

RiFLe Comix

A WRFL - FM PROGRAM GUIDE

WINTER 1990

NEW REVIEWS

Mandingo
Nausea
Hasil Adkins
The Dwarves
Costes and Suckdog
The Gibson Bros.
Endpoint
Mahabharata soundtrack
330 High

PLUS

Tim Allison's
For Your Funky Mind

Matt Dacey's
Obituaries

Todd Hiett's
Better Late Than Never

Jeffrey Scott Holland's
Humble Opinions

NEW COMICS

Hello WRFL...
Oh, Daddy
Proofs of Conspiracy
A Tragedy

ALTERNATIVE MUSIC WEEK 1990

Photos and show reviews

Program Notes from Mick
Jeffries

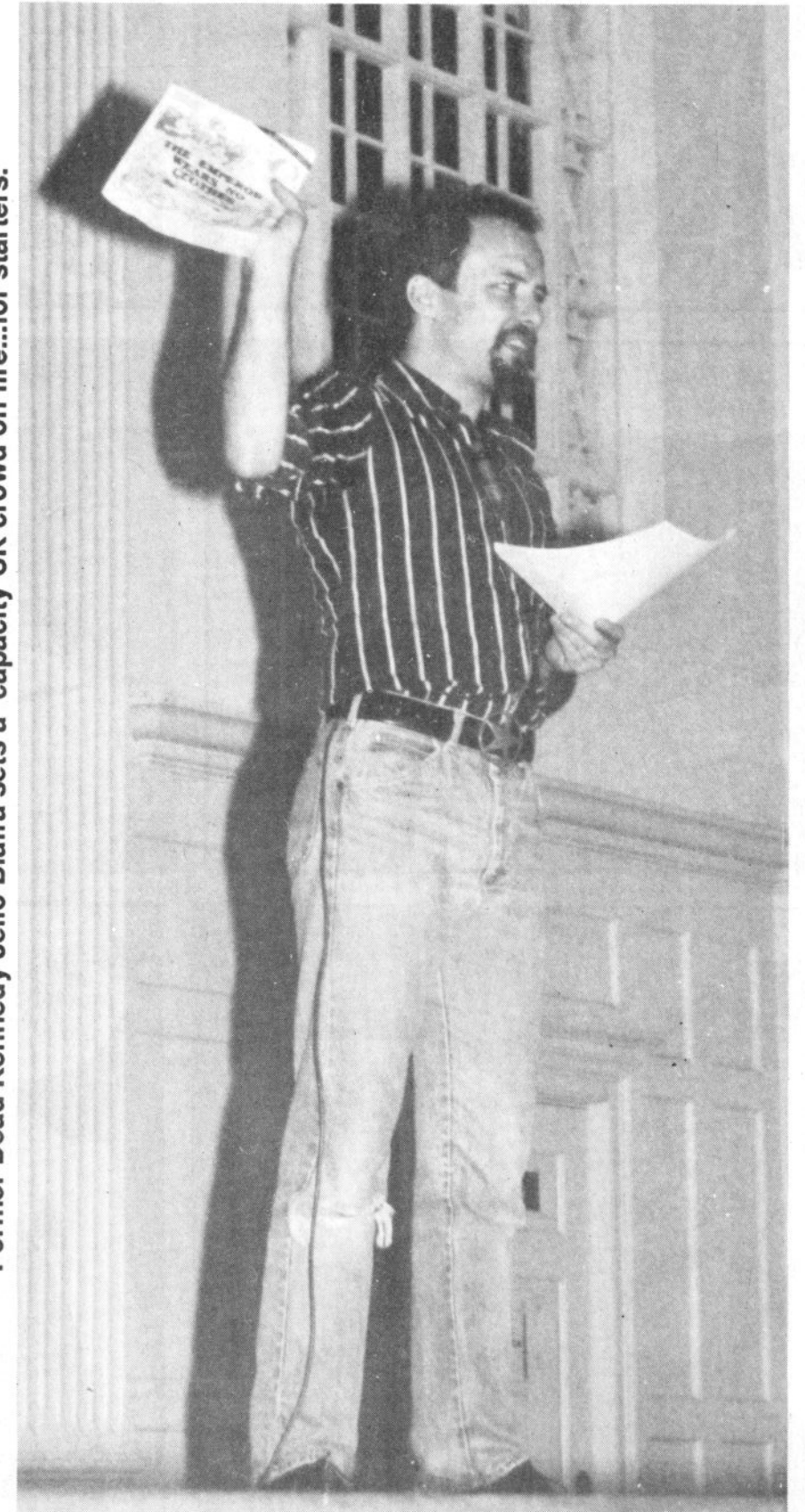
Pictures of the Jello Biafra
Show at Memorial Hall

Richard Hell's Homeboys

Program Schedule

Photo By Matt Wise

Former Dead Kennedy Jello Biafra sets a capacity UK crowd on fire...for starters.





KENN MINTER -90-

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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 the exploration of topics pertaining to music and all which that implies. The staff invites interested contributors to contact the station at (606) 257-4636.

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Byl Hensley

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Mick Jeffries

Jack Kirk

Scott Lakes

Arron Lee

Shawn McCarney

Kenn Minter

Justin Odum

Alan Pearson

Hazel Plummer

Susie Quinn

Rags

Matt Renfro

Tonya Robertson

Todd Russell

Dave Schatz

Deb Taylor

Pat Thielges

Donna Thorndale

Amy Troendly

Paul Troy

Bill Verble

Bill Widener

Mary Woolley

Throw the Rascals Out...

or, "We begin bombing in five minutes"

OK, let's talk politics. This shit is everywhere. It's time for the morality police. Which may spell "mortality" for the music industry. This may well boil down to suicide, or more precisely, genocide for many of the finer elements victimized (some willingly) by this scurvy bunch.

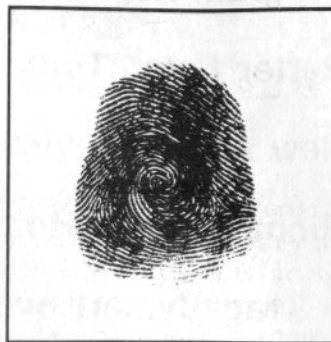
What the hell is going on when Donny Osmond and David Cassidy are making "come-backs" while people like Syd Straw and Chris Isaak are freezing outside trying to get the proverbial foot in the door?

Well, the sad truth is this: The same thing is going on in the "biz" that's been going on practically since the start. Money talks, talent walks. It's just walking a lot faster than before. Yearly "new music" conventions just underscore commodity over quality. Product is the promise from the fat old farts at Warner-Elektra-Arista-MCA-RCA-Geffen-ad infinitum. Rest assured they have your bottom dollar in mind. And deep in the corporate thinktanks, the old boys are having a hearty chuckle at the expense of the record-buyin' public: "Well, we'll just put a box around those 'ole Zep tracks, throw a couple bonus (ha!) cuts on and it'll be like they never broke up...dead drummer notwithstanding." *Thanks for nothin'.*

"Why does it even matter," you wonder? It matters that you're being asked on a daily basis to equate success with valid expression and, yes, talent. Does a multi-platinum record make M.C. Hammer an unqualified success? No way, Hammer's *whack*, scarcely a creative bone in his baggy butt. Does the lack of even one gold record make Kramer, mastermind behind New York City's Shimmy-Disc Records, a flop? *C'mon.*

Where would Hammer or Vanilla Ice be without Run-DMC or Public Enemy? What if you take the Marley out of Maxi-Priest? Bi-

"Where would Hammer or Vanilla Ice be without Run-DMC or Public Enemy?"



(some loud-mouth)

product is the sustenance of the music industry. Take something intrinsically valuable and make it salable. Water it down for the lowest common denominator and see who'll buy it. And more importantly, who'll buy *into* it.

Why not give a chance to someone who matters?

I'm not waiting for a diluted version of quality music that's happening now. I'd be old and deaf by then, anyway. Despite the ineptitude of the big guys, there is a full-blown *revolution* of great sounds going on right outside your door and on the other side of the globe, too. Much the same as rock 'n' roll originating out of a cross-pollination of regional hillbilly music with urban R&B, popular music is regenerating itself once again. Coming on strong are a whole bevvvy of internationally-influenced wizzes. Catch acts like 3 Mustaphas 3 (Balkan beat brothers) and Ali Farka Touré (African blues guitarist) on Sunday's 8-11pm World Beat show. On this side of the pond, people like John Zorn's Naked City, Royal Macadamians, or Bill Laswell's Material are crunchin' styles like computers crunch numbers.

The music gets bigger in reverse proportion to execs' minds gettin' smaller, I s'pose.

