



ACM

JOURNAL  
an International Alternative Christian Music Journal

NEW ZEALAND'S  
**THE CLEAR**  
an Interview with DAVE WHITE

Issue 5



# a Letter from the Editor . . .

February, 1991

Dear friend,

Since our first issue 18 months ago, we have continually reviewed our direction and restated our dedication to delight our subscribers. Our First Anniversary CD was the highlight of 1990, and we will offer a second compilation cd to accompany our October issue. We expect to feature a greater variety of alternative artists (numerically, musically and geographically) and we look forward to your renewed subscription.

We will devote a greater portion of each issue to artist interviews, articles, and special features like the dance listing in this issue. Our emphasis will continue to be on providing objective and practical information that you can immediately use as a blueprint for alternative ministries in your area. Our product listings will continue to be

updated. However, with the rapidly growing list of artists and limited space in the publication (and we can't get the type any smaller!) the listings may be limited to only recent and upcoming releases in future issues. And to ensure that you receive your paper in a timely manner, advertising will be limited to those who can plan ahead and meet deadlines, so it will probably play a lesser role in the near future.

We appreciate the many letters we have received encouraging us. We are always open to ideas for articles and if you would like to address any area of alternative Christian ministry, please send us your objectively written article for consideration. Many thanks to you who shared our paper with others or sent something extra with your subscription. We hope this publication will continue to inspire you and we appreciate your support.

In Christian Service,

Editor - ACM Journal

## Miscellaneous Notes

We are currently receiving bids on our next compilation cd from 70 cd manufacturers across the country. If you would like a copy of their addresses, send us a S.A.S.E. We have also spoken with many independent bands in the U.S. and abroad and we should have a good idea of what you can expect from our second disc by our summer issue in June. Several bands are already recording new material for this project or have new or unavailable product set aside. This compilation will offer greater variety in musical styles, geographic areas represented and quantity also.

Although we will be unable to be at Cornerstone this summer, we hope your schedule will allow you to attend. Almost half of our

subscribers attended the Cornerstone Festival last summer, and now that Cornerstone has their own grounds and facilities west of Chicago, it will be even more exciting. Trees, a lake, trails, shade! Make it a part of your summer vacation.

You may have noticed that our subscription rate has been adjusted to five dollars. This increase reflects the addition of our annual cd, a cost we absorbed out of pocket for our first cd. This also reflects increases in postal rates. We apologize for any inconvenience, but we are confident that ACM Journal will eventually cover its own costs and we can use our finances for other ministry work in our area.

Mike Delaney has recently left his position at Spring Arbor and has

accepted a position with Frontline Music. He is still offering a wide variety of excellent and obscure product through his mail order business. We appreciate the invaluable support he has given to this publication and wish him the best in his new job.

Finally, we would like to express our appreciation to Kevin Allison of the Pure Rock Report, Dan Kennedy of the Cutting Edge, and many others for their assistance in keeping our product information updated. If you need biweekly information on activity in the area of alternative Christian music, we strongly recommend the Pure Rock Report. Kevin has offered several subscription options and we encourage you to take advantage of one. You could purchase a subscription for your church library or give them your back issues to display. You could also ask your local bookstore to post them.

## PURE ROCK REPORT

25 DOSES OF TRUTH SERUM PER YEAR...TASTES GREAT...NO FOOLING

The first ten subscribers at the \$50 level will receive our 60-minute countdown cassette "Pure Rock '90/A Year in Review". Call now. Operations are standing by.

### THE HARD FACTS

DELIVERED FIRST CLASS EVERY TWO WEEKS...

INFORMATION GATHERED FROM OVER 100 NORTH AMERICAN RADIO STATIONS

AS SEEN ON 200 BOOKSTORE WALLS CHARTS, REVIEWS, EDITORIALS, VISCIOUS HONESTY

MOST IN-DEPTH AND UP TO DATE PUBLICATION IN THE INDUSTRY

PUBLISHED BY KEVIN ALLISON; FEATURING WRITERS FROM HARVEST ROCK SYNDICATE, NOTEBORED AND CCM

AN EXCELLENT BUYING GUIDE FOR PARENTS, PASTORS AND RETAILERS

### THE PURE ROCK MENU

#### MOVIES AND SHAKERS

Pure Rock Poster  
Pure Rock TipSheet  
CD/Cassette Inserts  
\$50 a year/25 issues

#### THE ROCK COMBO

Pure Rock Poster  
Pure Rock TipSheet  
\$25 a year/25 issues

#### THE GROUND FLOOR

Pure Rock Poster  
\$10 a year/25 issues

#### Pure Rock Poster

An 11 x 17 color poster that lists the top Rock, Metal and Rap songs in the country every two weeks. It also includes news, reviews and an alternative music column.

#### Pure Rock TipSheet

This in-depth supplement is for all hard core consumers that want to know the real inside story!

### THE SOFT TACOS

"THE PURE ROCK REPORT IS ESSENTIAL TO ANYONE WHO WANTS TO KNOW WHAT'S GOING ON IN CHRISTIAN ROCK. IT'S THE MOST TIMELY AND INFORMATIVE TIP SHEET AROUND"-Brian Healy/Dead Artist Syndrome

"SAY NO MORE"-Tourniquet/Intense Records Recording Act

"THE PURE ROCK REPORT GIVES YOU BRUTALLY HONEST AND REVEALING GLIMPSES INTO THE WORLD OF RECORD LABELS, ARTIST STRATEGIES AND THE LATEST TRENDS."-AJ Menconi's MEDIA UPDATE (Nov/Dec. 1990 issue)

"OUR YOUTH GROUP LOVES EACH AND EVERY ISSUE"-Rob /Youth Pastor

ALL YOU NEED TO SUBSCRIBE



ANY QUESTIONS ?

ACM JOURNAL

PO BOX 1273  
SUMNER, WA 98390  
(206) 863-0632

\$5.00 UNITED STATES, APO, FPO  
\$7.00 CANADA & MEXICO  
\$8.00 OVERSEAS (SURFACE MAIL ONLY)  
ALL PAYABLE IN U.S. FUNDS

PUBLISHED FEB, JUN & OCT

PRINTED IN AMERICA  
COPYRIGHT 1991

1-800-627-ROCK



# Why Toss the Two-sided Coin?

From the unfinished "Memoirs of Lord Hemn'haw"

One of the most misunderstood and maligned positions in the entire music industry would have to be that of the Artist & Repertoire representative. Many fledgling artists envision a shadowy figure locked in a room full of tapes. That person does exist, but their title is usually along the lines of A&R assistant or secretary. The actual job of an A&R rep is not only to sign new talent but to see that the record label follows through on its commitments and that records are made and hopefully, sold. The A&R rep does spend time listening to demos which have usually been submitted through "trusted" channels (i.e. lawyers, managers, talent agents) or requested by the A&R rep directly. Please note that a very small amount of attention is paid to those tapes screened by the assistant. Some labels won't accept unsolicited tapes at all. The A&R rep also travels to various cities and night clubs to see promising acts. In addition, the representative will stay in contact with a network of record store employees, radio people, reporters, club bookers and so forth who give him the latest "buzz" around town.

A&R reps also expend a lot of energy seeking the right producer for a group, finding studios, songs, and overseeing budgets. The A&R rep also acts like a den mother to the newly signed band, taking them through the label politics; helping them compete with more established acts for the attention and money of the promotion and marketing departments. It must be emphasized that the rep's primary attention and loyalty will always go to those acts already earning money for the label. With all this going on, how do you reach them?

There is no proven way to obtain the busy A&R person's attention, but I can assure you that an unsolicited submission holds dead last position every time. You might try getting a manager or lawyer to help you. However, never pay them an up front fee. If the manager is for real he'll ask for a percentage of the deal. The entertainment attorney may charge a hefty retainer, usually an hourly fee of \$100 or more but no percentage.

You can always put out your own music (a personal favorite) and get up a good press kit. Then write and or phone to get the A&R person's permission to submit. Make your package professional, uncluttered and to the point; include a few of your best songs recorded as well as you can possibly do them. After a few weeks begin pestering them in a respectful yet persistent fashion. The fact is most of them are music fans, that's why they do what they do. They honestly want to like your music and help you succeed but there's something insidious going on behind the scenes! Maybe they claim to love your stuff, but they aren't offering you anything. The things they say are enthusiastically vague or somehow deeply shallow. Don't be dismayed, they're probably in the grips of that most artful of Artful Dodgers - Lord Hemn'haw.

Before cd's and cassettes, before corporate sponsorships and merchandising deals, long before The New Kids was a gleam in a marketer's eye - there was Lord Hemn'haw.

Born the son of a lowly coal stoker in turn of the century London, Lord Hemn'haw amassed a

huge fortune promoting the sale of music rolls for player pianos. He was shrewd enough even then to see the vast market for music performed without human assistance. To spice up sales, he would often assemble dance troupes to add a visual element when the music was premiered at different pubs and cabarets. It has been argued by industry historians that he single-handedly sewed the seeds for MTV, Paula Abdul, and Milli Vanilli.

Lord Hemn'haw's unfinished memoirs reveal a man beset with terrible procrastination and fear of failure. His success in the music game bore a terrible price. It is said that a daily reading serves as a chilling reminder that the record company's future (and the A&R rep's job) turn on the ability to exploit

the lowest common denominator. This compelling document is also the source for his most famous quotes which many see as his true legacy to the modern music business. You may rest assured, no A&R office lacks a copy! Indeed, in a world where 97% of all records fail, today's A&R person welcomes this constant source of inspiration and guidance. For there is hope within it's pages as well. Yes, the successful student of Lord Hemn'haw soon learns that in doing nothing he'll be correct 97% of the time. If he is truly on his way to greatness, he'll bring in a marketing wizard to fudge the other three percent!

Knowing this, we mustn't be surprised by their strange utterances (if we can get them on the phone) that our music is, "The best thing

I've heard today...but hesitation is wise at this time.", or perhaps, "We're definitely going to do something...but why toss the two-sided coin?"

I believe Lord Hemn'haw would be justly proud of his lasting influence on the music business. But where does this leave us, dear reader? Peddling our own piano rolls, of course, in hopes of being heard. Who knows? Some misguided A&R type might even mistake us for his next meal ticket and sign us on the dotted line. As Lord Hemn'haw once said, "An empty stomach speaks to a full mind."

Dan Koenig is an independent artist, producer and engineer. He has encountered Lord Hemn'haw's influence more times than he cares to recall.

## Real Music for a Real World

It's funny how the Church supports so many missionaries who go abroad to spread the Gospel, yet some are starving right outside their stained glass windows. Not physically, but spiritually hungering for any sign of life from the Christian world - specifically from the Christian music world.

Many can't help but become frustrated when they see excellent Christian artists surfacing everywhere who have no outlet for their music and message. Contemporary Christian radio, for the most part, caters to the crowd that will support their "ministry" financially. Unfortunately, this group (usually 40+) seems dominated by Christians intolerant of today's music and are unwilling to forgo their "righteous radio" for anyone. Christian radio today serves the spiritually obese and overfed and turns its face from malnourished youth who cry out for real music.

