

RIFLE COMIX

A WRFL-FM PROGRAM GUIDE

FALL 1988

LEXINGTON, KENTUCKY

INSIDE

Program Notes

Alternative Music Week 1988

Interview:
Chick Corea

Richard Hell's Homeboys
Lexington: The New
Athens?

New Talent

It's Alive

Tiny Lights
D.O.A.
Agent Orange
Alex Chilton
Stealin Horses
The Coolies

In Review

Folkways
Feedtime
Hugo Largo
Jane's Addiction



Kiya and John From Stealin Horses

WRFL PRESENTS Alternative Music Week 1988

The Alternative Music Work Week

Monday, Sept. 19	Shaking Family with 10 Ft. Pole at Two Keys Tavern
Tuesday, Sept. 20	Tar Babies with I.C.P. and Bored and Dangerous at Babylon Babylon
Wednesday, Sept. 21	Stealin Horses with the City Slickers in the Student Center Ballroom
Thursday, Sept. 22	Tiny Lights, Hetch Hetchy, and Alice Donut at Babylon Babylon
Friday, Sept. 23	The Royal Crescent Mob with Paul K. & the Weathermen at The Two Keys Tavern

**Alternative Music
Live In Your Face**

RIFLE COMIX

A WRFL PROGRAM GUIDE

Word:

PROGRAM NOTES (From the desk of PD Mark Beaty).....	4
LETTER TO THE EDITOR (How one person got involved and why you should too.).....	5
RICHARD HELL'S HOMEBOYS (What's the state of Local music)	6
THE WRFL FALL PROGRAM GUIDE	8
LORD OF THE FLIES (A play in four acts by Heather Kennedy)	10
HEROINA (A short but true story by Lisa Cox)	11
IT'S ALIVE (Alternative bands in review)	12
THE PEACEFEST BIT: WHAT WAS THERE? (The Word from the Lincoln Park Peace and Music Festival)	17
CHICK COREA (An interview by Mick Jeffries)	18
IN REVIEW (New album reviews).....	21
THE LETTER THAT STARTED IT ALL (How WRFL began).....	22

RIFLe Comix is published each semester by WRFL-FM, Radio Free Lexington at The University of Kentucky. It is a Program Guide for the station and a forum for exploration of topics pertaining to music and all which that implies. The staff invites interested contributors to contact the station at (606) 257-4636.

EDITOR: LISA COX

PHOTO EDITOR: MICK JEFFRIES

CONTRIBUTIONS:
GORDON BROWN
PAUL MEYERS
JACK KIRK

MARK BEATY
JIM SHAMBHU
HEATHER KENNEDY
DONNA THORNDAL

PETER HESSELDENZ
MICK JEFFRIES
KAKIE URCH
BILL WIDENER

Special thanks to Scott
Ward and the Kentucky
Kernel Offices for the
use of their production
equipment

Program Notes

From The Desk of WRFL - PD
Mark Beaty

Remember going home from school this summer and finding your six-month-old niece six inches taller and bigger than the family dog? Coming back to school you'll find WRFL growing up just as fast.

The four months of summer (besides being unbearably hot) were a time of growth and refinement for WRFL. Our programmers have an additional four months of experience and several of them have developed special interests which will show up as segments of their shows. What this means for you is even more variety and excitement in our programming.

Of special note for the Fall of 88 is the addition of a new block program to WRFL's schedule. The program features hardcore and runs from midnight Thursday to 2am Friday. Check out the Angel of Destruction and his particular of liver-pounding, mind-numbing rock!

WRFL has other new features in store for the fall. Our news service will be expanding in early September to include national and international news service from the Pacifica Radio Network. Pacifica Radio has long been recognized as a leader at the national level in listener-supported radio. The addition of this program will free WRFL's own news staff to focus on the local and campus issues which directly effect so many of our listeners.

Additional UK campus information services for the fall will include Campus Calendar (broadcast every night at 6), Concert Line (a local entertainment listing broadcast twice daily), and free Public Service Announcement broadcasts for campus organizations.

Be sure and listen for interviews featuring local and campus figures, artists performing in or travelling through Lexington, and feature programs on all topics from the latest in Film to UK Club Sports. Regular scheduling for this type of programming will be available in a

couple of weeks at our studios or listen for on-air promotional announcements.

We at WRFL hope that each of you finds portions of our programming exciting and challenging. Speaking for the program department, I want to encourage listeners to take advantage of WRFL's broadcast services for both entertainment and information dissemination. Keep in touch with your station. Let us know what you like and what you don't. I can't guarantee that all the changes you want will be made, but I can assure that program suggestions will be taken seriously by our staff.

Here's wishing you a successful semester and hoping that with the help of our listeners WRFL will continue to grow and improve in its service to UK and the Lexington community.

YES!

**You Too Can Become
a Member of the
Esteemed
WRFL-FM Staff.**

HOW?

**(You May Ask.)
Well, It's
Easy.**

**Just Come to our studio
Located in the
Student Center.
Talk to the Staff Members
and
Fill Out an Application.
So...What are You
Waiting For?**

Letter to the Editor

One year ago, I contacted Mark Beaty and told him that I was interested in joining the RFL staff. He told me to come to Miller Hall, the RFL office, at that time, to talk to him. Being somewhat of a conservative person, his appearance caught me off guard. He wore a T-shirt and blue jeans, both somewhat in disrepair. To accent his appearance, he had hair hanging in his face, a skull dangling from his ear, and a long bead necklace with a large tooth on it.

When I entered the office, it was not the plush office setting I was accustomed to entering on campus. It contained many posters with weird names of groups I had never heard of. The whole scene caused my curiosity to rise, because it was so different from anything I had experienced on campus.

I soon realized that this group was not just another bunch of college students. They were ambitious and more accepting than most students on campus.

Because the station was planning to broadcast different types of music, including my specialty, jazz, I became

more involved.

As time passed, I saw the station coming more into focus due to the hard work of everyone involved. It was especially rewarding because I was able to work to make the station a reality. Over Christmas break, I essentially lived at the station while Mark and I constructed the setup.

Once most of the work on the station was completed, and equipment arrived, it was time for everyone to submit a demo tape, to compete for their spot on the air. I submitted a demo tape for jazz along with several other talented individuals, and was very lucky to obtain a jazz slot, on the air. My first shift was nerve shattering to say the least. All the jocks seemed to feel the same way.

It was very rewarding to know the station was a reality after a long period of hard work and disappointing delays.