Now, what happened to my page?

S P E A K N O E V I L
Saturdays 9:30- 10:30pm

BETTER LATE...

THAN NEVER.

PLATES NOT TOO LATE TO CATCH,
THAT SHOULDN'T BE MISSED

The Jody Grind's *One Man's Trash is Another Man's Treasure*, released in winter of this year, is now receiving a well deserved positive national response. The three piece Atlanta group serve up a most eclectic buffet of delights from rockabilly ("Peter Gunn"), Tex-Mex ("Eight-Ball"), torch ("One Mans Trash"...), twang ("Just Because You Wear Big Shoes"), blues (Ellington's classic "Mood Indigo"), and even Grecian ("Death of Zorba"). Kelly Morgan's vocals are the hook, a forceful mixture of kd lang, Janis Joplin, and Bonnie Raitt. *One Man's Trash is Another Man's Treasure* is now available in wide release, and definitely worth your music dollar.

Available finally as a non-import is the Glove's "Blue Sunshine" LP. A 1983 collaboration between Cure-god Robert Smith and Siouxsie and the Banshee's Steve Severin, this is a fine piece of atmospheric, yet danceable music. Vocals on almost all tracks are handled by the enigmatic Landray, who can best be described as a cross between Siouxsie and Liz Frazier (Cocteau Twins). Seven years is a helluva wait, but worthwhile for this labour of the Glove.

After a five or so year absence, Marriane Faithfull is *Blazing Away*. A live, two record set, recorded at St. Anne's Cathedral, this is Ms. Faithfull's magnum-opus. Basically, this is the autobiography of Marriane Faithfull. Her years of drug abuse ("Sister Morphine"), self-destructive depression ("Ballad Of Lucy Jordan"), and hard luck romance ("Why'd Ya Do It") are all touched upon. "Why'd Ya Do It" has a level of aggression and astringence to make the likes of Lydia Lunch and Babes In Toyland hide their angst ridden heads in collective shame. Two new tracks debut here as well. Marriane's voice is more haggard

and weathered than ever before, adding more slice per tune. I'll bet Mick Jagger (Faithfull's ex, the inspiration for "Why'd Ya Do It") feels the jagged castrating blade every time he hears this earlier released sleeper album (If he's not too much of a chicken shit to listen to it).

For those in search of reminiscence (or comic relief), at no great expense, Rhino Records is thinking of you. Starting with their multi-part *Super Hits of the Seventies, Have a Nice Day* series, with no toll free calls, COD's, or \$19.95 price tags, you can get such maudlin bullshit epics as Lobo's "Me and You and A Dog Named Boo", and Ocean's "Put Your Hand in the Hand". Anthems of the Polyester era by Mungo Jerry, Billy Joe Royal, Hot Legs, and Sugarloaf are offered also. Two separate collections of work by Melanie and KC and The Sunshine Band are also available. Two volumes of strobelight shenanigans can be found on the two part Disco Years compilation (also from Rhino). Remember Shirley and Company? Trammps? Lipps, Inc.? Heres your chance to get reacquainted.

For those in search of great guitars, Rhino also offers the four part *Legends of Guitar Series* featuring everyone from Chuck Berry to Johnny Otis to Lenny Breau to Charlie Parker. A must for guitarheads.

If you wanna catch up on old GoGo's stuff, their new LP *Greatest* is what your looking for. As the name implies, these are the best tracks from their immensely successful early to mid 80's releases "Beauty and The Beat", "Vacation", and "Talk Show" all on the IRS label. Not just the hits ("We Got the Beat", "Our Lips are Sealed", "Vacation", et al...), but lesser known tracks like "Beatnik Beach", and "How

Much More" are featured as well. There's also a 1990 version of "Cool Jerk", which they originally covered on "Vacation" here also. So get your bubblegum fix here for one nice price.

Romulan Record's compilation *Girls In The Garage* is another fresh slice of the bygone. Circa 1966, every state had it's girl-garage band, and Romulan has painstakingly chased down some of the finest tracks. Denise and Company, the In-Betweens, Lydia Marcelle, Kathy Rich (daughter of late drummer Buddy Rich doing "Wild Thing"), and the Models (A group of Vogue covergirls doing the original version of "Bend Me Shape Me") are all sure influences for 1980s-90's female retro60's bands like Pandoras, Bangles, and the GoGo's. Shoddy recording quality only enhances the psycho-punkadelic potency of this celebration of guitar playin', gogo dancin', bouffant wearin' she-devils.

Lastly, if you failed to check out the two hotter than Hell Lush EPs on 4AD Records, *Scar*, and *Mad Love*, fret not, oh atmosphere addict-the hot four piece Brit combo have consolidated said EPs and added three new tracks creating the new *Gala* LP. Lush sounds like a welldone mesh of early Cocteau Twins, Pixies, and Throwing Muses. If you've missed the two releases, make the clean sweep now.

So if what's new falls flat for you, take the wayback machine to the record store to see what the distant or not too distant past holds for you.

Til Yesterday-Todd

**WOMEN'S
MUSIC!!**

**SUNDAY
AFTERNOON
5-8PM**

NEW DISKS: THE DOPE AND THE DISSED

Various/ The Mahabharata Original Soundtrack Real World Records Review: Byl Hensley

This piece of music will stand as a religious artifact for generations to come, encompassing its title, which translates from Sanskrit as "the history of mankind". The composition, created over a period of five years, by five international artists, tracks the traditional Hindu tale of family war. The soundtrack, true to the screenplay by Peter Brook, begins with a traditional Indian Tabla and shimmering vocals of Sarmila Roy on "Nibiro Ghono Andhara" and continues to the image of the inwardly pious Hindu culture with the contemplative "Draupadi". However, "Ontoro Momo" provides us with scope of the religious experience, rising in percussive and vocal intensity before retreating in humility.

Change comes abruptly with the song "Cities", forcing a distinct drone dischordant rhythm into the piece, hinting of the turmoil to come in the piece "The War", Mamadou Dioume provides guttural chanting "BHMA", which is haunted with ominous woodwind instrumentation of frantic percussion, the two opposing factions to battle.

The epic "The War" is prefaced by a translated narrative inciting the *Upanishad* and a meek, hesitant instrumental. "The War", much in the path of the Test Dept.'s *Goddodin*, enters slowly, building percussively before beginning a ritual war chant. The action meshes droning windwork with momentum-filled rhythm and intermittent shouts and clashes, before retreating to the medicinal vocals of Roy.

The final two pieces provide a cathartic explanation for the turmoil;

one a conclusion to the earlier translated *Upanishad*; while the last is a mesmerizing traditional recitation from the actual text. This is truly music in which to swim. Don't wait for the high tide, order it today.

Nausea/ Extinction LP Profane Existence Records Review: Pat Thielges

Nausea, from New York City, have been making appearances on New York compilations for some time now. *Extinction*, their debut release, sums up five years of the bands existence. Led by dual-vocalists, Amy (wife of Roger Miret of Agnostic Front), and Al Ternative (ex-lead vocalist of Misery from Minneapolis). Nausea speak their collective minds on subjects ranging from vivisection to religion. Musically, the band leans toward a metal-tinged Hardcore assault. The album itself is chock full of literature, artwork, and even a patch. Check it out now!!

Mandingo/ New World Power Axiom (Mango) Records Review: Byl Hensley

Once again, Bill Laswell has sprouted in a new direction from his "traditional" downtown jazz roots, producing and performing on the debut of Mandingo. Today Musa Suso is the true heart behind Mandingo, handling the vocal chores and introducing us to the "gravichord", while Laswell mechanically covers the bass work. If anything, this creative hybrid of house and traditional Costal African music reminds me of pop-rai-on-amphetamines. Leave it to Laswell to pioneer a new direction for NYC's downtown scene.

While "Powerhouse" is a little over synthed for my tastes, true dance music lovers will instantly embrace it, as

well as "Lanmbasy", which boasts funk-affected rhythms with traditional lyrics. "Mandinka" seems to run the truest with simple drum sequences, bold bass work, and liberated vocals.

Overall, this six-song debut is a tasty appetizer of the club sound to come. Get on the tip now, before Laswell changes the menu.

330 High/ One of Those Wire Things

Review: Justin Odum

Over the past few months, 330 High have emerged as one of the area's top bands. Over time, their sound has come together more and more. This is especially evident with the release of *One of Those Wire Things*.

This four-song cassette opens with "Boring", an engaging mid-tempo song that really grows on you. The mood quickly shifts with "Cake", the tape's next track, a more firey rocker with a bit of a pleading feel to it. The tape ends with its best track, "Business". Musically, and lyrically, the tape's high point, "Business" provides the tape with a nice, climatic finish.

