

ACM

JOURNAL

issue 10

Sorrow of Seven

ACMJ: There seems to be a perception that most Christian artists come from the Midwest or the West Coast. That not much is happening on the East Coast. Is that what you've found?

SS: Not around where we are, that's for sure! In southwest Virginia there are not a lot of artists doing this kind of music. Most of the bands are secular dance. In our experience, there are not a lot of bands around this area. That really shouldn't make a difference though.

ACMJ: So if you don't have a scene to plug into, are you going out and creating one?

SS: No. We don't need to create our own scene. We're just recording music, and sending out tapes. A lot of people are into it around this area, but there's not really a scene around where we live. There is in D.C., but more of dance clubs. The best way to plug into that is

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From the Editor

There is a time for everything. In May of 1989, it was time to demonstrate the viability of alternative music. Time to highlight the best independent artists, many of whom had more to offer than any act put forward by the labels. Time to focus on the people and personalities, not the imagery, ego-building and promotional fluff believed to be important by record companies. Since our first issue, we have tried to be an example of professionalism and integrity. That meant looking at things a little differently. Like not selling mailing lists. Refusing advertising that was inappropriate or questionable. Declining to print reviews which are notoriously influenced by advertising pressures. Offering subscription and advertising rates that are affordable. Emphasizing objectivity and information rather than opinions. And providing readers with examples of the best independent music from around the world on compact disc - free with their subscription.

Times have changed. Blonde Vinyl, R.E.X., Wonderland, Ocean, Broken Again, Glasshouse, B.A.L., and a few others are now offering listeners exciting new bands. In fact, they are becoming so aggressive in signing new talent, we can barely stay a step ahead of them in compiling our annual cd - and that is very good news indeed! Independent artists like Over the Rhine and Mellow dramatic Wallflowers offer compact discs which surpass the best alternative acts of every major Christian record label. Independent artists like Blue Trapeze are choosing to remain independent, or at least not throw in with Christian labels

which have little to offer in the way of secular distribution or market penetration. White Throne now covers alternative music. Quality underground publications like The Pleasant Alternative now exist. The Pure Rock Report supports alternative radio. True Tunes, Long's, and other mail-order outlets carry everything released. And True News, True Tunes' in-house catalogue and newspaper, offers alternative interviews, reviews, highlights, and everything you'll ever need to know. True Tunes will be coming out with a compilation CD soon. Fearless Donkey and Visions of Gray already have. And a disc from The Pure Rock Report and many others may happen this next year. Other areas of alternative ministry still need development. And in order to help, we need to focus our time and resources in these areas.

So, while the AC/DC format may no longer exist in the form of a publication and annual CD, it will continue in other ways, working in other areas of this ministry. We appreciate all the kind letters and thoughts of our readers. They have encouraged us and influenced us, and we will still be here to answer questions and offer encouragement to you in your ministry. We confidently look forward to our common future. And we look forward to our first child expected in May. May God bless each of you and enrich your life and efforts.



With the love possible only through Christ,

Tom and Anne Stephenson

the DEATH of the Music Industry a lesson in economics

By Bill Power

I can remember a time, about 10 years ago, when "alternative" Christian music was in its infancy. Bands such as Undercover, the Lifesavers, the Choir and others were pioneers of the '80s. It is no small coincidence that today the Christian industry's top three alternative labels (Brainstorm, Blonde Vinyl & Glasshouse) are managed by members of these very

bands. It's a tribute to the perseverance of these individuals, who have all had a profound effect on my life. However, a deeper look reveals a sad reality of the enigma called CCM.

Here we are, on the edge of 1993, and the Christian music industry has had little or no visible impact on popular culture. How can we expect to ever reach secular

society in a culturally relevant fashion if we are shrouded behind the four walls of the Christian community? Joey Taylor of Undercover once stated something that has always stuck with me. He said, "when an institution becomes self-perpetuating, the people become secondary." This is, sadly enough, true of many churches and ministries today. Due to social standards, traditions, or just a lack of vision - the Christian community has become an end unto itself.

Here in my home state of Washington, on any given Sunday 3 out of 100 people will be found at church. With statistics like this, it's safe to say that the mission field is not at your local Christian bump-a-rump contest or bingo night. I am somewhat disgusted when the best "alternative" we have to offer is a half hour of pop videos, shown on the Family Channel at midnight Saturdays (adjacent to MTV's Headbanger's Ball, no less). I sincerely doubt that the average punk-rock or heavy metal 16-year old has any attraction whatsoever to this sort of sickeningly commercial programming.