In March, I decided to put in my application for the position of General Manager. After a long series of interviews with the board of directors, in April, I was appointed GM.

Learning the ins and outs of the University's beurocracy was a trying experience.

Even though the station went through some difficult times, it has been the most rewarding experience of my life. We are now looking forward to a new and exciting year of bringing Alternative music to the Lexington area.

I encourage anyone who is interested, and not afraid of a little hard work, to get involved. From experience I have found that the more work you put in, the greater the rewards.

Paul Meyers, GM

**DO YOU HAVE ANY
COMMENTS ABOUT
WRFL?**

Send your letters to the
editor to :

**RIFLe Comix
C/O WRFL
P.O. Box 777
University Station
Lexington, KY
40506-0025**

Richard Hell's Homeboys

Music News From Lexington Kentucky

Lexington: The New Athens?

The comparisons were inevitable. Lexington and Athens, Ga. Both the home of a strong music scene. One, practically the Mecca for many Alternative Music fans, made famous by such bands as R.E.M., The B-52's, the BBQ Killers, Hetch Hetchy, and The Kilkenny Cats. Another recently put on the map by national releases from both Stealin Horses and Velvet Elvis.

What about this entity known as "The Athens Sound"? Is there really such a thing? That point is up for debate. For the most part, I find great variety in Athens bands. I must admit, however, there are a few bands that sound similar to one another.

How about the "Lexington Sound"? Does such a thing really exist? Personally, I don't believe so. When you have such diverse talents as **Alice**, **Bored and Dangerous**, **The Floaters**, **I.C.P.**, **The Jeeters**, **9 lb. Hammer**, **Paul K. and the Weathermen**, **Seventh Seal**, **Skullhead**, and **Smash Clown**, it is hard to get away with defining the "Lexington Sound". What little any two of them may have in common (I can't think of many with a lot in common), simply amounts to chance.

All of this comes to one simple question: Is Lexington the "New Athens"?

Good question.

Music News

Stealin Horses took their turn with their self titled June release, and what a turn it was. Their album did very well on the top 40 charts for a debut album. Congratulations to the band. Stealin Horses will be playing at WRFL's Alternative Music Week on Wednesday, September 21 at the U.K. Student Center Ballroom along with the **City Slickers**, formerly **The Jeeters**. Ya'll come down now. Ya hear?

Enigma Records put out **Velvet Elvis'** debut national album in June. Following the release of their self titled LP, produced by Mitch Easter, the band toured the West Coast with Ranking Roger. Velvet Elvis ended their tour with a date at the **New Music Seminar** in New York.

DIXIELAND CARD COMPANY BASEBALL CARDS

Buy, Sell, Trade
Retail and Wholesale
Single Cards to Hords
Over 800,000 in stock
Sets, Team Sets, Cases and Supplies

933 S. Limestone
Inside The Comic Connection
Phone 255-4707
M-F 10-7 Sat 10-6
Ask For Martin



MORE NEWS

The Resurrected Bloated Floaters are releasing their debut lp on their newly formed label, Resurrected Records. It's in the mail, but should be available as you read this.

This month, **7 Zark 7**, began headlining some dates at Elliston Square, in Nashville, including one date with Marshall Crenshaw in the audience.

Attention Local Music Fans

Here is your chance to see your favorite local bands Live In Your Face. WRFL is sponsoring Alternative Music Week including many



Chip Curry, guitar 7 Zark 7

of your favorite local bands and some of your out of town favorites as well. Local bands playing include **Shaking Family**, **Paul K. and The Weathermen**, **I.C.P.**, **10 Ft. Pole**, **Bored and Dangerous**, **Stealin Horses**, and **The City Slickers**. With bands of such caliber playing, this is one event you won't want to miss.

New Talent

I.C.P. wowed 'em (and hopefully you, too.) at their debut, opening for **Tiny Lights**. Yes, they are still around with their Master - Dik era **Sonic Youth** (As described by bassist Rob Olson) sound. One might also describe them as funk jazz industrial scratchin' noise. Check them out with the **Tar Babies** and **Bored and Dangerous** at Alternative Music Week. Stay tuned for details.

Inflatable Toasterblender. You may well ask, what in the world is that? It is a band, and with a name like that, they can't be sane. They've sprung onto the scene with their brand of manic Alternative Pop, on a tape entitled "Late For Asparagus". The tape is available around town for the same price as the equivalent blank cassette. They should be playing out and about very soon, and possibly be opening for **Scruffy the Cat**, in Cincy. As guitarist, Mike Zavos put it; If you don't like the tape, you can always tape over it.

Yet another notch on Lexington's musical belt. Label it **10 Ft. Pole**. This bands **FUNKS** mean. With members Billy Quinn, formerly of **Rebel Without A Cause** and still a hot local producer, Brian Arnett, and Brian Pulito, both of Floaters fame, How can you go wrong. Well, you can't. Check them out with **Shaking Family** at Alternative Music Week. Flaming.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
2 a.m.- 6 a.m.	? Mystery Jock ?	David Schatz	BUTCH	Russell Carey
6 a.m.- 8 a.m.	Mark McClenning	Marla Billings	Saj Rizvi	JJ Haws
8 a.m.- 11 a.m.	John Sloan	Dan McBrayer	Brian Sosby	Zale
11 a.m.- 2 p.m.	Jay Boyd conceptually speaking	Susie Quinn	Manju	Jazz with Paul Meyers
2 p.m.- 5 p.m.	Ayser Salman	Tim Moosey	Shawn McCarney	Rachel Peretz
5 p.m.- 8 p.m.	Tom Flanigan	Jack Smith	Carrie Tipton	Wyn Morris
8 p.m.- 11 p.m.	Jim Shambu	Reggae Scott Lakes	Mark Beaty	Kakie Urch
11 p.m.- 2 a.m.	Matt's Metal Mortuary w/Matt Dacey	the fresh test (rob olson)	underground KATACOMBS w/BILL WIDENER	HardLeft with ANGEL

FRIDAY	SATURDAY	SUNDAY
Jim Owens	Paul Davidson	Ray Williams
Mike Reid	Todd Hamill	Christian Rock w/ Tanya and Amy
Karen Gatz	Donna Thorndale	Steve Holland
Power Lunch Pam Foley Metal	bluegrass The Blue Yodel Radiotime Cafe w/Jimmy McDowell	Between the Cracks (Tom & Paul)
Lisa Cox	blues Happy Hour Blues Scott Ward	Jazz Hazel Plummer
Amy Boucher and Diane Pipes Local Music	Smashed Rhythm w/Brian & Michelle	Mike Lynch
Jack Kirk	Mick Jeffries "Speak No Evil"	Jamie Tittle
psychedelic w/Golden Brown	Phil Tackett plus Comedy	Heather Kennedy Album Feature