Available locally, *One of Those Wire Things*, is definitely deserving of a "thumbs-up". With it, 330 High have managed to cut the mustard.

The Dwarves/ Blood, Guts, and Pussy Sub-Pop Records and Costes and Suckdog/ Rape GG

Review: Aaron Lee

Alright, hypocrite, which side are you on? As us guilty white liberals bury our tails deeper and deeper between our legs, it's becoming increasingly obvious that there's no justification for 2 Live Crew. Luther Campbell is a numbskull of the first degree and *As Nasty As They Wanna Be* is a flat out trash heap. No excuses. So, it's not us intellectuals vs. those censor prudes, it's us smut-mongers vs. common decency. I don't know who Art is, but I like it and this is not art, this is trash. Out of the heap comes the best porn rock since the Mentors, the Dwarves.

Blood, Guts, and Pussy is their second "full LP", I guess: it clocks in at

about 15 or 20 minutes. (Their only other release was a 7" a friend of mine spent six dollars on, only to find out each side was 30 seconds long. Now he plays both songs obsessively ... to get his money's worth, I guess.) It's a concept album of sorts...almost every song is about about the singer's libido, and his desperate and pathetic attempts to get, uhh ... friendly. What's the difference between this and, say, a Warrant album? First of all, the music is some of the grungiest, running fat-boy, hardcore I've heard in years, and second, it's unintentionally, intentionally funny. The Dwarves go beyond self-parody into a whole new realm of intense cartoon loser non-sex: the Village People of heterosexuals. And, if you can't laugh at that, you probably wouldn't appreciate the fact that one of them calls himself He Who Cannot Be Named. Heh-heh, the best put-down of the year - take that, Maximum R'n'R.

Speaking of bands the "hardcore bible" can't stand, Costes and Suckdog probably top the list. I don't see why... what other husband and wife combo'd dedicate a whole album to a G.G. Allin rock opera? Especially one as detailed as this... Lisa Suckdog is madly in love with the infamous Kevin "G.G." Allin, who she met in a bus terminal three years ago. She obsessively writes him letters, even though he stopped writing long ago. The insanely jealous Costes has bullied her into recording the *Rape G.G.* LP, half death-threats from Costes and half ballads from Lisa. Therefore, any chances of Lisa meeting G.G. are ruined by this devastatingly funny album...Costes and Suckdog happily trash your sacred ideas of what's sincere and what's a "joke"- especially in the music itself, recorded straight into a \$25 tape recorder. Sorta like the Captain and Tenille produced by Daniel Johnston. Mostly it's ranting over anonymous background music shredded all to hell. The eleven tracks, especially "The Crumbs" ("G.G., I am not jealous when you fuck Lisa/Fuck her, fuck my crumbs") and the title track ("I yell with the crowd, Shit-shit-shit, Fuck-fuck-fuck") are vile, violent, disgusting and funnier than the Simpsons. An album with real force, even though you probably won't be able to

sit through it- the *Layla* of the 90's and they don't even play it on Double Q.

So why are 2 Live Crew sexist and offensive and the Dwarves and Suckdog "brilliant parodies"? There's no difference when the hammer falls, kids, and that's all that matters. Myself, I'll take He Who Cannot Be Named over Luke Skyywalker any day; when He sings "I'm just a slut!", at least you know he probably never gets laid.

DYS/ Wolfpack Tang Records Review: Pat Thielges

Before the straight edge movement became as large as it has today, there were only a few bands playing straight edge hardcore, DYS from Boston was one of them. Fronted by Dave Smalley (ex- Dag Nasty, ex-All) when he was only 18 years old, DYS released their debut LP, *Brotherhood*, in 1983. This album, plus the straight-edge anthem, *Wolfpack*, which is included on the album, sums up the youthfulness of the scene as Dave's voice screeches and squawks like a boy under the influence of puberty. All in all, this release is a great look back at what hardcore was and how it has influenced the bands of today. If nothing else, the cover of the LP is worth the money itself. (Watch for SSD re-release on the same label.

Hellnation/ Peoples Temple 7" Review: Pat Thielges

Lay the needle on this record and stand back!! Hailing from Florence, Kentucky, Hellnation's debut EP really breaks the mold of most Kentucky hardcore bands as their style is more leaning towards the European stench-core sound. Influences of the band are Napalm Death and Cryptic Slaughter, their vocal intensity further drive home the politically charged lyrics. Look out for further releases by this great local band.

The Gibson Bros./ Workdogs Punk Rock Truck Drivin' Song of A Gun Homestead Records Review: Byl Hensley

Not content to let Seattle claim the title of "Quasi-redneck capital of the world", the Columbus-grown Gibson Bros. have pressed a foot-stompin',

gear-shiftn', vinyl love-child entitled *Punk Rock Truck Drivin' Song of a Gun*. The Gods of slime-a-billy team up with Workdogs Rob Kennedy and Scott Jarvis to record classy cover tunes by such big names as Red Sovine, and Porter Wagonner. The K-Tel contract is signed for the Christmas season.

When they're not mocking the masters, like the tragic rendition of Sovine's "Giddy Up Go", these guys can salvage the parts to make "Shakin' All Over", and "Chicken-Hearted" rattle with 4-in-the-floor Rockabilly combustion. Popular hits like "Gonorrhea", "Let's Rodeo", and "Talk Italian To Me", are liable to keep the party dancing all night, or at least 'til the Falls City runs out.

Endpoint/ If the Spirits are Willing cassette Slamdeck/Scramdown Review: Pat Thielges

This review is a little late, as the popularity of this tape made it extremely hard to get ahold of. But, let's get down to business. Endpoint (formerly Deathwatch) from Louisville, have been playing their own brand of positive hardcore for quite a while now. This cassette captures the energy and emotion of the band which can only be rivaled by their intensity on stage. The lyrics deal with affairs of the heart (friendship, drug abuse), as well as police brutality, and religion. The musical style ranges from full-on thrash, to more mid-tempo tunes such as the great "Rungless Ladder". Check this band out if you get a chance, it is well worth it. Good luck on the new label, guys!!

continued on page 8

**Hell comes to
your house
every Monday
at 11 PM
on
MATT'S
METAL
MORTUARY**

RICHARD HELL'S HOMEBOYS

A Synopsis of the Local Music Scene

Local Music - young bands struggling to make it to the "big time of groupies, fame, free beer, and videos on MTV. The hours of sweat, screaming, and broken guitar strings are starting to pay off for a few area bands.

Strangimartin have released a self-titled debut album on Dragon Street Records.

Black Cat Bone's (formerly Skinny Bones) distinctive stylings can be heard on their soon-to-be-released album, *Truth*.

Edison's Revenge can be heard on One World Records with their new CD, *Bloody Harlan*, which includes a cover of nothing less than the Nancy Sinatra hit "These Boots Were Made For Walking".

All three celebrated their releases with an all-stops-pulled-out bash at the Wrocklage as part of Alternative Music Week.

Ten Foot Pole have entered the studio and are busy preparing for the recording of their first album. Drummer Dave Farris says it will include some never before heard new stuff, along with some old favorites. And, if you have forgotten, Ten Foot Pole are: Brian Arnett (bass, vocals); Billy Quinn (guitar, vocals); and Dave Farris (drums).

Listen up for an new nine song cassette by **330 High**.

Langdon Shoop have added a new member. Bassist Shawn Mc Carney has joined the unstoppable force of guitarist/vocalist Aaron Lee, and guitarist Noel Reucroft. They hope to be putting thier manic music down on cassette soon.

A little further from home, **Joe's**

Report, of Louisville, will be recording their first album. The self-titled debut will include nine songs. Joe Schierich says they hope to be playing in Lexington soon-we're waiting for you!!

Back from the great beyond is the legendary **Paul K and the Weathermen**. The new cassette "Kindred Souls" features **Red Fly Nation's** Tim Welch.

Shaking Family have been celebrating their new Elektra release *Dreaming in Detail*.

Big Wheel have entered the studios to record a new LP, studios which, by the way, have been graced by such artists as R.E.M., whilst they were recording *Green* (impressive, huh?). They are shooting for a January 1991 release of their second album.

The mysterious **Boil Boy** will release his next project, *Decrepit Motherfucker: A tribute to Rudy Ray Moore*, in collaboration with the **MackDaddy**.

The 'Ville's own **Kinghorse** have released their self-titled debut. **Glenn Danzig** produces. Get it!

A WORD OF THANKS

WRFL staff and directors would like to extend a big kiss of thanks to the Wrocklage, Lynagh's Blues Emporium, and our wonderful audience for making our Fourth Annual Alternative Music Week such an outrageous success. Keep up the good work, it's support like this that not only WRFL, but local musicians as well, appreciate, and also helps to keep this town hip.