Real Music, Real World Radio Group, RMRW, wants to offer an alternative by serving the youth through "mission radio" - broadcasting a Christian message through music to a primarily non-Christian audience. A majority of teenagers and young adults do not listen to Christian radio. They do not want to wait all week for a meager two-hour rock show which seldom (if ever) plays progressive or alternative music and lacks direction. Why should they? It is much easier to flip the dial to a secular station that plays "good" music all the time.

In 1989, Todd Humphrey, Jack Thomas Hall and a group of fellow Christians met to discuss



broadcasting a program or purchasing a radio station to bring real music to the Tampa Bay area. Tampa Bay has been labeled the "thrash capital" of the world, as well as the area with the highest suicide and venereal disease rate in the country. Over a fourteen year period, nine Christian radio stations failed to meet the needs of the younger generation of this area. Jack and Todd are seeking to be missionaries in the truest sense of the word thru RMRW - by bringing the Gospel to the kids who need it instead of Christians who have already heard it.

After much negotiation, an opportunity with WLBJ (FM 91.5) was given to RMRW to program the station from 12:30-6:30 a.m. seven days a week (much better than a two or three hour show on weekends!). They are prepared to face resistance from some in the Christian community. RMRW believe they can be used in a powerful and creative way to reach this generation. This broadcast will feature non-stop hard-core, industrial, and other forms of alternative, progressive rock. There will be no preaching, begging or overt references to Christianity - The message is in the music and the quality of the broadcast. There will, however, be a help-line open to those who desire help from a higher source than themselves.

Sound great? Well...Todd and Jack do need your prayer and support. Especially prayer. They will also accept money, land, cars, pets (preferably dogs), and anything else of value. They are particularly interested in quality music from demos to cd's (or any format besides eight-track). If you know of any bands who would be interested in RMRW and receiving airplay (even garage bands), tell them about this opportunity! You could also help by suggesting a name for the broadcast. If you have any questions, including how to start a similar campaign in your area, write for more information.

Jack Thomas  
P.O. Box 92  
Dunedin, FL 34698

RMRW would like to express their gratitude toward the various radio personalities and executives who assisted them in achieving this goal, particularly Greg Griffin of KOKF and Bob Augsburg of WAYJ.

## Reality Rock

Looking for a solid musical alternative to what the world has to offer? Reality Rock is a weekly, one-hour radio program featuring the latest in rock music with a Christian message. It is currently syndicated on 25 radio stations across the country. Hosted by John Smeby of Reality Rock Ministries, it is available free of charge to any stations willing to air it. It includes music from groups like Undercover, The Altar Boys, Holy Soldier, SFC and Rez Band, as well as mainstream groups

like U2, The Alarm and The Call. There are no commercials or fund appeals during the program.

If you are interested in having a station in your area air the program, please contact Reality Rock by calling (714) 790-1803, or write to them at Post Office Box 133, Redlands, California, 92373. They'll send you a demo tape of the program, and let you introduce the show to the station's program director. If the station decides to air the program, Reality Rock will begin mailing tapes directly to the station. Secular rock/top 40 or Christian music CHR format stations are ideal for airing this type of program. Thanks in advance for helping Reality Rock spread the Good News through music. They look forward to hearing from you soon.

KICY  
NOME, AK  
(907) 443-2213

KLBC  
LONG BEACH, CA  
(213) 420-4564

WNUB  
NORTHFIELD, UT  
(802) 485-2560

WWSU  
DAYTON, OH  
(513) 873-2000

KYKD  
BETHEL, AK  
(907) 543-5953

KCEB  
NORWALK, CA  
(213) 860-2451 X330

KWSB  
GUNNISON, CO  
(303) 943-3033

WGRN  
GREENVILLE, IL  
(618) 664-1840 X314

KTEC  
KLAMATH FALLS, OR  
(503) 882-1776

KLRD  
YUCAIPA, CA  
(714) 797-3044

WCAL  
GRANDRAPIDS, MI  
(616) 957-8546

WJMU  
DECATUR, IL  
(217) 424-6369

KSCR  
LOS ANGELES, CA  
(213) 743-5727

KTUH  
HONOLULU, HI  
(808) 948-7261

WEAX  
ANGOLA, IN  
(219) 665-3314

WWNT  
DOTHAN, AL  
(205) 792-2161

WNDA  
HUNTSVILLE, AL  
(205) 534-2433

WRFM  
BLUE BELL, PA  
(215) 641-6581

WGAO  
FRANKLIN, MA  
(508) 528-9100

WLLN  
LILLINGTON, NC  
(919) 893-8313

WCOB  
COBLESKILL, NY  
(518) 234-5600

WCCE  
BUTES CREEK, NC  
(919) 893-4112

WNCC  
BETHLEHEM, PA  
(215) 861-5340

WUVT  
BLACKSBURG, VA  
(703) 951-1642

WRCT  
PITTSBURGH, PA  
(412) 268-8638

WVCW  
RICHMOND, VA  
(804) 367-1057

### ATTENTION: Christian Music Radio Stations

Reality Rock is now being made available to stations just like yours. Each one-hour weekly program includes artist interview excerpts, lots of Christian rock music and a message youth can relate to. There are no commercials or fund appeals!

Programs are digitally mastered on 24 track (!) using all CD product, and are professionally reproduced on 60-minute chrome cassette tapes.

# REALITY ROCK ACROSS AMERICA



# DANCE

We are currently developing a list of dance-oriented songs by Christian artists. Seven mobile djs from Seattle, Los Angeles, Houston and Dallas are providing input to expand and further define this list based on their experience d'ing parties and dances with Christian music. However, we felt it was important to provide this preliminary list, simply alphabetized, to assist you in the meantime. The list is meant to serve only as a starting point or framework should you have an interest in hosting a party or dance at your church or school. It is not complete, nor is every song appropriate for every age group. Depending on song lengths, you will probably need 40 to 50 songs and it is sometimes possible to borrow demo tapes from the local Christian bookstore (though inconvenient to use) if your collection falls short. If you or someone you know might wish to provide input regarding this list, please contact us or send a photocopy of the list with comments and/or additions. Please write or call if we can assist you further. Our address and phone number is printed on page 2 of this issue.

A Different World ..... RENEE GARCIA  
from "A Different World"  
A Saved Man ..... S.F.C.  
from "A Saved Man"  
Absolute Reality ..... ALARM  
from "Strength"  
Afraid of You ..... KAJA  
from "Crazy People's Right to Speak"  
Agape ..... DEBORAH PETERS  
from "Freedom"  
Ain't It Pretty ..... JON GIBSON  
from "On the Run"  
All Systems Go ..... DONNA SUMMER  
from "All Systems Go"  
Angel of Harlem ..... U2  
from "Rattle and Hum"  
Attitude ..... STEVEN WILEY  
from "Rhythm and Poetry"  
B-Movement ..... P.I.D.  
from "Back to Back"  
Back ..... P.I.D.  
from "Back to Back"  
Back in a Big Way ..... SAY WHAT  
from "Fresh Fish"  
Back it Up ..... PHILIP BAILEY  
from "Inside Out"  
Back Off ..... RECESS  
from "untitled"  
Baggar ..... SCATERD-FEW  
from "Sin Disease"  
Bare My Soul ..... MR. MISTER  
from "Go On"  
Beat of a Different Heart ..... PAUL SMITH  
from "Back to Who I Am"  
Beating Heart ..... LESLIE PHILLIPS  
from "The Turning"  
Belfry ..... LONE JUSTICE  
from "untitled"  
Best Friend ..... YULBY GROOVIN  
from "Arcade"  
Best Friend ..... KIM BOYCE  
from "Love is You to Me"  
Between Something & Nothing ..... OCEAN BLUE  
from "untitled"  
Big Apple ..... KAJA  
from "Ev'ry Play (Islands)"  
Blood Red (America) ..... THE CALL  
from "Reconciled"  
Blue Sky Mine ..... MIDNIGHT OIL  
from "Blue Sky Mining"  
Bon Appetit ..... KENNY MARKS  
from "Make it Right"  
Born Again (And I Love It) ..... RECESS  
from "untitled"  
Breakdown ..... CRYSTAL LEWIS  
from "Beyond the Charade"  
Broken Wings ..... MR. MISTER  
from "Welcome to the Real World"  
Brother-Brother ..... SAY WHAT  
from "Fresh Fish"  
Busy Busy Busy ..... DONNA MCELROY  
from "Bigger World"  
Call My Name ..... WALK ON WATER  
from "Walk on Water"  
Can't Stand Still ..... DONNA MCELROY  
from "Bigger World"  
Can't Wait ..... S.F.C.  
from "A Saved Man"  
Celebrate New Life ..... WINANS  
from "Heaven"  
Celebration ..... PAUL SMITH  
from "No Frills"  
Chance of a Lifetime ..... KATHY TROCCOLI  
from "Images"  
Chance of Luck ..... MAD AT THE WORLD  
from "untitled"  
Charm of a Gun ..... KAJA  
from "Crazy People's Right to Speak"  
Chocolate Girl ..... DEACON BLUE  
from "Raintown"  
City Life ..... TONIO K.  
from "Notes from the Lost Civilization"  
Cold Rock the Groove ..... RANDY STONEHILL  
from "Adventures in the Land of BB's & HF's"  
Color Blind ..... STEVEN WILEY  
from "Rhythm and Poetry"  
Counting the Cost ..... CHARLIE PEACOCK  
from "untitled"  
Creator of Love ..... PATTIE HOWARD & BILL NORTH  
from "Arcade"  
Dance With Me ..... JUDSON SPENCE  
from "untitled"  
Dancin' ..... HEARTBEAT  
from "The Winner"  
Dancin' My Heart Away ..... KIM BOYCE  
from "Love is You to Me"  
Dancing Too Close ..... PAUL SMITH  
from "No Frills"