WRFL

88.1 FM
Program Guide

Fall 1988

LORD OF THE FLIES

A PLAY IN FOUR ACTS

BY HEATHER KENNEDY

act one
open curtain. a small cell, one iron bunk in the corner, a chamber pot on the floor. a door in the back with a small barred window. the cell is empty except for the flies, which are everywhere. a sign on the floor facing the audience says "DAY ONE".

the door opens suddenly. a man dressed in a new pale green prison uniform is shoved violently into the cell. the door slams shut.

the man turns to the door and grasps the bars, but does not beat on the door or cry out. after a minute he flops down on the bunk and puts his head in his hands. he tries to ignore the flies buzzing around him but presently starts swatting at them and waving them away.

swatting and waving continues, growing progressively more frantic and wild, until man is sweating and panting, running about the room.

total time: 10 minutes.
close curtain.

act two.
same cell. man is standing in the center of the room. his face is unshaven, his hair is longer. the sign facing the audience says "DAY THIRTY".

man holds his shirt in his hand. his eyes follow a fly for a moment, then he whips it out of the

air with a flourish of his shirt. he continues dancing around the cell, killing flies left and right with dramatic and completely unnecessary movements. something like tom cruise in "risky business".

total time: 7 minutes
close curtain

act three.
same cell. sign facing audience says "DAY 365".
man is sitting on the bunk, tattered shirt in hand. he looks bored. with almost no effort or movement, he removes flies from the air, from the wall, from his body.

total time: 5 minutes.
close curtain.

act four.
same cell. man is haggard, dirty, unhealthy. sign facing audience says "YEAR FIVE".
man lies prone on the bed, naked. the room is full of flies, more so than before. the buzzing is incessant and irritating. the man mouth and eyes are slightly parted. he does not move, except for his breathing. the flies crawl on his face, his mouth, in his ears, on his body. he does not move.

total time: 10 minutes.
close curtain.

HEROINA

But There's One thing,
One thing I can't forget,
'Cos it's in my head...
You know what it is.
It's Heroin.

— Luca Prodan,
"Heroína"

Only the day before, I had been sitting around with some of my friends, in Buenos Aires, listening to Argentine music. Sumo was one of the bands I listened to that stood out. I suppose it was because they gave off such attitude.

The next day, I was walking down street putting up fliers with a few friends, when I saw a bald man, sporting a leather jacket, a walkman, and an indifferent look on his face. When we saw this guy, all of my friends started freaking out.

"Es Luca. Es Luca.", they screamed.

Having no idea who Luca was, I asked,

"Quien es Luca?"

"El cantante de Sumo," they all chorused. The lead singer of Sumo.

They told me that the man, Luca, had been born in Rome, grew up in England, and came

to Argentina to get away from heroin, because there was very little in Argentina. This was after his sister had died from a heroin overdose, they told me.

Then they all urged me to talk to him, because he spoke English. Reluctantly, I agreed. He was listening to his walkman and didn't turn around, so he did not detect our presence. We followed him for about a block before we reached him, and a block more before I gathered the courage to tap the leather jacket on the shoulder.

Luca turned around and shut off his walkman. Feeling stupid and not knowing what to say, I simply asked him if he spoke English. I then asked if he was the lead singer of Sumo. I told him that I liked his music and I was wondering if Sumo would be playing in town soon. He told me that

they would be doing a big show in about 2 weeks. I asked him what he was listening to and he gave me a listen. After he told me the name of the band, I made it a point to remember, only to forget the name before I made it home that day. I remember the smell of alcohol as he told me that he was in a hurry to see his girlfriend, who worked down the street, so I decided it would be wise to hold him up no longer.

Before I left Argentina, I bought Sumo's two albums, and saw their concert. That was the last I heard of Sumo after I left Argentina.

One day almost two years later, I received a letter from one of my Argentine friends, with me that day. She informed me that Luca had died a few months earlier;

of a heroin overdose.

— Lisa Cox

It's ALIVE

Tiny Lights

July 5, Babylon Babylon

A friend told me that she had seen Tiny Lights in New Jersey. I wondered what form of substance she had been abusing. She claimed innocence, but I still wondered.

Alright, so as of July 4th, I knew that Tiny Lights was a band from New Jersey that had an album on GAIA Record's, called Hazel's Wreath, and at least one really groovy song on that album. (Red Planet; you know, "Try to make the dull things bright. Lighten up and spread deligh-igh-igh-ight, oh-oh-oh-oh.) So, being the disciple of Norman Vincent Peale that I am, (ha) I decided that it would behoove me greatly to get my lethargic summertime butt down to Babylon Babylon on Tuesday night, July 5th. Besides, at three bucks, it was well worth the risk.

Intra Cranial Pressure (I.C.P.) kicked things off debuting their (Sly) Ston-ic Youth chops complete with distorted scratching and a Sonny and Cher cover. A fun time was had by all.

Tear down (Simply), set up (Also simply), and here come the headliners. Holy Cow! They've got a violin, a cello, a coronet, and an awfully small drum kit. It's hot, someone's wearing leather, and just what are we in store for here?

Well, just let me tell you something, folks. Tiny Lights rocked real hard. I don't mean like Dinosaur rocks, I mean they soared. Each member of the band was a part of his/her instrument and each instrument was a crucial part of their sound as a whole. When I say they blended, I don't mean they sounded like a Hamilton Beach machine, I mean they soothed, soothed in an energizing way. The



The young woman's hair slung rhythmically to and fro across the dance floor, caught the sound and reflected it on to the other spectators. We basked in the warmth, we stepped lively to the beat, and, best of all, we smiled in the happy, quirky sounds of Tiny Lights. And you know, they didn't even play "Red Planet". I guess that next time they come around, (fingers crossed), that we'll have to request it, and hope they bring some more of those cool, thick cotton T-shirts.

- Gordon Brown

Ed. Note: Indeed, Tiny Lights is returning during Alternative Music Week with Hetch Hetchy and Alice Donut.

D.O.A. Bogarts

Following a strong but subdued performance by Scream and a surprisingly powerful comeback by Agent Orange, (Still the best surf-punk band in the world), D.O.A. proved once again that they are one of the strongest hardcore acts going.

