.B. compilation _____
 Gaps, 1989.

VEL OF ASHES _____
Negroe _____
 indep't, 1988.
Pain _____
 Frontline, 1989.
Young and the Restless _____

VOLENT FEMMES _____
The Blind Leading the Naked _____
 Slack, 1985.
 untitled _____
 Slack, 1987, The Merry Seat.
 3
 Slack, 1988.
 new album scheduled

THE VIOLET BURNING _____ California
Chosen _____
 New Breed, 1990.
Strength _____

THE WALK _____ Pennsylvania
Demo, Barrage _____
 indep't, 1988.
The Longing _____
 indep't, 1987.
Indian Land _____
 Takingtown, 1990.
 Takingtown Records
 8 Reliance Court
 Tallard, PA 18969

THE WALTER EUGENES _____
 untitled _____
 Ocean, 1991.

PETE WARD _____ England
Between the Eyes _____
 Plunkton, 1993.
Single, When I meet I _____
 Plunkton.
Unusual Shade, EP _____
 Plunkton, 1985.
Distance Grows, EP _____
 Plunkton, 1985.

WHITEHEART _____
Freedom _____
 Sparrow, 1989.
Power House _____
 StarSong, 1990.

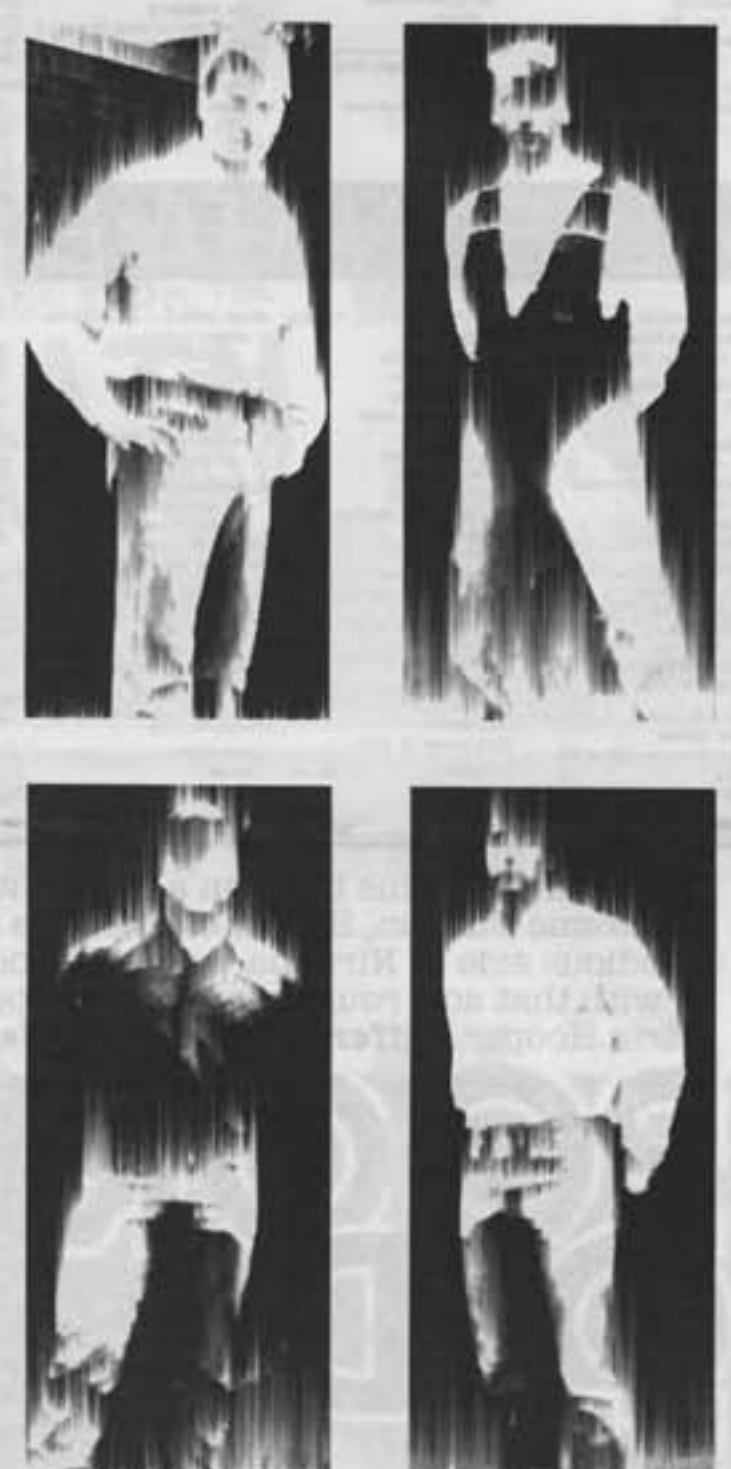
WINDY LYRE _____ California
 untitled _____
 Bonds Vinyl, 1991.
1st ACM Compilation _____

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
World Outlets, Volume I _____
 indep't.
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 Youngstown, Ohio 44501

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ALEX ACUNA _____
 untitled _____

AKUT _____ Germany
Neues Licht _____
 c/o Axel Dredach
 Waimler Strasse 14
 5226 Reichshof
 Welnath
 Germany

JUSTO ALMARO _____
Forever Friends _____
Plumbline _____
 Sparrow, 1987.
Family Time _____
 MCA.