Dead Ain't Always Six Feet Under ..... RECESS  
from "untitled"  
Decade ..... ALARM  
from "Strength"  
Degeneration ..... TIM MINER  
from "I Know You Think You Know"  
Desire ..... U2  
from "Hollywood Remix"  
Did I Forget to Say ..... TIM MINER  
from "I Know You Think You Know"  
Dignity ..... DEACON BLUE  
from "Raintown"  
Dinner with Gershwin ..... DONNA SUMMER  
from "All Systems Go"  
Discipline of the Groove ..... RECESS  
from "Discipline of the Groove"  
Do I ..... KAJA  
from "Crazy People's Right to Speak"  
Don't Let It Slide ..... TIM MINER  
from "A True Story"  
Don't Underestimate My Love ..... CHRIS EATON  
from "Vision"  
Dope Dealer ..... S.F.C.  
from "Listen Up"  
Down in the Village ..... JUDSON SPENCE  
from "untitled"  
Dreamworld ..... MIDNIGHT OIL  
from "Diesel and Dust"  
Drop the Mic ..... D-BOY  
from "The Lyrical Strength of..."  
Edge of Time ..... RUSS TAFF  
from "untitled"  
Enough's Enough ..... JON GIBSON  
from "Jesus Loves Ya"  
Erosion ..... ELIM HALL  
from "Things Break"  
Eternity Bop ..... LIFTERS  
from "What Love's All About"  
Eternity Bop ..... LIFTERS  
from "What Love's All About"  
Everlasting Joy ..... PAUL SMITH  
from "Live and Learn"  
Every Time ..... WASHINGTON  
from "Every Time"  
Everywhere I Go ..... THE CALL  
from "Reconciled"  
Evidence ..... HEATHER AND KIRSTEN  
from "Betcha Didn't Know"  
Excited Delighted ..... CHUCKIE P.  
from "Do You Have a Problem?"  
Exclusive ..... P.I.D.  
from "Back to Back"  
Eye of the Hurricane ..... ALARM  
from "Eye of the Hurricane"  
Eyes ..... DONNA SUMMER  
from "Cats Without Claws"  
Eyes Wide Open ..... ADAM AGAIN  
from "Ten Songs By Adam Again"  
Face to Face ..... COMMON BOND  
from "Anger into Passion"  
Faith Hope Love Dance ..... HEATHER AND KIRSTEN  
from "Betcha Didn't Know"  
Faith is a Perfect Road ..... MAD AT THE WORLD  
from "Flowers in the Rain"  
Fallin' ..... IMPERIALS  
from "Adventures in the Land of BB's & HF's"  
Fear of Falling ..... KAJA  
from "Crazy People's Right to Speak"  
Fearfully and Wonderfully ..... MAD AT THE WORLD  
from "Flowers in the Rain"  
Finger Pointer ..... NOBODY SPECIAL  
from "Call It Whatever You Want"  
Flowers in the Rain ..... MAD AT THE WORLD  
from "Flowers in the Rain"  
Fls ..... P.I.D.  
from "Back to Back"  
Follow You ..... GEOFF MOORE  
from "Foundations"  
Freedom ..... TRAMAIN  
from "Freedom"  
Fresh Fish ..... SAY WHAT  
from "Fresh Fish"  
Frigid Winter Days ..... OCEAN BLUE  
from "untitled"  
Frustrated ..... CRYSTAL LEWIS  
from "Beyond the Charade"  
Fun Tonight ..... RECESS  
from "Discipline of the Groove"  
Get Into It ..... P.I.D.  
from "Back to Back"  
Glass God ..... SCATERD-FEW  
from "Sin Disease"  
Go Ge Gee ..... MC GE GEE  
from "I'm for Real"  
God Part II ..... U2  
from ""  
God's House ..... D-BOY  
from "The Lyrical Strength of..."

Godarchy ..... ONE BAD PIG  
from "Smash"  
Goin' Thru the Motions ..... MICHAEL W. SMITH  
from "The Picture"  
Golden Rule ..... CHRIS EATON  
from "Vision"  
Groovey ..... SCATERD-FEW  
from "Sin Disease"  
Have a Talk with God ..... JON GIBSON  
from "Body and Soul"  
Heart of Gold ..... JON GIBSON  
from "Body and Soul"  
Heaven ..... WINANS  
from "Heaven"  
Here We Go Again ..... MAD AT THE WORLD  
from "untitled"  
Heroes ..... NOBODY SPECIAL  
from "Call It Whatever You Want"  
Hey You! ..... TIM MINER  
from "I Know You Think You Know"  
Higher ..... JUDSON SPENCE  
from "untitled"  
Hold on Tight ..... THE NEWSBOYS  
from "Read All About It"  
Holdin' My Hand ..... KIM BOYCE  
from "Love is You to Me"  
Homeboys ..... ADAM AGAIN  
from "Home Boys"  
Hot & Sweaty ..... JUDSON SPENCE  
from "untitled"  
Hypothermia ..... ELIM HALL  
from "Things Break"  
I Blew up the Clinic Real Good ..... STEVE TAYLOR  
from "I Predict 1990"  
I Can't Stop ..... TONIO K.  
from "Notes from the Lost Civilization"  
I Can't Take It ..... TIM MINER  
from "A True Story"  
I Can't Wait ..... DENIECE WILLIAMS  
from "As Good as it Gets"  
I Confess ..... DENIECE WILLIAMS  
from "Water Under the Bridge"  
I Do Not Fret ..... TALKING DRUMS  
from "Reassembly"  
I Don't Know How to Say Goodbye ..... SAM PHILIPS  
from "The Indescribable Wow"  
I Don't Wanna Get Hurt ..... DONNA SUMMER  
from "Another Place and Time"  
I Found Love ..... LONE JUSTICE  
from "Shelter"  
I Hope and I Pray ..... SHEILA WALSH  
from "Shadowlands"  
I Just Want to Celebrate ..... KIM BOYCE  
from "Adventures in the Land of BB's & HF's"  
I Just Want to Celebrate ..... KIM BOYCE  
from "Time and Again"  
I Want His Heart ..... KIM BOYCE  
from "untitled"  
I Will Need Your Help ..... CHARLIE PEACOCK  
from "untitled"  
I'm Asking You ..... KIM BOYCE  
from "Love is You to Me"  
Idiot Box ..... S.F.C.  
from "A Saved Man"  
If It Makes You Feel Good ..... DONNA SUMMER  
from "Another Place and Time"  
If These Walls Could Speak ..... AMY GRANT  
from "Lead Me On"  
If You Don't Like It ..... JUDSON SPENCE  
from "untitled"  
Imagination ..... RENEE GARCIA  
from "Living in the Vertical"  
Immigrant's Daughter ..... MARGARET BECKER  
from "Immigrant's Daughter"  
In God's Country ..... U2  
from "The Joshua Tree"  
In Jesus Name ..... MC R. G.  
from "In Jesus Name"  
In My Dream ..... MAD AT THE WORLD  
from "Flowers in the Rain"  
In That Number ..... RECESS  
from "Discipline of the Groove"  
In the Name of the Lord ..... JON GIBSON  
from "Body and Soul"  
Innocent Days ..... GIANT  
from "Last of the Runaways"  
Inside Out ..... ELIM HALL  
from "Things Break"  
Intervention ..... LAVINE HUDSON  
from "Intervention"  
Is It Any Wonder ..... IDEOLA  
from "Tribal Opera"  
Is It Love ..... MR. MISTER  
from "Welcome to the Real World"  
Isiah 6 ..... ONE BAD PIG  
from "Smash"  
It Can't Rain Forever ..... MAD AT THE WORLD  
from "untitled"  
It's Like That ..... S.F.C.  
from "Listen Up"  
Jam Packed ..... STEVE ARRINGTON  
from "Jam Packed"  
Jerusalem ..... RENEE GARCIA  
from "A Different World"  
Jezebel ..... GLEN ALLEN GREEN  
from "A Living Fire"  
Jigsaw ..... KAJA  
from "Crazy People's Right to Speak"  
Jim Morrison's Grave ..... STEVE TAYLOR  
from "I Predict 1990"