Vancouver's own sent the Bogart's crowd into a frenzy with blistering core crunch numbers from their last release, "True North, Strong, and Free" including "Lumberjack City" and "To Hell an' Back". Midway through the

show, they threw down with a spirited anti-racism set which included a sampling of South African protests and a cover of the blues classic, "Midnight Special". The strength of the show, however, came in the form of the classic punk anthems that made their name.

Joey Keighley towered over the chaotic pit of onlookers, jowls a shakin', guitar-a-grindin', as he led the band through raucous energetic renditions of "World War III", "D.O.A.", and "The Prisoner" (The pinnacle of the show). They finished up with two fun encores, including covers of "King of the Road", and their classic rendition of "War" (shreds Bruce Springsteen's version). D.O.A. was definitely a strong climax to a furious night of hardcore. If you get a chance to see these guys, don't miss them. They have been around for a long time, and they still pack a wallop.

Today,
your boss or teacher
may REALLY be
a monster...

INFERNO™

From Marvel® Comics
Available at:

The Comic Connection
933 S. Limestone
M - F 10 - 7
Sat. 10 - 6
Sun 12 - 5

TM & © 1988 Marvel Entertainment Group, Inc. All rights reserved.



Agent Orange

Bogarts

These guys were great ... fast and fun. Not hardcore, mind you (Don't tell the Bogart's Pit Crew regulars), but they definitely held their own against the the raucous energy of D.O.A. The one problem with having three good bands such as Scream, Agent Orange, and D.O.A., on a triple bill, is none of the bands get to play very long. Agent Orange, however did get a chance to play "Secret Agent Man and a rockin' version of "Pipeline".

Alex Chilton

June 12, 1988

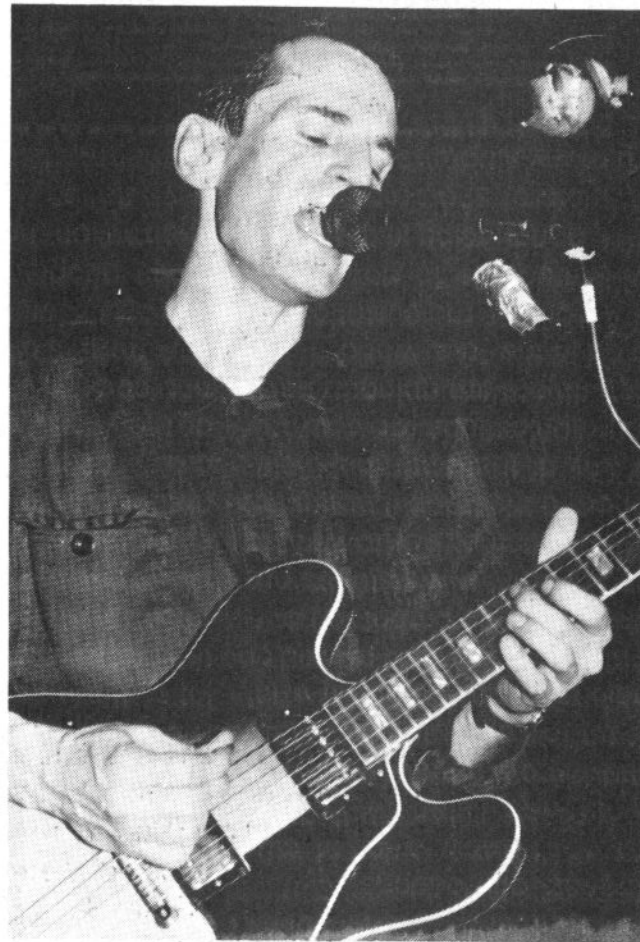
Babylon Babylon

Alex Chilton proved in his Lexington appearance, that after years of fighting with record companies and laboring in obscurity, he may be coming into his own. His band, Big Star, was a favorite among critics and his solo career developed a solid cult following, but Chilton's profile stayed low in the seventies and early eighties. For this reason, many in the audience at Babylon Babylon may have known little about Alex Chilton except that he had been the sixteen year old prodigy who sang "The Letter" with the late sixties group, The Boxtops, and that he was the subject of a song by The Replacements.

Now Alex Chilton seems to be in top form, with a strong album, High Priest, and a great live show. He and his band, consisting of a bassist and a drummer to back his own singing and guitar playing, ran through a very engaging set of Chilton originals mixed with a few rock 'n' roll classics. The show started at just after midnight following some technical difficulties, and ran just over an hour (My only complaint is that it didn't last longer). The loose Chilton appeared comfortable as he

joked with the audience in between songs such as his homage to the head Buddhist in Tibet, "Dalai Lama" and the trashy "Take It Off". Both songs have the quirky offbeat style and lyric content so prevalent in much of Chilton's later work and were performed in his half talked/half sung approach. His songs were at times self deprecating and at times mock serious, but always full of the wit, charm, and soul Chilton is known for.

He appeared to be having fun as he and the band cut loose on Little Richard's "Lucille" and Jerry Lee Lewis' "Ubangi Stomp", but it was with his own song, "The Letter", that the show became something more. Sung in his more mature less gruff voice, the song had the feel of a cover, as if the kid who sang it twenty years ago were a different person. It surprised me that he even sang the song because I had heard that he was bitter about those days and wanted to be appreciated for what he was



Chilton Continued

doing now. In performing the number he introduced as "a song you may have heard before", Chilton showed that he is a man who has come to terms with his past and is ready to move forward.

-Peter Hesseldenz

Stealin Horses

Breeding's

The last time Stealin Horses "came home," I seem to remember Kiya Heartwood as having one less guitar. Now she's got double that number (read: two guitars). Another thing I remember is that Stealin Horses had a considerably smaller number of fans that night. Of course, Great Scott's Depot, God rest its soul, was never the biggest nor poshest of venues, either. And there was a crowd but its members were, let us say, expected. Mostly local musicians and assorted scenesters coming out to applaud a local band-done-good. And a contract with Arista Records was definitely good. Still no record to hawk. Yet. Details. Personnel. Nashville. So that night at the late Great Scott's was sort of a "scene" party. Not like the Breeding's show.

