

THE COMPLETE LARRY NORMAN

Photo: Paul Peters



Dougie Adam embarks on Part 1 of the mammoth task of chronicling every release issued by American CCM pioneer LARRY NORMAN. Larry himself sent in his own insights on a number of his best known albums.

Put simply, without Larry Norman there would be no contemporary Christian music. This awesomely talented rocker spearheaded the whole Jesus Music movement, picked up hit records (or more often hit songs, classics like "I Wish We'd All Been Ready" and "Why Should The Devil Have All The Good Music" being endlessly covered) In the '70s and '80s Larry was an inspiration for a generation wanting rock not schlock to reflect their Christian worldview. Even Nashville occasionally overcame its cultural myopia to acknowledge Larry's towering contribution to Christian music. Yet for most of the last 20 years Larry has operated without a major record deal in his native America.

Norman's activities have been curtailed by a number of serious health problems which have included partial brain damage and several heart attacks. A massive body of recorded material has accumulated and tales

of many other unreleased albums and half-finished projects gathering dust somewhere in the vaults add only to the mystique and controversy which surrounds Norman's work. Different albums have been released in different countries on a beguiling list of record labels and some albums have been re-released several times and in such a manner that there are even several different versions of the one album! Confused? Well, you should be! CR editor, Tony Cummings, decided enough was enough and it was time to end the confusion (as far as possible!). I've tried to chart, review and describe Larry's official albums for this article. All the other material - promos, singles, albums by other artists to which Larry contributed, compilations and videos - will be dealt with in an extended version of this article to be published exclusively available exclusively on the Cross Rhythms website, once Part 2 of this feature is published in CR63.

NOTE: The albums are listed in the order they were released. The first year or years shown indicates the year(s) of recording.

1967

People!, I Love You, Capitol Records ST 2924, 1968



Larry's role in the proceedings is limited to singing backing vocals on a few songs and being credited with co-writing "1000 Years BC" and "The Epic"

which takes up all of side two and clocks in at 13 minutes and 25 seconds. Best summed up in one word: barmy! As it happened Larry left the group on the day that the LP was launched. He has subsequently claimed that the album was originally to have been titled 'We Need A Whole Lot More Of Jesus And A Lot Less Rock And Roll' and should have contained more of his own songs until Capitol changed the album title and track list to make the release more commercial. The album was released on CD by Capitol in 1994 but is now deleted.

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1967-69

People!, Both Sides Of People, Capitol Records ST-151, 1969



Larry ended up with more writing credits and lead vocals on this album even though he had left the group the previous year! "I've Got You On My Mind"

and "Hasty Heart" were both written by Larry and feature his lead vocals, while the remaining members recorded a long, protracted psychedelic version of "She's A Dancer" after Larry had moved on to pastures new. This album was a compilation of B-sides, outtakes from the first album and songs recorded after Larry had left. Never issued on CD, LP deleted!

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1969

Larry Norman, Upon This Rock, Capitol Records ST-446, 1970



Larry's debut solo album contained the first seeds of greatness which hinted at what he would be capable of producing in the years to come.

Sometimes this is erroneously referred to as the first Christian rock album. What is not ▶

disputed is the fact that 'Upon This Rock' was one of the first contemporary Christian albums to gain respect in mainstream music circles. Believe it or not, John Peel was once a fan of this album.

LARRY'S COMMENTS: 'Upon This Rock' was supposed to be a blues album but I got flu for three days and while I was in bed the basic tracking sessions got pushed away from rock and roll. Which was probably for the best. You can hear my version of "Sweet Song Of Salvation" on 'Shouting In The Storm'. It's more like Wilson Pickett or Otis Redding and that would have never gone very far with the people who ended up liking the song and putting it in hymnals. The direction of the album got side-tracked by a person in publishing who had formerly been a construction worker. He convinced Liz Montei that he could produce, so he and I ended up tussling for the reins. But I'm sure now it was part of God's plan. I would have cranked out a tortuous, lovely rock and roll album, closer to Beggar's-Banquet-meets-Layla and it would have burned to a crisp. But as it was, the album went all over the world, even bootlegged in many countries where the church has no concept of copyright laws. It started a ball rolling that I never could have nudged very far at all. Hal Blaine played drums on it, as well as for many other bands like the Beach Boys and Simon and Garfunkel. Joe Osborne, Larry Knetchtel, Butch Parker, Mike Deasy; all top session men at that time, were on it.

Clydie King and Vanetta Fields, who worked with The Stones and Ray Charles, sang on some of the songs and then three singers who did that kind of operatic thing on "I Don't Believe In Miracles," "The Postlude" and a few other places. When Capitol finally gave me the tapes, I did overdubs and other changes on the songs, a completely different "Last Supper," remixed the entire album and this became the version most people have heard.

In later years many critics bemoaned Larry's tendency to release different versions of the same album and to keep recording new versions of old songs. This tendency has been there from the very start of Larry's output as a recording artist. The original version on Capitol Records was recorded in 1969 but not released until 1970. In this rarer of the two versions (it wasn't sold in Christian bookshops) the album began with an instrumental medley which crossfaded into "You Can't Take Away The Lord". This opening track went under two different titles (another emerging trait); being named "Overture" on the label and "Prelude" on the jacket. Elsewhere the mixes of "Ha Ha World" and "Nothing Really Changes" were

significantly different to those featured on the more familiar version released to the Christian bookstores. The version of "The Last Supper" is a completely different take altogether, as this one has Larry singing in an almost operatic voice accompanied by an orchestra. Hal Yoergler was credited as the producer. Several of the songs are still ranked among most people's favourite Norman tunes with the likes of "Moses In The Wilderness", "Sweet Sweet Song Of Salvation", the often-overlooked gem "Forget Your Hexagram" all present, plus the original studio version of the classic "I Wish We'd All Been Ready". Speaking of his third contract with Capitol Records, Larry recalled, "This time they're all eager. They want to be the first label to release this Jesus Rock stuff. They were calling my album the Sergeant Pepper of Christianity and preparing grand promotional manoeuvres. But when 'Upon This Rock' was finally released, all the distributors and disc jockeys were all uptight. They'd never heard of Jesus rock and they wondered who would buy it. Even the Christian distributors and record stores and disc jockeys were uptight. They'd never heard of Jesus rock. And they felt it couldn't possibly be Christian because it was rock. So basically I was met by this wall of resistance: I was too religious for the rock and roll people and too rock and roll for the religious people." This version has never been released by Capitol on CD.