Jungle Message to Man	S.F.C.	Prodigal Boy	LAVINE HUDSON	The Boy Don't	D-BOY
from "A Saved Man"		from "Intervention"		from "The Lyrical Strength of..."	
Keep it Together	DAVID GRANT	Queen of the New Year	DEACON BLUE	The Dance	GLEN ALLEN GREEN
from "Keep it Together"		from "...World Knows Your Name"		from "A Living Fire"	
Kill the Sax	SCATERD-FEW	Racism	P.I.D.	The Last Letter	MICHAEL W. SMITH
from "Sin Disease"		from "Back to Back"		from "The Picture"	
Kings and Queens of Pleasure	TECHNO TWINS	Ready and Willing	KATHY TROCCOLI	The Lion's Mouth	KAJA
from "Technostalgia"		from "Images"		from "Extra Play (Islands)"	
Krash	CHUCKIE P.	Reckless	RECESS	The Office of a Busy Man	OCEAN BLUE
from "Do You Have a Problem?"		from "untitled"		from "untitled"	
Kyrie	MR. MISTER	Rescue Me	ALARM	The Only One	HEARTBEAT
from "Welcome to the Real World"		from "Eye of the Hurricane"		from "The Winner"	
Lamu	MICHAEL W. SMITH	Revolution	DAVE PERKINS	The Other Side	HEATHER AND KIRSTEN
from "The Picture"		from "The Innocence"		from "Betcha Didn't Know"	
Last Call	RECESS	Right for Me	KIM BOYCE	The Rock	TRAMAINÉ
from "Discipline of the Groove"		from "This I Know"		from "Freedom"	
Lessons of Love	CHUCKIE P.	Rivers	KAJA	The Very Thing	DEACON BLUE
from "Do You Have a Problem?"		from "Crazy People's Right to Speak"		from "Raintown"	
Let it Loose	STEVE ARRINGTON	Runnin'	CRYSTAL LEWIS	The Wall	JON GIBSON
from "Jam Packed"		from "Beyond the Charade"		from "Change of Heart"	
Let Me Be Me	CHUCKIE P.	S.O.S.	BILL NORTH	The Winner (12")	HEARTBEAT
from "Do You Have a Problem?"		from "Arcade"		from "The Winner"	
Let Me Ride	MERCY SEAT	S.O.S.	CAROLINE BONNET	The World is Lit By Lightning	DEACON BLUE
from "untitled"		from "untitled"		from "...World Knows Your Name"	
Let the Day Begin	THE CALL	Safety Net	DA	There's No Other	DENIECE WILLIAMS
from "Let the Day Begin"		from "Darn Floor - Big Bite"		from "As Good as It Gets"	
Let's Fight Back	MC GE GEE	Sand in the Hand	SHEILA WALSH	This Could Be the Moment	PHIL KEAGGY
from "I'm for Real"		from "Shadowlands"		from "And Sunday's Child"	
Let's Play Science Says	ELIM HALL	Save Me	KIM BOYCE	This Disco	STEVE TAYLOR
from "Things Break"		from "Time and Again"		from "On the Fritz"	
Life	DAVID GRANT	Say What	SAY WHAT	This Disco	STEVE TAYLOR
from "Keep it Together"		from "Fresh Fish"		from "Meltdown"	
Life after High School	KENNY MARKS	Scream & Shout	LIFTERS	This is How the Work Gets Done	PHILIP BAILEY
from "Make it Right"		from "What Love's All About"		from "Family Affair"	
Lighthouse	THE NEWSBOYS	Sentimental	DONNA SUMMER	This is Living	DEBORAH PETERS
from "Read All About It"		from "Another Place and Time"		from "Freedom"	
Live & Learn	MICHAEL W. SMITH	Shake Me	PAINTED ORANGE	This is Love	ALPHIE SILAS
from "1 2 (Eye)"		from "untitled"		from "Arcade"	
Live On	RENEE GARCIA	Shelter	LONE JUSTICE	This Little Light of Mine	MC R. G.
from "A Different World"		from "Shelter"		from "In Jesus Name"	
Living Dead	MAD AT THE WORLD	Shoudn't Do That	KAJA	This Time I Know its for Real	DONNA SUMMER
from "untitled"		from "Crazy People's Right to Speak"		from "Another Place and Time"	
Living in the Vertical	RENEE GARCIA	Shout	D-BOY	Those Who Look	NOBODY SPECIAL
from "Living in the Vertical"		from "The Lyrical Strength of..."		from "Call It Whatever You Want"	
Living on the Edge	PRESS ANY KEY	Silhouette	DEACON BLUE	Through Hell and High H2O	SPARKS
from "Whisper on the Wind"		from "...World Knows Your Name"		from "untitled"	
Living Water	LIFTERS	Sing and Dance	KIM BOYCE	Time (Remix)	WALK ON WATER
from "What Love's All About"		from "untitled"		from "Walk on Water"	
Long Way From Paradise	ALLIES	Slide	P.I.D.	To Forgive	STEVE TAYLOR
from "Long Way From Paradise"		from "Back to Back"		from "Meltdown"	
Love Can Do	AMY GRANT	Smarter Than Crack	TIM MINER	To Walk on Water	WALK ON WATER
from "The Collection"		from "I Know You Think You Know"		from "Walk on Water"	
Love Comes Along	HOPE STERLING	Smile and a Tear	COMMON BOND	Trouble	STEVE ARRINGTON
from "The Way Things Are"		from "Anger into Passion"		from "Jam Packed"	
Love of Another Kind	AMY GRANT	So You Wanna Be Rich	NOBODY SPECIAL	True Confessions	TONIO K.
from "Unguarded"		from "Call It Whatever You Want"		from "Romeo Unchained"	
Love Song	OCEAN BLUE	Sold Me Down the river	ALARM	Try This One	MC GE GEE
from "untitled"		from "Change"		from "I'm for Real"	
Love's About To Change My Heart	DONNA SUMMER	Someday	MARIAH CAREY	Turn Your Back on Me	KAJA
from "Another Place and Time"		from "untitled"		from "Extra Play (Islands)"	
Mad at the World	MAD AT THE WORLD	Someone	WALK ON WATER	Twisted	PAINTED ORANGE
from "untitled"		from "Walk on Water"		from "untitled"	
Man Overboard	JON GIBSON	Someone for Someone	DENIECE WILLIAMS	2 Much Chemistry	S.F.C.
from "Change of Heart"		from "Water Under the Bridge"		from "A Saved Man"	
Mannequin Virtue	VECTOR	Something Better	PAUL SMITH	Vanity Fair	OCEAN BLUE
from "Mannequin Virtue/Please S B"		from "No Frills"		from "untitled"	
Mannequin Virtue	VECTOR	Something Real	MR. MISTER	Victim of Circumstance	RENEE GARCIA
from "Mannequin Virtue"		from "Go On"		from "A Different World"	
Masquerade	TIM MINER	Song to the Devil	JULIE MILLER	Vision of Love	MARIAH CAREY
from "I Know You Think You Know"		from "untitled"		from "untitled"	
Material World	LAVINE HUDSON	Sooner or Later	GEOFF MOORE	Wages Day	DEACON BLUE
from "Intervention"		from "The Distance"		from "...World Knows Your Name"	
Meltdown	STEVE TAYLOR	Special Effect	PHILIP BAILEY	Wait	MAD AT THE WORLD
from "Meltdown"		from "Inside Out"		from "Flowers in the Rain"	
Message Boy	CHARLIE PEACOCK	Special Love	DENIECE WILLIAMS	Wait For the Healing	AMY GRANT
from "untitled"		from "Special Love"		from "Lead Me On"	
Minefields	CAROLINE BONNET	Stairing in the Shadows	HOPE STERLING	Walked Across My Heart	TIM MINER
from "untitled"		from "The Way Things Are"		from "A True Story"	
Moments	CHUCKIE P.	State of the Heart	PHILIP BAILEY	Welcome to the Club	PHILIP BAILEY
from "Do You Have a Problem?"		from "Inside Out"		from "Inside Out"	
Move	HEATHER AND KIRSTEN	Step into His Rhythm	DEBORAH PETERS	What Do You Want	TALKING DRUMS
from "Betcha Didn't Know"		from "Freedom"		from "Reassembly"	
MT	SEVENTY SEVENS	Step Off (The Stage)	SAY WHAT	What is the Measure of Success	STEVE TAYLOR
from "Sticks and Stones"		from "Fresh Fish"		from "I Predict 1990"	
Never Give it Up	SHEILA WALSH	Stone Love	STEVE ARRINGTON	What You Don't Want to Hear	SAM PHILIPS
from "Shadowlands"		from "Jam Packed"		from "The Indescribable Wow"	
New Start	CARRIE McDOWELL	Straight On	JON GIBSON	What's the Buzz	NOBODY SPECIAL
from "Arcade"		from "Jesus Loves Ya"		from "Call It Whatever You Want"	
1974	AMY GRANT	Strength	ALARM	Whatever	S.F.C.
from "Lead Me On"		from "Strength"		from "A Saved Man"	
No Room Left	MAD AT THE WORLD	Supercal	TIM MINER	Whatever Happened to Sin	STEVE TAYLOR
from "untitled"		from "A True Story"		from "Meltdown"	
No Stoppin'	S.F.C.	Supernatural Love	DONNA SUMMER	Whatever Your Heart Desires	DONNA SUMMER
from "Listen Up"		from "Cats Without Claws"		from "Another Place and Time"	
No Way Out	GIANT	Suplex 2 Mind	S.F.C.	When	THE CALL
from "Last of the Runaways"		from "A Saved Man"		from "Let the Day Begin"	
Nothing But the Gravity	DEBORAH PETERS	Surrender	SHEILA WALSH	When I Was Alone	HEATHER AND KIRSTEN
from "Freedom"		from "Shadowlands"		from "Arcade"	
Nothing Compares With You	CAROLINE BONNET	Surrender	VECTOR	When Love Takes Over You	DONNA SUMMER
from "untitled"		from "Mannequin Virtue/Please S B"		from "Another Place and Time"	
Oh the distance	HOPE STERLING	Svengall	STEVE TAYLOR	White Boy	TIM MINER
from "The Way Things Are"		from "Adventures in the Land of BB's & HF's"		from "A True Story"	
Old Man Down	ALLIES	Svengall	STEVE TAYLOR	Who's Who	DENIECE WILLIAMS
from "Long Way From Paradise"		from "I Predict 1990"		from "Special Love"	
On the Run	JON GIBSON	Sweetest Thing	U2	Why Did He Break My Heart	CARRIE McDOWELL
from "On the Run"		from ""		from "Arcade"	
Once One Nation	NOBODY SPECIAL	Take a Flying Leap	ONE BAD PIG	Wired For Sound	MICHAEL W. SMITH
from "Call It Whatever You Want"		from "Smash"		from "The Picture"	
Painted Moon	SILENCERS	Tearin' Down the Wall	MICHAEL W. SMITH	Wise-Up	AMY GRANT
from "A Letter From St. Paul"		from "The Picture"		from "Unguarded"	
Part of Me	DONNA MCELROY	Tease Your Media Mind	HEARTBEAT	Wise-Up	AMY GRANT
from "Bigger World"		from "The Winner"		from "Adventures in the Land of BB's & HF's"	
Peculiar	S.F.C.	Tell Me	TIM MINER	Yah Mo Be There	JON GIBSON
from "A Saved Man"		from "A True Story"		from "Change of Heart"	
People With No Direction	HEARTBEAT	Tell Me How You Feel	PHIL KEAGGY	Yeah Yeah Yeah	JUDSON SPENCE
from "The Winner"		from "And Sunday's Child"		from "untitled"	
Perfect Blues	SEVENTY SEVENS	Temptation	PAINTED ORANGE	You Are the One	KIM BOYCE
from "Sticks and Stones"		from "untitled"		from "untitled"	
Power	TRAMAINÉ	Testimony	ELIM HALL	You Don't Need it	RENEE GARCIA
from "Freedom"		from "Things Break"		from "A Different World"	
Praisermaker	PAUL SMITH	Thank-You	Philip Bailey	You Know I Love This Feelin'	TIM MINER
from "Live and Learn"		from "Adventures in the Land of BB's & HF's"		from "I Know You Think You Know"	
Prayer Warriors	DEBORAH PETERS	That U B Yourself	D-BOY	You're No Good	WASHINGTON
from "Freedom"		from "The Lyrical Strength of..."		from "Every Time"	
Preacher Man	JON GIBSON	The Bomb	S.F.C.	Young and I'm Saved	MC R. G.
from "Jesus Loves Ya"		from "A Saved Man"		from "In Jesus Name"	
Pride	U2	The Bounce	RENEE GARCIA	Young in Heart	CHARLIE PEACOCK
from "Rattle and Hum"		from "Living in the Vertical"		from "Lie Down in the Grass"	



# DAVE WHITE • THE CLEAR

ACM: I understand that you left New Zealand to travel through Europe recently.

DW: Yeah. We originally intended to take the band over and do a short tour in Germany, because we've been selling quite a few records over there. Unfortunately, the bass player ran out of money, and we had to call that off. But we had quite a good time meeting up with people who've been selling stuff for us for quite a few years, and getting distribution organized in England.

ACM: How long were you over there then?

DW: Since June.

ACM: So it was mostly just handling the financial end of things.

DW: Yeah, well my wife and I were also having a holiday, or a vacation as you call them.

ACM: So, you're wrapping your trip up, and you'll be heading back to New Zealand this week?

DW: Yeah, Thursday actually.

ACM: So, do you have any exciting news on the horizon regarding The Clear?

DW: Well, we're hoping to do a single to be released both in Europe and in the states as well. The cd is basically a sampler for people to find out what we sound like live. It was recorded in a small studio, but it was just eight-tracks, and we all played it all at once. I guess record companies will have a good idea what to expect live. We're hoping with that to enlarge our contacts around the world, and make it worthwhile for a tour, later in 1991. We've had quite a lot of success in the college radio circuit in New Zealand. That's what we're hoping to get onto in the States, because other New Zealand bands have done well over here for the last couple of years.

ACM: Where would you like to play in Europe and the States if you get back on a tour?

DW: Everywhere (Dave laughs).

ACM: Primarily colleges, or clubs, or churches or what?

DW: We mainly play what you'd call secular venues. There's a small, growing New Zealand Christian music scene happening at the moment. It started about five years ago. But I've never really felt that comfortable inside that. I've always felt that God's been saying I should be out where there's less Christians, and that's where I've always ended up performing and recording and whatever I've been doing in music. I've got a job, sort-of a part-time job, working with a cooperative of unemployed musicians in Palmerston North. We run a small recording studio, basically to help unemployed bands get their act together and stuff like that. So, I'm mainly working with street people, and ex-prisoners and people from the wilder side of life. That's basically where my audience comes from as well.

ACM: If someone were reading this interview, and they wanted to talk to you about doing something at their school, would they contact you directly or talk to a manager?

DW: They could contact me directly, but it would probably be easier if they went through Mike (Delaney). Because I keep pretty regular contact with him and it would save them an international toll call, or whatever.

ACM: Is there a certain time-frame you'd like to get back to the States?

DW: At the moment it all depends on what happens to the cd. If I get a good response from it, then it would definitely be mid-to-late 1991. If it's slow, then it will be later.