It's time to face the facts. The music "industry" is called an industry because it is a business. In order to survive in business you have to make money. The major Christian record labels target their artists exclusively to the Christian market because they don't sell in the mainstream. Why? Because Joe public is not interested in hearing the Christian "AC-DC", the Christian "Jane's Addiction", or the Christian "Richard Marx". It's most certainly not a matter of money or resources. Anyone who has been to GMA, Cornerstone, or any other major Christian music gathering suspects that. I have requested ad rates from almost every major Christian music publication. I believe that any advertiser who can afford full page color ads at those astronomical rates, can certainly afford the secular equivalent. It really all boils down to a matter of choice. Somewhere down the line, we decided that CCM was going to be Christian entertainment. There's nothing wrong with that. But let's not call "entertainment" and "edification for believers" evangelism. Because clearly, the majority of contemporary Christian

music is not targeted at the non-believer. It's for people like you and I who buy Christian music because that's what our conscience dictates to us. I just wish that we held a higher standard for our musicians as well as our industry. Because, twenty years later, the Christian industry is falling apart at the seams.

Of course, everybody talks about secular distribution. But, scarce, limited product with no ad campaign, touring support, radio airplay or merchandising equals no distribution at all. Nobody in their right mind would ever market a product without that kind of support. And, in my opinion, there is little motivation for successful Christian artists to bring their music to the mainstream. In fact, it's to the contrary. Especially when artists who do "crossover" (Amy Grant, Believer, Kings-X, Sam Phillips, to name a few) are maligned by Christians. This, to me, is the ultimate irony. Christian artists being slandered, criticized, rebuked, and even condemned because they have taken their music to the people who truly need it the most. What did Paul mean when he said to be "in the world, but not of the world?" It was because Paul, like Jesus, knew that true evangelism comes from meeting people's needs at their level, and speaking to them in a language that they understand.

What does the future hold for CCM? Anybody who has taken an economics or marketing course knows about the theory of "supply and demand". Under the present limited distribution plan to Ma and Pa Christian Bookstores, we are reaching only a small minority of consumers. It's only a matter of time before the "supply" becomes greater than the demand. At that point, as with any poorly managed business, some labels will go bankrupt. Others will be "sued" out of business. We're already witnessing the first corporate takeovers. Then we will all be faced with the inevitable final 3 decisions:

1. Stay and fight a marketing war
2. Expand into the mainstream market or
3. Quit altogether.

As for me, I'm leaving now. I'm going to find those 97 people who aren't in church - wherever they are. I ask you to consider doing the same...

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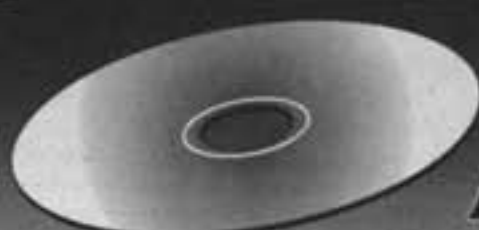
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Please feel free to write us about anything at all. Here's our new address and phone number, just not after eight o'clock pm Pacific Standard Time please...

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FLAT EARTH MUSIC DISC NEWS

Rather than discuss individual releases that are currently unavailable, we could speculate about the compilations and multi-artist projects that will proliferate. Based on conversations we've had with many individuals both here and abroad, you can expect to see a greater variety of compilation cd's this next year.

EAST COAST. One compilation slated for late Spring will feature alternative and grunge from the Eastern shores of the United States, possibly complemented with several of the more progressive European and down under artists. Tentatively it will include artists like *Ragman*, *Sorrow of Seven*, etc. You might expect it to become available by Cornerstone. It is encouraging to see this renaissance from the East Coast. For more information, contact:

Eric Huttis
2611 Darby Drive
Wilmington, DE 19808
(302) 995-2355

MIDWEST. Another compilation disc might surface from *True Tunes*, perhaps even as an independent sub-label of an unannounced record company. This could appear by late Summer or Fall, with distribution through *True Tunes* and that unnamed record company's distribution network. Was that carefully worded enough for everyone? Sometimes we have to be vague. Look for additional details in *True News* of course...

True Tunes, etc.
210 West Front Street
Wheaton, IL 60187
(708) 665-FUNN

SOUTH. *Visions of Gray* editor Marty Bush could offer a follow-up to the southern compilation *In Faith and Utterance* by early Summer. Artists may overlap those slated for the festival. It may also include artists outside of the region. For more information, call or write, or request a sample issue of their publication...