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1969-70

Larry Norman, Upon This Rock (remix), Impact (HWS-3121), 1970

This is the more familiar version released to the Christian bookstores with 10 songs. To begin with the prelude or overture has been axed and a number of the tracks have had new mixes and new lead vocals and / or additional harmonies added. This process sees "Walking Backwards Down The Stairs", "Sweet Sweet Song Of Salvation" and "Ha Ha World" being edited in length, while varispeed is applied to "I Wish We'd All Been Ready" to speed it up slightly. "Forget Your Hexagram" and "Nothing Really Changes" get new lead vocals and "The Last Supper" becomes a solo, piano and vocal arrangement notable for the two moments where Larry goes crazy on the cacophonous piano solos and the strange disturbing imagery in the lyrics! Kingsway released this on CD in 1990 but this has long been deleted. Solid Rock also sold a slightly different radio promo only version on CD which had most of the mixes from the later version along with the reinstated "Prelude" and 1969 mixes of "Ha Ha World" and "The Last Supper". This second CD version is now also deleted.

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1969-70

Larry Norman, Street Level, One Way Records (JC-7397), 1970



LARRY'S COMMENTS: 'Street Level' and 'Bootleg' were made under the poorest of circumstances. I was working on a series of seven albums, but I was also writing

musicals and using some of my album songs for cast music. I had planned to do 'Street Level' and 'Bootleg' with Capitol Records but they dropped me because they couldn't locate a market for my kind of music, which is why they leased 'Upon This Rock' to Benson for the Impact label. So I had no money for the studio and ended up using bits of pieces of cast demos, live performances and after-hour studio favours to cobble together a vague semblance of what my original concepts were. I met Fred Bova in a health food restaurant. He was barefoot, playing his guitar at the lunch table where he was sitting and eating. So that's how I found a lead guitarist. The whole two years of sessions was like that. Trying to create a message despite the situation and making cassettes so I could give them to people I was witnessing to because most street people and hippies thought 'Upon This Rock' was "plastic", which was anathema to the hipsters who were begging for spare change and scrounging for drugs. 'Street Level' opened a lot of doors into those people's heads so I could keep talking to them about Jesus.

Side one has some songs from a 1969 concert in Hollywood and opens with the excellent poem "First Day In Church" which proved to be a good early example of Larry using humour to help make his audience take note of an unpalatable strong social comment Norman then plays two songs which look forward to the persecution of Christians in America ("Peace Pollution Revolution" and "Right Here In America") before delivering a beautiful and haunting performance of "I Wish We'd All Been Ready". Side two features studio demos of some of the songs from the musical Lion's Breath: "I Am The Six O Clock News", "She's A Dancer", "I Don't Wanna Lose You", "The Price Of Living" and "Sigrid Jane".

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1968-71

Larry Norman, Bootleg, One Way Records (JC-4847), 1971



Double LP with 27 tracks including some TV interview segments and on stage monologues plus studio demos and live performances. Later

Larry would speak of his regrets about 'Bootleg' being put together too quickly so that it was released before his newly signed contract with MGM Records took effect. The majority of cuts feature Larry accompanying himself on guitar or piano with one or two wilder band performances thrown in to the mix.

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1969-71

Larry Norman & White Light, Street Level (second version), One Way Records (JC-3973),



1971

Side one survives unchanged from the first version, but side two is completely different after being changed so that Christians could

understand it more easily! Larry is joined by Randy Stonehill and White Light for some raucous studio versions of "Baby Out Of Wedlock" (later renamed twice as "You Knew What You Were Doing" and "When You Sent Your Son"), "Blue Shoes White", "I've Searched All Around" (later to grace 'In Another Land') and "Jim Ware's Blues" (also better known as "Why Don't You Look Into Jesus!"). Two cuts from 'Bootleg' reappear here, the long simple piano vocal version of "One Way" and the aforementioned "I've Searched All Around". Larry accompanies himself on piano for the Jesus Music favourite "No More LSD For Me" the only track from both versions which has so far not been re-issued on either the 'Rough Street Love Letter' or 'Cottage Tapes' CDs.

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1972

Larry Norman, Only Visiting This Planet, Verve (V6-5092) / MGM (2315135), 1972



If one album alone has secured Larry's legendary status then this is it. The track list reads like a greatest hits collection with the classics "Why Should The Devil

Have All The Good Music", "The Outlaw", "I Wish We'd All Been Ready", "The Great American Novel", "Why Don't You Look Into Jesus" and "Reader's Digest" all featuring on what must still rank as Christian rock's most quotable album. 'Only Visiting This Planet' is articulate, intelligent and yet many of its boldest and best-remembered statements are framed in the form of questions. Again and again this album features in lists debating the best Christian album ever made. It topped CCM's 1988 best 25 Christian albums survey and then came second

in their 1998 poll and so was judged more influential than albums from the 90s of the calibre of DC Talk's 'Jesus Freaks' and Rich Mullins' 'A Liturgy, A Legacy, & A Ragamuffin Band', U2's 'The Joshua Tree' and Bob Dylan's 'Slow Train Coming'.

LARRY'S COMMENTS: 'Only Visiting This Planet' really came out the way I wanted it. I was trying to create a message that seemed to be about that era but was really more a comment on Western society and our delusions that war will bring peace; sex and love are inseparable journeys; American supremacy in space is conformation of God's ordinate seal of favour; that kind of culturally smug jingoism that America carried with them. The album was about political errancy, racist theology, musical idolatry and corrupted values. I felt like I was on top of my game and could figure out a compelling way to say anything I thought about. I recorded the album at George Martin's studio and used players from King Crimson and The Average White Band and other English groups. There were no problems making this album.

In addition to the subjects which Larry lists above, Planet also discusses different views about Christ's identity on "The Outlaw" and is also characterised by bold evangelistic statements on songs like "Why Don't You Look Into Jesus". Produced by Rod Edwards, Jon Miller and Roger Hand of Triumvirate Productions and Larry Norman for Street Level Productions. Recorded in AIR Studios, London. George Martin also received special thanks for his personal assistance in organising this album. On the original Verve version of the album "Why Don't You Look Into Jesus" swaps places with "I've Got To Learn To Live Without You" to become the opening track. Elsewhere someone somewhere was having difficulty agreeing upon a title for the song which later became known as "Righteous Rocker # 1". On the original Verve pressing it is titled "Without Love You Are Nothing" (as it had been on 'Bootleg'), while the various MGM singles from this time go under two other titles; "Righteous Rocker, Holy Roller" and "Without Love". Three of the songs were copyrighted as early as 1969 showing that Larry has always recorded older songs even at his creative peak. Some of the songs were taken from another of Norman's musicals Lion's Breath. Upon its release there were two distinct reactions to the release. Billboard listed the album among its special merit picks and said "there's one song on this LP which puts it firmly on the map as an album to be reckoned with - 'Reader's Digest'. The song is sort of a dissertation discussing everything from Alice Cooper and Bowie to the Rolling Stones and warrants heavy Top 40 airplay". They added "Larry Norman is probably the most important