No, this time around, local musicians Kiya Heartwood and Kopana Terry showed up with a few things to be proud of. A charting album, a video on MTV and a string of dates with the Smithereens, to name a few. So, with a little publicity from a well-known Lexington classic rock radio station (which shall, for these purposes, remain nameless), Stealin Horses had a sizable welcome home concert. How about that. And the crowd was a little different this time. Gone (or at least well-disguised) were the scruffy musician-types and Great Scott's posers. They had been replaced by a much more main-stream and, to be painfully frank,

The last time Stealin Horses "Came Home", I seem to remember Kiya Heartwood as having one less guitar. Now she's got double that number.

-Mick Jeffries

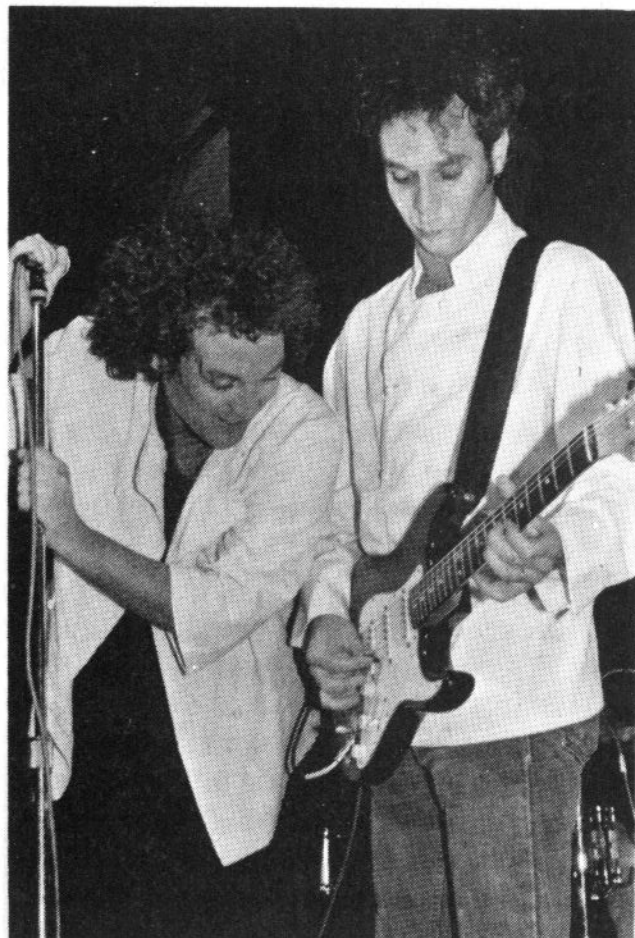
preppy audience.

But polo or no polo, these people clearly got the most out of their ticket price. Lex/Louisville rocksters Shaking Family kicked through an opening set with their usual, hyper enthusiasm. Barbara Ann sure has a lot of soul for a skinny white girl. People returned to the dance floor as Kiya and company cranked out most of the material from their debut Stealin Horses as well as several new songs. As an appropriate capper, the band stomped through a spirited reading of Van Morrison's classic "Gloria". This was particularly well-received with Kiya harkening back to Radio Cafe (her previous band with Terry) days by scanning the audience and pulling Two Small Bodies guitarist Joel Effron on stage to sing.

Suprisingly, the best news for Stealin Horses is probably the crowd. No longer just a few friends and associates, Stealin Horses is successfully drawing the consumers, it seems. People who have seen them on MTV and heard them on the radio. In other words, the album-buyin' kind of people. And that's a good thing. After all, if you want to make music, its nice if you can do it without starving or forfeiting all material possessions. Or your integrity, for that matter. Hopefully, Stealin Horses can keep both. And Lexington can have another notch on its musical belt.

- Mick Jeffries

Ed. Note-Stealin Horses will be headlining at WRFL's Alternative Music Week. The City Slickers will be opening up at the Student Center Ballroom on September 21.



The Coolies June 20 The Bottom Line

As club shows go, I honestly can't say I've seen any pastry chefs that rock the house. Or any pastry chefs at all, for that matter. Fortunately, there are five zany musicians that double on stage as a mean crew of Chef-boy-ar-dee lookalikes. I am referring to none other than The Coolies who played at Lexington's now defunct Bottom Line this past June. The Coolies defy musical labeling, being a strange mixture of blues oriented heavy metal blended with folk style rap overtones. The word "gulosh" seems obviously appropriate.

The show began in full regalia as the boys donned white chef coats and pastry hats. By formal introduction, The Coolies are : Clay

Harper, lead vocals; Rob Gal, guitar and vocals; Jeb Baldwin, bass, guitar, and vocals; Terry Murray, guitar and vocals; and Frogg Jagnar Melonball on drums.

Much of the evenings entertainment was pulled from the "Doug" lp, The Coolies follow up to "Dig", a full length album of Simon and Garfunkle covers (no joke.) The Rock Opera/Comic Book "Doug" chronicles the rise and fall of Doug, a junkie skinhead who kills "Pussy Cook", a drag queen culinary whiz. Doug then markets the recipe book that was left behind and moves quickly into the wealthiest of social circles. Doug's fame and fortune are short lived, however, when the scam is exposed leaving Doug saddled with the murder of Pussy Cook. Back on the streets and strung out on speed, the skinhead hero is back to square one.

Possibly the hottest track The Coolies played from "Doug" was a crooning sixties ballad, "Poverty". The Coolies also played "Pussy Cook", "Talkin' Bout Doug", "Cook Book", "Doug!" and a rather illustrative version of its end, The Coolies wowed a long awaited audience with a few of the wacked out Simon and Garfunkle tunes, namely a lengthy version of "Parsley, Sage, Rosemary, and Thyme. It is disputable how seriously The Coolies approach their music. The borderline goofball/genius syndrome seems to run rampant throughout this band who, judging from their rather eclectic style, have a little Zappa blood running through their veins. Although Doug is a bit reminiscent of the rock opera, "Tommy", having heavy Roger Daltrey reverberations sounding throughout much of the album. Noone can deny that The Coolies are one of the more musically talented and imaginative bands on the Alternative Music circuit. A more correct definition of The Coolies might be a time warped seventies rock and roll group playing in the sixties, through a music industry stuck in the eighties.

— Donna Thorndale

THE PEACEFEST BIT: WHAT WAS THERE?

Back in July, an event took place in Chicago by the name of the "Lincoln Park Peace and Music Festival", and it was a particularly good thing.

The festival took place July 29 through the 31st, a nice little three day outdoor bit with thirty cool live bands, and anywhere from four hundred to a thousand odd people sitting around listening to them.