Need to know who's playing where?
Listen to Concert Line
Every day at 11:55am and 9:15pm

Reviews continued from pg. 7

The Fellow Travelers/ No Easy Way

Okra Records

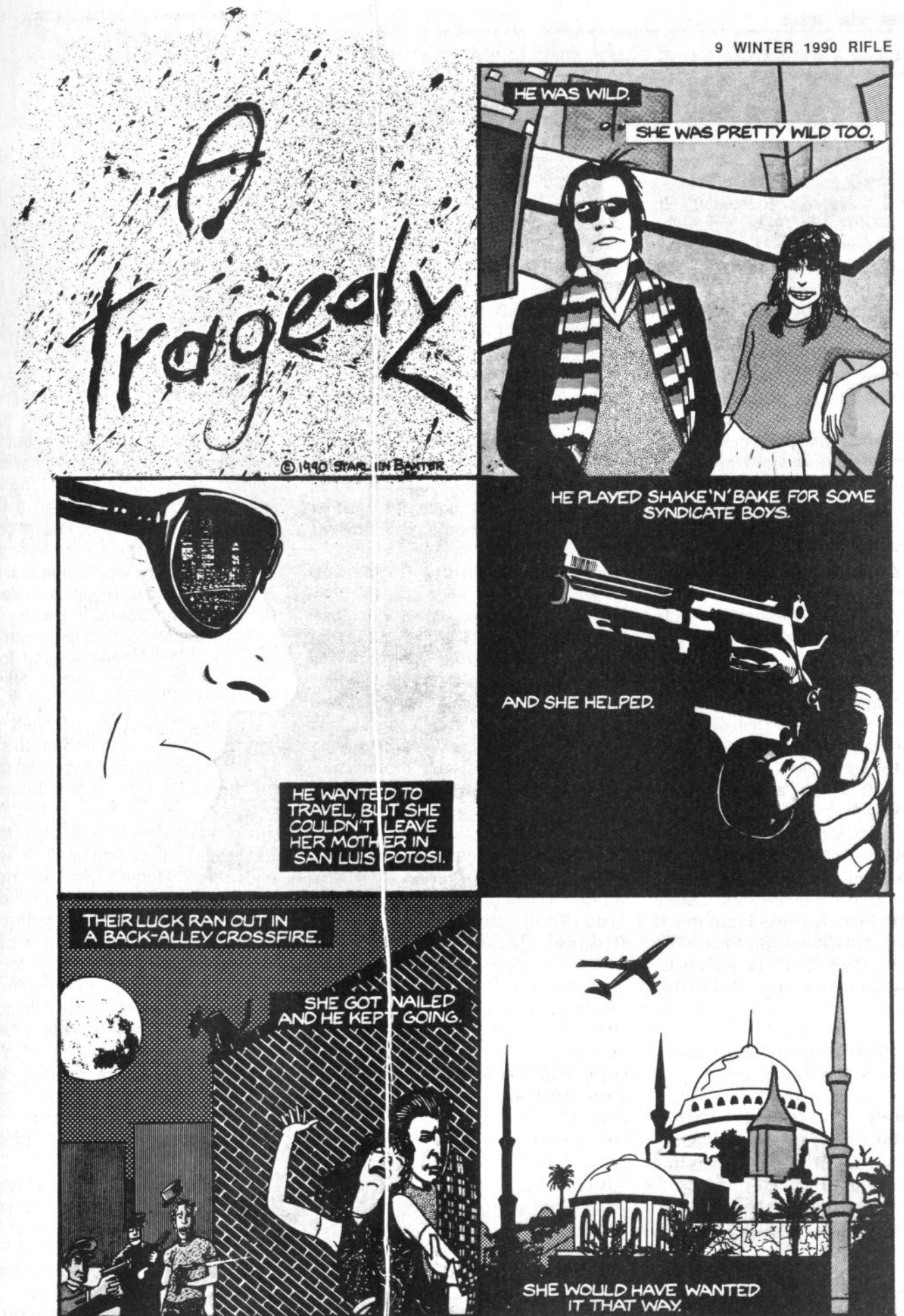
Review: Bill Verble

If you're looking for a new dub excursion, check out the debut from The Fellow Travelers, *No Easy Way*. This isn't just any dub sound, though, no Lee "Scratch" or Mad Professor here. The Travelers put the dub into an acoustic folk tradition, just the inventiveness of the mix makes the album worth a listen. "Morning Star Parts 1 and 2" features an extended dub jam, as does "Her Lullaby, Her Mood". The bizarre narrative "New York City Tragedy" is straight folk, while "Pecan Tree" has a strong bluegrass sound. The light, lilting female vocals are emotive, while the male vocals communicate a hopeful, melancholy feeling. If you want something very fresh and very mellow, The Fellow Travelers have it.

Youssou N' Dour/ Set
Virgin Records

Review: Bill Verble

Youssou N' Dour's latest album pushes world music into a new realm. *Set* synthesizes a variety of world sounds, including Reggae, Latin and Mid-eastern beats, and some eclectic Jazz. The African influence is there, but not at all prominent. "Saber" combines some of this African sound with some of the Western. A big horn sound gives "Miyoko" a high range of emotion. But, the shining star of the album is Youssou's vocals. "Xale" (pronounced Kah-lay) and "Ay Chono La" are the best vocal tracks, for they communicate rather than overpower. At times the album is over-produced, leaving one wanting the raw ethnicity of his earlier work. After years of being an African musician on the international scene, Youssou N' Dour now shoots for status as a universal artist. *Set* places him at the forefront of the world music explosion.



FOR YOUR FUNKY MIND

New Album Reviews By Tim Allison

Fall is almost over, and some of those summer releases are still rockin' my world. I'm talking about the XClan, Eric B. and Rakim, Poor Righteous Teachers, and Ice Cube. So if ya haven't picked up on any of these-DO IT! You won't be sorry.

Afros/ Kickin' Afrolistics (Columbia)

After listening extensively to "Feel It", the Afros' first single, I have to admit that I was more than a bit disappointed by the LP. When the Afros keep up that P-funk party groove, this is hittin'. Unfortunately, they keep tryin' to get in on the gangsta tip. They just don't have the attitude for this. Maybe the next LP will be better.

Granddaddy I.U./ Smooth Assassins (Cold Chillin')

Comin' second generation from Marley Marl (Biz Markie claims the production credits), this plate continues the legacy of dopeness. The Granddaddy's big influences are Rakim and the Big Daddy Kane. It's slow and deep-guaranteed to rock ya if you're cruising or just coolin'. Dope.

NWA/ 100 Miles and Runnin' (Ruthless)

NWA are back (and without tha Cube, man!). There was a lot of hype about this 'un, good and bad, when it was released. Definitely Ice Cube's lyrical prowess is missed, but this is still hittin'. Check out "Sa Prize (Part Two)", if ya doubt it. This is just an advance release, with a full LP to follow. This ain't *Straight Outta Compton*, but I can't wait for the album.

Luke- featuring 2 Live Crew/ Banned in the U.S.A.

2 wack, 2 long, 2 much jive.

3rd Bass/ The Cactus Collection (Def Jam)

This is a bunch of remixes of the best songs from *The Cactus Album*. These versions are even more dope than the originals, so if ya dug them, you're gonna love these!

Various/ The Return of Superfly - soundtrack (Capitol)

The 70's are comin' back and black-

plotation with it. This is the soundtrack for the new *Superfly* movie. It features a remake of the song "Superfly" (by Ice-T and Curtis Mayfield) plus three other Curtis Mayfield songs and lots of other new and rare rap jams. The emphasis is on the West Coast-befitting the gangsta theme of the LP. More dope than you could smoke. A must have for all serious music fans.

Fela/ Odoo (Senanchie)

Fela is back with two new songs, which max out at about one hour. The groove is great, as always, and the music says it all. If you know about Fela, you know ya gotta get it. If ya don't...this is as good a place to start as any!

Isis/ Rebel Sound (4th and B'way)

So, ya think you're down with the X Clan. You've listened to *To the East*, *Blackwards* so much the grooves have worn off the album. Well, Isis is here with an album of here very own. Professor X steps in to add his distinctive voice-overs. Unlike the X Clan's emphasis on P-funk and Reggae beats, Isis leans toward house and R&B (Check out the samples from the Staple Singers "I'll Take You There" on "To the Crossroads"). This album is at least as good as the X Clan's. Listen up, sissee.