songwriter since Paul Simon". The New York Times called him, "Christian Rock Music's most intelligent writer and greatest asset". The other initial response to 'Planet' came from the American Christian bookstores who banned the album. As Philip Mangano (once an employee of the Street Level Artists Agency) explains, "It 'Planet' seemed openly rebellious. It criticised the [Vietnam] war, questioned the space programme, explored human love and sex, spoke questioningly and bluntly about religious tradition and seemed abrasive on many other levels. It talked bluntly of drug habits and it mentioned gonorrhoea". Reissued on CD in 1992 and 1999 with the 11 songs from the original Verve version and some cracking bonus tracks in the shape of "Peace Pollution Revolution" (a B-side from 1972) and a rough mix version of "Righteous Rocker" plus newer rock versions of "The Outlaw" and "Reader's Digest". CD is still available from Solid Rock.

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1973

Larry Norman, So Long Ago The Garden, MGM (SE 4942), 1973



Remarkably both 'Planet' and 'Garden' were hard to get a hold of in the seventies because MGM Records went bust in 1974 and never had enough

money to promote or distribute those classic albums. An early Phydeaux newsletter announced, "This should have been Larry's finest album, but corporate censorship and commercial concerns marred the version which was eventually released. The album proved to be an artistic disappointment to Larry and confusing to some who bought the album". In the 'Something New Under The Son' lyric book Larry wrote, "The full length version of 'So Long Ago The Garden' has 12 songs on it and they are more revealing than any other album". Whereas 'Planet' commented upon the contemporary world and Christ, 'Garden' was intended to be a statement about the past and God the Father. The CD booklet lends another hand in explaining the album's central concepts, 'So Long Ago The Garden' redirected Christian topicalism into an ancient world of ignorance and self-absorption with its personal poetry. Everyone is the centre of his own universe, especially without a knowledge of God. The characters of these songs suffer great sadness and misguided joy... This is not an album of typical love songs and rock anthems, it is a very serious and sober examination of the human condition and the map of the human heart". A number of songs have been listed as being originally intended ▶

for the album before being removed by the record company, these are: "Up In Canada", "Butterfly", "I Hope I'll See You In Heaven", "Kulderachna", "If God Is My Father", "Righteous Rocker # 2". In an attempt to make the album more commercial and less religious MGM Records added two songs which had been recorded as B-sides for singles, "Meet Me At The Airport (Fly, Fly, Fly)" and "Christmas Time."

LARRY'S COMMENTS: 'So Long Ago The Garden' was a difficult album to record. It was fun, too. Paul McCartney was in the other room recording "Live and Let Die" for the James Bond movie. Brian Eno was in Studio C with Robert Fripp making an avant garde album. But MGM was pressuring me not to make another Christian album and my manager started doing drugs and emptying out my bank account and the arranger was trying to make "She's A Dancer" into a totally different song that what I wanted it to be. But the "Nightmare" song came out perfectly balanced and "Lonely By Myself" came out really nice with that Mellotron effect. We had to lock all the doors when we recorded it because in those days the Union declared the Mellotron illegal. Even The Beatles had to lock up when they recorded "Strawberry Fields Forever" and "I Am The Walrus" with the Mellotron or tape samples because you could get in big trouble for not using real musicians and the Union could blackball you so that no string players would cross the line and record with you. No horn players. Now it seems funny, but in those days if one Union got on your case they could tell other Union men not to light your Albert Hall gig, not to give you any electricity, not to pull the curtains open. And if you couldn't play Union houses all that was left was grungy non-Union pubs and clubs.

In 1981 Phydeaux issued a completely different special edition version on LP then later on tape titled 'Almost So Long Ago The Garden'. Phydeaux's version of the LP included some of the new mixes of the songs which first appeared on the 1977 Australian 'Starstorm' LP and a version of "Nightmare" with all the missing words re-instated! Just to confuse matters further, there are two Phydeaux versions, one of which has "Fly, Fly, Fly" but not "Soul Survivor" and on the other pressing the situation with those two songs is reversed! The CD re-issue 1992 is more or less the original MGM version plus three decent bonus tracks from the same era. The only differences with the MGM LP listed earlier is that an edited version of "Baroquen Spirits" is used in place of the longer MGM album version and the "Starstorm" mix of "Christmas Time" is preferred to the MGM original. The excellent "Up In Canada" and rough mix band

versions of "If God Is My Father" and "Dear Malcolm, Dear Alwyn" make up the bonus tracks. Produced by Jon Miller, Rod Edwards and Roger Hand of Triumvirate Productions and co-produced by Larry Norman for Street Level Productions. Mixed by Tony Scotti and Larry Norman for MGM Records. Recorded in AIR Studios London during August and September 1973, this album made recording history as it was the first to be recorded in England on 24 track. The CD has just sold out. Nearly 30 years after it was first recorded and after four different versions of the album on various formats we have still to hear the original 12 song version as Larry intended!

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1975-76

Larry Norman, In Another Land, Solid Rock Records (SRA 2001), 1976

The final part of the first trilogy looked ahead to the future or the End Times and made subtle references to the work of the Holy Spirit in the Christian's life. 'In Another Land' was Larry's best selling album ever.

LARRY'S COMMENTS: 'In Another Land' was fun to make because I employed all of my friends. Jon Linn and I played all the guitar parts and doubled guitars with a few other friends. I did all the voices and wrote out every note of the orchestra parts using Anthony Harris to do take-down. And then I actually sang some of the horn parts and string lines and blended them with the orchestra pads so I could get unusual textures. If you listen with headphones you can hear me doing French horn parts and shadowing string lines. I did 18 songs for the album but the record company took off a few because they thought they were too strange. I was working on 'In Another Land' right up until the last minute. The album was totally finished but I just didn't like some of the layers on songs so I went back into the studio to add some more harmonies to "Hymn To The Last Generation" and I added some more harmony to "I Am A Servant". Word refused to include "Top 40 Survey" because they thought it was too negative and also didn't want "Looking For The Footprints" because they thought it sounded Arabic, which meant it sounded ungodly. They cut so much off the album that I felt it was a real mess. And I wanted the album to be about the same length on both sides because of the problems it would solve with cassettes and 8 track tapes. So I threw on a version of "I Love You" with different lyrics from the version I had produced for Randy Stonehill on 'Born Twice'. I didn't really want to release the album with all of the changes Word was demanding, but after a six month stand-off I realised they