Some interesting friends and myself went up a day early and volunteered our services to help out with all the various setup work that still had to be done, and hopefully we did our part. Regardless, it put us in the group that was working to put on the fest, therefore I got to know some of the band members and the people who threw it, pretty well.

This was the third Peace and Music Festival to be held. I recommend attending the fourth, which will go down next year.

The man who threw the fest was a guy named Wayne, who was also lead guitar for the best psych band present, Heavy Mental. Wayne (whose last name I can't remember) did a fantastic job with the fest. That was all overshadowed, however, by the even better job he did with his band. They played faultless renditions of classics and some truly good originals. You'll be hearing from these guys, at least on my shift.

Wait, what am I doing? These guys played the last day, so for the rest of this, I'll try to go in order. The majority of Friday seemed to be great, but not superb thrash until the final band, a group called Dead Steelmill hit the stage. I happened to get to know the bass

player when we were printing the fest's t-shirts, and had no idea he was in a thrash band. But a thrash band it was; the best live stuff I've ever heard. These guys have been together a few years, and done lots of stuff live, but haven't ever bothered to put out a tape. They plan to put one out soon.

Saturday was good stuff with much less thrash, and a great setting for meeting all the neat people there. The band that I remember the most was called Friends of Betty. Although the rest of the band was merely good, the drummer was definitely the best I've ever heard. Someone told me that he usually chains his drums together so they don't fly apart from the force he uses on them. The best image I can think of ... well remember "Animal" on the Muppets? This guy beat him all to Hell. Literally jumping up and down while playing the most intense beats I've ever heard. A friend of mine bought the record, and I'm stealing it. The rest of the night wore on and thrash resurfaced. We did the same, then crashed and woke up again.

As for Sunday, Barbie Army (all female) was damn good. The Peacefest offered all sorts of good bands all day Sunday. Heavy Mental, however, ruled the day. I wouldn't be surprised to see them popular around here soon.

For information about Peacefest IV call (312) 772-1780 and go do it next summer. It rocked. See ya when I get back from Harvest Fest in Madison, Wisconsin. Take care.

— J² Haws

AN EVENING WITH CHICK COREA

AN INTERVIEW BY MICK JEFFRIES

Mick Jeffries: Chick, I am not sure if you are aware of this or not, but this is sort of an anniversary, also for the Spotlight Jazz Series because you performed here with Return to Forever and that was the first Spotlight Jazz show.

Chick Corea: Oh really? Yes I was reminded that it was a while ago, too; fourteen years.

Jeffries: Before the Elektric Band, it was in the early '80s, weren't you touring with Herbie Hancock on Grand Pianos?

Corea: We did some projects together on two pianos in the late seventies. We made a couple of records and did scores of concerts around the world. That was a lot of fun, that project. We made two double albums.

Jeffries: Having an electric band again must be really a change from doing the two acoustic piano thing. In a live performance situation, do you have a preference between the group setting and the more intimate duo type set-

ting or even solo performance?

Corea: I like to play in all different ways but this is my absolute favoriteway to play music; with musicians that I develop something with. I feel a real team work with these guys. We've been together, well me and Pattitucci and Weckl have been together since '84.

Jeffries: Was that the first Elektric Band album in '84?

Corea: Yes, it came out in '85 but we prepared the band and did concerts in '84 as a trio. We did not have a guitar or a saxophone. We did about eighty concerts, as a trio, then added the guitar and played a whole year as a quartet, and then found Eric and became a quintet. Now the orchestration of the band feels pretty complete.

Jeffries: When you played with Return to Forever, some of those people, yourself included, are now considered to be the modern jazz establishment, of sorts, of their instruments in some ways. You can

always count on their albums coming out and always count on it garnering some response. When you pick new players, when do you feel like it is time to get new blood in a band and how do you go about doing it. Do you audition new players?

Corea: You know, I never ever audition players. What I usually do is find a musician; I hear him on a record, I hear him play, and I'll ask him to come and join the band for a short tour; actually rehearse with the band and play. That way I can really get a feel for whether he works out. That's the way we put this band together except for Frank, because I ran out of possibilities on guitar and all of a sudden I thought, gee, I better do a quick audition. I didn't have much time, so I auditioned some guys and Frank just blew my socks off.

Jeffries: In your career, it seems like you've constantly alternated back and forth between synthesizer and acoustic piano. With synthesizer, of course, that affords you an

Continued

Corea Continued

entire universe of possibilities in terms of sound. There's obviously something about acoustic piano that you can't capture with Synthesizers, as many possibilities as it has.

Corea: Yes, it's true. There's a dynamic range and a touch with a piano and also a tradition with it. Of course the fact of which is very practical is that it's my first instrument and I've been playing it my whole life, so I'm best at it. So, I feel comfortable sitting at the piano. Now that I am using this Yamaha Midi Grand, I can address all of my synthesizers from that one keyboard. I haven't even worked out the multikeyboard approach. Since I've gotten the Grand. I've just got that one piece at the end of the show that I play with the other keyboard, except for the strap on.

Jeffries: Sure, that's something. That seemed to be something you were enjoying.

Corea: Yes, I like that.

Jeffries: As a composer, I think you are fairly well known as having a very academic nature, and a lot of technical points in your compositions. When you are working with the Elektric Band, are the compositions that are being played largely yours? Do you write for ensemble for this or is there a good deal of improvisation going on here? Or do

I like to play in all different ways but this is my absolute favorite way to play music; with musicians that I develop something with. I feel a real team work with these guys.

— Chick Corea

the other fellows come up with their own parts?

Corea: There's a lot of improvisation. I'll bring in pieces that are very thoroughly written out and it will work, sometimes. Then I'll also bring in pieces that are very sketchily written out, in which the other guys are invited to create their parts and really interpret the piece. They're all such great players that anyway we do it seems to work. We can play the music when it's strictly written and we can also play something very loose like at a match, for instance, when everybody's just blowing.

Jeffries: Does that attitude come into play with Scientology. I think that has played a pretty major role in your life. I can't honestly say that I know very much about it. But obviously it has played a role in your musical career and I was wondering if that Philosophy might be similar to what you were just describing. It's a large factor in Scientology. The meaning if the word Scientology is the study of knowledge, but in a more practical sense, the whole group and the intent of the study is an improvement of conditions. It's obvious that the way to do

that is through cooperation and group effort and the ability to care for, to be responsible for one another as families, as bands, as cities, as nations. Do you know what I mean? We're a group that lives together. The aims of Scientology are a world without war, and without criminality, and without insanity. What we do is we attempt to help one another individually improve, figuring that any group is obviously made up of individuals. So, the health of any group and the vigor of any group is going to be measured by the vigor and health of each individual in the group. We also attempt to help each other get better and stronger. Part of that is communication, and learning how to really understand one another.