Visions of Gray
PO Box 724973
Atlanta, GA 31139
(404) 319-7064

NORTHWEST. Fearless Donkey Records has begun work on another compilation cd, tentatively scheduled for next Fall, that should establish the Northwest's independent music scene as a force to be reckoned with. Bands like *Soul Food* and *Blenderhead*, among others, are rumored to appear on it. Based on recent local shows, it will be a very strong project. Also look for independent releases from several of the artists from *Songs from the Rain Factory* as well as a few to appear on the next compilation throughout 1993. You'll want to call or write for a newsletter...

Fearless Donkey Records
4043 23rd Avenue SW
Seattle, WA 98106
(206) 937-4982

SOUTHWEST. Flat Earth Artists could surprise us with a collection of the best songs by independents like *Love Coma*, *Six Pence None the Richer*, *Situation Taboo*, and others. Individual releases by these artists are also expected throughout next year, so write or call for more information or a sample newsletter...

Flat Earth Artists
9859 IH-10 West, Suite 539
San Antonio, TX 78230
(512) 658-1413

WEST COAST. The *Pure Rock Report* could offer its own compilation cd for alternative radio and retail sale next year. In particular, it would highlight the best independent artists with an emphasis on alternative and college radio. It may surface as a joint project between *ACM Journal* and *The Ground Floor* when it appears, but only time (and resources) will tell. For more information, you can reach Kevin at:

The Pure Rock Report
6264 Via Canada
Ranchos Palos Verdes, CA 90274
(310) 83-FLOOR

CALIFORNIA METAL #7
We've all lost count... If enough metal bands can be found in California, this might surface next year.

We'll probably see remixes, outtakes, and compilations from the small alternative labels too.

the Judgement hour



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14 blenderhead 15 situation taboo 16 salt solution 17 modest attraction
18 raspberry jam 19 six pence none the richer 20 sam hill 21 three nails

Gorrow

to take our music and get it into the clubs. The big thing now seems to be technodance, rave. It's a matter of getting your music into the hands of dj's, so they can get it into their mix.

ACMJ: So, once in a while you have the chance to do something live, but usually it's just a matter of getting your music in the hands of someone who can play it at a live club.

SS: Right.

ACMJ: So you are working in a studio now?

Kevin: That's my "real job."

ACMJ: Laurel, what are you doing now?

Laurel: I graduated last May, but I'd like to go back and get my Masters degree in High School. Basically, during the summers I just get jobs to make money. And, I've been working in schools.

ACMJ: Music is just something on the side and fun for you?

Laurel: I've been singing for ten years in choirs. So, it's something that is fun for me. I never thought of it as more than a hobby, but since Kevin and I got together it's become more serious.

ACMJ: How does working in a studio affect what you're doing now? Does it give you hours and hours to be creative or just a chance to see what others are doing?

SS: Yes. All of the above. How does it affect the music? Well, first, it gives us the chance to do demos without having to foot as much of the bill. I can track the stuff and engineer it myself. As far as seeing what other people are doing, yeah I guess. As much as any person listening to any type of music, you say, "well that's something cool. I'd like to try that." Or, "man, this is definitely something to stay away from." But that's no advantage over the person who listens to the radio or buys

a lot of cd's and music. A lot of times in the studio, when I have one project for two weeks, I listen to the same 4 songs for over and over. But, as far as a lot of time to create, sometimes I put in 60-70 hours per week using my ideas with other people. With loops or drum programming, I'm never at a loss for ideas. But it is nice... I feel like I know what I want to do when I get in the studio - so I can work quickly from an engineering standpoint. Basically, working in a studio allows me to be more creative.

Laurel: One thing I've learned in working with Kevin, he knows exactly how to bring ideas to fruition. If he's writing, he can finish in a day. He worked on one today that he finished in 24 hours.

ACMJ: Where do you see Christian alternative music going in the next couple years?

Laurel: I think there really is a market for it. I see some music that has reached its limit, i.e. popular music. People are going to be looking for something different. I hope they turn to Christian alternative music as a possibility.

ACMJ: What part do you see yourselves playing in that?

Kevin: Hopefully, we'll be another group in the heap... to have something out there that people want to listen to. Not that we're anything especially original... or the best things since sliced bread.