BILL BAUMGART _____
The Kindling _____
 Frontline, 1988.

STEPHEN BELL-BOOTH _____ N.Z.
 Shelter

BENEDICAMUS _____ Holland
 untitled _____
En Men Kiem in Een Land _____

GERT BERKHOUT _____ Holland
Straight From My Heart _____
 indep't.

WARGATLEY & GEORGE MANN England
The Off the End of the Pier
Show
Plunkton, 1991.
Fine Differences
Plunkton, 1992.

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

ROONEY CORDNER & JOHN PIERRE RUDOLPH Ireland
Only One Name
indp't, 1991, w/ Tim Marly
On the Other Hand
indp't, 1993.
Up Hill and Down Bree
GML, 1995.
We Stand Forgiven
GML, 1995.
A Touch of Irish Joy
GML, 1995.
Sing for the Song
indp't, 1990.

LASSE DANIELSSON Sweden
Ta Da
Solid Rock Import, 1997.

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

EDEN Germany
Bilder aus Mittelalter
Lond, 1994, Tavaris.
Pavlovsk
Lond, 1994.
Helmkehr
Lond.

ERIC ENGBRETSEN Idaho
Taste & See
indp't, 1990.

DIETER FALK Germany
Instrumental Journey
Pia, 1995.
On Time
Pia, 1995.
Today
Pia, 1997.

DAVID FRISEN
Inner Voice
Global Pacific, 1997.
Other Times, Other Places
Global Pacific, 1999.
Joni's Journey
indp't, 1990, D.F. & S. Hapem.
Departure

BOB HANSON British Columbia
Single, Child on the Run
indp't, 1999.

TOM HOWARD
Solo Piano
Maranatha, 1987.
Harvest

HANS-JÜRGEN HUFESSEN Germ.
Die Neue Fille
Fiktionale
Menachich
Domino

IONA England
untitled
indp't, 1990.

PAUL JACKSON, JR.
I Came to Play
Atlantic.
Out of the Shadows
Atlantic.

JEFF JOHNSON Oregon
The Angel of God's Word
Ak, 1978.
Please Forgive us Lord
Ak, 1977.

ODD SOCKS

FILLING
WISH LISTS
SINCE 1987

The Face of the Deep
Ak, cd release 1993.
Through the Door
Ak, cd release 1995.
Shadow Play
Ak, 1993.
Isola
Ak, 1994.
Fallen Splendor
Ak, 1995.
Born of Water
Ak, 1997, w/ Fiktionale & Hapem.
The Awakening
Ak, 1997, w/ Sandy Simpson.
This Mystery I Pres
Ak, 1995, w/ Sandy Simpson.
Why Should the Heart Not Dance
Ak, 1995.

Pilgrimage
Ak, 1995.
Simultaneous
Ak, 1995.
The Tale of Three Trees
Ak, 1995.
Centennial
Ak, 1995.
Great Romantics
Ak, 1991.
Songs of Albin
Ak, 1992.
Calico Bear
APK Records
PO Box 230023
Tigard, OR 97223
feature in issue 8

PHIL KEAGGY
The Wind and the Wheat
Maranatha, 1987.

KERRY LIVINGSTON
One of Several Possible Musks
Spanow, 1989.

CHRIS LIZOTTE California
Free
New Breed, 1991.

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

PHOENIX Germany
untitled
Bergstrasse 22
7418 Grossengröningen

SANDY SIMPSON
The Passing of the Dark
Outrigger.

ADRIAN SMELL
Song of an Exile
Word, 1989.
Goodbye October
Kingway?
Passion
Kingway?

RICHARD SOUTHER
Heirloom
Spanow, 1985.
Intermission
Spanow, 1986.
Cross Currents
Twelve Tribes

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

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ALTERNATIVE

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

ABSENCE OF CERAMICS N.J.
The Exception of the Rule
indp't, 1997, AOC.
One Last Guy
indp't, 1998, AOC.
Soft Drinks for Terrorists
indp't, 1995.
PO Box 190
Wilmington, NJ 08046.

AFTER 11 Pennsylvania
It's About Time
indp't, 1990.
The A-Mat
indp't, 1991.
119 Broad Street Apt. 2
Malvern, PA 19355.

AKZENTE Germany
Frei (Gefühle
Und Gedanken Müssen Wir
Use
Mit Mir

THE ALTAR BOYS California
untitled
Maranatha, 1994.
Got Level Music
Frontline, 1996.
When You're a Rebel
Broken, 1995.
Against the Grain
Frontline, 1997.
Do I Stand Alone
Alama, 1998, Mike Stand.
Forever Mercy
Alama, 1999.
Simple Expression
Alama, 1999, Mike Stand.

ALTERNATIVE (disbanded) Ca.
Demo, Just Me
indp't, 1998.
untitled
indp't, 1989.
23042 Merle Ct.
Grand Terrace, CA 92324.

APPLEHEAD California
Meaning

AS HE LIKES IT California
untitled
indp'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 98157.

BLIND TEETH VICTORY BAND
Kill a Baby, Save a Dog
Give an Account
indp't, 1989.
Chesapeake in a Can
indp't, 1990.
PO Box 28943
Houston, TX 77238.