Too Short/ Short Dog's in the House

This shit even offends me - something that's hard to do. I mean, if Bukowski, Ice Cube, NWA, et al. can't, how can this guy from Oakland do it so easily? Despite the lyrics, I find myself playin' this one again and again. The beats are just so deep and wet. And some songs just lay it down like it is. A guilty pleasure? Perhaps, but when it's 2am and you're cruisin' through town, nothing hits like this.

L.L. Cool J. - Mama Said Knock You Out (Def Jam/ Columbia)

Way back in the days, I used to chill with my boys and rock the house with *Bigger & Deffer*. L.L. was bad and ya know that ain't no lie. Then somehow

he got his ass kicked by Kool Moe Dee and started turning out some shit that was wacker than wack. L.L. decided that he was a lover, when we all know he was a fighter. Anyway now he's hooked up with producer supreme Marley Marl (he brought us Eric B. & Rakim, Big Daddy Kane, Kool G. Rap). If anybody can make a wack, washed-up muthafucker sound stupid fresh, Marley's the man. But even with Marley's help, this LP ain't hittin'. "Boomin System" is admittedly dope and so are a few other tracks, but L.L. built his career on being tougher than anybody (and believe it or not, he was way back then). Now even a little dude like Eazy E sounds like he could kick L.L.'s ass. This LP is better than the last, but if you want some real L.L. check out *Radio or Bigger & Deffer*.

Monie Love/ Down 2 Earth

Finally the Mo' comes forth with her own LP. She's been around for a while, sittin' in on various Native Tongue projects. Her rapid fire, funky fresh delivery can't go unnoticed, so I was definately happy to hear this full LP. With Afrika Baby Bambaataa (Jungle Brothers) doin' that production thang on many of these tracks, it's a given that the technical aspects of this project will be flawless. So what happened? Monie's lyrics and delivery are on the money (no pun intended). While most of the songs are just party jams, she does drop a bit o' knowledge ("Swiney, Swiney" for example). But, what the fuck is with the disco jams? Ultra Nate making a guest appearance? I can handle a bit of good hip-house, but this is fuckin' ridiculous. There are enough dope jams to make up for this album's faults, but still I'm a little disappointed.

P.Funk Allstars/ Live (Westbound)

So Ya think you're hip. You listen to Parliament and Funkadelic and know some of the "hits". Well, this is two slabs of thumpin', groovin' P.Funk jams. A 16 minute "Maggot Brain" complete with Maceo flute intro.

continued on pg 16

The United States of Jello

A Dead Kennedy brings his battle (and a borrowed bic) to bear at UK



Photo by Jim Owens



Photo by Jim Owens



Photo by Jim Owens

WRFL WINTER

WRFL	Monday	Tuesday	Wednesday	Thursday
2 to 6am	Sam Haines	Laurie Palmer	Harck Pickett	Amy Meek
6 to 8am	Angela Rucker	John Kuczvara	Mary/Nora	Kevin Cooper
8 to 11am	Andrew Marsh cinema-sights	Elizabeth Kinhead	Phillip Francis	Jim Howard Todd Russell Century's End
11 to 2pm	Mary Burt "Live" at the Knitting Factory	Lynn Garrett	Brian Sosby	Jazz Lunch
2 to 5pm	Zale Schoenborn	Jeff Holland ROCKABILLY RULES	Rachel Peretz	David King
5 to 8pm	Jim Shambhu	Dan McBrayer	Diane Pipes	Deb Taylor
7:30-8:00 PACIFICA RADIO				
8 to 11pm	Amy Boucher	Zion Train	Donna Thorndale The Poet & Poem	Shawn McCarney
11 to 2am	Matt's Metal Mortuary	The Fresh Test. Ice/Pharoah	Catacombs Bill Widener	HARD CORE with Pat

88.1-FM 257-WRFL 88.1-FM

1990 SCHEDULE

Friday	Saturday	Sunday
Nicole VanAlstine	UNIVERSAL RHYTHM ZONE RAGG	Lin Teachey
Hap Houlihan	Mark Tartar	Christian Rock Amy & Tanya
Karyn Gatz	Erika Bailey	Tim Birch
Jeff Smith	Blue Yodel Radio-Time Cafe Denice/Alan	White Lightnin'
Dave's Hell-Ride	Low-Down Blues Jack Kirk Jus'Rock.	Hazel's Jazz&Blues Flight
Steve/Susie local music	BEAT BASH!	Women's Music Todd/Robin
NEWS	Mick Jeffries speaknoevil	What in the WORLD Bill Verble
psychedelic entresen mary jane/ the captain	Byl Hensley Midnight Album Feature	Matt Wise

88.1-FM 257-WRFL

Live at the Knitting Factory
Avante-Garde & Experimental Jazz
Matt's Metal Mortuary
Heavy Metal
Zion Train
Reggae and World Beat
The Fresh Test
Hip-Hop and Rap Music
Jock's Choice
A Different Feature Artist each Week
Catacombs
Music from the Underground of Rock
Century's End
20th Century Classical Music
J.T.'s Jazz Lunch
Assorted Jazz and Blues
Hard Left
Punk, Hardcore and Thrash
Dave's Hell-Ride
Heavy Metal
Local Music Show
Music from Local & Regional Artists
Psychedelicatessen
Past and Present Psychedelic Music
Universal Rhythm Zone
Vintage 70's Funk and Soul
Blue Yodel Radio-Time Cafe
Bluegrass, Folk & Mountain Music
Low-Down Blues
Delta, Classic & Urban Blues
Beat Bash
Contemporary Dance & Club Music
Speak No Evil
Instrumental Music from All Genres
Christian Rock
A Sampling of Christian Music
Todd's Femme Fatales/the Women's Talent Showcase
Women's Music (alternating shows)
White Lightnin'
Past & Present Country-Rock
Hazel's Jazz and Blues Flight
Vintage and Modern Jazz & Blues
What in the WORLD
International Music

BLOCK JOCKS TELL IT LIKE IT IS

THE SCOOP ABOUT WRFL'S NUMEROUS BLOCK SHOWS

ALTERNATIVE CLASSICAL - TODD RUSSELL

Thursday 10 -11am

This hour of classical music presents selections not heard on most classical format radio stations. The listeners will be exposed to art music from every era of musical history with an emphasis on composers and works that normally don't receive airplay. You won't hear Beethoven's Fifth or Mozart's 41st, but you will hear such works as Albert Ginastero's "Guitar Sonata" and J.S. Bach's "Lute Suites" (performed on a lute) among others.

BEAT BASH - JIM OWENS

Saturday 5-8pm

Wanna dance your ass off? Well, Beat Bash is the show for you! Tune in at 5 pm for a veritable plethora of modern dance, including classic and new progressive dance, new beat and Eurodance. Tune in and feel the beat.

BLUE YODEL RADIO-TIME CAFE - ALAN AND DENICE

Saturday 11am - 2pm

Take the instrumental traditions of Ireland and Scotland, the folk tales of Appalachia, and the harmonies of age-old spirituals, throw in a dash of Western Swing and steep it in years of Kentucky culture. Whatcha got? WRFL's Blue Yodel. Be the guests of Denice and Alan as they explore the finest in traditional music from Bluegrass to New Grass, Celtic to Country. They'll be alternating weekends, so the only thing you can count on from show to show is diversity, and good, down-home music. Join us at the Blue Yodel for the high lonesome sound of Bill Monroe, the classic twang of Hank Williams (Sr.), and the contemporary feel of New Grass Revival. We're open from 11-2 on Saturday Afternoons. Reservations not required.

CATACOMBS - BILL WIDENER

Wednesday 11pm - 2am

In the pit, boys and girls slamtrance. Expression over style, inspiration over technique. Lex, speed, density. The sound of things falling apart. Then being smashed back together. The attainment of beauty through the rejection of prettiness. Distortion culture. Ugly truths in a world of pretty lies. Animals and oracles, prophets and pinheads. Intensity: soft like the first real kiss of your life. Hard: as the brakes scream. Screw fun, I crave pleasure.

CHRISTIAN ROCK SHOW - TANYA AND AMY

Sunday 6-9am

Every week Tanya and Amy play the best Christian Rock to be heard in the Bluegrass. Heavy Metal, Pop, Dance, Rap - you name it, they play it. Tune in to hear artist features, concert information, and lots of interesting facts. Rock with the ROCK, tune in to WRFL, Sundays at 6.

