

RiFLeCom IX

A WRFL PROGRAM GUIDE

Name of permittee:

RADIO FREE LEXINGTON, INC.

Station Location:

KY-LEXINGTON

FCC Form 351-A October 21, 1985
Grant Date: MAY 14 1987

Frequency (MHz): 88.1

Channel: 201

Class: A

the permittee is hereby
authorized to construct
the radio transmitting apparatus

AND WE'RE GONNA USE IT

RIFLE COMIX

We Have FCC License, We Have Liftoff!

RFL (Radio Free Lexington) is now **WRFL-FM**, officially.

A permit to construct arrived from the FCC on May 17.

What did you say?

We got the license. We got the license. After two years of waiting, we finally got the license.

First we were an idea and a coupon in a newspaper article. Then we were a small (5 people) student organization. Then we were a bigger (85 people) student group, an office and a growing bank account. Then we were a promoter of local shows and a t-shirt. Then we were "Story of the Year" in the campus paper.

We waited patiently for some word, or at least solid word that we weren't going to get it, so we could stop saying "diverse, eclectic, based on alternative music, serving the student interest, the norm at other universities of our size" to students, faculty and the press and get down to the business of building a radio station.

License in hand, (and painfully tattooed on PD Mark Beaty's inner thigh for safekeeping) we're doing the things student radio stations do:

training airstaff, establishing a programming format (featured inside) and fighting over a logo.

RIFLe Comix is the WRFL program guide. This is vol one, number one, so give us a break. Periodically we will appear for free in places you are. Our focus is music, radio, live and recorded performance of all musical types. News about RFL programming and events will appear here as well as exhortations to donate time and money to UK student radio. We are understaffed and not paid, so come on, it's a gas. Call WRFL at 257-4082 for information.

Editorial Staff:

Editor: Kakie Urch
Asst. Editor: Leslie Lyons
Inspiration & Juju: Mark Beaty
Photos: Kakie Urch/Leslie Lyons
Contributing(heavily): Rob Olson

OUR BENEFACTRESS
AND ALL-AROUND
MEDIA KNOWITALL:

PAULA
ANDERSON

RICHARD HELL'S HOMEBOYS

MUSIC NEWS FROM LEXINGTON, KENTUCKY

Purple and yellow bats on slick posters all over town? It must mean that ACTIVE INGREDIENTS have a new LP length cassette out. Great graphics, guys. More bass than ever before in the mix. Available at finer record stores.

Kiya Heartwood and her band STEALIN HORSES have been signed to a BIG MAJOR LABEL DEAL with Arista Records. Recording at the Castle in Nashville, the record should be out around September. The Horses opened for Rank and File on a recent string of dates and are currently touring with Wang Chung. A recent show at Bogart's Cincinnati saw the band in good voice and spirits.

The Johnsons, The Weathermen, Spy vs. Spy, whatever their name is this week - actually it's PAUL K. AND THE WEATHERMEN have been bringing their power urban blues to audiences all over the Midwest. A recent tour included dates in Milwaukee, Minneapolis, Chicago, Muncie, Cincinnati. An album, yet untitled, is due out on Shrunk Stomach Records by summer's end.

NINE POUND HAMMER has an 8-song demo tape out. They're playing local and road shows and "shopping it around." Lead singer Scott Luallen reports that he got a job, thank god.

The reggae void created by the exodus of FREEDOM OF EXPRESSION to Nashville has been filled by the newly public WITHOUT RACE, who are slated to open for THE PRESSURE BOYS from Chapel Hill at The Bottom Line in July.

TWO SMALL BODIES where are you?

TO REPORT MUSIC NEWS
OR UPCOMING DATES,
CALL RIFLe Comix at

257-1557

UPCOMING DATES: VEL VET ELVIS AT THE BOTTOM LINE
SUZANNE VEGA AT BOGART'S
THE BEARS AT BOGART'S
DESCENDENTS AT BOGART'S
THE EXPLOITED, CHASTAIN AT BOGART'S

Meet

The Music Staff



Can you believe they gave us this job?

WRFL's Music Staff in the office on a Saturday night.

(L-R) Assistant Amy Boucher, Music Director Rhea Perkins
Assistant Kakie Urch, and Assistant Diane Pipes.