BLACKHOUSE California
Pro-ile
Ladd-Frith, 1994.

Hope Like a Candle
Ladd-Frith, 1985.
Hope
RRRecords, 1995.
5 Minutes After I Die
Ladd-Frith, 1996.
Cause and Effect, 1996.
Geschmack, 1996.

Holy War
RRRecords, 1997.
Ladd-Frith, 1990.
We Will Fight Back
Staplewood, 1999.
Ladd-Frith, 1990.
Stairway to Heaven
Ladd-Frith, 1990.
Material World
Ladd-Frith, 1990.
The Gospel according to...
Minus Habers, 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
indp't, Summer 1992.
Jake Landrau
4093 Denker Drive
Pleasanton, CA 94588.

THE BLANKS Michigan
untitled
indp't, 1987.
If This Had Been an Actual...
indp't, 1995.
PO Box 1010
Birmingham, MI 48012.

BREAKFAST WITH AMY California
Everything ... and Nothing Hurt
indp't, 1998.
Everything ... and Nothing Hurt
Narrowpath, 1990.

Dad
Blonde Vinyl, 1991.
PO Box 2133
La Habra, CA 90630-2133.

BROKEN CHRISTMAS California
compilation
Broken, 1986.

CHARIZMA Sweden
Rock the World
indp't.
Single, Turn Me
indp't, 1995.
Join Hands, EP
indp't, 1990.
PL 6511 Eronmark
S-902 66 Umeå.

CHATTERBOX California
new album rumored

CHILDREN OF THE CONSUMING FIRE
untitled
New Breed, 1991.

CHRISTIAN IMAGE Holland
Imagine Heaven, Imagine Hell
indp't, 1996.
I Shall Not Want for Power
indp't, 1995.
Jerusalem Attack
indp't, 1995.
We Cast Out the Devil
indp't, 1990.
PO Box 11515
1001 GM Amsterdam

THE CLERGY Oregon
Live in CH Alho
indp't, 1991.
Lender, soft and silky
indp't, 1992.
PO Box 42191
Portland, OR 97242.

CORNERSTONE Sweden
demo, untitled
indp't, 1991.
Björngatan 3
S-552 37 Jönköping.

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

DDI Austria
Die Gracie Revolution
indp't, 1990.
The Best of DDI
indp't, 1991.

DISCIPLES California
no options here
indp't, 1992.
8624 Lockhart
West Hills, CA 91307.

DON'T KNOW Washington
new album scheduled
Fearless Donkey, Fall 1992.
26027 Woodland Way S.
Kent, WA 98031.

THE DWELLERS
see Pollywog

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

RANDY DYER
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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
indp't, 1985, Nifty Faith.
Arching Music Kiltfactor
indp't, 1988, Ozzy Bunnys.
The Gateway Trilogy
indp't, 1986-7.

Transition
indp't, 1987, Johnny Quest.
Drap Becomes Eclectic
indp't, 1987, Flavor Packet.
The Girl in the Book
indp't, 1987.
Ozzy Bunnys Johnny Quest
indp't, 1986, C.B. and J.Q.
21
indp't, 1988.
Blutgasse
indp't, 1988, Ozzy Bunnys.
Fantasy amidst the Storm
indp't, 1989.

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

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

GOOSEHEAD Oregon
see Empty Town

HAPPY CLAPPIES Holland
Sick Underground Guitar
indp't, 1990.
Outgacht 310
3511 PK Utrecht

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

HENRY & THE VISITORS Germany
Within Wolters-Strasse
2800 Bremen 44
Germany.

THE HOLIDAYS California
Everything is New
Broken, 1986.
Restless Heart
Broken, 1986.

HOT PINK TURTLE Missouri
demo, postcard garden
indp't, 1990.
new demo in progress
c/o Don Tyler
605 Brian Street
Liberty, MO 64068.

ID
Richard A. Gullig
indp't.
No, I Don't Have
indp't.

IDLE CURE
untitled
Frontline, 1996.
Tough Love
Frontline, 1996.
2nd Avenue
Frontline, 1990.
Breakaways: Best

THE INSTITUTION Australia
Entomology
indp't.

LUCK CONTROL
This is a Condom Nation
indp't, 1988.
Dancing Naked Before the Lord
indp't, 1988.
We Are Not Ashamed
Reluge, 1990.
Fun Fun Feeling
Blonde Vinyl, 1991.
PO Box 18081
Austin, TX 78718-0801.

L.S.U. (see Lifesaver) California
Shaded Pain
Frontline, 1987.
This is the Healing
Waking Up the Dead
Blonde Vinyl, 1992.
Screaming Little Sins
1st ACM Compilation

THE MAD HATTERS BALL
untitled
indp'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 Ross.

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

METAL TRUCK Illinois
Road Kill
indp't, 1990.

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

MORTAL WISH California
Wish 15
indp't, 1989.
demo, Fear no Fear
indp't, 1989.
c/o Jerome Fontanillas
25265 Davidson Street
San Bernardino, CA 92408.

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

NEW DECEMBER California
Furious Children
indp't, 1990.

NO LAUGHING MATTER Arizona
It's Like K-Mart Shoppers
indp't, 1990.
So You're Skeptical?
indp't, 1995, Ted Worthless.
Live Bootleg Skate Concert
indp't, 1987.
Volume 52
indp'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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[illegible]

Reunion, 1989
Bowie New Heart _____
 Geffen, 1991.