DAVE'S HELLRIDE - DAVE SCHATZ

Friday 2-5pm

After absorbing the essence of Mars, the Wardog of Chaos, Dave, looked down from his new throne. The situation in the Middle East quadrant was developing in an interesting manner. Once again, his observation was proving correct. He was amazed at the capacity of the human race to violate each others' personal freedoms and enjoy the slaughter of the innocent and the guilty alike. "They're even more violent than the brochures said!" he said in happy anticipation. Suddenly he realized he had something to do. What was it, kiddies? Well, let me tell you. It was Dave's Hellride, with the foul chaos creature. Dave, from 2-5 Fridays, on WRFL. Says Dave, "I've come for your souls, and you'll give them gladly. The uni-

verse awaits us. Come join me for a Hellride."

THE FRESH TEST - THE PHAROAH AND P.T. RUSH

Tuesday 11pm - 2am

Three hours of devastatingly thick bass every Tuesday night at 11. Music guaranteed to rock your world, move your butt, and motate your mind. What's on the street, not on the top 40. The old school, the new school, and the next school. Hip-hop grooves from across town, across the country, and around the world. Brought to you weekly by P.T. Rush and The Pharoah. Turn on the radio, roll up the rug, and pump up the volume. "Goddamn, that D.J. made my day." - Run DMC

HARD LEFT - PAT THIELGES

Thursday 11pm - 2am

"Yes, that's right, punk is dead/ it's just another product for the consumer's head." - Crass 1987

Don't allow the mass media manipulation of the punk scene to allow you to believe this. Punk is not dead, and WRFL has given me the privilege to prove this. Join me, Pat, every Thursday Night for three hours of the finest hardcore from the deepest regions of the pit. Everything, from the early beginnings, to the latest in underground hardcore from around the world, from the biggest punk "stars" to the lesser known (but probably more talented) bands. So, get Mom and Dad to leave the house, nail your butt to the chair, and open your ears and mind for a weekly allowance of Hard Left.

HOT BURRITO - MATT AND ROB

Sunday 12-2pm

The world's most rockin' country show. Each week you'll hear the best in alternative country music..old and new. It will remind you of commercial country radio as much as WRFL re-

minds you of commercial radio. Call up and request your favorites.

JAZZ AND BLUES FLIGHT - HAZEL PLUMMER

Sunday 2-5pm

Fulfill your Jazz needs, listen to Hazel's Jazz and Blues Flight. Be part of "The New Jazz Age", keep informed about local and national Jazz information, hear new artists, creative artists, and the masters. It's Hip with Hep, from 2-5 Sunday afternoons.

JOCK'S CHOICE - A NEW PERSON EACH WEEK

Wednesday 10-11pm

Everyone has their favorite band, we do too. Tune in each week as a different jock brings you his or her favorite.

JAZZ LUNCH - DAVE FARRIS

Thursday 11am-2pm

Jazz on a Thursday? You bet. And, not that watered-down elevator muzak you hear on some stations. We're talking about the music of freedom and improvisation. Listen and call in with your favorite.

LOCAL MUSIC - STEVE AND SUSIE

Friday 6:30 - 7:30pm

Has local music left you wanting to bang your head with a Nine Pound Hammer? Do you wonder who the hell Richard is? Or, are you looking for the Nowhere Poets? If you still think Groovezilla is a campy Japanese movie monster, we can help. Tune in every Friday from 6:30 to 7:30 for the local music show. It's nothing but all types of local music. You'll never feel you can't touch local music with a Ten Foot Pole.

LOWDOWN BLUES - JACK KIRK

Saturday 2-4pm

"Maybe our forefathers couldn't keep their language together when they were taken away from Africa, but this - the Blues - was a language we invented to let people know we had something to say." - B.B. King

"One time in St. Louis we were playing one of the songs that Robert would like to play with someone once in a while, 'Come On In My Kitchen'.

He was playing very slow and passionately, and when we had quit, I noticed no one was saying anything. Then we realized that they were crying...both men and women." - Johnny Shines on Robert Johnson

"When I sing the Blues, when I'm singing the real Blues, I'm singing what I feel. Some people maybe want to laugh, maybe I don't talk so good and don't understand, you know? But when we sing the Blues - when I sing the Blues it comes from the heart...from right here in your soul, and if you sing what you really feel it come out all over. It ain't just what your saying...it pours out of you. Sweat runnin' down your face." - Muddy Waters

MATT'S METAL MORTUARY - MATT DACEY

Monday 11pm - 2am

AN OPEN LETTER TO ANYONE WHO HAS EVER SAID OR THOUGHT ANYTHING NEGATIVE ABOUT HEAVY METAL LISTENERS:

What is Heavy Metal? To some, it's just a genre of music. To others, it's the cause of society's ills. To me, it's a way of life.

Heavy Metal, to those that appreciate it, is a celebration of aggression. It's a release. It is art. You don't think so? Go tell Steve Vai he's not an artist. Hundreds of years from now, names like Vai, Van Halen, Malmsteen, Satriani, Rhoads, and maybe even The Great Kat will be mentioned in the same breath as names like Beethoven, Bach, and Paganini. Go ahead, laugh if you want. Ignorance is bliss.

Speaking of ignorance, there are a lot of negative stereotypes attached to metalheads. If you're not a metalhead, you might even be guilty of it yourself. Is the phrase "stupid metalhead" any more acceptable than than "dumb nigger"? No. Why, then, do so many people today, while championing one cause or another, be it rainforests, apartheid, fur, or whatever, view and refer to fans of Heavy Metal with contempt? Isn't this hypocrisy? Do the actions of a few justify the stereotyping of an entire group of people, whether by race, religion or the style of music they listen to? Again, no. Does the fact that the Ku Klux

15 WINTER 1990 RIFLE
Klan exists mean that all white people are racist assholes? No. Sure, there are some dumb metal heads out there. There are probably some dumb opera fans out there, too. But even if someone is dumb, is that enough reason to dismiss that person as being unworthy of your presence or somehow lesser than yourself? No.

People who listen to Heavy Metal listen to it because they like it. There are professional baseball player metalheads, brain surgeon metalheads, (Iron Maiden's Eddie, for one) airline stewardess metalheads, black metalheads, all kinds of metalheads. And we're all proud of it. Like I said, go ahead and laugh if you want. But, next time you want to attach a negative adjective to the term "metalhead" while you're bitching about racists, meat-eaters, homophobes, or whatever, just remember, you're exactly the type of hypocrite that you so love to hate.

If you're one of those ignorant pieces-of-shit that's guilty of it, now would be a really good time to stop "Metallibashing". I'm not ignorant. I'm well aware that not everyone who doesn't care for the music isn't ignorant enough to attach negative stereotypes to us. But a lot of you do. And we know who you are. So, knock it off. Now. Or we'll kill you. And if you're ready to open your mind a little bit, check out Matt's Metal Mortuary every Monday at 11pm. You might learn something.

THE PSYCHEDELICATESSEN- THE CAPTAIN & MARY JANE

Friday 11pm - 2am

Friday nights from 11-2, the psychedelicatesen is open for business, serving up psychedelic psoulfood in all flavors of the spectrum. The good Captain will take you on a timewarp to the center of your mind, so light the lava lamp as he sets the culinary controls for the center of the sun. Sharing duties with this fearless adventurer is sweet Mary Jane, inviting you to tune in, turn on, and drop out of the present into her swirling vortex of past and future psonic psensations. We're

REQUESTS?
CALL
257-WRFL

out here on the left...the psychedelicates, your only alternative for head music...wherever you let it take you...

**ROCKABILLY RULES -
JEFFREY SCOTT HOLLAND
Tuesday 3-5pm**

Experience firsthand the sounds of *low fidelity*! Two action-packed hours of stompin', boppin', wailin', howlin' & screamin' sounds of rockabilly from the early days to the present...Thrill to J.D. jingles by such frantic folks as Gene Vincent, Eddie Cochran, Hasil Adkins, Stray Cats, Jerry Lee Lewis, Link Wray, The Cramps, 1,001 primitive and obscure unknowns, and of course, that Presley fellow. Non-stop noise for the LOUD CROWD !!!

**SATURDAY NIGHT PSYCH-
ODYSSEY**

Saturday Midnight - 1am

Midnight brings you yet another album feature, but one of a different ilk. Listen in for a trip through other worlds. Spoken word insanity, clanging guitars, and a various manner of imposing curiosities.

**SPEAK NO EVIL - MICK
JEFFRIES**

Saturday 9:30 - 10:30pm

An instrumental show. Speak No Evil...when we gag all the singers and leave it to the players to strut their stuff...without a lot of words to clog things up.

**SUNDAY NIGHT ALBUM
FEATURE**

Sunday Midnight - 1am

Your chance to hear the latest in Alternative music, in its entirety. Each week a new record from somewhere will be played to the final grooves.