Jeffries: That's great. I heard that on the way over, you had been writing a song that you wanted to try out with the band and that kind of made me wonder what you do in your spare time, or do you have any spare time, or does all this sort of flow together?

Corea: There's no spare time on a trip like this. This is one of the longest tours we've

Continued

Corea Continued

done. It just so happened that all the concert bookings seemed to lump themselves together for September, October, and November. So we're out for a good long three month stint. We've just begun; we're a week and a half in. You kind of have to pace yourself and you have to eat right, and sleep, and get enough exercise and there's not enough time. In the past what I have done is not compose until I get home because there doesn't seem to be a way to do it. I've recently decided that there are so many nonproductive hours on planes, in airports, and hotels that I've bought a little synthesizer with a sequencer in it and I'm taking it in my room. Since I have the ability to write without a piano, I'm beginning to do it on planes and in airports now. I wrote a tune on the airplane this morning that we rehearsed. Did you hear it?

Jeffries: No, but that was what I was hearing about. In your music, in the past, and definitely tonight, I've heard quite a bit of Spanish influence and a lot of influence from other ethnic cultures. How does that play a part in creativity with your music.

Corea: I get attracted to ways of playing and living that I like and enjoy and latin music was a great compliment and balance to the music I started

with. Like in the fifties, Jazz was a more serious music; it was kind of drugged up a little bit too. There were a lot of drugs on the scene. When drugs are on the scene, it depresses things. Things become serious and a little bit sinister and kind of unhealthy. I was kind of in that a little bit, not through the taking of drugs, but the music had that heaviness about it. It was sort of an introverted kind of thing, you know, you close your eyes and play. When I started working with Latin bands in high school, I experienced a

great relief to be able to get on a bandstand and play for people dancing, actually having some fun, moving around, getting some exercise, and grooving, and I really liked it, the rhythm and everything. I continued to be attracted to be attracted to Cuban music and Puerto Rican music, and I continued to work with the Latin musicians. Then later on got familiar with Flamenco music and Samba music.

Jeffries: Thank you.

Corea: You're Welcome.



GET YOUR WRFL T SHIRTS

sporting our latest design

just come to the
WRFL studios in the old
student Center

The cost is \$8.00.
The gain is immeasurable

In Review

Hugo Largo Drum Opal / Warner Bros.

Hugo Largo's first lp from 1987 has been rereleased with three new tracks. Both versions of the lp were produced by Michael Stipe, and Stipe does some vocals as well. Quiet, beautiful, and mystical music that sometimes parallels the Cocteau Twins. About as close to classical as modern music has come. The album features hypnotic female vocals, two basses, ambient synths, and no drums. A precious commodity. — M

Feedtime Cooper-S Rough Trade Records

Feedtime is back with their follow up to their recent Shovel LP. Cooper-S is filled with off-kilter grunge rock with rockabilly and blues influences. All the tunes on this album are covers; and wild ones at that. "Fun Fun Fun" by the Beach Boys is turned into a mutant meld of Killdozer and The Cramps. Other covers of tunes by The Ramones, a few Rolling Stones-tunes, and one with lyrics by e. e. cummings. Many fine footstompin', headbangin', booty shakin' tunes. — B

Suicidal Tendencies How Will I Laugh Tomorrow When I Can't Even Smile Today CBS Records

Personal to Suicidal Tendencies:
Go Ahead - Jump. It's over. I can't love you anymore. No, no, it's not you - it's me. I just that I can't stand your new music. I couldn't bear to see you open for Vixen. Blood is thicker than water, but thrash is thicker than metal. — K.
WRFL Poll Results: 18 Thumbs Down.

Jane's Addiction Nothing's Shocking Warner Bros.

Jane's Addiction's freakish look at life is maintained with some funky roots including "Mountain Song" which slashes real mean. Sounds range from lounge jazz to acoustic with groovy steel drums to Heavy Metal guitars to The Red Hot Chili Peppers meet the pigs in Zen, psychofunk. One funky tune, "Idiot's Rule", features Flea of Red Hot Chili Peppers fame. If Jane's Addiction has arrived, I'm glad I knew they were coming. — J & G

Various Artists Folkways: A Vision Shared — A Tribute To Woodie Guthrie and Leadbelly CBS Records

"Folkways" was a record label way back when America's punk rocker was named Woodie. The Smithsonian took the label over to preserve the protest and patriotica recorded by this label's artists.

Now 13 legends of modern American music have banded together to record the songs of Woody Guthrie and Leadbelly. Bob Dylan, U2, Emmylou Harris, John Mellencamp, Taj Mahal, Brian Wilson, Arlo Guthrie and Bruce Springsteen do justice to songs like "Rock Island Line," "Pretty Boy Floyd," "Jesus Christ." Everyone comes around on a grand finale rendition of "This Land is Your Land," which **should** supplant the "Star-Spangled Banner" as the national anthem.

They should force George Bush to listen to this album.

You should buy it. — K

THE LETTER THAT STARTED IT ALL

Fall, 1985

By Kakie Urch

"Everyone should have two radios, in case one breaks."

Lou Reed, The Godfather of punk, backbone of The Velvet Underground and Honda Scooter pitchman, said that years ago.

He wasn't talking about "radio" as we know it in Lexington. The sum total of radio in Lexington is the reciprocal of whatever demographic a particular station is trying to grab.

Reed was talking about "Radio." Radio that was a pulse so vital to life that a second radio was standing ready in case the first one stopped pumping.

This kind of Radio was a source of art, a medium for new, exciting music. Bob Dylan, The Rolling Stones, The Who, Bruce Springsteen, and other musical legends were played on this Radio when they were new and exciting.

This Radio was a source of entertainment, with announcers who took risks and expressed personal opinions. Did you ever notice how radio announcers never say anything negative about the music they play? It wasn't always that way.

This Radio was a source of information about club dates, even on week nights. Sometimes this Radio went as far as to play tapes of the last night's

club date - even if that club didn't have an advertising contract and even if that band didn't have a recording contract. Just to let the listeners hear the sound - because the sounds on this Radio were why people were listening.

It was a point of identification for its listeners. People who listened to this Radio were proud of it. Lately, all I hear is complaints about Lexington radio, and people embarrassed that all they have in their dashboard is a radio.