ART'S DESIRE _____ Washington
 new album rereleased
 indy's, Spring 1992.

ASTEN & HEATHER Washington
Becca Didn't Know
 Arcade, 1990.

DAVIS PICK MANUEVER Canada
 demo
 indy's, 1989.
Hey Man
 indy's, 1991.
 new album available
 O Dave Storch
 O Irene Pace
 O'n Washington, British Columbia
 made VIX 238.

DISAPARTY _____ New Zealand
 single, *Dangerous Love*
 indy's, 1991.
 O Box 2806-551
 Oranien, CA 90502.

EVINE HUDSON _____
 Intervention
 Virgin, 1988.

LUKE HURLEY _____ New Zealand
Stop Luke Listen
 indy's, 1991.
 O Box 2806-551
 Oranien, CA 90502.

HEA _____ Australia
Stone Sharpens the Blade, EP
 indy's, 1985.
Now is the Time, EP
 Festival.

TOMMOROW COMES .S. Africa
 untitled
 indy's, 1989.

ISIDE OUT _____ Washington
 untitled
 indy's.

TRANSIT _____ England
 Single, *More on the Move*
 Embryo Arts.

AG _____
The Longest Road
 indy's, 1990.
The Only World in Town
 Benson, 1991.
Five in the Temple

ASOW & THE SCORCHERS _____
Thunder and Fire
 A&M, 1985.

ROY JOHNSON _____
The Way It Is
 RCA, 1985.

JUSTUS (disbanded) _____ B.C.
Don't Turn Away
 Turnworth, 1985.
Someone's Waiting
 StarSong, 1988.

HL KEAGGY _____
Prime Cuts
 Myrr, 1987.
Phil Keaggy & Sunday's Child
 Myrr, 1988.
Find Me in These Fields
 Myrr, 1990.

CONNECTION _____
Testimony
 Tycoot, 1990.

WES KING _____
 Reunites.

LAST ADAM _____
Tools for the Harvest
 Agency, 1985.

THE LAST DANCE _____ California
 demo, *Everyone*
 indy's, 1991.
 new album scheduled
 indy's, 1992.
 PO Box 9685
 Fountain Valley, CA 92708.

VAL LEBEAULT _____
 untitled.

LEXI _____
Call Her Last
 Lecton/Polygram, 1990.

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

LBSUITE _____
Water and Blood
 Spark, 1990.

THE LIFTERS (disbanded) California
 untitled
 indy's, 1983.
What Love's All About
 indy's, 1985.
Wild Blue Yonder
 Fontaine, 1986. *Wild Blue Yonder*

DEREK LIND _____ New Zealand
Mixed Blessings
 indy's, 1986.
Strange Logic
 indy's, 1988.
Slippery Ground
 Someone Up There Promotions
 30 Kensington Avenue
 Mt. Eden, Auckland NZ.

LITTLE FLOCK _____ Missouri
The Price
 indy's.
In Jesus Name
 indy's, 1990.
 PO Box 192
 Columbia, MO 65205.

THE LIVING END _____ Ontario
Welcome to Reality
 indy's, 1989.
Subterranean Dance
 indy's, 1991.
 Box 1851
 Brackbrige, Ontario P1B 1C1.

KENNY MARKS _____
Attitude
 DaySpring, 1988.
Make It Right
 DaySpring, 1987.
Right Where You Are
 DaySpring, 1988.
Another Friday Night
 DaySpring, 1989.

DONNA McELROY _____
Slipper World
 Warner Bros., 1990.

MARIA MCKEE _____
Lane Justice
 Geffen, 1985. *Lane Justice*
Shelter
 Geffen, 1986. *Lane Justice*
 untitled
 Geffen, 1988.

DEBBIE McCLENDON _____
Morning Light
 Fontaine, 1988.
Get a Grip
 Fontaine, 1990.

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

MERCY RIVER _____ California
Coyote Moon
 S&I, 1992.

RBO MICHELLE _____
Big, Big Town
 Broken, 1989.

JULIE MILLER _____
Meet Julie Miller
 Myrr, 1990.
He Walks Through Walls

TIM MINER _____
I Know You Think You Know
 Sparrow, 1988.
A True Story
 Fontaine, 1990.

MR. WISTER _____
Welcomes To The Real World
 RCA, 1985.
Go On
 S&I, 1987.

GEOFF MOORE _____
 Foundations
 Sparrow, 1989.
Friends Like U

JEREMY MORRIS _____ Michigan
Alive II
 indy's, 1988.
Invincible
 indy's, 1990.
Village Jam
 indy's, 1990.
For Chosen One
 indy's, 1991.
 3424 Wedgewood Drive
 Kalamazoo, MI 49008.

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

DAVID MULLEN _____
Revival
 Warner Bros./Myrr, 1989.

NARINA _____ Canada
Aslan
 Master's Collection, 1987.

NEW DESTINATION _____ Holland
When Friends Are Out of Sight
 indy's, 1987.

THE NEWSBOYS _____ Australia
Read All About It
 Refugee, 1988.
Hell Is For Wimps
 StarSong, 1990.
Boys Will Be Boys
 StarSong, 1991.