Rhea Perkins

Music Director

A psychology senior, Rhea is known for her organization, dedication to WRFL and affection for early who tunes. Rhea has experience working with the UK Concerts production and hospitality crews. A steady, calming influence on us all. David Bowie, INXS, Echo and the Bunnymen offset by doses of Suicidal Tendencies.

Diane Pipes

Made the front page of the Cincinnati papers when Black Flag lead singer Henry Rollins pulled her on stage and sang "Gimme, Gimme, Gimme" to her, but that was back when she had her hair. Majoring in Social Work, Diane plans to work with juvies. She mans the Info Desk on campus, and listens to what else, Black Flag, Bauhaus, Joy Division, Rolling Stones when she gets off work.

Amy Boucher

Current UK Concerts co-chair and a Latin American Studies major, Amy is dedicated to new and alternative music, but loves Kool and The Gang. Working on booking and promoting the 1987-88 UK Concerts season and in the UK Library's Central Serial Records department. Julian Cope, The Cure, Violent Femmes, Love and Rockets. The most unlikely girl from Arkansas we've ever met.

Kakie Urch

A Kak of all trades. Concert Committee co-chair for two years, and hard-touring rock caterer on such tours as Van Halen, Run DMC, Luther Vandross, Dylan/Petty and er, Neil Diamond. Involved w/RFL from the start, currently working as marketing director for UK Housing and Food Services, and on completing a journalism degree with a concentration in economics. Metal, American sludge, folk, country, rap, blues, post-punk, neo-pop, you name it.

THE GOOD, THE BAD, AND THE IRRELEVANT

RiFLe Comix Record Reviews

Bigger, yeah.
Deffer, not much.
LL Cool J's new record, good, not great

LL Cool J
"Bigger and Deffer"
Def Jam/CBS

By ROB OLSON
RiFLe Comix Contributor

LL Cool J is still hard as hell.

His second LP, "Bigger and Deffer, although it isn't quite as great as the first one, still throws down in ways "Radio" only hinted at.

One song "Go Cut Creator Go" (appropriately titled), has LL laying down a characteristically hardcore rap over what sounds like the Imperials or something. And you thought these rap kids only listened to AC/DC.

The raps on this on are as clever as ever. In "My Rhyme Ain't Done," LL parties with George Washington, the Honeymooners and countless cartoon characters, and still comes out on top. Best rhyme: "I was down with George at the Delaware/But I wore a Kangol, not fake white hair."

In the extremely hardcore "The Breakthrough," LL tells all the street cornerchumps with nothing better to do than talk about him, "When people ask you what you did with your life/You'll say I hated LL and I carried a big knife."

There's another ballad rap, "I Need Love," on which Mr. Cool J decides he's tired of using girls and he's ready for the responsibility of true love and all that. The first words of the next song?

"I'm the Lady's Love legend in leather/Lone and lean and I don't wear pleather."

Vandy's WRVU Hosts WRFL Staff

Stop having fun - this is Research!

By KAKIE URCH
Assistant Music Director

"Promise me you won't dress like
Dwight Yoakam, okay? Do you promise?"
"I want to go to Dollywood."
"That's way over near Knoxville, we're
going to NASHVILLE."
"Well, if we can't go to Dollywood, we
can at least go to Twitty City."
"We could go to Loretta's Lynn's but
she's always closed."
"YOU CAN'T GET TO I-65 FROM HERE!"

This is the way the WRFL "fact-finding"
mission to Vanderbilt's WRVU began. We found
some facts, but we found some great new
friends AND Loretta Lynn's Dude Ranch



Loretta Lynn Under Glass
Wax mannequin of Loretta Lynn
in the foyer of Loretta Lynn's
Country Kitchen and Dude Ranch, I-65

Most of us at RFL have worked in some
form of radio before, but none of us have
built a college station from the ground up.
We needed to do some research, at least
to confirm that our planning for our
projected September on-air date was on
track.

Program Director Mark Beaty arranged
for the WRFL staff to visit Nashville's
alternative powerhouse 91-Rock, con-
tacting WRVU's music director, Laura
Mitrovich to set up a weekend visit to
the RVU studios on the Vanderbilt campus
in Nashville.