ACM: Now, The Clear. Is this a side-line to Thin Red Line? Or is this a new direction for you?

DW: It's an evolutionary growth out of Thin Red Line. We changed the name of the band, even though Thin Red Line had had several line-ups. I decided that I was moving away from a more blatantly, what I'd call preaching political stance which Thin Red Line had in its lyrics, to something that was a little more personal. Say could reach a wider audience, especially live. I was sick of feeling like I was preaching to people who agreed with what I was saying. And I found that the songs I've written that were from a more personal, political, spiritual point-of-view... went down with a greater variety of people and caused more people to think about what I was trying to say. Instead of just turning them off straight away, depending on whether they agreed or disagreed with the particular issue I was talking about. So, The Clear is a definite growth out of Thin Red Line, as far as I'm concerned - as far as my song-writing's concerned. And it's also a definite change in the music. Thin Red Line was very (I don't know how you'd call it)... critics call it everything under the sun, but we used a lot of diverse musical styles. Because we always thought the lyrics were the most important thing, whereas The Clear is based pretty heavily on what I'd call an American college guitar sound. Bands like...the Pixies. And Sonic Youth had a big influence on us. And the songs were built around the actual sounds we make and the lyrics come out of that, rather than the music just being an undercurrent for the words.

...continued on page 7





...continued from page 6

ACM: Your earlier work had ethnic influences, was very political, and handled some really challenging subjects. One of your earlier ones dealt with abuse of a girl by her parents.

DW: Yeah, I'm still writing about things like that, because I've still got friends like that. I was living in a small community with my wife for quite a few years, and a lot of my early songs are about people we ran into. I'm probably now writing more about my feelings towards those people than trying to outline their lives in black and white. It's a different approach, I suppose.

ACM: Is your earlier material still available, or in the process of being phased out?

DW: Well, the first cassette are definitely out of print. And the first two EP's are out of print. If there was a special demand, we may be able to get a cd release eventually, but at the moment we won't be doing anything with them, because all my effort is going into pushing The Clear.

ACM: So, there's a slim chance of maybe re-issuing the first two EP's. What about Life of the Land? Possibly part of a cd package?

DW: There's still a few of them around. It's best to work through Mike (Delaney). He's sort-of organizing distribution of those.

ACM: So, you'd like to get back to the States to do a tour, and you're pushing your new stuff. And the cd, Live Stomach, is basically a showcase of what you're capable of. You've got a video, or more than one available?

DW: We've got one video of the song, "Why Did We Ever Come To This Place" which was shot at the beginning of last year. I'll send over a master to Mike.

ACM: What else are you trying to do with your music besides challenge people and address a diverse audience?

DW: Basically it's an extension of my life - my personality, I suppose. What I try to do at various times changes. It's been

interesting for me to look back and see where God's taken me so far. I'm always wondering what's next. He seems to have stuck me in situations so that I can deliberately go through some experience and then reflect on it musically, that other people can share it. The experiences, so far, have been pretty varied. Some of them have been quite frightening! But I still feel that one of my main roles is to try and impress on non-Christians the love and the care that God has for situations that they find themselves in, no matter what they think the established church might think of them. I often find that they have problems in their minds as to whether they could ever approach God because of the rules that the established church seems to lay down they have to go through first.

ACM: Have you found the church in New Zealand to be very supportive of what you're doing?

DW: I've got some great supporters who are in the church, but the established church as a whole doesn't really understand me to well, I'm afraid. I often use language which comes from the street (in New Zealand we say it comes from the street), and they find that hard to handle. Even my Mother says, "Dave I wish you wouldn't have to use those words sometimes. I understand what you're doing, but couldn't you sort-of clean it up a bit." But, I'm committed to the way I feel I should be going. If God wants me to change, then I'll take note. But right now I feel I'm doing the right thing. Yeah...the established church...there's some great people in New Zealand who are right into what we're doing, and support us to the hilt, and it's basically how we survive really. It's sort-of from a house group situation.

ACM: There seems to be a lot of coffee shops, drop-ins, and other outlets like that in New Zealand. I've noticed that in EPAMM Magazine. Is that something that you're involved with too?

DW: It actually appears (in magazines) more than there are. There's two main centers, Auckland and Christchurch, which have strong outreach band movements. I'm quite good friends with people who are

involved in those, but The Clear hasn't actually played in those situations, mainly because we usually play the alternative-college type venues that are in most towns when we go to them.

ACM: Listening to your new stuff...it seems to be heading a little more towards the college-oriented bands in the US, like Scaterd-Few, December, and some of the rest. If you came over here to play colleges and universities, would you be interested in teaming up with U.S. bands, or going it alone?

DW: We'd definitely be interested in teaming up. It's the way we always operate in New Zealand. Where we play, we always think it's better for an audience if they get a variety during the evening. While I've been at Mike's, I've been able to hear a lot of the bands that I've never heard of, that haven't been released in New Zealand. Like Scaterd-Few. And Blackhouse is one that I've really enjoyed. Yeah, any contact that I could make with bands like that would be great.

ACM: Is there anything that you've noticed in your short stay here in the States about the people you've run into that are interested in Christian music? Do you see real major differences between them and those in your country?

DW: Things here are a lot more diverse, and there's a lot more bands that I feel I can identify with here. The bands in New Zealand are probably a few years behind in that they're a bit more conservative. I think the market in New Zealand is so small that they probably will have to stay that way. I've found some of the developments that I've seen here quite exciting, in that I feel not much affinity with the Christian music scene in New Zealand, but I find that I can get into it here much more easily.

ACM: Is there anything else that you would like to add? Is there any direction that you feel the church could be heading?

DW: The word that struck me on my travels around is tolerance. It seems wherever the churches had shown a tolerant view towards what people are doing, people of the society at large have a much better

chance of latching on to what the church is talking about. I know a lot of Christians feel that the word tolerance might mean they have to compromise some of their views. When I go back to New Zealand that's one of the things I'm really going to be pushing for. For people to widen their horizons about how the gospel should be carried into certain areas. Because as far as I can see, the large areas of society which see no use for the gospel at all are destined to have as best a time as possible before they die. And for me, I find that quite sad. Because without God, I find it difficult justifying living, really. So, I have an idea of how they must feel at times. I think the church could do a lot to make it easier for people to come inside its doors and see what's happening. It saddens me that the church is often seen as something which people can't identify with at all. Seeing all the young bands that are happening over here, it's great! I know that the people that I work with would better latch onto them and say, "Yeah this is music that's alive, this is expressing something that's real." I'm sure they'd be much more interested in finding out what's behind it, what's driving these people to make this kind of music and to live for Christ.

ACM: Are there any experiences from your childhood that have really led you in this direction, or is this just where things have headed in your life?

DW: I grew up in quite a strange situation in a small town on the West coast of the South island of New Zealand, which is known for its mountains, its bush, its beaches, and not many people. And there are lots of small drinking establishments up and down the coast, lots of coal miners and what we call working class people, I suppose. That enabled me to get a band going when I was about thirteen or fourteen years old, and start playing in hotels, which is pretty unusual, and officially illegal. But, we were allowed to do it because there were no other bands within 500 miles of that part of the country. My parents, who are both Christians, were amazingly tolerant towards me, if you'll let me use that word, and supported me in what I

## the CLEAR live stomach

1. temptation
2. the quiet sleeping
3. trees in autumn
4. dinosaur
5. backyard boy
6. full moon
7. why did we ever come to this place
8. this darkness
9. killing time
10. I like to fish

© Yellow Bike  
Records  
22 Matipo St  
Palmerston North  
New Zealand

Dave White : g.v  
Phil Willis : b  
Brent Gemmill : d.v

was doing. They got me through various stages where I could have ended up getting into alcohol more than into music. I feel that sort of freedom was something that I had that was innate. The support of my parents I couldn't emphasize too much. I don't think that there are too many Christian parents who would have let their kids go off and play in the venues I was playing when I was very young. That gave me a lot of confidence when I was older to reach out into venues where some of the wildest bands played around New Zealand. I didn't think that there was anywhere a place that a Christian band couldn't go. So I'm quite thankful for that strange upbringing.

# ACM

S A T

APR 13

7 - 10

TICKETMASTER  
628-0888  
FREDERICK & NELSON • PEACOCK  
THEATRE PRODUCTIONS • THE WHARFHOUSE  
ALL TICKETS SUBJECT TO ADVERTISING CHANGES

## CONCERT & MUSIC VIDEO FILMING

### JOURNAL.....PROUDLY PRESENTS

an International Alternative Christian Music Journal



# SCATERD-FEW

WITH 3  
SPECIAL  
GUESTS

Los Angeles, California's  
**FLOWEER**  
Vancouver, British Columbia's  
**HOKUS PICK MANEUVER**  
and Seattle's own  
**DECEMBER**

AT TACOMA'S TEMPLE THEATER • 2ND & ST. HELENS • SAT. APRIL 13  
FILMED BY FYSH QUALITY PRODUCTIONS • SOUND BY PROSHOW  
7 TO 10PM • DOORS OPEN AT 6 • GROUP DISCOUNTS AVAILABLE • 206-863-0632



**RESISTIVE**

[illegible]

TO: Blue Trappe  
1121 26th St Suite 1  
Santa Monica, Ca. 90401

**Crazy People's Right to Speak**  
(1991, 1991)

**ERK (disheveled)** *California*  
**Single, running with the Young**  
(1991/91, 1991)

**Column of Life**  
(1991/91, 1991)

[illegible]

Promotion:  
World Domination Enterprises  
4502 Grange St.  
Los Angeles CA 90048

**A CHUFFY BALKI BARG**                      Engined  
Chuffs Would Be a Fine Thing  
Index 7, 1994.  
[ May Sing Towns  
Index 7, 1994.