ACMJ: How do you see music used most effectively? Do you see it as a tool for outreach, or should it be something that just provides a chance to express yourself - as a form of art?

of Seven

Kevin: Again, I think with any musician, anything that you listen to (or anything that you've done in the past) and from past mistakes in bands. We like Front 242, some of their old stuff...real noisy. And then on the other end, we like pop dance like Information Society, etc.

ACMJ: Do you find your family and friends are supportive?

Laurel: Oh, definitely. At least as far as I'm concerned. My family and friends have known that I love to sing and play piano. Music is just really important. They all want copies to listen to.

Kevin: Actually, my family doesn't really know what I'm doing. They know I have a lot of electronics and like

that, and that somehow it's all hooked into my computer. But, that's really about it. One of the main things for me is equipment, being in college, ...the broken college student financially...any person who plays in a band knows that there's a financial cost. That's a big form of their support. They're all really supportive of what we do.

ACMJ: You mentioned that you're working on some new songs right now. Is there any possibility of an independent release any time in the near future? Or are you hoping for some label will try to woo you with money up front?

Kevin: Yes, the almighty dollar. Laurel and I just finished a batch of work tapes. This past one was 3 songs, *I Can Murder Words*, etc. I'm still trying to hammer out the ideas as far as concrete titles. I guess if somebody came along and offered us money to record that'd be great. But we'll just have to wait and see what happens. We're just going to keep doing what we are, writing songs and recording songs, whether any label shows interest or not...even if nobody is listening.

ACMJ: Would you be interested primarily in distribution to clubs and

college radio shows, or distribution in the Christian market as well?

Kevin: Hopefully both. But if I had to pick from the two, I'd definitely pick secular. If you sign with a small secular label, then you can always pursue distribution in a Christian bookstore...like The Innocence Mission, Sam Phillips, etc. I think I'd want to do both. But perhaps it's more complicated in reality.

ACMJ: Laurel, is there anything you'd like to add...like where you'd like to head?

Laurel: Kevin basically covered where we want to go with this, or don't want to go. This, for me, is just a whole lot of fun. I'm glad that Kevin and I are friends, because it's not just a job, it's a lot of fun too. If nothing happens with it, that's fine - it's a good experience. But if it does go somewhere, that will make me happy too.

ACMJ: Kevin? Anything you might want to add to that?

Kevin: We are the George Gershwin's of techno music...I don't know why that always comes to mind. He sold life insurance and wasn't a slave to his music. I've seen bands with these rock star attitudes, like they want to make it big and live off their music. But, that's not how we feel - we just want to have fun. I know we've said that 40 or 50 times each now and you can edit some of those out. But that's really true. We've both got our priorities, college first. I'm working on my bachelors and Laurel's working on her masters. But that's what we do first. We're not rock stars, but we are Christians and musicians.

Kevin: I think the best way for Laurel and I is to approach it as art. I don't consider Christianity and art - whether it be literature or dance or music, ...whatever - have to be mutually exclusive. More that we can do music like any other job or hobby, and our Christianity will show through. The best way is to just offer the music and the lyrics, and they'll see our life-style. They say, "hey, hold on a second, I notice like in techno music there's a lot of reference to religion and God, in yours it seems kind of like a pro-God stance." That seems the best way for us. Don't approach it from a blatant Christian viewpoint. We do it because we like music and we happen to be two Christians, and when people want to know, they ask us. Then we're not shoving it down anyone's throat. Especially in this subculture, people are definitely sensitive to that type of thing...

ACMJ: Do you find many opportunities to talk to people about what you're doing?

SS: They'll start wondering, "wait a minute, these people seem to be coming from a pro-God... they're really into this stuff - not a slam on God. What's up with that...?" pretty frequently. Seems like every couple of weeks someone comes up to us...

ACMJ: What things influence you musically and artistically, as well as personally?

Laurel: It's just a mixture of a lot of things. I've been singing in school choirs for years, so I've been able to sing a lot of different types of music, everything from American Folk to Classical. So I just enjoy music in whatever form it comes in. I try to find the best in whatever I hear, and I try to apply that to life, you know, whatever happens.

Kevin: Laurel influences me the most with her singing. That's the ultimate influence with everything I do.

ACMJ: As far as any other musical influences, just a collection of things from the past.





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PHOTOSPECTIVE

by Mark Ellner

Music festivals are typically viewed from the perspective of the performing artists, the listener, or even the festival staff themselves. We asked Mark Ellner, our photographer from Colorado, to give us a view of the Cornerstone festival as a photographer.