RFL staffers compiled lists of questions
to ask these college radio pros - and five
members of the staff made the trip in
production manager Jack The-Speed-
Limit's-65-Now Kirk's '78 Cutlass.

General Manager Scott Ferguson, PD
Mark Beaty, Music Director Rhea Perk-
ins, and Asst. MD Kakie Urch clutched red
vinyl interior all the way to Nashville.



Just Keep Pushing That Red Button...

RVU Music Director Laura Mitrovich handles the controls - during an equipment-stressing electrical storm - as RFL staffers pick music, observe, and push that red button.

Mitrovich and RVU's sales manager John Koski met the five at the RVU studios, gave a tour of the facility and patiently answered questions about everything from budget to abusive callers.

The RFL group was particularly impressed with the 91-Rock compilation album, "City Without A Subway," with cover art by none other than the Rev. Finster himself.

The two stations exchanged T-shirts and promotional items, and took to the airwaves for an hour's worth of a dual show, with "The Mitro" running the board and Perkins and Urch picking music.

"I mostly play brand new stuff on my show," Mitrovich said, "because there's just so much good stuff coming out."

Perkins and Urch picked accordingly, pulling

the new Wire, the Replacements, Steve Earle, Wiseblood, and an album by a popular Lexington group, Velvet Elvis.

After signing off, the group headed to a local eaterie for dinner and drinks, and more question and answer.

Many thanks to RVU for the great time and invaluable information...observing 91 Rock's operations gave RFL a lot of insight and goals for the future.



Playing Around In Production

WRVU Sales Manager John Koski and RFL Music Assistant Kakie Urch in the 91-Rock production studio.

THE GOOD, THE BAD AND THE IRRELEVANT

RIFLE Comix Record Reviews

We are the Session Men...

Superstar side guys play on new Zevon LP

Warren Zevon
"Sentimental Hygiene"
Virgin Records America

By LESLIE ANN LYONS
Assistant Promotions Director

Nobody's got nothin' on Warren Zevon.

With "Sentimental Hygiene" on the new Virgin America label, he seems to have it all, including Bob Dylan's harmonica, Neil Young's guitar and Michael Stipe's voice.

It seems a whole entourage of rock's most distinctive personalities have stepped in on Zevon's latest contribution and you'd almost think another "We Are The World" was on the way.

"Leave My Monkey Alone" rocks to the lyrics "Mzungu Arudi Mwa Frika Apate Uhura" (meaning: "Whites go back to Europe. Freedom for Africa.")

Yet this isn't the latest Quincy Jones or Bob Geldof project.

It's an expression of late 20th century blues w/ "Trouble Waiting To Happen" and of record industry blues w/ "Even a Dog Can Shake Hands."

But the title cut offers a solution to all this "Bad Karma" - the title of another discontented cut w/ Michael Stipe's harmonizing.

"Sentimental Hygiene" is one of the better songs on the album w/ Neil Young playing a few old familiar riffs on lead guitar.

"Detox Mansion," co-written by Jorge Calderon, drives so hard that you wonder how David Lindley stayed in his seat to play that lap steel guitar.

And it seems appropriate that Bob Dylan would lend his sympathetic harmonica to "The Factory," a song about the plight of a Detroit factory worker.

No, Warren Zevon hasn't changed his style much over the years or w/ this new LP.

But when he says he "thought it was safe to be bored" in "Trouble Waiting To Happen," w/ a little help from some rock legend friends, he's letting you know that it isn't.

Sonic Sister

More important noise from (The?) Sonic Youth

Sonic Youth
"Sister"
SST Records

By ROB OLSON
RiFLe Comix Contributor

If only they would let Kim Gordon sing all the time. Sonic Youth's new album, "Sister," although no major departure from their last few records, reinforces their reputation as one of the most innovative bands on vinyl.

The Youth make music in which sound is much more important than notes and all that other stuff. Instrumentally, they combine Edgar Varesse with the Stooges, and the result is sort of like what might happen if Einsturzende Neubaten went to the junkyard and all they found were a couple of guitars, a bass, and some drums. But unlike Neubaten, Sonic Youth have a knack for making pretty music that sounds nice now and then.