[illegible][illegible][illegible]

1. **Introduction**  
 2. **Background**  
 3. **Methods**  
 4. **Results**  
 5. **Discussion**  
 6. **Conclusion**  
 7. **References**  
 8. **Appendix**  
 9. **Tables**  
 10. **Figures**  
 11. **Supplementary Materials**  
 12. **Abbreviations**  
 13. **Conflicts of Interest**  
 14. **Acknowledgments**  
 15. **Author Contributions**  
 16. **References**  
 17. **Appendix**  
 18. **Tables**  
 19. **Figures**  
 20. **Supplementary Materials**  
 21. **Abbreviations**  
 22. **Conflicts of Interest**  
 23. **Acknowledgments**  
 24. **Author Contributions**  
 25. **References**  
 26. **Appendix**  
 27. **Tables**  
 28. **Figures**  
 29. **Supplementary Materials**  
 30. **Abbreviations**  
 31. **Conflicts of Interest**  
 32. **Acknowledgments**  
 33. **Author Contributions**  
 34. **References**  
 35. **Appendix**  
 36. **Tables**  
 37. **Figures**  
 38. **Supplementary Materials**  
 39. **Abbreviations**  
 40. **Conflicts of Interest**  
 41. **Acknowledgments**  
 42. **Author Contributions**  
 43. **References**  
 44. **Appendix**  
 45. **Tables**  
 46. **Figures**  
 47. **Supplementary Materials**  
 48. **Abbreviations**  
 49. **Conflicts of Interest**  
 50. **Acknowledgments**  
 51. **Author Contributions**  
 52. **References**  
 53. **Appendix**  
 54. **Tables**  
 55. **Figures**  
 56. **Supplementary Materials**  
 57. **Abbreviations**  
 58. **Conflicts of Interest**  
 59. **Acknowledgments**  
 60. **Author Contributions**  
 61. **References**  
 62. **Appendix**  
 63. **Tables**  
 64. **Figures**  
 65. **Supplementary Materials**  
 66. **Abbreviations**  
 67. **Conflicts of Interest**  
 68. **Acknowledgments**  
 69. **Author Contributions**  
 70. **References**  
 71. **Appendix**  
 72. **Tables**  
 73. **Figures**  
 74. **Supplementary Materials**  
 75. **Abbreviations**  
 76. **Conflicts of Interest**  
 77. **Acknowledgments**  
 78. **Author Contributions**  
 79. **References**  
 80. **Appendix**  
 81. **Tables**  
 82. **Figures**  
 83. **Supplementary Materials**  
 84. **Abbreviations**  
 85. **Conflicts of Interest**  
 86. **Acknowledgments**  
 87. **Author Contributions**  
 88. **References**  
 89. **Appendix**  
 90. **Tables**  
 91. **Figures**  
 92. **Supplementary Materials**  
 93. **Abbreviations**  
 94. **Conflicts of Interest**  
 95. **Acknowledgments**  
 96. **Author Contributions**  
 97. **References**  
 98. **Appendix**  
 99. **Tables**  
 100. **Figures**  
 101. **Supplementary Materials**  
 102. **Abbreviations**  
 103. **Conflicts of Interest**  
 104. **Acknowledgments**  
 105. **Author Contributions**  
 106. **References**  
 107. **Appendix**  
 108. **Tables**  
 109. **Figures**  
 110. **Supplementary Materials**  
 111. **Abbreviations**  
 112. **Conflicts of Interest**  
 113. **Acknowledgments**  
 114. **Author Contributions**  
 115. **References**  
 116. **Appendix**  
 117. **Tables**  
 118. **Figures**  
 119. **Supplementary Materials**  
 120. **Abbreviations**  
 121. **Conflicts of Interest**  
 122. **Acknowledgments**  
 123. **Author Contributions**  
 124. **References**  
 125. **Appendix**  
 126. **Tables**  
 127. **Figures**  
 128. **Supplementary Materials**  
 129. **Abbreviations**  
 130. **Conflicts of Interest**  
 131. **Acknowledgments**  
 132. **Author Contributions**  
 133. **References**  
 134. **Appendix**  
 135. **Tables**  
 136. **Figures**  
 137. **Supplementary Materials**  
 138. **Abbreviations**  
 139. **Conflicts of Interest**  
 140. **Acknowledgments**  
 141. **Author Contributions**  
 142. **References**  
 143. **Appendix**  
 144. **Tables**  
 145. **Figures**  
 146. **Supplementary Materials**  
 147. **Abbreviations**  
 148. **Conflicts of Interest**  
 149. **Acknowledgments**  
 150. **Author Contributions**  
 151. **References**  
 152. **Appendix**  
 153. **Tables**  
 154. **Figures**  
 155. **Supplementary Materials**  
 156. **Abbreviations**  
 157. **Conflicts of Interest**  
 158. **Acknowledgments**  
 159. **Author Contributions**  
 160. **References**  
 161. **Appendix**  
 162. **Tables**  
 163. **Figures**  
 164. **Supplementary Materials**  
 165. **Abbreviations**  
 166. **Conflicts of Interest**  
 167. **Acknowledgments**  
 168. **Author Contributions**  
 169. **References**  
 170. **Appendix**  
 171. **Tables**  
 172. **Figures**  
 173. **Supplementary Materials**  
 174. **Abbreviations**  
 175. **Conflicts of Interest**  
 176. **Acknowledgments**  
 177. **Author Contributions**  
 178. **References**  
 179. **Appendix**  
 180. **Tables**  
 181. **Figures**  
 182. **Supplementary Materials**  
 183. **Abbreviations**  
 184. **Conflicts of Interest**  
 185. **Acknowledgments**  
 186. **Author Contributions**  
 187. **References**  
 188. **Appendix**  
 189. **Tables**  
 190. **Figures**  
 191. **Supplementary Materials**  
 192. **Abbreviations**  
 193. **Conflicts of Interest**  
 194. **Acknowledgments**  
 195. **Author Contributions**  
 196. **References**  
 197. **Appendix**  
 198. **Tables**  
 199. **Figures**  
 200. **Supplementary Materials**  
 201. **Abbreviations**  
 202. **Conflicts of Interest**  
 203. **Acknowledgments**  
 204. **Author Contributions**  
 205. **References**  
 206. **Appendix**  
 207. **Tables**  
 208. **Figures**  
 209. **Supplementary Materials**  
 210. **Abbreviations**  
 211. **Conflicts of Interest**  
 212. **Acknowledgments**  
 213. **Author Contributions**  
 214. **References**  
 215. **Appendix**  
 216. **Tables**  
 217. **Figures**  
 218. **Supplementary Materials**  
 219. **Abbreviations**  
 220. **Conflicts of Interest**  
 221. **Acknowledgments**  
 222. **Author Contributions**  
 223. **References**  
 224. **Appendix**  
 225. **Tables**  
 226. **Figures**  
 227. **Supplementary Materials**  
 228. **Abbreviations**  
 229. **Conflicts of Interest**  
 230. **Acknowledgments**  
 231. **Author Contributions**  
 232. **References**  
 233. **Appendix**  
 234. **Tables**  
 235. **Figures**  
 236. **Supplementary Materials**  
 237. **Abbreviations**  
 238. **Conflicts of Interest**  
 239. **Acknowledgments**  
 240. **Author Contributions**  
 241. **References**  
 242. **Appendix**  
 243. **Tables**

July 1, 1980  
Sitting Time, 57  
July 1, 1980  
441 Snow 1980  
August 1, 1980  
MUSSELL'S PURRIT California

[illegible][illegible][illegible]

California  
New York  
England  
California

Spokane, 1980.  
West Coast Division, 1 (2 & 10)  
Spokane, March 1981.  
FD Box 23466  
Nashville, TN 37212-0066  
(Interviewed in June 5.)

[illegible][illegible]

Coated Drums, the Shave	THE HOLIDAYS Everything to New Strokes, 1988
inked (restrained) His- tory, 1988	SHORE FIRE MARSH these available July 1, 1989
SLIP or Die	30 an album currently unavailable
Progress	307 Michael A. Gilling July 1, 1989
C.R. 3000	31 I Don't Know July 1, 1989
and Gabe	318 TALK TUBE available November, 1989
the	320 Tough Love Production, 1989
Washington	321 Just Another Production, 1989
FACTORY through	322 A.C. & THE BOYS Never Give Up October, 1989

California

E.E.C. Canada

Unrestricted

California



[illegible]

## METAL

<b>AMERICA</b> unofficial 1969-1988	Canada	<b>Live To See</b> Punk The Punk Shreds, 1988	<b>WHEELS PROPERT</b> Punk The Punk Shreds, 1988	Pennsylvania
<b>ARMAGEDDON</b> The Metal Nuts Tallingtons, 1989	Virginia	<b>From Metal</b> , 1989 <b>Head of the App</b> Punk Metal, 1989	<b>Master of the Metal</b> Punk Metal, 1989	
<b>BABEES CRISIS</b> 1989	California	<b>STYBANK EYE</b> World Response Punk Metal, 1989	<b>NUK CRISIS</b> unofficial August, 1989	California
<b>Back for the Ring</b> True Song, 1989 <b>Atomic Arms</b> Singles, 1989 <b>State of Control</b> Single, 1989		<b>NUK SOLDIER</b> unofficial Myth, 1989	<b>BACK OF AMERICA</b> unofficial September, 1989	Connecticut
<b>BLOODSHOT</b> Metal Musicmakers July's, 1989 unofficial December, 1989 <b>Deformation</b> 1989 <b>Back to a Hard Place</b> Provision, 1989	Washington	<b>JET CRISIS</b> Step on It Unreleased, 1989	<b>BECK</b> Behind Enemy Lines October, 1989	California
<b>Choke the Darkness</b> October, 1989 <b>Alive to Scream</b> October, 1989 <b>Shake the World</b> October, 1989		<b>KING'S R</b> Out of the Metal Place Unreleased/1989 <b>Concrete Deal to Refurbish</b> Unreleased/1989 <b>Path, Hope, Love</b> Arctic, 1989	<b>BEE</b> Swallow Your Spies True Song, 1989 <b>Robbery's End</b> True Song, 1989 <b>California</b> 1989 <b>Heavy Don't Love Nobody Anymore</b> In R. 1989 <b>Love Busting</b> October, 1989 <b>Wings</b> October, 1989 <b>Johnson Johnson's Ball</b> October, 1989 <b>Black Response</b> Oct. 1989	Illinois
<b>CRISIS</b> From the Metal True Metal, 1989	Minnesota	<b>LEITCH</b> I Am a Criminal October, 1989 <b>The Strongest Force</b> October, 1989 <b>Another Plan to Earth</b> Rock, 1989 <b>Strength of Spirit</b> October, 1989		

## THRASH

[illegible]

THIS WORLD DOESN'T NEED MORE "CHRISTIAN ARTISTS"

*It needs more artists who are Christian.*

# Stinging Rain

## "Shadows of Reality"



ON TOUR  
NOW  
IN THE  
U.S.

ON TOUR  
NOW  
IN THE  
U.S.

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

*John Hayes, Rockflash Magazine*

Available on digitally mastered CD's and Cassettes with lyrics included through: TRUE TUNES DISTRIBUTION • P.O. Box 1362, Wheaton, IL 60189 (708) 665-3866 and KOSHER RECORDS • 900 North L Street, Lombard, CA 93436 (805) 736-8627

FOR MORE INFORMATION, TOUR DATES ETC. WRITE: RAIN PRODUCTIONS • P.O. BOX 52, GROVE CITY, PA. 16127



# an Interview with Steve Scott

## Lost Horizon...

If you were at Cornerstone last year, you might have caught Steve Scott singing with his former EXIT labelmates, the 77's, or after Vector's set, which turned into an EXIT reunion, with the 77's, Charlie Peacock, Vector, and audience members onstage for a 3 AM jam session of Scott's "Ghost Train."

A founding member of Britain's Arts Centre group, Steve is best known stateside for his brilliant 1983 EXIT release, *Love in the Western World*, and two acclaimed albums on Alternative Records, *Lost Horizon* (1989) and *Magnificent Obsession* (1990). Balinese music was playing in the background while Gord Wilson interviewed Steve in his Sacramento home, where he lives with his wife, Debra, and daughter, Emma.



Gord Wilson: When did you come over from Britain?