I've endeavored to give an frank account of my feelings and the difficulties encountered. I have to agree with the statement, "Cornerstone is not really set up for photography"...because from my observations the festival is geared primarily toward the medium of radio.

I understand there are rules that everyone must obey in order for the festival to operate as smoothly as possible, and it must be quite difficult for the press coordinator to limit access to a specified number of people and places. However, as a photographer I tend to move about a great deal trying to document as much of the festival, and as many of the concerts, as I can. So I'm normally not in a given area for any length of time.

It makes my job quite frustrating to "gain access" to a stage only to have that access denied by staff and/or small stages overcrowded with equipment, technicians and musicians from other bands. For example: When I arrived at the Mortal/Circle of Dust stage to shoot, the stage was so congested with members from the Crucified, Fans, Security, and Stage Technicians, access was impossible. And to top it all off, I was given conflicting stories from JPUSA personnel - one stating that I could roam about the stage in certain areas, while another told me I couldn't even pass the rope. And this was while several other individuals with cameras and press passes were in the area beyond the rope to which I was being denied access. This becomes a "moot" point because (even if I could have stood beyond the rope) I wouldn't have been able to shoot a picture with all

the people on the stage between myself and the band. So, I was left to find my way back through and shoot from the crowd - putting me too far away from the band for even a telephoto lens to achieve the shot I needed. There was not an opportunity to get above the crowd to weed out distracting objects such as the backs of people's heads.

The only possible solutions I have require buying bigger and bulkier (and expensive) camera equipment to weed out distractions better and to bring me closer to the stage from a further distance - or I could become more aggressive with the crowd and "elbow" my way through to good vantage points causing disturbances (the "anything for a picture" mentality). My choice would obviously be the first solution. But as an artist, I struggle with the limitations of my equipment and the creative drive to produce the image I have engraved in my mind. I consciously make an effort not to berude and try not to block anyone's view, and my hesitation stems from the fact that I do not want anything that I might do to reflect negatively against what I am trying to accomplish.

I am only in one spot for a short duration. And it is very frustrating (and stressful) to have a shot lined up, only to have someone appear in my line of sight as I click the shutter. When my vision is clear again the shot is gone - the musicians, in constant motion, have moved on to a different part of the stage. Or they are doing something less interesting than what I just missed. And there were times I had to just cap my lens and kick back because it just wasn't worth it.



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There was a time, just a few short years ago, when everything worked. Christian music was still exclusive to the best publicized artists backed by the largest record companies. Okay, so they were the only record companies, don't interrupt... These musicians traveled from town to town and Christian radio stations quickly struck a pose as if these artists were the mainstay of their programming. Public service announcements, station sponsorship of the concerts, interviews, in-store appearances - it was too good to believe. They even played a few of their songs during special shows to save their consciences, but it didn't really matter because everyone was desperate to finally see a concert. And the music was meant for those inside and outside the church. The early pioneers quickly rose to task - Undercover, the Altar Boys, Randy Stonehill, Second Chapter of Acts, Resurrection Band... Youth leaders were thrilled with the prospect of substituting the good for the bad, and rounded up every warm body and bussed them to the shows.

The show came and went. And life went on. Well, until the next show came to town, after which life again returned to normal. But that's where it stopped. And little changed. The record companies continued catering to radio stations and youth leaders. Color ads in CCM and Campus Life. Direct mailings to churches. After all, the kids weren't going to go on their own. They never listen to Christian radio (less than 1% ever do), they don't hang out in Christian book stores, and the shows that they might choose certainly wouldn't open for Petra, Ray Boltz or Michael W. Smith. Simply put, we were sheep, we acted like sheep, and they treated us like sheep. Baaaaaa.

Today, the music quadrangle (four sides and self-contained) is still in place. Record companies still produce for Christian radio, Christian radio still caters to a thirty-something audience, a thirty-something audience still patronize Christian book stores, and Christian book stores still stock whatever the record companies push on them. And while this would delight any economist in a centrally directed economy, the world is changing. And it's time we realize that the world is changing and meet it where it is. Jesus met ordinary everyday people where they were and offered them what they really needed. Is that really so difficult to comprehend? Even Corporate America has learned that you have to meet people where they are. That you must first understand what they need before you can offer them what they need. You can't just decide what they need and then force it on them. They learned this from the Japanese who only applied what they learned from the U.S. in the first place. This may sound like a grim and dismal picture, but there are shining examples that our future could be bright.