weren't going to live up to the contract under which they had promised me complete artistic control. Their head just wasn't up to speed, culturally. They were not aware of what was going on in the real world and they were more afraid of what store owners wanted than what God possibly wanted. I wanted to put out a three-album boxed set of 'The Compleat Trilogy' but they refused because they said 'Only Visiting This Planet' wasn't a Christian album. And they liked 'So Long Ago The Garden' even less, so that project remained undistributed. And when later I gave them 'Something New Under The Son' they also refused to release that and that's when I started Street Level Records and soon after that started Phydeaux Records. They didn't release 'Something New Under The Son' until five years later when they decided it was safe to. Very frustrating making great albums like 'Le Garage Du Monde', 'Voyage Of The Vigilant' and Steve Scott's 'Moving Pictures' and then having them be rejected because they didn't sound "Christian".

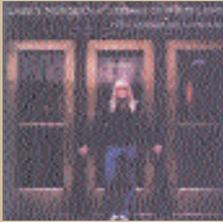
"I Dreamed That I Died", "Looking For The Footprints", "Top 40 Survey", "Presque Vu", "I Wish We'd All Been Ready" have all been listed as songs which were intended for the album but were not released by Word although a couple of them have featured on the special edition Phydeaux cassette from 1988 (which also contains some alternate mixes) or the various CD releases. An 18 song test pressing version also exists which included "Strong Love, Strange Peace". First re-released on CD in 1993 by Spark Music in Europe. The CD contained the 15 songs originally released by Word plus four bonus tracks which include "Looking For The Footprints" (one of the censored songs) and a great studio version of "Strong Love, Strange Peace". A 32 page booklet also helped make this re-release a bit special. Sadly Spark's plans to re-release the whole Solid Rock back catalogue ran into problems due to Larry's failing health and the condition (and whereabouts or ownership) of the original master tapes of the albums concerned. Solid Rock still hope to release the full series on CD in the near future. In 1999 Solid Rock issued a second CD re-release of the album. In addition to the 19 songs on the Spark CD version from 1993 here we have 4 new bonus tracks but only one is really worth repeated listens, the stomping blues rocker "Delta Day Jam". Another new CD booklet and a new picture CD mark this re-re-release... but most of the censored songs still aren't here! The latest version of the CD is still available from Solid Rock and Spark still have copies of their original CD version.

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1974 or 1976

Larry Norman, Streams Of White Light Into Darkened Corners, AB Records (AB 777), 1977



Larry treats some of these cover versions with more respect than others on an album which started life as an unpublished newspaper article discussing the false

rumours about rock star conversions to Christianity and giving the true background to the inspiration behind "Christian-sounding" hits like "Spirit In The Sky", "Let It Be", "My Sweet Lord" and "Presence Of The Lord". Even though some of the songs are treated with scorn, Norman and the band sound great throughout with Tom Howard, Randy Stonehill and Jon Linn all helping turn the spotlight on songs by Norman Greenbaum, Gene McLellen, Paul Simon, Paul McCartney, George Harrison, Eric Clapton, Randy Newman, Leon Russell, Jackson Browne and Mick Jagger & Keith Richards. Randy Stonehill spoofed FM radio DJs to the hilt as the Surf Duke to heap additional insult upon a collection of songs which vaguely spoke about Christ but without recognising his status as Saviour or Son of God. The LP version came with a four page insert with contained an extract from Larry's unpublished newspaper article and a review of the album by Paul Akens. The cassette and CD reissues also had two great bonus tracks "The Road & The Sky" (Jackson Browne) and "Shine A Light" (Rolling Stones). The CD is still available from Solid Rock and uniquely it features two additional song introductions courtesy of Larry doing a mean impersonation of a DJ going by the name of The Big Bomber!

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1972-77

Larry Norman, Larry Norman, (Australia) Rhema / Starstorm (S777-1), 1977

In years to come this Australia only release became something of a much sought after rarity as word got out that the album had a new recording of "I Don't Wanna Lose You" and two of the censored tracks from the 'Garden' sessions with new overdubs on them, "Righteous Rocker # 2" and the full length version of "If God Is My Father". Elsewhere there is a new mix of "Christmas Time" and new vocals on "It's The Same Old Story" from 'Garden' and most noticeably "I've Got To Learn To Live Without You" (from 'Planet') which also received new lead guitar overdubs courtesy of Jon Linn. Now available for a limited time from Solid Rock Records as part of their Historical Archives CD Series begun in 2000.

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1974

Larry Norman, The Israel Tapes, Phydeaux (WOOF-999-1), 1981

1974 benefit concert with a new line up of People! They have never sounded as good and Gary Pomeroy's lead guitar lines are melodic and adventurous. On top of that very few of the 10 songs here now feature in Larry's set list and even less so when he is accompanied by a band. Where else could you find Larry and a band playing the likes of "Fly Fly Fly", "I Love You", "Baroquen Spirits" and "Forget Your Hexagram" live? You get some idea of how 'Upon This Rock' might have sounded had Larry been allowed to follow a rockier and more bluesy direction with the production. On the downside the overall sound quality is a little rough. Many of the early Phydeaux live albums were intended to sound just like on the night of the concert. As a result they were not EQ'd or remixed and definitely not overdubbed in the studio. Not for everyone, but enthusiasts will no doubt enjoy. The CD version was released by Solid Rock in 2000 and is still in stock.

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1979

Larry Norman, Roll Away The Stone (& Listen To The Rock), Phydeaux (WOOF-999-2), 1981.

Given that Mark Heard, Jon Linn, Tom Howard and Randy Stonehill were all part of the band at various times on Larry's wild and woolly 1979 tour you might expect a better record than you get here. I suppose part of the excitement at the time may have been the fact that this was Larry's first tour with a band since leaving People over a decade earlier and that many of the songs on this record were unreleased at the time like "Jonny's Blues" (cowritten with Jon Linn), "Soul On Fire", "Watch What You're Doing", "Let That Tape Keep Rolling". Rough but rocky performance with the same verdict on sound quality as for 'The Israel Tapes'. There are definitely lots of much better live albums from Larry than this one... but it is much better than 'Live At The Mac'! Never issued on CD, LP long deleted!