But, Lou Reed's Radio was enough. This Radio was based on the pulse - the music. It was known as FM-Radio.

But that was, like I said, years ago.

"FM-Radio" no longer means quality like it once did. Most of modern "FM-Radio" belong to anyone who can afford a frequency and wield demographic chart.

The commercial stations in town are good - but they are commercial. They have to wait to see if something will make a demographic profit before they play it or do it. They don't do anything to keep the pulse beating. They can't; programming analyst Lee Abrams and his "playlist" concept saw to that.

(Did you ever call and make a request and never hear it? It's because the tune is not "on

the playlist" and therefore, unprofitable - proven by research - and unplayable. Nevermind that it's the greatest song that you've ever heard, you're probably the wrong demographic, and irrelevant anyway.)

Now the mission of Radio has been taken up by "College Radio."

Small, makeshift, low-frequency stations run by non-professional, "unprofessional" students are the only thing keeping American Radio from dying of heart failure.

There is a National College Chart. And groups like The Talking Heads, U2, Thompson Twins, R.E.M., and Tears For Fears were on it before they hit the "big time." Groups like The Smiths, New Order, Sonic Youth, The Cure, UB40, Husker Du, and The Truth are on it right now.

But we wouldn't know about that at U.K. Nope. We're the flagship University of the state, in a city slightly larger than Hartford, Conn., with great local music happening in clubs all over town, and 23,000 of us are ignorant.

As you find, there is no College Radio in Lexington. No Radio that unifies the campus. Not only are we all tuned in to different majors, but we're all tuned to different radio stations. No wonder such a high degree of student

apathy exists.

There is a radio station owned by the University, WBKY - FM. WBKY is an admirable radio station, with National Public Radio programming, jazz, classical and news shows.

WBKY is a good radio station for "The University." It is great that U.K. has an intelligent, informative radio station to serve the faculty and the Lexington Community.

WBKY does not adequately serve the students, either as listeners or as students of broadcast.

I don't know a lot of students who listen to WBKY. And I know no students who sit on the programming staff, making decisions about what is played or how it is played or when the equipment is serviced or what news stories are news to campus or to what to report to the trade magazines or any of that stuff that Telecommunications or Journalism majors are going to have to do in the "real world."

A college radio station allows students to get broadcast announcing experience with lots of short airshifts giving many students the oppor-

tunity to play many different genres of music - genres which appeal to fellow students. College radio even plays genres performed by fellow students if good locale recording exists.

College radio stations let students know what is happening on campus and off through its announcers and its informational programming.

Now WBKY does run Campus oriented Public Service Announcements, but it doesn't let students know what is happening because THE STUDENTS AREN'T LISTENING.

Not only are the students not listening to WBKY, but a lot of students aren't even listening to commercial radio because the music and the talk they want to hear isn't coming out of their radio no matter where they turn their dial. These are the students on the Vinyl Diet - buy records, not food.

A "real" College Radio station at U.K. would start to feed these people the musci and information not provided by any station in this market. Demographically speaking,

these radio malcontents comprise a larger market share than anyone in commercial radio realizes.

I don't suggest that WBKY should change. It serves its audience well. But its audience is not the student population.

I do suggest that funding for a second radio station be found - either through the University or private sources. This station could operate on the same basis as the *Kentucky Kernel*: As a registered student organization, and independent corporation, managed and operated by students with the interests of students as its guideline.

I also suggest that students who think that U.K. should have a "real" College Radio station, or students who don't for that matter, commit their thoughts to paper and submit them to the editorial editor at *The Kernel*.

My column two weeks from today will discuss the response.

Personally, yeah, I have two radios, but until College Radio or something very much like it comes out of them, they're both broken.

Ed. Note: This letter appeared in a column in the *Kentucky Kernel*, by current WRFL Music Director, Kakie Urch, in the fall of 1985. This letter was the inspiration of WRFL. WRFL has now been on the air for six months. This is due to the hard work and dedication of many over a three year period. WRFL would like to thank anyone who has supported the station. You made it possible.

Are you tired of hearing Top 40 ground out (all the needle falls through the other side)?
Would you just rather hear Red Hot Chili Peppers instead of Kavel? (Or Red Hot Chili Peppers and Kavel?)
Are you hungry for tunes a College Radio station would spin?
Give us your tired, your poor, your raving opinions. The *Kentucky Kernel* may not be able to generate music, but it can play your thoughts and maybe enough of them will make a loud noise.

☐ YES, I'M HUNGRY FOR COLLEGE RADIO, AND BOY, COULD I TELL YOU WHY!

☐ NO, I DON'T NEED COLLEGE RADIO; LEAVE ME ALONE!

Drop this slip in an envelope addressed to the *Kernel*, c/o Kakie Urch, 113 Journalism Building, Lexington, Ky. 40506-0042.



THURSDAY	AUG. 25	EDISON'S REVENGE
FRI. & SAT.	AUG. 26 & 27	FREEDOM OF EXPRESSION
MONDAY	AUG. 29	VELVET ELVIS
THURSDAY	SEPT. 1	THE ARK (reggae)
FRI. & SAT.	SEPT. 2 & 3	THE NEXT BEST THING
THURSDAY	SEPT. 8	RAS BONGHI AND THE DUB BAND (reggae)
FRI. & SAT.	SEPT. 9 & 10	ANNIE AND THE HUBCATS
THURSDAY	SEPT. 15	LITTLE SAINTS
FRI. & SAT.	SEPT. 16 & 17	THE ROTELS
MONDAY	SEPT. 19	ITAL
THURSDAY	SEPT. 22	TBA (reggae)
FRIDAY	SEPT. 23	(WRFL alternative music week)
SATURDAY	SEPT. 24	AWARENESS ART ENSEMBLE (reggae)
THURSDAY	SEPT. 29	BOP HARVEY (reggae)
FRI. & SAT.	SEPT. 30 & OCT. 1	THE BAD GUYS
THURSDAY	OCT. 6	TBA (reggae)
FRI. & SAT.	OCT. 7 & 8	JACK O'DIAMONDS
THURSDAY	OCT. 13	TBA (reggae)
FRI. & SAT.	OCT. 14 & 15	THE ROTELS
THURSDAY	OCT. 20	SATTA (reggae)
FRI. & SAT.	OCT. 21 & 22	THE NEXT BEST THING

welcome
back
students!!

WATCH
FOR... *Patio*
grand opening