RADIO

KOKF in Oklahoma City abandoned the 'rules of the clueless' and took a direction with programming that stunned other stations in their market. Unlike other cities where the 100,000 watt Christian station goes after the smallest target audience known, KOKF as a 3,000 watt station went after the largest. Well they went to number one, two or three in every category for youth in their market practically overnight, and they have grown ever since. And WAYJ in Ft. Meyers went half the distance. If you are waiting for the Christian radio station in your area to shift their format to something relevant to young adults, well... you're wasting your time. They have their established church audience and, more importantly, large advertising accounts. Even if they changed their format tomorrow and developed personality, they still have to attract listeners from other stations to make any kind of difference. If we want to reach out, then we need to reach them where they are. Sponsor programs on existing stations - reaching an existing audience where they are. If the audience moves to another station, then move to that station.

Perhaps the brightest spot in the future of Christian radio is at colleges and universities around the world. This market, with its 'anything goes' perspective, offers real possibilities for alternative and progressive music by Christian artists on par with their secular counterparts. And with independent minded DJs and *The Pure Rock Report*, we can look forward to reaching those who are perhaps the most closed to Christianity.

LABELS

Big record companies may move slowly to adapt to a market that may not be there when they finally arrive, but the

smaller companies don't have that problem. However, being ahead of the pack means creating a market where none exists, and this doesn't lend itself to financial stability. While R.E.X., Wonderland, Ocean, B.A.L., Broken Again, Blonde Vinyl, and others may be here today, some are likely to go the way of Image and Refuge in the near future unless they mature beyond the limiting distribution deals they are currently locked into. An increasing number of talented independent artists have decided that it is no longer in their best interest to sign with a company that has a lot of unrealized potential, limited to the Christian distribution network. And without new artists and emerging talent, a record company cannot perpetuate itself. The industry is at a crossroad that could shake the very foundation of the Christian music scene. The labels that cross the line and meet their audience in legitimate record stores around the country and world, advertise in the real college music scene through CMJ and others, and count themselves among those in the big pond will survive and flourish. Those who don't perceive the change in the wind may face lean years ahead.

PUBLICATIONS

Publications are also in for a ride. While CCM and company may survive through hype and advertising major label offerings, the brightest of the alternative scene may disappear or consolidate. Interest in alternative Christian music will probably continue to grow, but the real financial support for publishing - advertising - may become scarce as progressive labels disappear or take new directions.

However, independent fanzines like *The Pleasant Alternative* and publications like *True News* which better reflect the direction of the scene (and integrity over advertising hype) should succeed where others fail. The power of the press is its ability to be an outside voice to expose shortcomings and emphasize what is right. And to do so effectively, it can't serve two masters. I believe it must write in the best interests of its readers - limiting personal opinion, emphasizing objectivity, and ignoring pressure from advertisers to embellish or exaggerate. Unfortunately, it can also serve itself by pursuing speculative investigative reporting to enhance its circulation and perceived integrity and prestige. Or it may pursue the almighty advertising dollar by accepting advertisements that are misleading or by writing favorable reviews for substandard product. I've sometimes wondered if maybe I received an entirely different release with the same name, title and artwork because I'd never recognize it from the review I read...

CONCERTS

Big concerts just don't draw like they used to. Not even in the secular music industry. But we shouldn't lament that things aren't what they used to be. We should review what we are trying to do. In Seattle, the relevant national musicians like T-Bone Burnett, Tonio K, King's X, and legitimate local Christian artists perform in the secular clubs, person-to-person and face-to-face, where those who need to hear an alternative to their life already are. This story is true for an increasing number of cities as well. And while those who try to repeat this in their church may meet limited or short-term success, I believe they will fail to accomplish what they hope to achieve. Because people will come for help only when they are convinced they need it, and also only where they are convinced they will receive it.

START AT HOME

And as a church we haven't been terribly effective in convincing anyone that we know what we're doing, that we know where we're going, or that we even have a clue. We need to start breaking down the barriers we have erected between ourselves and God. We need to offer Christ's message in the non-threatening way it was intended. We must eliminate the emphasis on money that seems to drive churches into frenzied pledge drives, privileged member status, and internal politics. And we have allowed the church facility and salary structure to become an idol, often devouring 90% of the finances in the fellowship. We need to be the example we claim to be. If we are a flock without direction, then we need to find it. And the sooner, the better.



a million
faces
and only
One saves

radical

for those who seek solace
in assaultive volume
for those who seek Truth
2611 Darby Dr.
Wilm., DE 19808
\$5 per tape

ACM Journal may no longer be available as a formal publication, but there are now many other places to turn for the type of information you have come to expect from us.