**UNIVERSAL RHYTHM ZONE -
RAGS**

Saturday 2-6am

At a late 2 o'clock on Friday nights, the Universal Rhythm Zone traverses time and deposits ya smack in the middle of a rhythmic conjuration. Guiding ya through the years and your ears, get the real story of those devil blues, old R&B jams, and vintage soul as heard only as accurate as the music itself.

From the ascendin' and descendin' bass line of the islands to the funky up, junked up, acid space wailings of a time 20 years ago. You'll hear only the jams that move ya bones and supplies fodder fo' yo haid. So cuddle up next to ya baby, light a stick of 'sinse and tone into an ear-gasm that can only be delivered by Rags.

**WHAT IN THE WORLD - LISA
COX**

Sunday 8-11pm

Do you feel a Latin beat in your blood? Or do you groove to the beat of a different drummer? No matter what in the world you like, join me, Lisa, as I bring you the best in World Music from places you've longed to visit, and places you've never heard of. Sunday Night from 8 to 10 pm, we'll hear the best music from the furthest corners of the world. Then, from 10 to 11 pm, stick around for all types of Latin music, old and new. From Salsa, Merengue, Aunbia, Tango, and all the other traditional rhythms to protest music, indigenous music - Flamenco and everything in between. So tune in Sunday Evening and hear the world.

**WOMEN'S MUSIC - TODD
HIETT AND ROBIN ATWELL
Sunday 5-8pm**

"Helen Reddy...eat your heart out." Every Sunday Afternoon from 5-8 make it happen with WRFL's Women's Music Show. For the latest and greatest in female performance be sure to catch Todd and Robin doing what they love to do...bringing you a diverse blend of music made by women. So check them out every week. And as always, your requests and comments are appreciated.

**ZION TRAIN - QWWAMI ELAM
AND BILL
Tuesday 8-11pm**

The only reggae show in central Kentucky...from classical roots, reggae rock, to more current ragga/hip-hop. Also included will be songs from the Motherland. Tune in to the green, red, black and gold.

Pacifica Radio News
Weeknights 7:30pm

Continued from pg 10

Seamless grooves that go on for maybe 20 or 30 minutes. Screamin', shoutin' and more jammin' than you may believe possible. The Allstar line up is amazing- Bernie Worrell, Maceo, Gary "Mudbone" Cooper...the list goes on and on. Bootsy is the only notable missing. And while his ever funky presence is certainly missing, there is more than enough funk to carry off 2 LPs of slamin' music.

BDP/ Edutainment

D Nice/ Call Me D Nice

KRS-One and the rest of the BDP Posse have been very busy indeed. Summer's end saw the release of *Edutainment*, the 4th release from the teacher. The minimalist approach of *Ghetto Music* is abandoned in favor of a musical style closer to *By All Means Necessary*. The beats are thumpin' and ya better be ready to move your butt. But KRS-One hasn't forgotten your mind. *Edutainment* is, as the title suggests, is as much for the brain as for the feet. KRS-One drops more knowledge than your Philosophy 101 professor (they don't call him the Philosopher for nothing). KRS-One takes no prisoners- he blasts sell-out rappers, black radio, and jerry-curl blacks as much as white racists.

In addition to the work with BDP, KRS-One steps into the production booth to help out a couple of his crew. D Nice's *Call Me D Nice* is hard hitting and much in the same vein as BDP, as you might expect. D Nice's raps are smooth, but in the same inevitable comparison with KRS-One, he comes up short. While his style is good, he just doesn't have as much to say as the Teacher ("Glory" being a notable exception). So, while technically this LP smokes, with serious funk and ragamuffin style jams, it pales in comparison to *Edutainment*.

HOT 12 INCHES:

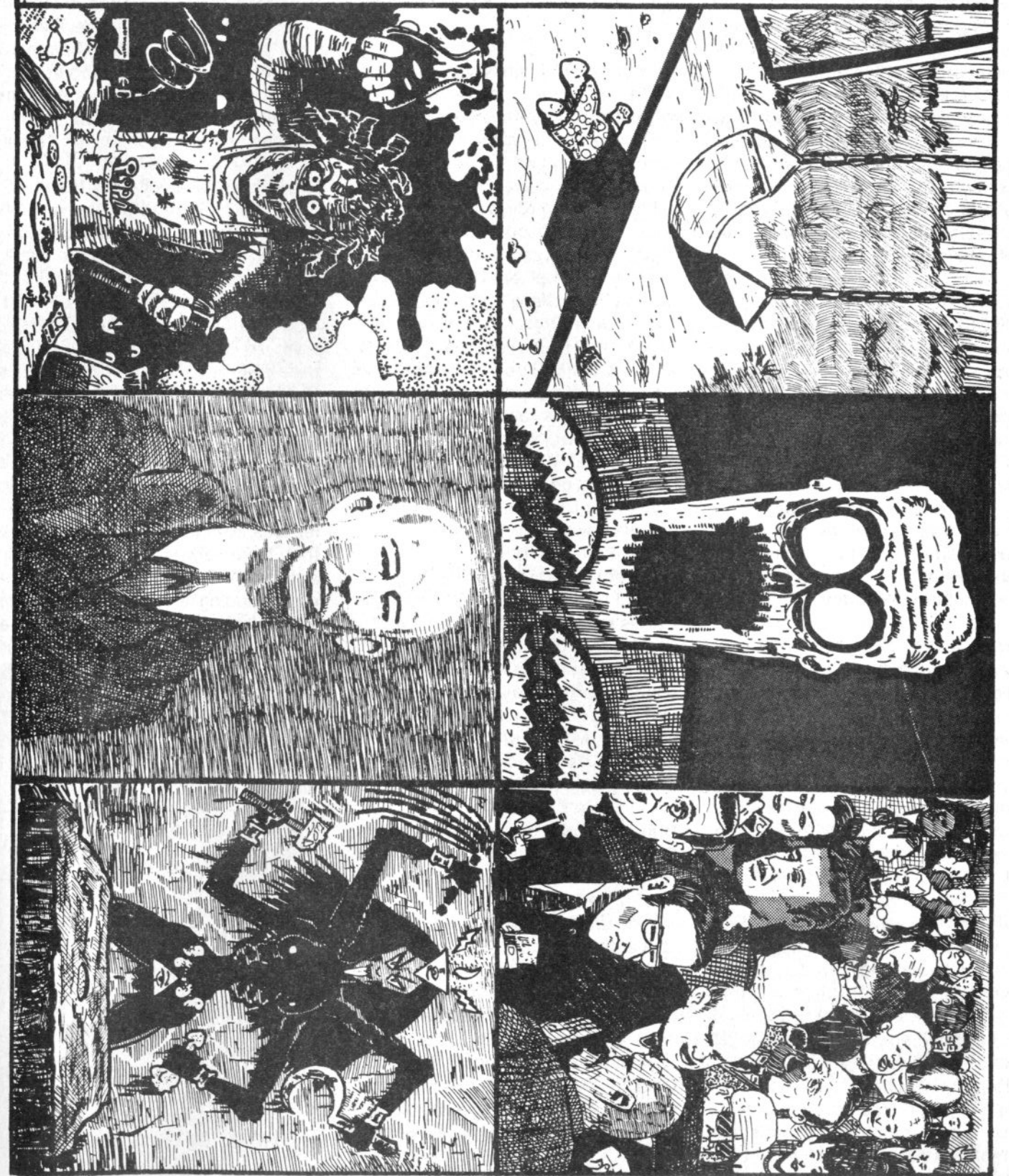
Lakim Shabaaz- "No Justice No Peace"
MC Supreme- "black in America"
Paris- "Devil Made Me Do It"
2 Black 2 Strong- "Burn Baby Burn"
Eric B & Rakim- "In the Ghetto"

Thanks to: the boys from the Ville.; The Big Daddy, Skinny D, Magic Mary B, Rags, the Nation, and the whole P-funk posse. I'll be back in a few months. Peace.

PROOFS OF A CONSPIRACY

SELECTIONS FROM AN UNPUBLISHED MINI-COMIX PROJECT
COPYRIGHT © 1990 BY BILL WIDENER

TOP L TO R: SNATCHED BY DEROS; FLATWOODS MONSTER; NAVAL INTELLIGENCE/ROSICRUCIAN CONTACT; BOTTOM L TO R: LSD AND FLOURIDE; "COLONEL" HOUSE; CULT SITE-LOS ANGELES SEWERS.



ALTERNATIVE MUSIC WEEK 1990

PHOTOS AND COMMENTS FROM THE STAFF

Langdon Shoop - Oct 14

Starting Sunday Night of Alternative Music Week was Langdon Shoop, A Lexington Band I had longed to see. Performers include Aaron Lee (guitars and vocals); Noel Reucroft (guitar); Shawn McCarney (bass); and Phil Googy (drums). Despite many a technical difficulty beyond all control, Langdon Shoop left a strong impact in my memory. Lead singer Aaron Lee kept the audience ready for more with his quick wit and his outlandish dialogue.