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1976-77

Larry Norman, Something New Under The Son, Solid Rock Records (SRA 2007), 1981



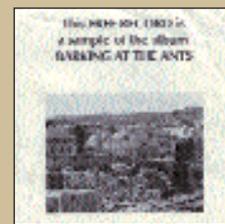
Another album with a long and complex history. Larry has maintained this should have been a double album but again fell victim to the hand of

copyright. Things are further complicated by the fact that Larry's divorce and the break up of Solid Rock Records' artist roster had taken place in the four years between the album being finished and released and so many of the references in the lyrics were misunderstood when they were heard for the first time in 1981. Larry was prompted to write, "Contrary to the opinions of some reviewers, this album is not an autobiographical update. It is not literal, linear, not personal or astringently punctiliar. This is a blues album. A storyline is woven through the songs. Sure these songs are about my life, just like they're about your life. I wrote these songs to express how I feel about passing feelings I have about emotions like loneliness, despair, romantic rejection. If you find yourself unable to identify with these songs, then congratulations... you've led a very privileged existence". The storyline which emerges is one in which an outsider ("Hard Luck Bad News") struggles with depression ("Feeling So Bad") and the temptation to follow the world's empty ways rather than God's way ("Watch What You're Doing") until they invite Christ into their life and it is transformed. After the despondency on side one the pilgrim is then able to leave their past behind on side two and find satisfaction in their life through following Christ and sharing their faith with others. So far only the rough mix version (with the hand-drawn artwork) has been released. An annotated lyric book was sold by Phydeaux which helps to explain the original meaning of the songs and backs up Larry's claims that other more extensive versions of some of the songs exist. In 1988 Phydeaux issued a special edition cassette with longer versions of the songs and a unique bonus track, the exclusive first take of "Twelve Good Men" with different lyrics than those found on later versions of the song. The album was then re-released on CD in 1993 by Solid Rock and contains the nine songs finally released by Word in 1981 and three pretty good bonus tracks; "Twelve Good Men", "Deep Blue" (from 'Barking At The Ants') and previously unheard rock rough mix of "It's Only Today That Counts". The CD is still in stock at Solid Rock.

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1977-81

Larry Norman (& the New Solid Rock Artists), Barking At The Ants (12" EP), Phydeaux (Bone -XOXO), 1981

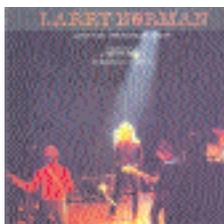


The start of Phydeaux's batch of compilation albums aimed at the type of fan who sought after rarities with relish! Side one has four Larry Norman songs and ▷

recordings each from different unreleased projects. There is a short version of "The Tune" in which Larry's vocal overdub is interrupted by his dog Phydeaux requesting to be taken on his walkies, the live version of "Why Can't You Be Good" from the Dominion Theatre, a cover of Dylan's "Just Like A Woman" from Larry's 'Before & After' tribute album celebrating Bob's first 20 years as a recording artist and "Deep Blue" from 'Island In The Sky'. Side two contains songs by Lyrix (better known as the Mark Williamson Band), Alwyn Wall and Shelia Walsh which date from the early days of Chapel Lane. Never issued on CD.
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1981

Larry Norman, Larry Norman And His Friends On Tour, (UK) Solid Rock / Chapel Lane (SRX-1117), 1981



Following in the footsteps of 'Barking At The Ants' here is another album where we have Larry Norman songs and performances on only one side of the LP. Side

one features Alwyn Wall and the Barratt Band playing a few songs off albums like 'The Prize', 'Invisible Warfare' and 'Playing In The City'. On the second side they back up Larry to good effect on two songs from his 'Something New Under The Son' album - "I Feel Like Dying" and "Put Your Life Into His Hands" - and turn in a powerful performance of "Why Can't You Be Good" and a zany ensemble rendition of "A Note From Mr God" before finishing with a fairly impressive prog-rock version of "I Wish We'd All Been Ready". Larry jokes about a recent Buzz article and offers his own viewpoint on the threat of nuclear war bringing about the-end-of-the-world-as-we-know-it. Recorded in front of a large enthusiastic audience at the Dominion Theatre, London on 9th May 1981. Less than a week before the Dominion recording Larry had been struck by a virus and the Eastbourne show was cancelled. The following evening in Bristol (6th May) Larry came on stage with crutches which were tossed aside after a few songs! The best of the early live albums by some distance and sadly never issued on CD.
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1982

Young Lions, Letter Of The Law, Phydeaux (ARF-86-1), 1982



Larry covers eight Tom Howard songs from the 'A View From The Bridge' and 'Danger In Loving You' albums. In an attempt to finish an album and

release it quickly Larry gets the Young Lions to handle all the musical duties and brings in Bob Somma to produce and mix the sessions while Larry concentrates on tackling only the vocals. The soft pop production sound does not go down well and the album is never officially released. 250 copies were pressed and sold in various hand-written and photocopied sleeves and then a couple of years later the album was re-released as part of the 'bArchaeology' boxed set. The very first copies were credited to "The Solid Rock Street Choir & Blues Band" rather than Larry.
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1982

Young Lions, Labor Of Love, Phydeaux (ARF-86-2), 1982



Eight more songs from Tom Howard's repertoire and four inconsequential short Larry Norman instrumentals pad out this offering made with the

same band and producer as 'Letter Of The Law'. Some nice performances feature on both albums but neither album gives even the keenest Larry Norman fan anything much to get excited about. Also started life as a limited edition 250 copies LP and appeared in the 'bArchaeology' boxed set. The very first copies were credited to "The Solid Rock Street Choir & Blues Band".
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1980

Larry Norman, Come As A Child, Phydeaux (ARF-86), 1983



A live solo album in aid of the Calcutta Mission featuring a few songs which had not been released officially at the time like "I Hope I'll

See You In Heaven", "Why Can't You Be Good" and "Strong Love, Strange Peace" plus some old favourites and a humorous story about one of Larry's visits to perform at the White House and a sermonette entitled "Heaven & Hell". Barry McGuire introduces Larry who receives an enthusiastic welcome and is cheered on throughout the opening number "UFO" Re-released on CD in 2000 by Solid Rock and still available from them.
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1976-83