NOVELLA _____
One Big Sky
 StarSong, 1991.
A Liquid Earth
 StarSong, 1990.

ONE TO ONE _____
Run Thru' the Wastelands
 indy's, 1990.

OPEN CITY _____ Rhode
 untitled
 indy's, 1989.
 1399 Cranston Street
 Cranston, RI 02910.

OUT OF THE GREY _____
 untitled
 Sparrow, 1991.

OUTCRY _____ Wisconsin
 new album in progress.

LEON PATELO _____
On the Way Up
 Ocean, 1989.

DAVID PEASTON _____
 untitled
 Geffen, 1989.

PHIL PERRY _____
 new album in progress.

DEBORAH PETERS _____
Freedom
 indy's, 1987.

PERCE PETTIS _____
While the Serpent...
 Widdman H.,
 Threal Town
 High Street Records.

PRECES _____ Georgia
Face 2 Face
 Pix, 1985.

MARK POGUE _____
Restoration

ANDY PRATT _____ Michigan
Fun in the First World, EP
 indy's, 1982.
Not Just for Dancing
 Active, 1985.
Perfect Therapy
 G&H.

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

THE PULSE _____ Australia
 Single, *Plastic Man*
 Embryo Arts.

GRIOUS COLLECTION _____ Holland
 Single, *Out of Prison*
 Embryo Arts.

RACHEAL, RACHEAL _____
Way To My Heart

RAIN _____ Australia
Sing to the Lord
 indy's, 1991.
 915 West Durian
 Phoenix, AZ 85021.

IN REACH _____ Washington
Under the Same Sky
 Image, 1989.
Waterloo

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

AD _____	Thanksyou _____	LANNY CORIOLO _____
Decade Box Set _____	WordA.M. '95 _____	California
EDIN ADAMS _____	Family Affair _____	Electric Winter / Acoustic Saint
Big Talk _____	Myth, 1988 _____	Frontline, 1991 _____
Turkey, 1989 _____	BARNDOVERLIGHT _____	RC CORN _____
Into My Soul _____	Living on the Outside _____	Shadows _____
Alarms, 1990 _____	Indep't, 1990 _____	indep't _____
Revive! _____	2619 A England _____	5584 Colt Drive
Alarms, 1991 _____	Huntington Beach, CA 92648 _____	Lynchburg, CO 80501 _____
GARLENE ADAIR _____	BASH IN THE CODE _____	JOHN COX & THE BALANCE Texas _____
New Zealand _____	More than Enough _____	Cleaver Than a Brother _____
untitled _____	Myth, 1988 _____	Indep't, 1990 _____
Someone Up There, 1987 _____	Holiday _____	PO Box 506822 _____
STEVEN ADAMS _____	MARGARET BECKER _____	The Colony, TX 75056 _____
Pennsylvania _____	Never for Nothing _____	DANGERZONE _____
Search _____	Sparrow, 1987 _____	untitled _____
Indep't, 1988 _____	The Reckoning _____	Refuge, 1985 _____
Heartwork _____	Sparrow, 1988 _____	DISTANT FRIENDS _____
Indep't, 1990 _____	Immigrant's Daughter _____	8134 N. Meridian _____
RC #2 _____	Sparrow, 1989 _____	Suite 220 _____
Box 273 _____	Single House _____	Oklahoma City, OK 73112 _____
Elverson, PA 19520 _____	Sparrow, 1991 _____	DISTANT THUNDER _____
ADVENT _____	Steps of Faith: Best _____	Canada _____
Washington _____	BLEAMS ASNA _____	new album scheduled _____
Searching for the Heart _____	Sweden _____	DOUBLE CHECK _____
Indep't, 1987 _____	Single, Bash Turbo _____	Shake It Down _____
The Man of Many Talents _____	Carbo, 1983 _____	Indep't _____
Indep't, 1989 _____	CAROLINE BONNETT _____	Rockdown House _____
ADVENTURES IN THE LAND OF _____	untitled _____	16 High Street _____
DIG BEATS & HAPPY FEET _____	Myth, 1988 _____	Weston _____
untitled (dance compilation) _____	Solo Time _____	Northants NN7 4PX _____
Myth, 1989 _____	What? Word U.K., 1991 _____	BRYAN DUNCAN _____
AFTER THE FIRE (standalone) U.K. _____	CHUCKS BOOKER _____	Strong Medicine _____
Lasar Love _____	Chuck4 _____	Modern Art, 1988 _____
CBS, 1978 _____	Atlantic, 1989 _____	CHRIS EATON _____
80P _____	ANDY BROWN _____	Vision _____
CBS, 1981 _____	New Zealand _____	Word, 1988 _____
Batteries Not Included _____	Surge _____	RICK ELIAS _____
CBS, 1982 _____	Someone Up There, 1992 _____	untitled _____
ATF _____	KIM BOYCE _____	Frontline, 1990 _____
CBS, 1982 _____	untitled _____	Ten Stories _____
ANGIE ALAN _____	Myth, 1988 _____	Frontline _____
The Bottom Line _____	Time and Again _____	ELLEN B _____
Frontline, 1991 _____	Myth, 1988 _____	Sweden _____
ALPHABET _____	Love Is You to Me _____	Prince of Peace _____
England _____	Myth, 1989 _____	Alarms, 1988 _____
Joe Geoff Mann _____	This I Know _____	LANCE ELLINGTON _____
Can You Hear the Wind _____	Myth, 1990 _____	nothing presently scheduled _____
Indep't _____	BRIGHTON _____	A.M. _____
MICHAEL ANDERSON _____	California _____	FAIR EXCHANGE _____
Sound Alarm _____	demo, Somebody to Love _____	California _____
A.M., 1988 _____	Indep't, 1990, David Brighton _____	Demo, Will I Ever Be the Same _____
untitled _____	Promise of Love _____	Indep't, 1987 _____
A.M., 1990 _____	Indep't, 1990 _____	untitled _____
ARCADE _____	7111 Fandora #67 _____	Indep't, 1989 _____
untitled (dance compilation) _____	Canoga Park, CA 91303 _____	PO Box 21 _____
Marianna, 1989 _____	CATCH TWENTY-TWO _____	Buena Park, CA 90621 _____
STEVE ARINGTON _____	U.K. _____	MARK FARNER _____
Jam Packed _____	The Cry from Within _____	Just Another Injustice _____
Meridian/Capitol, 1987 _____	Parkton, 1988 _____	Frontline, 1987 _____
ARRIVAL _____	Single, Freeway to Paradise _____	Wake Up _____
Texas _____	Parkton, 1988 _____	Frontline, 1989 _____
The Water _____	Acoustic Energy _____	Some Kind of Wonderful _____
Indep't, 1990 _____	Parkton, 1988 _____	Frontline, 1991 _____
960 Chelsea _____	CHUCKS P. _____	STEVE FLASHMAN _____
El Paso, TX 79903 _____	Do You Have a Problem with That _____	U.K. _____
ARGUE _____	Arado, 1990 _____	Free Fall _____
Australia _____	PAUL CLARK & POINT OF U _____	1979 _____
In the Beginning, EP _____	Awakening from the... _____	Hiback _____
Indep't _____	Seed & Spout, 1990 _____	1984 _____
SUSAN ASHTON _____	CLEAN HANDS _____	Sign Writer _____
Wakened by the Wind _____	Australia _____	The Floor _____
Sparrow, 1991 _____	ASHLEY CLEVELAND _____	Marshall Pickering, 1988 _____
Angels of Mercy _____	Tennessee _____	My Heart _____
AUDIO ADRENALINE _____	Big Team _____	Indep't, 1990 _____
Jesus is Right _____	Atlantic, 1991 _____	14 Cranbrook Terrace _____
Forefront, 1991 _____	Interview in Issue 8 _____	Cranleigh, Surrey _____
AVENUE G _____	CLOCKWORK _____	GU8 7ES United Kingdom _____
Kansas _____	untitled _____	STEVE FORBET _____
Abandon _____	CLOSER _____	Streets of this Town _____
Indep't _____	Rain _____	Gaffan, 1988 _____
AYON _____	COME ALIVE _____	WENDY FOY _____
Australia _____	Belgium _____	Finders Keepers _____
untitled _____	Common Faith _____	FREDA _____
RCA Australia, 1983 _____	Washington _____	Sweden _____
Arion Live _____	untitled _____	188 Rammed Hero _____
White Noise _____	Indep't, 1991 _____	Single, We Can Be Heroes _____
EMI Australia, 1986 _____	PO Box 9072 _____	Ex Minnieka _____
PHILIP BAILEY _____	Tacoma, WA 98409 _____	Tween Elder _____
Chinese Wall _____		
CBS, 1984 _____		
Inside Out _____		
CBS, 1986 _____		