True News would be an excellent first place to start. To begin with, it is available at no cost. True Tunes, etc. can do this because they have their complete catalogue of domestic, import, and independent album titles inside. And when you see their prices, you'll probably do some of your Christmas shopping here. The catalogue portion is only a fraction of the publication, however. They also offer feature articles, interviews, reviews, let you know about upcoming projects, mention special one-of-a-kind items, and alternative video. For a copy, you can call them at (708) 665-FUNN.

While we're talking about product, you might also contact the ART Club. They offer a newsletter to their customers, and you may find some obscure items, specials, and out-of-print items that aren't available elsewhere. You can reach them at (706) 613-7419.

And as a final note on mail-order, Rad Rocker's Emporium, Key Records, Embryo Arts, Plankton Records, Sabbie's Corner, and others are a good place for the hard to locate items not to be found elsewhere. You may also get more personal attention about items you are especially looking for. But you'll never know what they have unless you drop them a line.

Moving on to traditional publications, you'll find everything from xeroxed artwork and hand-written pages with a circulation of 50 to four-color artwork and typeset copy with tens of thousands of readers. Below are brief descriptions of a few that may be of particular interest to our readers, but I have included the most complete list of addresses I have to date should you want to subscribe to them all.

The Pleasant Alternative is one of the most entertaining, creative, and well-constructed independent publications out there, and you'll thoroughly enjoy reading each issue of poetry, reviews, articles, features, stories, quotes, and creative graphics - we do.

Talents comes from Australia and will thrill those who like artwork, poetry, prose, theatre, and other mediums of art and performing art. It is by far the most professional publication currently available in its writing, artwork, and presentation.

Thieves & Prostitutes is also one of the more interesting publications we receive. Its articles are well written, insightful, and thorough. The artwork is creative, progressive, and inspired. And you never know what will be next.

The Pure Rock Report is the only bi-weekly publication available, arriving every other week by first-class mail. And you can also purchase a subscription that includes product releases every other issue. Look for a compilation cd possibly next year as well. You'll find The Pure Rock Report especially helpful if you are involved in radio, retail, clubs or just want to know everything as it happens.

Zine from Marrs also recently grabbed our attention, as a well-designed and interesting publication. We look forward to future issues of this as well.

Following are addresses for the publications listed above and as many others as we could think of. We apologize for any that were forgotten or omitted. And thank-you for your continued interest in alternative Christian music.

PUBLICATIONS

We are fairly sure these addresses are correct, but our bulk mail items aren't forwarded or returned. We suggest sending each publication a press kit, phone after a few weeks, and ask for a sample issue and rate card for comparison before committing to an advertising strategy.