Larry Norman, The Story Of The Tune, Phydeaux (ARF-99), 1983

'The Tune' is perhaps Larry's greatest achievement as a songwriter, performer, recording artist and producer. Side one of this short LP is taken up with this musical parable which tells the story of creation, the fall, the giving of the law, Christ's incarnation, crucifixion and ascension and the doctrines of redemption and grace. This 14 minute long masterpiece was recorded in the studio with a band and orchestra in Hollywood in 1977 and was originally intended to be the third side of the double LP version of 'Something New Under The Son'. Side two collects together other studio recordings which were lying around in the vaults. "Country Church, Country People" would reappear on two more albums and two spirituals "Swing Low Sweet Chariot" and "If I Got My Ticket" accompany a unique version of "Soul On Fire" in which the lyrics refer to Elderidge Cleaver's conversion experience rather than Larry's own spiritual autobiography on the more familiar version of the song. Originally released in aid of the Calcutta Mission. Re-released on CD by Phydeaux in 1995 with the same songs but much longer mixes of "Swing Low Sweet Chariot" and "If I Got My Ticket" than the LP and cassette version. The track order on the CD is also slightly different. Sadly this limited edition CD sold out very quickly years ago.
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1969-82

Larry Norman, bArchaeology (3 LP boxed set), Phydeaux, 1984

The original nine song version of 'Street Level', 'Letter Of The Law' and 'Labor Of Love' are re-packaged and re-released along with posters and flyers for different albums and tours in a boxed set release.
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1969-82

Young Lions, Quiet Night, Stress Records (ARF-864), 1984

Another compilation. This was intended as a 'best of' the bArchaeology boxed set. The only thing new about this release is that it was apparently given a new European remix by Tim 'Jellybean' Jacquette. According to Larry it was greeted with the same apathy which the previous releases of 'Letter Of The Law', 'Labor Of Love' and 'bArchaeology' had met on their release.
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1984

A Conversation With Larry Norman (Greenbelt '84 seminar), (UK) GB45, 1984.

Stewart Henderson lands in the unenviable position of trying to interview Larry in front of a captive audience and ends up mercilessly having his leg pulled for his troubles. Topics broached include that year's US presidential election campaign and Olympic games and the effect of Larry's travels in the third world upon his worldview, life in the shadow of the nuclear bomb and Larry's views on the gospel music scene at the time. The session ends with Larry fielding questions from the floor along the lines of 'when are you going to release a new album?' and 'aren't your songs outdated?'. Part nonsense yes, but also a very interesting listen especially as Larry articulates his own thinking about squaring an all powerful God of love with the problem of suffering and injustice in his creation. Sold as one of Greenbelt's seminar tapes from the 1984 festival where Larry also performed with the Young Lions.

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1967-84

Larry Norman, Down Under But Not Out (Double LP), (Australia) Stress cassette (1984), Phydeaux ARF-377, 1986



First released in Australia in 1984 then two years later by Phydeaux. Intended to give an overview of the way in which Larry's songwriting

had changed and developed over the years. A patchy 20 song compilation of tracks from the People! era, finished studio recordings from old deleted albums and unreleased album projects, demos recorded with Charly and electronic new wave Numanesque instrumentals. It is only fair to point out that this was made with collectors in mind rather than being intended for the general public. There were two different versions of this on cassette from Phydeaux with three additional bonus tracks. ("We Need A Whole Lot More Of Jesus" and "Think" appear on both Phydeaux cassettes as bonus tracks while "Organ Grinder" is on the first version and a nite lite mix of "Righteous Rocker" is on the second). The most interesting songs are probably the studio version of "I Hope I'll See You In Heaven" from the 1973 'So Long Ago The Garden' sessions, "Why Can't You Be

Good" and the previously unheard pop song "If The Bombs Fall". The soon to be released live versions of "Stop This Flight" and "Out Of My System" have more energy than the initial demo versions found in this collection. In 1996 Phydeaux put out a disappointing CD version of the album. Quite a few tracks come complete with noticeable tape hiss or vinyl pops and clicks and once again the variety of rock opera tracks from the People era juxtapositioned with recordings from the 70s and 80s doesn't really sit well. Whereas the LP and tape versions contained 22 songs the CD version only has 14. That said it's still nice to have the studio recordings of "I Hope I'll See You In Heaven" and "Why Can't You Be Good" on CD for the first time. Solid Rock still have copies of the CD going cheap.

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1979-85

Larry Norman, Back To America (12" EP), Stress Records ST-001, 1985



At the time this little EP must have set the average Larry fan's pulse racing! The front cover mentioned that Larry was returning to America to settle

for the first time since 1980 and that a 200 city tour was planned along with a May 1986 release for a new album 'Behind The Curtain' with another series of releases scheduled for 1986 entitled 'Thirty Years 1956-1986'. The music previewed a number of songs due out on the aforementioned albums. Side one opened with the live version of "Messiah" (from 'Stop This Flight') and the studio version of "It's Only Today That Counts". On the flip side Larry gives an interview with snippets of new material playing in the background. The live versions of "Out Of My System" and "Stop This Flight" are premiered here in vignette form in the company of "A Woman Of God" and promising sounding studio versions of "And We Sing 'The Tune'", "If The Bombs Fall" and "Letter To A Friend" (later to become "Letters To The Church"). The interview ends with Larry musing, "And now things have changed so much. The music scene seems so wide open, I feel like it's time to come back with all of my albums and get them all out". Sadly, 'Behind The Curtain' never was released in 1986 and 'Home At Last' would be delayed until 1989 while the other releases in the 30 Years series were greeted with disappointment.

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1984

Larry Norman, Stop This Flight, Phydeaux (ARF - 607) 1985 / (Sweden) Royal Music (RMLP 021), 1986



Fantastic live album with Larry and the Young Lions on the third world tour. Most of this set was recorded on 15th June 1984 at the Dallas Brooks Hall in

Melbourne, Australia. Arguably the first truly great live album to be issued by Larry. Best remembered for being an album of almost totally unreleased songs. (Fellow anoraks will be aware that "I Hope I'll See You In Heaven" had been issued on the 'Come As A Child' live album by this time and the studio version of the same song had been available in Australia in 1984 where 'Down Under But Not Out' had been released first!) On top of that, 'Stop This Flight' was the first concept album delivered by Larry since the rough mix version of 'Something New Under The Son'. Larry's relationship with the gospel music industry is explained in the title track and then that attention shifts to love relationships in songs like "A Woman Of God", "And We Sing 'The Tune'" and "Out Of My System #1" while "Don't You Wanna Talk About It?" and "I Hope I'll See You In Heaven" reflect on broken friendship. Relationships within the church are the focus of "What's Wrong With This Body?". The closing song "Messiah" portrays Christ as a conqueror on his second coming and showed that Norman was still capable of writing powerful apocalyptic songs in addition to the raft of more personal songs which were dominating the albums released since 'In Another Land'. An album with focus, great songs, skilful playing and well recorded... one of Larry's best efforts for quite a while to come. Reissued by Solid Rock on CD in 1997 with the original nine songs from the LP and cassette release accompanied by a radio interview in which Larry talks about the meaning of each song and the album concept as a whole. As a secret bonus track a dance remix studio version of "What's Wrong With This Body" (with a different set of lyrics) is added along with new cover artwork and lyrics in the CD booklet. Still available on CD from Solid Rock.