WOM HILL
untitled
Peurton, 1988
Talk About Life

Myth, 1987.
Phil Keaggy & Sunday's Child
Myth, 1988.
Find Me in These Fields
Myth, 1990.

DONNA McELROY _____
Slipper World
Warner Bros., 1990

Refuge, 1988.
Hail to the Wings
StarSong, 1990.
Says Will Be Says
StarSong, 1991.

NECESS _____
 untitled
 Reunion, 1999
Discipline of the Groove
 Reunion, 1999

the Judgement hour



INTERESTED IN MORE AIRTIME?

DAVID X.
Pacific University
UC Box 707
Forest Grove, OR 97116

Metal & Thrash

SHELLY ROGERS
untitled
Borde Vinyl, 1991.

SCARY CATS
Smackdown, EP

SEASON OF FIRE
Tested By Fire, EP
indpt, 1988.
PO Box 1993
Southgate, CA 90280

SERVANT (disbanded)
Light Miners
Wint, 1984
Swimming in a Human Ocean
Wint, 1985.

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

PAUL SMITH
Live & Learn
Daydream, 1988.
No Filly
Daydream, 1987.
Back to Who I Am
Daydream, 1988.

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

JUDSON SPENCE
untitled
Atlantic, 1988.

GREG STRANGE
24 Hours to Live
Narnapath, 1991.

HOPE STERLING
The Way Things Are
Image 7, 1988.

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

DONNA SUMMER
Cats Without Claws
Golfen, 1984.
All Systems Go
Golfen, 1987.
Another Place and Time
Atlantic, 1985.

THE SURPRISE
Welcome to the Snake Village
indpt, 1987, Surprize
indpt, 1987.