Lyricaly, there's still an overabundance of little tales chock full of unstable love and implied violence, ranging from bad high school poetry to pretty good college drop-out poetry, although "Pacific Coast Highway" and "Cotton Crown" are really good.

And would you check out that wah-wah pedal on "Pipeline/Kill Time?"

EinsturSly Stonebaten:

Public Enemy combines
Family Stone guitar and
industrial scratches

Public Enemy
Yo! Bum Rush The Show
Def Jam/CBS

By ROB OLSON

This record is funky.

After the success of hoodlum genius Scholly-D, hip hop artists are finally rediscovering that chicken scratchy Family Stone sounding guitar that you've always known would sound great over those enormous beats, but you knew you'd have to wait until the Beastie Boys came along and made everybody sick of the metal/rap hybrid as an art form.

On songs like "You're Gonna Get Yours," and "Sophisticaed Bitch," NY-celebrity-without-a-record contract Vernon Reid works it on-out, and if you can believe it, it sounds like they're cutting from an Einsturzende Neubaten record on "Terminator X Speaks With His Hands."

You should buy this quick.

IT'S ALIVE

Actual things we saw

A Gentleman and A Song Title

Alex Chilton plays the Uptown in Athens

Alex Chilton
Uptown Lounge
Athens, Georgia
June 13

By Rob Olson

Yeah, yeah, Peter Buck was there.

No, Alex didn't play any Replacements songs.

Now that **that's** out of the way, we can get down to business. Alex threw. For three pieces (Alex, the ugliest bass player in the world, and a drummer who looked suspiciously like a philosophy grad student), these boys made a lot of noise.

As far as songs go, they did "No Sex," Bangkok," "September Gurls," (after which one of those extra hip Athens rockers yelled, "More Bangles!") and a really sloppy version of Big Star's "Kangaroo," which the earlier mentioned ugly bass player had apparently never heard. They closed with The Doors' "Light My Fire," and while the band was packing up, Alex did a solo version of The Boxtops' "Neon Rainbow."

After the show, an avid rock fan was heard to tell the star, "Y'know, the Replacements have a song about you on their new album. I can't really understand the words, but you're really famous."

Mr. Chilton, although notoriously an asshole, shook the guys hand, said "Thanks," and drove off.

In a Ford Escort.

The Chicago Six

Big Black, Urge Overkill take Louisville by force

by Kakle Urch
Assistant Music Director

In the end, they stopped the whole thing due to a tornado sighting and blown tweeters, but what there was of last week's triple-bill-rumour-come-true at Louisville's Zachary Taylor America Legion Post was a live 50-amp cable sputtering out of control like a Water Weenie.

After seeing an aborted six-song set by Chicago's Big Black, the "it'll-change-your-life" statements associated with their live performances are a little more understandable. "Kerosene" is horrific enough on record, but Steve Albini is a powerful visual aid, all veins and mouth and glasses and twisted energy.

Big Black was LOUD (relative to the power of the PA), and fierce, but you just knew there was more to it - probably forgotten in the car. Working against the handicaps of no monitors, Brett Ralph screaming idiocies from stage left, a National Weather Service tornado watch and poor scheduling by the promoter, Big Black was lucky to get off the eight songs they did. At no time were they in control of the set.

A rendition of a new song "Bad Penny" dedicated by Albini to "Laura Orr" (the woman Squirrelbait wrote their song "Sun God" about) ended the show, or maybe the end of the show, forced by an oncoming tornado and frying tweeters ended "Bad Penny." All things held constant, it COULD HAVE changed my life, but on this night didn't.

Urge Overkill are almost as good as they're supposed to be, and perform shirtless.

Slint played 45 minutes of instrumental music that was a cross between Santana and Die Kreuzen. The music is incredibly complex and advanced, and above all, interesting. Slint is one band in the region that is doing something ORIGINAL. I can't believe these guys are 18.

IF YOU HEAR IT ON
WRFL,
YOU CAN BUY IT AT
CUT CORNER



Cut Corner Records

and Video

S. Limestone
Next to the U. Club

Lexington's best Selection of
New Releases
Independent Labels
Jazz, Blues, Reggae, Hardcore,
Imports
Singles
Domestic and Foreign Films/Videos
Local Music releases
Cassettes and CD's