Steve Scott: The first time was just for a visit in 1976. It was the Bicentennial year and they were selling greyhound bus tickets cheap - \$76. I had points of contact in New York to do poetry readings - St. Mark's and the Bowery - places like that. I brought a copy of my film with me (*Ghostdance*) and showed that a couple places. Then I took a five day bus ride from Port Authority, New York, all the way across to the Bay area - across America. I visited San Francisco for a while and stayed with a friend, and then hitchhiked down to Los Angeles and stayed with my friend, Randy Stonehill. And with Larry Norman, whom I'd met in England previously, Tom Howard and those guys.

I came back in 1977 with the idea of making a record for Solid Rock. That didn't quite work out and I moved up to Sacramento and eventually ended up going for the legal status change from visitor to permanent resident. Between 1977 and 1981, I'd visit the U.S. and go back to England. I met my wife as a friend in 1982.

GW: What's your film?

SS: I made a film called *Ghostdance* when I was in art school in England. A collage film, an experimental film. At that point I was very interested in making films and doing multi-projection events. I brought the film to trek across the country with me and I had a book of poetry of the same title published in a small edition in England. The idea was to do a reading, sell copies of the book, show the film. That was published by a small, independent publisher called Monolith Books, headed up by Tony Lopez, who is himself a poet and performance artist. In 1985, when I last saw him, he was completing an advanced degree in modern literature at Cambridge University.

GW: When did you get involved with the Warehouse?

SS: On and off since 1977. They were interested in using the arts for communication. Evangelism. Whatever. And my involvement from that point grew. I did counseling, taught Bible studies, as well as working on the arts. Being involved with Sangre Productions when it was "up," being involved with Exit Records during that phase of what was going on, and now the Arts and Media group - over 100 strong - is "up" again, with painters and sculptors and such. I'm very centrally involved with that.

GW: How about your becoming a Christian?

SS: 1961. Through an Evangelical coffee bar held in my home town of Chinkford. The idea was that you go to the coffee bar with your friends, and you try and bring up all kinds of questions that Christians can't answer. I was 16, in high school at the time, and I met some people there who said why don't you come to our little church. It was a little Evangelical Free mission church, and I started going to the church. I'd date my Christian conversion from around that point in time.

GW: Were you also going to art school?

SS: I'd just enrolled in a local college of further education that had some foundational art classes - '67, '68, '69. Then the idea was that you take a portfolio and try and get into a three year college. I didn't get in anywhere so I worked in a factory for a year. I ended up going to Croydon art school in '71, doing a three year course there. That's the other side of London, so I moved to Croydon and went to a local Baptist church there.

GW: You said once you thought modern art was getting the short end of the stick from Christians.

SS: Some Christians were a part of one prong of a two prong approach - that was general and understandable ignorance. You know, "why is taxpayers' money being spent on this or that." The other prong, which is much more dangerous, was the people who'd say, "we know about modern art - we've read a Francis Schaeffer book," or "we've read the Hans Rookmaaker book - what do you need to know about modern art that Hans Rookmaaker hasn't said?" Whereas both Schaeffer and Rookmaaker, I'm convinced, would say, "go and stand in front of the work itself." People - these Christians, at least - were satisfied to let the Schaeffers and Rookmaakers do their seeing and thinking for them, which meant that they didn't really get to grips with the complex of ideas that Rookmaaker and Schaeffer were necessarily boiling down to their minimum, in order to make their case.

GW: What music has influenced you?

SS: I remember hearing musique concrete. It's interesting. John Cage uses sounds that are already there and tries to change the listener's appreciation of them. Musique concrete uses ordinary non-musical sounds on tape, like a piano top slamming or dripping water, and cuts them up, runs them backwards, varies the intensity and rhythm - plays with the sound as a compositional strategy. It was also done by two French guys who put tapes of industrial sounds together, and really set the tone for what is being done with sampling now and the industrial bands. I like Steve Reich. Terry Reich. Gavin Briars is a composer who had a record out about ten years ago called *The Sinking of the Titanic*. 15 years ago on Brian Eno's label, I think it was Opal or Limited Editions, he put out a series of albums - discreet music - distributed by Polydor. *Music for Airports* might be part of the series. Discreet music featured very black sleeves with little windows on them. The Penguin Cafe did an album for them. Brian Eno did an album for them. And Gavin Briars did an album. On one side was "The Sinking of the Titanic," and the other side was a piece called, "Jesus' Blood Never Failed Me Yet." That was one of the first pieces of music involving Christian content that really pushed my buttons. Emotionally, it's very, very wrenching. The piece, as far as I can work out, was for a documentary an experimental English filmmaker named Steve Dworkin was shooting for a guy named Allen Power or Allen Powell. He had this slow-motion footage of an old tramp walking, and what went under the soundtrack was an old tramp singing a Salvation Army hymn or an evangelical hymn, "Jesus' Blood Never Failed Me Yet." The film never got completed. Gavin Briars got a hold of the tape of the tramp singing and made a tape loop of the tramp singing "Jesus' blood never failed me yet/ Jesus' blood never failed me yet/ This one thing I know/ For he loves me so," and just looped it so it went round and round, just a complete phrase. He then wrote an entire score for full orchestra to fade in slowly behind the loop of this tramp singing - takes about thirty minutes. That's one of the strangest, most beautiful things I've ever heard. It's sad, haunting. It's a lovely piece of music.

GW: Do you see ethnic influences in your music?

SS: Yeah, I think so. I like to listen to that stuff. I'm not the first person to try and integrate them into a rock background. There's a viable way of working that does that. Whether you're doing Brazilian stuff, like David Byrne is now, or Oriental influences, going back to early David Bowie, or even as far back as the Incredible String Band, acoustic guitar, bongo drums, sitar, violins. It's been going on a long time and I guess I'm part of that.

GW: Specific songs. "This Sad Music." Didn't you once say that owed something to the approach of Eisenstein in his film, *The Battleship Potemkin*?

SS: There are a number of interesting jokes surrounding that. In "This Sad Music" I took two TV programs: a Jack Van Impe sermon (a famous evangelist on TV) talking about the demise of the

American value system and a newscast about the whales beaching themselves. What I did was physically cut back and forth between two sets of information on the page, and generated a poem that consisted of juxtaposition of these images with no line of connection. This owes something to the general theory Eisenstein came up with of creating images in the mind of the viewer by simply editing. Montage. Jumpcuts. You can see it now on MTV. The film Eisenstein is most famous for, using that technique, is *The Battleship Potemkin*. But, that's where the joke comes in.

Eisenstein, when you read through his books *Film Form* and *The Film Sense*, alludes to being influenced in turn by Japanese Kabuki theatre. The circle is completed by the fact that around the time I wrote the music for "This Sad Music," James Clavell's *Shogun* was being televised, and we were watching it religiously. I wanted to come up with a cheap, toytown, Japanese fake Oriental soundtrack. It's all very untidy. And it would be very pretentious of me to say, "yes, I went and saw this and I and Eisenstein went and had a beer in Berlin, somewhere, and we talked about it at great length." All those references are there, but it's all pretty sloppy. The cut up technique is older than that. Dada artist Tristan Tzara used to simply pull words out of a hat. He influenced William Burroughs with the cut up technique, which Burroughs pioneered in books like *Naked Lunch*, *Nova Express* and *The Soft Machine*.

No, I literally wrote things out in my journal. And I edited, moved things around and came up with stuff that looked good in juxtaposition together. The kind of poets who impacted me were people like Robert Bly, James Wright, and Thomas Tranströmer, a Swedish poet who often juxtaposes images in a very calm, prosaic term. A calm, flat voice. Things come together and accumulate, and build up an emotional sense.

GW: How is *The Boundaries* coming together?

SS: An overall theme is emerging. Everything I do is pretty simple and none of it's particularly original. What happens on *Love in the Western World*, and on *Emotional Tourist* and the *Lost Horizon* compilation, is you set up one metaphor and work with the tensions and problems produced from that one metaphor. What happens on *LIWW* and *ET* is the idea that relationships between people and countries and cultures, and between people and God, can function in relation to one another. Also, the breakdowns and problems in those human relationships can demonstrate the essential difference between the kingdom of God and the kingdom of people.

The "Emotional Tourist" scenario is very much about travel. The part about being in the taxi is literally, line for line, out of the travel journal from when I was in India. I was in Delhi. We were pulling away from a traffic signal and these little kids came up right to the window. There's me and Brooks Alexander in the back of a taxi, and these little beggars were everywhere. The one thing I thought is that I wanted the signals to change.

Travelling constitutes the way of getting into those metaphors. Here we are, we're travelling. We're on the ship of fools or whatever. *The Boundaries* will read like a travel journal, but it will include the whole poem, a whole book of stuff I wrote in the early '80s called *Margins* (which is a series of poems that related one to another,) stuff out of my time in England in '83, time in India in '87, and my time back in Bali and Java in '89. Some of it will be finished poetry. Some merely fragments of a travel journal or reminiscences, or the raw materials that ended up in songs. It will look like something very much in process. And the title is set up to have a geographical frame of reference, to explore the idea of "is this poetry or is it prose." All the irregularities of form. One minute you're looking at a poem, the next at what I had for breakfast today, next a scribbled note to myself about changing the lyrics. You set up something which looks like a record of the work in process, while at the same time, reading as a journey from A to B, and as a subterranean record of certain thematic concerns. The book is titled *The Boundaries* because that seems the most economic way of covering everything that the book wants to be. At the same time it has a useful, geographic frame of reference which has already been established.

GW: Why do this book? What sparks it for you to pull these things together?

SS: I've published this poetry infrequently since the early '80s. I wanted bring together all the material from its very early stages of work - from raw material through to finished work. It seemed like a nice project to setup. You know, the boundaries between prose, poetry; life, death; sleeping, waking; the boundaries between people, between cultures, between human experience and spiritual experience.

GW: To me, you're very close to Laurie Anderson's type of performance art.

SS: It's a similar type of thing to, say, *United States*. While I was at college that was very much the vogue - conceptual and performance art. I'm very interested in using different media. I'm working on a multi-media performance piece sequence now, involving entire ensemble.

GW: Well, you did that thing with the wolves about the crucifixion.



SS: That was Lambfire A.D. That was designed and put together by David and Susan Petcho in Berkeley, who at that time were living in Sacramento and working with the Warehouse. That was a multimedia thing at the Warehouse about 11 years ago. It was a performance art-liturgic-multi-media thing. I did a thing on the crucifixion that worked very literally off the frame of reference established by the Scripture. So when Jesus is quoting Psalm 22 and elsewhere where he makes reference to the animals, we brought in the animals. We blacked the place out - played a stereo soundtrack of howling wolves. And because the sign of Jonah came up, we used some stuff off those albums of whale songs, and had the poetry being read over the top of it. The place in complete darkness, we had the audience thinking they were surrounded by a wolf pack at one point. Large mammals were swimming around and singing to each other. That kind of performance art I'm very interested in and would like to go further with. The music is only the tip of that particular iceberg.

GW: Speak a little bit on your music. On your approach to music. On a progression in your records, if there is one. What are you doing musically? Are you just sticking music under the words?