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1978-86

Larry Norman, Rehearsal 4 Reality, (Sweden) Royal Music RMLP-023, 1986



The first release in the 30 Years Series begins here with 12 recordings which were demos or rough mixes of songs destined for other official albums... which never saw the

light of day. "Why Can't You Be Good", "Woman Of God" and "It's Only Today That Counts" all stand out as being very good even in their demo form while "If You Don't Love The Lord, You'll Fall" sports some epic drum machines and ace guitar sounds and cool vocoder effects. Five instrumentals pad out the proceedings (including the catchy "Voices In The Night" where Larry and Charly can only remember the words to the chorus). Larry descends to the level of Shakin' Stevens on the rambling '50s-style rocker "Gonna Write A Song About You For The Radio" and Steve Scott goes uncredited as the composer of "More Than A Dream". Larry later blamed the owner of Royal Music for this turn of events: "When this song first came out on 'Rehearsal For Reality' in Europe, the man who owned the company took Steve's name off as composer and put Larry's name on it so he could keep all of the royalties... The man also took Charles' name off all his co-writing credits." Never been issued on CD.

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1967-86

Larry Norman, Down Under, (Sweden) Royal Music RMLP-025, 1986



Part of the 30 Years Series and quite different from the Australian and American release 'Down Under But Not Out!' Opens with Larry joking about

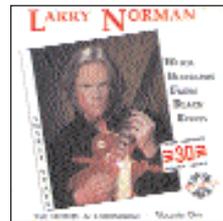
the quality of his early songwriting efforts before bashfully attempting to sing an early cowboy ditty "Riding In The Saddle". It's hello again to a few songs from 'Something New Under The Son', two People! B-sides (complete with vinyl scratch noises!), "Shot Down" (from 'In Another Land') and "Country Church, Country People" (from 'The Story Of The Tune') and hello to a re-recorded "Righteous Rocker" and the nite lite mix of "Soul On Fire" plus the bizarre live punk stab at "Why Should The Devil..." and a rather nice studio version of "If The Bombs Fall". Then there are instrumental demos of "Give It Up", "More Precious Than Jewels" (a jazzy variation on "A Woman Of God") and a piano vocal take of the half-finished or partly forgotten new song "Trinity". The mix of ancient rock opera material, good sounding new songs, half finished demos and Gary Numan-esque electronic instrumentals might ably highlight the various musical genres which Larry has dabbled in with his best known work but sadly this does not add up to the kind of compilation album to enhance his reputation as a songwriter or professional recording artist. One for enthusiasts with a generous and forgiving disposition! Came with a 4 page insert of an extract from the On

Being magazine feature on Larry. This version has never been released on CD.

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1969-88

Larry Norman, White Blossoms From Black Roots (The History & Chronology - Volume One), Solid Rock SRD 030, 1988



The first Larry Norman album to be released on CD and arguably the first compilation album that was any good! Possibly even the beginning of Larry's return to form. 16 songs including tracks from 'Planet', 'Garden', 'Land' plus newer material like "Soul On Fire", "A Woman Of God", "Living In The 20th Century". The cassette version had one track which wasn't on the CD: the sly live version of "You Can Save Me" from the 'Bootleg' double LP. CD is now deleted.

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1977- 88

Larry Norman, The Best Of The Second Trilogy, Phydeaux (ARF-023), 1988

Limited edition cassette which was intended to act as a trailer for the second trilogy: 'Stranded In Babylon', 'Home At Last' and 'Behind The Curtain'. In the end none of the songs turn up on 'Stranded In Babylon' when it was first released in 1991 and 'Behind The Curtain' which was first slated for release in 1986 never saw the light of day in its original form. The mixes of "Man from Galilee", "Soul On Fire", "A Woman Of God" and Mark Heard's dub mix of "Soul On Fire" were all later issued on the second version of 'White Blossoms From Black Roots' CD (1997), while the epic "That's When Jesus Knew" would later feature on the "Breathe In, Breathe Out" double CD as recorded with Beam in 1998.

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1977-89

Larry Norman, Home At Last, Benson (CD-02304) / (Holland) Spark (SK-7005) / Solid Rock Import, 1989



This could have been a great comeback album. It was Larry's first album to be distributed to US bookshops since 'Something New Under The Son' was released in 1981. Only "Country Church, Country People" had been heard before (excepting the few songs released on the very limited preview

tape 'The Best Of The Second Trilogy'). Slack production and performances and the use of five vignettes (which fade in and out part way through the songs) take the edge of a good collection of songs which focus on personal issues close to Larry's heart. 'Home At Last' was originally due for release in 1986 as part of the 30 Years series. Some songs were removed (eg, a finished version of "Trinity") to make way for new recordings, "Somewhere Out There" and "Selah". Many of the songs are imbued with the kind of wisdom and maturity which comes from experience and a developed Christian worldview. One of the few Larry Norman albums to be criticised on its release for sounding sappy and dated. Anyone who has seen or heard Larry doing these songs with Q-Stone or on the accompanying video knows this could have been much better than it turned out. CD is now deleted.

LARRY'S COMMENTS: 'Home At Last' came out during a 12 year period when I really couldn't make a proper studio album. I had recorded most of the drum tracks for 'Home' in Sweden which was a bad mistake because they were played so listlessly that everything we recorded on top of them had a kind of malaise to it that couldn't be overcome. And at the time I couldn't identify what was wrong with it and correct the problem. Another difficulty is that it was an autobiographical album, but nowhere in the sleeve or in the CD booklet did it indicate that. The record company wouldn't print any of that stuff. One critic called it 'self-referential', which of course it was supposed to be. People were listening to it thinking these were my newest songs, but the album starts out with compositions from the Fifties, Sixties, Seventies and ends up in the Eighties. So, no, these weren't my newest songs and some critics said the album had no guts. My brother said, "If you release this album, it's the end of you career" and of course I knew exactly what he meant. But it was too late to stop because I had contracted it to Benson. But an album just is what it is and some people decide that their favourite album is the one which you actually hate the most and I got more positive mail on that album than any album I've ever released. The subject matter of the album dealt with personal problems in life, not with spiritual victory, so people who were going through those kinds of trouble really identified with the songs. The album is about struggle and sorrow and I think most punters want entertainment that's more assertively positive, escapist and commercial. There's a lot of love and compassion on 'Home At Last', but personally I wish I had re-cut the drums and added more guitar. But that's what the 12 years was like. Helpless and dazed.