TARGET
untitled
indpt, 1988.
PO Box 343
5000 AH Oldenwch

BEN TAUSEY
Stolen Wine
indpt, 1982.

THESS
Rising in the Wind's Eye
Kiss/Guns, 1988.
Heslebrook 102
7544 BV Elnesche

KEITH THOMPSON
From the Battle Place
indpt, 1987.
The 6 Faces of the Third Day
indpt, 1987, T.G.F.O.T.D.
Against the Odds
Marshall Pickering, 1990.
274 Monument Road
Edgworth
Birmingham B14 8XP

TRAMARE
The Search is Over
AAM, 1986.
Freedom
AAM, 1987.

WALK ON WATER
untitled
Frontline, 1991.

WASHINGTON
Every Time
Frontline, 1988.
Serious
Frontline, 1991.

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

STEVE WIGGINS
untitled
Sparrow, 1991.

GUY WIDHART
Broken Sky
Through the Dark
Another Day in Paradise
38 Kensington Avenue
Mt Eden, Auckland NZ

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

ACCENT
untitled
indpt, 1988.
Rock, Stock and Barrel
Intense, 1991.

ANGELICA
untitled
Intense, 1988.
Rock, Stock and Barrel
Intense, 1991.

ARCHANGEL
untitled
Washington

ARMAGEDDON
The Money Mask
Takingtown, 1988.

BARREN CROSS
Believe
Rock for the King
Atlantic, 1988.
State of Control
Enigma, 1989.
Holler than Hell Live
Hollywood, 1991.

BELIEVER
untitled
Pennywise
Sentry Obscure
Extraction From Mortality
R.E.X., 1988.

BLOODGOOD
Metal Misadventure
indpt, 1985.
untitled
Frontline, 1988.
Defonation
Frontline, 1987.
Rock in a Hard Place
Frontline, 1988.
Out of the Darkness
Intense, 1989.
Alive in America
Intense, 1991.
Shakin' the World
Intense, 1990.
All Stand Together
Broken Songs, 1991.

BLOODY CROSS
as Markus Muter
Schwarzschiff: 5
7535 Koenigsbach

BRIDE
Show No Mercy
Pure Metal, 1988.
Live To Die
Pure Metal, 1988.
Silence is Madness
Pure Metal, 1988.
End of the Age
Pure Metal, 1990.
Kinetic Faith
Blonde Vinyl, 1991.

CATSCAN
Witness the Change
indpt, 1988.
new album in progress

THE CRUCIFIED
Dime, Take Up Your Cross
indpt, 1988.
Dime, Naked
indpt, 1987.
Live at the New Order
indpt, 1988.
untitled
Narnapath, 1988.
The Pillars of Humanity
Ocean, 1991.

CRYSTALON
Rise & Out
Bottom Line

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

DETENTUS
Perpetual Defence

DIE HAPPY
untitled

DREAMER
untitled
Full Metal Rocket
Image, 1991.

THE ENCIRED
new album scheduled
indpt, Fall 1992
PO Box 310
Hemlock, OR 97038

ETERNAL RITE
World Requiem
Pure Metal, 1988.

FIGHTER
untitled

FINAL AXE
Beyond Hell's Gate
Eastwest, 1988.
PO Box 520
Mesa, AZ 85201

GALACTIC COWBOYS
untitled
indpt, 1992.
dime, untitled
indpt, 1992.
PO Box 5113
Toledo, OH 43611

GOOSEHEAD
dime, untitled
indpt, 1992.
Washington

GUARDIAN
Fire & Love

HAYEN
Your Dying Day
Age of Darkness

HOLY SOLDIER
untitled
Myth, 1990.
Last Train

IMMORTAL
Dead and Buried
indpt, 1990.
PO Box 303
Beltsville, NY 11714

JET CIRCUS
untitled
Step on it
Wonderland, 1988.

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

LEVITICUS
I Shall Conquer!
Taking, 1984.
The Strongest Power
Twilight, 1985.
Setting Fire to Earth
Royal, 1987.
Knights of Heaven
Intense, 1988.

LOOKOUT
untitled
indpt, 1990.
dime
indpt, 1991.

LOVE LIFE
untitled
Goodbye Lady Jane
Blonde Vinyl, 1991.

Death is Still Dead
indpt, Summer 1992.
PO Box 1142
Pawnee, CA 92258
2nd ACM Compilation

MESSIAH PROPHECY
Rock the Rock
Morada, 1984.
Master of the Metal
Pure Metal, 1988.

GREG MINER
Miner
R.E.X., 1988.

MODEST ATTRACTION
untitled
indpt, 1992.
Lundgren 223
S-900 33 HAGO
Sweden

MORTIFICATION
untitled
Scrolls of the Megiloth

NEON CROSS
untitled
Regency, 1988.

ODINATHOQ
Dance of the Cobra

PRECIOUS DEATH
Our Stinkin' Demo
indpt, 1992.
PO Box 668
Loma, CA 90717-0668

RAGE OF ANGELS
untitled
Regency, 1988.

RANSOM
untitled

RECON
Behind Enemy Lines
Intense, 1990.