SS: I'm not sure there's a linear progression. I'm still inside that metaphoric complex to do with relationships and travelling. I thought I was out of it, but it all ended up getting meshed together on Lost Horizon. It all seemed to make sense the way the songs were in conjunction with one another: "No More Parades," "Something's Got to Change" juxtaposed with "Touch," "Shadowplay," "Ghost Train," they all seemed to work together as an overall package, an overall statement within the boundaries of the metaphoric framework I established earlier. Pop music demonstrates these ideas in an accessible, user-friendly way. I like pop records for people here so I can play with some of the things we're talking about now. I like making music; music's great.

GW: The way Lost Horizon came out, it seems like a lot of songs bring you to the brink, tell you you're already on the brink, or you're about to go over the brink.

SS: Lost Horizon, as far as I remember, was a film based on the James Hilton novel about a bunch of people who were in a plane wreck. They climb out of the plane wreck and they're in, I think, the Himalayas and they discover this place that is run by what look like proto-Tibetan monks. It's a Shangri-La. Like a promised city. It's that place - either it's "out there" or it's "in here." It's that peace. It's that sense of relationship to the environment. And it's that wonderful thing that we all want, I guess, and hunger after. For those people who walked away from that, it was gone. I picked the title because it's another nice reference to an old book and an old film. It passed into our culture almost as a cliché - oh yeah, Lost Horizon.

For instance, when you hear the drums at the beginning of "When Worlds Collide." When Worlds Collide - a George Pal film from the fifties. The nightclub drum sound. The guitar and all that. You hear all that stuff and then the lyrics come in and try to take you to a point emotionally which you just can't believe intellectually because you spent too much time going, "oh, where did he pull that from? Oh that's absurd. What is he trying to do with that?" Then suddenly the lyrics and the chorus take you to a place where you're going, "I can't believe I'm feeling this way. Based on what I know about the second hand nature of where he stole this stuff from, I can't believe I'm feeling this in response to the chorus." That's the idea. The same way as with the Gavin Briar's piece. You're sitting there going, "oh yeah, uh huh, it's a tape loop. oh he's written a live orchestral score to go with the tape loop. Very good. I'll have a great time explaining this at the next cocktail party." You listen to it for fifteen minutes, and you wonder why you're nearly in tears. I try and set up that tremendous tension between intellectual appreciation of the idea behind the art, and what the art actually sneaks up on you and does.

GW: They clash, so you're not playing, "Just as I Am," and accused of manipulating people down the aisle.

SS: It's a conscious manipulation of materials and references in order to achieve an emotional effect, not a sneaky manipulation of emotions. I want the double frame of reference. I want the clash where at one level people can go, "yeah, very funny, oh yeah, emotional tourist, then there's a bit of a diary fragment about being in Berlin, and you're kind of hooked in. What started out as a joke, heart on the sleeve kind of thing, then the chorus, and you're going, "well, how does all this add up or make sense?" and hopefully it has some sort of visceral or emotional impact. There's an ironic frame of reference for the mind, and hopefully, while the mind is being distracted, everything else can sneak in, and impact the solar plexus or the heart.

GW: Isn't this what novelist Flannery O'Connor does? Where you draw your cartoons so big that eventually people realize they're the ones in the cartoon? They're the ones living the ironic life, disconnected from Reality.

SS: That's the idea. For a song like "Love in the Western World," I'd want people to plug into that. I read some great reviews on this material. Someone wrote a review on this album, and said that "When Worlds Collide" was about a broken

father-son relationship. The interesting thing is what the work generates in terms of interpretation, and then integrating the interpretation back into the next phase of the work.

GW: On the LIWW album, a lot of that seems to be drawn out of your counseling experiences, people in different psychological states.

SS: Some of that record revolves around very specific, concrete situations involving living people. If they were able to work out that they'd ended up as someone else's art, they'd probably come over here and kill me. It's not as comfortable as saying, "oh yes, then I counseled this unfortunate soul, and their problem reminded me of the human condition, so I thought I'd write a song about it;" the stuff that I'm personally involved in ended up on that record. Personally involved in with no clear solutions in sight - messes that ended up forming the inspirations for some of the material.

GW: Pete Townshend's, broken-up divorce is on his cathartic album, Chinese Eyes.

SS: I didn't hear that record, but yes, that sort of thing - I think I'll go out and hear it. But there're people I know, situations I was close to, ending up on my albums. And another thing that forms a sort of subtext is who's he talking about? What on earth is he writing about? Is there a personal frame of reference? Is there a Christian statement about the state of the world? Is this a cross-cultural thing? And so you set up those levels of ambivalence. And people are going, "oh wait a minute, I think I know who he's talking about." That creates that whole package.

GW: Your songs seem to start very universal but then they go to the personal. Some of them start personal and then go to the universal. But the personal part saves you from being an elite prig. Sometimes I think you mean the word "pop" ironically. You don't make pop music.

SS: You mean the slogan, "Make this man a pop star?" That was my record label's idea. In a straight ahead way, the idea was to make a record that would sell for Exit Records, but by the time Randy Layton at Alternative Records got a hold of it, the idea of taking someone as degenerate and as old as me and making them into a pop star had to be tongue-in-cheek, so we just put it out as a slogan: "Make this man a pop star."

GW: But people don't seem to know it's ironic. They don't seem to know your album is ironic. You think everybody will go, "oh this movie, oh that song," but they just go, "I like it; you can dance to it."

SS: One person's going to go, "Where did that guitar riff come from? (in "When Worlds Collide"), and someone else is going to go, "oh, that really makes my back feel funny; that drum beat is very strange." When I first heard Duane Eddy or Joe Brown, an English guitarist, or the Beatles' "Please Please Me," - that riff with the south organ - it made me feel strange. That's what good pop music's about: it tweaks you emotionally in some way. So I basically pulled in all the things that did that for me. "No More Parades" is the "Please Please Me" riff transposed over some other chord changes. The harmonica at the end of "Love in the Western World" is from a very obscure Beatles song called "Thank You Girl."

When I very first recorded songs, which was for Larry Norman's label, I just knew all these weird chords I'd worked out on a nylon string folk guitar and I threw in poetic lyrics. Now I'm much more interested in playing with musical references - a Samba beat here, a fake Oriental feel here - I want music to be good and listenable, but also try different things: this flavor or that cultural flavor or a reference to a different era of music. Setting up a song is like a computer program in which you're just bringing in different things from different files and printing out the result.

GW: Do you have future music plans?

SS: More records. I'd like to make more records. Randy Layton at Alternative Records has more stuff on tape he'd like to put out (of an archival nature) and I have a whole bunch more songs I'd like to record and get access to a 24 track studio with the right kind of technology. Doesn't have to be top 40 quality, but I now think, based on the response to Lost Horizon, that there's probably people out there who want this sort of thing. One thing I want to do through Alternative Records is from The Boundaries, in which I'm working with synthesizers and spoken word. Like the whale poem, only an entire record. Journal fragments and poems read over ethnic and electronic sounds, and set up synthesizers to do things like that.

Volume 1 of The Boundaries is available for \$6.50 postpaid from:

Steve Scott  
Post Office Box 276425  
Sacramento, California 95827

Lost Horizon and Magnificent Obsession are available from:

Alternative Records  
1610 Riverview St.  
Eugene, Oregon 97403.

Copyright 1990, Gord Wilson. Used by permission.



## M&J Sound Productions

OUTSTANDING IN PERFORMANCE

• Sound Reinforcement	• New & Used Equipment	• Networking	• Recording
• Rentals	• Installations	• Printing	• CD's
		• Photos	• Video's

---

### Recording Special

Recording in a 16 track-30 IPS studio

- Complete graphic's support

---

- Color insert
- Photo session
- Labels

---

## A Most Excellent Adventure

# "SONPOWER"

**GAMES:**  
The Wildest Games Ever  
Divided By The Incredibly  
Mischievous Youth Minds  
In The Great Northwest!!!

High-Powered Concerts

**YOUTH:**  
Bring Your Mom, Dad,  
Grandma, And Grandpa  
We'll Find Something  
To Do With Them

**CAUTION**

For Reservation And General Information Call (206) 832-6604  
Or Mail To: M & J SOUND PRODUCTION, P.O. Box 893, Eatonville, Wash. 98328



# CORNERSTONE'91

## JULY 4 - 7 '91

BREAKING  
NEW  
GROUND

### FEATURING:

WHITE HEART, CHARLIE PEACOCK,  
REZ, THE CHOIR, ONE BAD PIG,  
BLOODGOOD, ADAM AGAIN,  
WHITCROSS, DAVID MULLEN,  
SCATERD-FEW, CRYSTAVOX,  
BELIEVER, THE THROES,  
THE VIOLET BURNING, THE CRY,  
CAUSE IN EFFECT, THE CRUCIFIED,  
SFC, JET CIRCUS, LARRY HOWARD,  
CRASHDOG, RICK ELIAS,  
EDIN-ADAH, JACOB'S TROUBLE



A PLACE TO CALL  
OUR OWN...  
BREAKING NEW  
GROUND WITH  
FRESH MUSIC AND  
IN-DEPTH  
SEMINARS.

# AT CORNERSTONE FARM

Cornerstone Farm, located near Bushnell, Illinois, is a beautiful 575-acre campground with woods, shaded campsites, and a private, 125-acre recreational lake. Fifty miles west of Peoria, the campground is easily accessible by air or ground transportation. Finally, a place we can call our own and develop to fit the unique needs and vision of the Cornerstone Festival.

Come help us christen the new grounds at C-stone '91!

### CORNERSTONE '91 EARLY BIRD OFFER!

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

	QNTY	COST	TOTAL
ADULT	_____	\$ _____	\$ _____
ADULT GROUP	_____	\$ _____	\$ _____
LEADERS & CHAPERONES	_____	\$ FREE	\$ FREE
YOUTH	_____	\$ _____	\$ _____
FAMILY	_____	\$ _____	\$ _____
TOTAL AMOUNT DUE		\$ _____	\$ _____

FOR GROUPS ONLY  
I WILL PAY  
☐ NOW ☐ LATER:  
10% ENCLOSED \$  
DUE IN 45 DAYS \$

### CREDIT CARD ORDERS

☐ VISA ☐ MASTERCARD EXP. DATE: \_\_\_\_/\_\_\_\_/\_\_\_\_

PHONE: \_\_\_\_\_

NAME (PRINT) \_\_\_\_\_

SIGNATURE \_\_\_\_\_

CARD NUMBER \_\_\_\_\_

MAIL TO: CORNERSTONE FESTIVAL, 939 W. WILSON, CHICAGO, IL 60640



FOR DISCOUNTED PRICES BUY BY	FEB 28	MAR 31	APR 30	GATE
ADULT (13 & UP)	\$40	\$43	\$48	\$53
ADULT GROUP (10 OR MORE)	\$37	\$40	\$45	\$52
YOUTH (AGE 6 TO 12)	\$9	\$10	\$11	\$15
CHILD (5 & UNDER)	FREE	FREE	FREE	FREE
FAMILY SPECIAL (2 PARENTS & ALL THEIR CHILDREN 12 & UNDER)	\$82	\$86	\$96	\$115