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1977-89

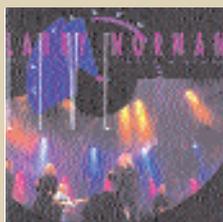
Larry Norman, Home At Last (Double LP), Phydeaux (ARF-21), 1989

Has the same 14 songs as found on the Benson and Spark release and 5 bonus tracks. Additional tracks are an instrumental version of "Nightmare # 49 (Part One)", plus some stunning live versions of "Letters To The Church", "Camel Through A Needle's Eye" and "Here Comes The King" which leave their lacklustre studio counterparts for dead. An entertaining demo of "Shake Your Rattle & Crawl" finishes off the proceedings joyfully celebrating the birth of son Michael, ripping off "Shake, Rattle & Roll" and looking forward to Satan's downfall all in about two minutes flat! Sold in a single white promo jacket with blank white record labels. Some copies had a photocopied A4 sheet with the track information.

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1989

Larry Norman with Q-Stone, Live At Flevo, (Holland) Spark / Solid Rock SK-7004, 1989



Larry's return to form which had been hinted at in the last couple of releases is demonstrated here on the main stage at Flevo in 1989. The set

is partly a greatest hits collection ("Why Should The Devil Have All The Good Music", "The Outlaw" to name but a few) and a chance to air some good new material with a few cracking versions of songs from "Home At Last", plus a great rock and roll medley "Everybody Work / Twist & Shout / Shout" and a stunning closing number "Messiah". Probably Larry's best live album with a band, as he and Charly are joined by a fantastic Q-Stone band in top form augmented by Dan Cutrona on keyboards, a saxophonist and three female backing singers. The bonus tracks on the CD version upset the momentum a bit but even here there is compensation in the form of the previously unheard "Soon I Will Be Home" featuring. Brilliant sound quality. One of Larry's best rock and roll albums sadly no longer in stock in America although Spark still have copies available in Holland.

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1977-90 (?)

Larry Norman, Rough Mix 3 (LP Version), Phydeaux, 1990

Later renamed 'Barking At The Ooops' as this is apparently a misspelling of "Barking At The Ants!". Side one has four songs from the first side of "BATA" plus the live version of "A Note From Mr God" at the Dominion Theatre in 1981.

Side two features Larry dueting with Geoff Moore, Q-Stone, Solveig Leithaug, Sarah Finch and Lisa S (?) on songs such as "Why Should The Devil Have All The Good Music", "Sweet Dreams", "In The World", "If I Have To" (by Chris Eaton) and "My Soul Thirsts For You".

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1972-86

Larry Norman, The Best Of Larry Norman, (UK & Canada) Royal Music RMCD-050, 1990



A year after Larry signs his European releases over to Spark Music in Holland, Royal Music do the dirty on Larry one last time and release this collection of songs

without his permission. Upon finding out of its existence Larry wrote to distributors in Europe and America warning them that this release should be treated as an illegal bootleg. Word sold the LPs, cassettes and CDs in the UK and Canada regardless. Also known as 'Confiscated' because Larry physically confiscated a box of these albums at a festival in Scandinavia then sold them through Phydeaux. Two of Charly's recordings feature as bonus tracks giving further proof that 'The Best of Larry Norman' is hardly the most accurate title for this collection.

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1988-91

Larry Norman, Stranded In Babylon, Solid Rock / (Holland) Spark Music (CD-SK-7017), 1991

The first concept album of all new studio recordings since 'Something New Under The Son' 10 years earlier. 'Stranded In Babylon' was first mentioned as an album title in the mid '80s and some sources have said that Larry and Charly began work on it as early as 1988 but this was interrupted when the two brothers were chemically poisoned by the KGB during their tour behind the Iron Curtain that year. Two years before the American remix the original European version was released during a short European tour in November 1991. 13 brand new recordings of previously unheard material. At long last Larry is back in top form as a writer, performer and producer. Made with Charly in Norway, the Albino Brothers spent 50 days recording all the tracks themselves. Once again Larry offers the kind of Christian worldview last presented on 'Only Visiting This Planet' as he reaches out and proclaims the Christian message in "God Part III" and critiques contemporary culture and politics on "Step Into The Madness". Babylon also contains many of Larry's finest personal songs for some time. The three bonus tracks are great value and change the musical flavour a little. The only thing 'Babylon' suffers from, if anything, is

over production and the fact the boys decided to give all the tracks a layered heavy rock feel. 'Totally Unplugged' and some of the videos demonstrate that tracks like "Step Into The Madness", "Baby's Got The Blues" and "I Will Survive" could work just as well on the old acoustic guitar.

LARRY'S COMMENTS: 'Stranded In Babylon' came out of years of stress. It was, again, an autobiographical album from the "personal trilogy" I was recording. I like a lot of the songs on 'Babylon'. "Step into the Madness" is a kind of militant "Reader's Digest". Right toward the end of it I put some backwards masking which says, "Where are the Peters Brothers now that we need them?" And "A Dangerous Place To Be" is kind of a "Nightmare" type song. I should have called it "Nightmare" and given it a number to make it more obvious. "White Trash Stomp" is an elegiac paean to my father and grandparents and life in Texas. My dad really liked that song. I put it in the bonus section because it wasn't part of the trilogy concept. My dad passed away two Aprils ago, so I don't sing that song anymore. Sadly, Larry suffered a major heart attack before he could finish making the accompanying videos or organise the American release of Babylon and consolidate upon its critical success. This original version of the album is only available now from Spark in Holland.

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1993

Larry Norman with the Judiac Vikings, Omega Europa, Future Underground / Solid Rock (SRD-101), 1993

A CD which highlights the problems a reviewer faces when trying to assess the quality of Larry's output. There are plenty of other CDs where Larry is in better form with better bands backing him up yet 'Omega Europa' remains quite a moving live CD to listen to. Larry has obviously not recovered after his second major heart attack in 1993 and sounds poorly. The band are under rehearsed and experience difficulties with the sound equipment on the night. Yet in the face of so much adversity Larry laughs at his own health problems and soldiers on giving the gospel inviting the audience to put their life in Jesus hands and concludes by praying powerfully for those thinking about making a commitment. Two new songs and the sermonette jammed between them are as just about as good as anything on any other good live album. Check out "One Foot Toward The Grave", "Death Comes To Us All" and "Goodbye Farewell" if you don't believe me. Out of stock.

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THE COMPLETE LARRY NORMAN
PART 2 1993-2001 IS IN CROSS RHYTHMS 63