RED BIK
new album rumored
3023 El James
Spring, TX 77388

REGIME
Straight Thru Your Heart
indpt, 1991.
810 Elysian Fields Drive
Oakland, CA 94605

REZ
Awaiting Your Reply
Star Song, 1978.
Rainbow's End
Star Song, 1979.
Colours
Light, 1980.
Mummy Don't Love Daddy
Anytime
Light, 1981.
D.M.Z.
Light, 1982.
Live Bootleg
Sparrow, 1983.
Hostage
Sparrow, 1984.
Between Heaven & Hell
Sparrow, 1985.
Silence Screams
Gri, 1988.
Innocent Blood
Gri, 1989.
Civil Wars
Ocean, 1991.
20 Years of Rez
Interview in Issue 4

SACRAMENT
untitled
indpt, 1988.

SERAIAN
Carnival World
Pure Metal, 1990.
untitled
StarSong, 1982.

SEVENTH ANGEL
Tarnment
untitled
Lament for the Weary

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

SHOUT
untitled
California

SHOUT
If I Won't Be Long
Frontline, 1988.
In Your Face
Frontline, 1988.

SILDM
Sweet Destiny
Image 7, 1991.

STRYPER
Yellow & Black Attack
Enigma, 1984.
Soldiers Under Command
Enigma, 1985.
To Hell With the Devil
Enigma, 1988.

VALOR
untitled
California

VENGEANCE RISING
untitled
California

WHITE RAY
untitled
Kentucky
new album scheduled

WITTECROSS
untitled
Pure Metal, 1987.
Hammer & Nail
Pure Metal, 1988.
Triumphal Return
Pure Metal, 1988.

W-SINNER
untitled
Get & Peace Treaty

XALT
untitled
Under the Ruins
History

ZION
untitled
South Dakota
Thunder From the Mountain
Image, 1988.
new album scheduled

Rap / House / Hip Hop

APOCALYPSE RAP
untitled
Holliness or Hell

CAUTION EFFECT
untitled
Listen to Me Voice
Ocean, 1991.

O-BOY RODRIGUEZ (Sweet home)
untitled
Planet's a Seed
Frontline, 1988.
Lyrical Strength of Street Poet
Frontline, 1990.

D.C. TALK
untitled
Go To Be
Frontline, 1988.
No Thing
Frontline, 1990.

KING'S CREW
untitled
Chillin in the King's Castle

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

M.C. RO
untitled
In Jesus Name
Frontline, 1988.
Think

M.C. WHITE-E
untitled
Big J
indpt, 1991.
PO Box 20255-136
Austin, TX 78720

MIKE-E
untitled
Mike E & the G-Funk Crew

P.D.
untitled
New We Are
Glacierland, 1988.

Back to Back
Frontline, 1988.

MOHAWK PEACE
untitled
Vigilante of Hope
Reunion, 1989.
Lead 'N' Clear
Reunion, 1990.
Threat to Society

THE PLAIN WHITE RAPPER
untitled

SAY WHAT
untitled
Fresh Fish
StarSong, 1988.
Nuclear Flashin

S.F.C.
untitled
Listen Up
Broken, 1988.

A Saved Man
Broken, 1988.
Phase II
SAI, 1992.

SONS OF THUNDER
untitled

TRANSFORMATION CRUSADE
untitled
Makin' it Happen

12th TRIBE
untitled
Knowledge in the Tree of Life
Frontline, 1991.

STEVEN WILEY
untitled
Rhythm and Poetry
StarSong, 1990.
Rhapsody

Alternative Dance

ADARZO
untitled
see The Echoing Green

SCOTT BLACKWELL
untitled
Walks on the Wild Side
Frontline, 1992.

CIRCLE OF DUST
untitled

CODE OF ETHICS
untitled
Visual Paradox
indpt, 1991.
R.E.X., 1991.
Interview in Issue 7

DANCE HOUSE CHILDREN
untitled
Songs & Series
Blonde Vinyl, 1991.
Jesus
Blonde Vinyl, Spring 1992.

DETHPHOBIA
untitled
Digital Prints
indpt, 1991, Dunderlengen.
Fear of God
Blonde Vinyl, 1991.
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DIG HAY DOOSE
untitled
Struggle Fish
SAI, 1991.
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DONDERFLIEGEN
untitled
see Delphobia

THE ECHOING GREEN
untitled
dime, Confessions
indpt, 1991.

new album in progress
indpt, 1992.
as Joey Bellino
105 Horner
Belen, NM 87002

ETERNAL YOUTH
untitled
new album recorded
indpt, 1991.
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EYRE
untitled
new album rumored

TIM McLAUGHLIN
untitled
see Simple Truth

MORTAL
untitled
Louis
Frontline, 1982.

ORIS
untitled
Configuration & Wishes
indpt, 1991.
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PAINTED ORANGE
untitled
Educate, EP
indpt, 1988.
untitled
indpt, 1990.
The Mask of Innocence
indpt, 1991.
untitled
StarSong, 1991.

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SITUATION TABOO
untitled
indpt, 1991.
new album in progress
indpt, Spring 1992.
13003 Skyline
San Antonio, TX 78217

TIM McLAUGHLIN
untitled
see Simple Truth

TOXIC CHURCH
untitled
dime, Divine H
indpt, 1991.
new album scheduled
indpt, Spring 1992.
as Debra Cassin
3736 North 17th Street
Milwaukee, WI 53208

WGTOP
untitled
Revelation 1921
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