AGAINST THE GRAIN

c/o 2NBC FM
PO Box 901
Narwee, NSW 2209
Australia

ATKIE

Postbus 273
3970 AG Driebergen
The Netherlands

AUTOGRAPHS FOR THE SICK

PO Box 111
Wilmore, KY 40390

BLACK & WHITE

14 Brian Ter
Morphett Vale, SA 5162
Australia

CEPHAS

9401 Cahor Lane
Ft. Washington, MD 20744

CMU

86-6778th Street
Woodhaven, NY 11421

CORNERSTONE MAGAZINE

920 W. Wilson
Chicago, IL 60640

COMMITTED

1321 Drivers Circle
Rocky Mount, NC 27804

CMU

86-6778th Street
Woodhaven, NY 11421

COUNTERCULTURE

1902 2nd Avenue, #1103
Seattle, WA 98101

CROSSFIRE

211 East Santa Fe #192
Clatskanie, OR 97112

THE CUTTING EDGE

8003 Hilson Way
Orlando, FL 32810

DIFFERENT DRUMMER

2024 E. Whiting Avenue #4
Fullerton, CA 92631

FACELESS GENERATION

PO Box 1188
Waynesboro, VA 22980

GOSPEL METAL

3533 E. Chapman Ave #1-271
Orange, CA 92669

HARVEST ROCK SYNDICATE

PO Box 3309
Palatine, IL 60078

HEAVEN'S METAL

PO Box 17267
Austin, TX 78760

MANNAMUSIC

PO Box 91
Albury Creek, QLD 4035
Australia

THE NOIZE

3108 Central Avenue
Dubuque, IA 52001

NOTEBOOK

PO Box 238
Anglen, PA 19310

THE OBLIGATOR

3656 Camelot Drive SE, #1A
Grand Rapids, MI 49546

PLEASANT ALTERNATIVE

9130 Sunflower Road
DeSoto, KS 66018

PURE ROCK REPORT

The Ground Floor
6264 Via Canada
Ranchos Palos Verdes, CA 90274

RADICALLY SAVED MAGAZINE

PO Box 9590
Murfreesboro, TN 37132

THE RAIN

11544 Weimer Drive
East Canton, OH 44738

RANSOM

6 Belle Vue Road
Lincoln, Lines LN11 1BH
England

REAL ALTERNATIVE PRESS

8996 Woodhaven SW
Byron Center, MI 49315

REALITY ROCK

Box 2333
Radlands, CA 92373

THE REVIEW

PO Box 16
Grenkopes, QLD 4120
Australia

RIZZEN ROXX

1002 Tamarack Drive
Vienna, VA 22180

SANCTIFIED PRESS

2500 Washington #2
Granite City, IL 62040

SLAUGHTERHOUSE

21370 Pine Ridge Ave
Apple Valley, CA 92307

SPAMM

PO Box 1182
Nelson, New Zealand

TALENTS

PO Box 468
Broadway NSW 2007
Australia

THIEVES and PROSTITUTES

4009 Johnson Street
Hollywood, FL 33010

VISIONS OF GRAY

PO Box 724973
Atlanta, GA 30339

WHITE NOISE

PO Box 1564
Pt. Roberts, WA 98281

WHITE ROCK

Falbygdevagen 46
25Steps
S-403 34 Galve
Sweden

WHITE THRONE

PO Box 20577
Castro Valley, CA 94546

ZINE FROM MARRS

PO Box 685
Matthews, NC 28106-0685

INTERNATIONAL MAIL-ORDER

There are many other mail-order and retail outlets for independent product, but we've listed a few to start with.

THE ART CLUB

Alternative Records and Tapes
225 Appleby Drive, #139
Athens, GA 30605-1785

(706) 613-7419

EMBRYO ARTS

Nonsentaplan 52
B-3800 Sint-Truiden
Belgium

ESSENTIAL SOUNDS

PO Box 27243
Mt. Eden
Auckland
New Zealand

KEY RECORDS

PO Box 427
Lloyd, FL 32337

LONG'S CHRISTIAN MUSIC

2306 Edgewater Drive
Orlando, FL 32854

METAL CROSS PRODUCTIONS

Hallmansv. 26
S-552 59 Jönköping
Sweden

PLANKTON RECORDS

236 Sebert Road
Forest Gate, London
E7 0NP, England

RAD ROCKERS DISTRIBUTION

370 Greentree Lane
Milan, MI 48160

SABBIE'S CORNER

10 Southwest Street, Apt. 3
Aurora, IL 60505

SCRIPTURE UNION BOOKSTORE

129 York Street
Sydney 2000
Australia

THE SHEPHERD SHOP

401 McCarty
San Antonio, TX 78216

STRESS MUSIC

PO Box 2806-551
Torrance, CA 90503

TRUE TUNES, ETC.

210 West Front Street
Wheaton, IL 60187

WHITE ROCK

Falbygdevagen 46
25Steps
S-403 34 Galve
Sweden

FEARLESS DONKEY RECORDS IS AN INDIE RECORD LABEL BASED IN SEATTLE, WA. ANY SIMILARITY TO ACM JOURNAL IS PURELY COINCIDENTAL. OPINIONS EXPRESSED IN THIS AD ARE NOT NECESSARILY THAT OF ACM JOURNAL AND THE NICE PEOPLE WHO WORK THERE.

SEND US YOUR
TIRED, YOUR WILD
HEAVING MASSES
OF DEMO TAPES*
TO BE CONSIDERED FOR
OUR NEXT GREAT BIG FLOP
COMPILATION CD

* NO METAL, GLAM, RAP, POP, POLKA, CLASSICAL, COUNTRY, OPERA, FOLK, DISCO, CHEESY MAINSTREAM FIZZ, OK?

FOR MORE DETAILS, COMPLAINTS, CD ORDERS, GIBBERISH...

FEARLESS
DONKEY
RECORDS

4043 23rd AVE SW
SEATTLE, WA 98106
(206) 937-4982

THE LIFE YOU SAVE MAY BE YOUR OWN