It was a wonderful mix of drum machine, grunge and heavy bass. Phil kept Langdon Shoop from sounding like an ordinary garage band (although, I wish to hell they'd play in my garage)-Cabaret Voltaire meets Wig meets the Misfits.

Hearing a mere four songs, I can only say they'd better play again. Anyone who says Lexington's creativity is dying and has no deep thrusting, pulsating bands better look up Langdon Shoop. - **Mary Woolley**

Scrawl - Oct. 11

Scrawl performances are consistently honest, energetic, and unpretentious. This was proven to the crowd at Lynaghs Emporium during Alternative Music Week.

The show began with "Absolute Torture", a desperate mid-tempo song from their most recent Rough Trade LP *Smallmouth*. Their 2 previous albums are *Plus Too Also* and *He's Drunk*. Scrawl performed both their sadder, heart felt ballads ("I Feel Your Pain", "Charles", "One Word", Etc...) and their faster paced, jangle-harmonic tunes ("Time To Come Clean", "Breaker, Breaker", "Slut").

Tunes covered include the girl-pop hit "Will You Still Love Me Tomorrow" by the Shirelles, the sad, twisted ballad "I Need You" by the Eurythmics, and snatches of Poison's "Unskinny Pop" as both an added lyr-

ic in "Green Beer" and an acapella encore.

In case you missed the previous edition of RIFLE comix, I'll repeat the closing sentiment of the Scrawl album review. If you get the opportunity, by all means see them live. - **Arron Lee**

Wig - Oct. 8

Wig hails from Ann Arbor, Michigan, hometown of freinds and family the Laughing Hyenas. That relationship seems fairly obvious from the first words out of Cleveland's mouth, but that is where any similarities end. Where the Hyenas base their sound with traditional Blues structures, Wig blends various aspects of Funk bass, powerful drums, and feedback laden layered guitar, along with Preston's harsh vocals which most of the time resemble a gruff rap. Their debut Lp "Lying Next To You", only portrays half the power that this band puts out during a live performance.

Guitarist, Rob "Schurgin" spends most of his time in the shadows beating his guitar to a noisy submission. Drummer, John Burk and bassist, Fran Falls pound out a rhythm savage enough for the most savage beast. Of course, Preston Cleveland is the center of attention with his maladjusted b-boy stance and dominant presence. - **Shawn McCarney**

Blake Babies/Strawberry Zots - Oct 9

The show began on a good note when 7 Zark 7 kicked the night off with an unusually good performance, funkier than usual and the sound was really clean.

When the Zots took the stage, the crowd was somewhat unsettled at the sight of them : five dudes in ultra-colourful costumes ranging from Acid-Gobbling Court Jester to Evil Cowboy in Black. Any uncertainty in the air was quickly dispelled after a few songs; the Zots proved a be a even finer-

tuned garage band than their LP *Cars, Flowers, Telephones* revealed. They performed everything from the album and then some; Keyboardist Izzy Thayer babbled various nonsensicalities between songs that left the audience mumbling en masse, "What did he say ??" and "Huh?!"

They were cheered back for an encore, which included "Louie Louie", then they mingled with the crowd for awhile, while the stage was prepared for the Blake Babies.

And what a show it was! Bassist and lead vocalist Juliana Hatfield, looking spiffy in a black "Henry:Inside the mind of a serial killer" T-shirt, drummer Freda Boner and guitarist John Strohm blew the crowd away. Some people got impatient and left before they took the stage; they missed a hell of a show. Earnest and lively, they bombarded the crowd with selections from their *Earwig* LP, songs that have turned up now on their brand-new *Sunburn* album, plus others, including a fantastic version of Robert Johnson's "Malted Milk". The show was all-too-short but they put two show's worth of energy into it. If they ever come this way again, I urge you to check out The Blake Babies for simultaneously delicate and powerful, faintly psychedelic rock. - **Jeffrey Scott Holland**

A.M.W. 1990

- 10/8 Veil of Tears/ Wig/ Laughing Hyenas
- 10/9 7 Zark 7/ Strawberry Zots/ Blake Babies
- 10/10 Hesitators/ Lemonheads
- 10/11 Nine Pound Hammer/ Scrawl
- 10/12 Black Cat Bone/ Stranglmar-tin/ Edison's revenge
- 10/13 330 High/ Groovezilla
- 10/14 Langdon Shoop/ Lemonade Hayride/ Paul K. & the Weathermen
- 10/15 The Bill Frisell Band



BOSTON BABES -- The Blake Babies blaze some 3-piece power pop through the Wrocklage.

Photo By Matt Wise



V-E-N-O-M -- Ann Arbor's Laughing Hyenas deliver their standard, near-lethal dose to willing recipients during Alternative Music Week 1990.



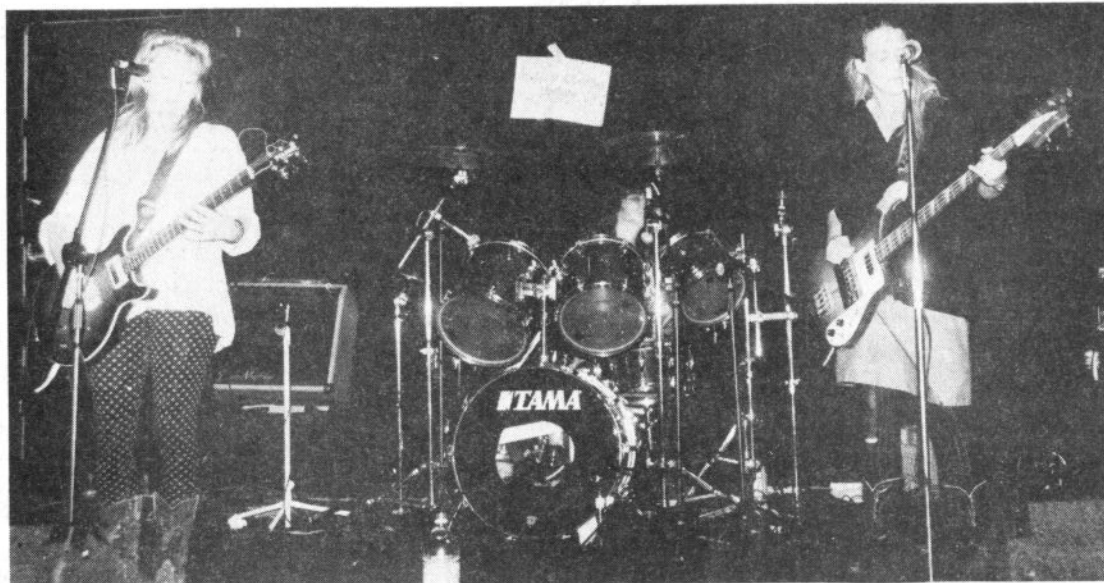
TANTRUM -- Lex vets Vale of Tears bust through one of their last gigs and bust some instruments, along the way.



GROOOVY--Arizona's Strawberry Zots spread some psych-sixties cheer during 1990 Alternative Music Week.



CRUNCH! Wlg dish out some Detroit-style yowlin' to eager ears at the Wrocklage.



FOLK-RIFFIN' OHIO GALS -- Columbus' Scrawl rave up a capacity crowd at Lynaugh's.

JEFFREY SCOTT HOLLAND'S HUMBLE OPINIONS

The gangleader of WRFL's very own "Rockabilly Rules" rant-n-raves.

HASIL ADKINS/Peanut Butter Rock & Roll/Moon Over Madison (Norton Records)

More than Woody Guthrie, Stephen Foster or Elvis Presley, the greatest, purest, American composer of all time is Mr. Hasil Adkins of West Virginia. For 40 years the man has been recording mind-numbingly bizarre rockabilly-blues-folk-country tunes on primitive equipment in his home. The folks at Norton Records have anointed us with not one but two new platters of Adkins' mad genius. The tunes on *Moon Over Madison* tend to be slower and creepier; songs of pain and misery wailed out in tears in a moonlit pumpkin patch. *Peanut Butter Rock and Roll* leans more toward Hasil's fast and raucous speaker-burners, including covers of Carl Perkins, Chuck Berry, and, uh, Harry Belafonte. The most beautifully primal human music you'll find coming from a Western nation.

Various/ Sacred War (Gymnastic)

An amazing compilation of occult-oriented groups. Surprisingly, only one of the cuts is Metal ("Nightstalker" by the Super Heroines), and even it's a clever pop kind of Metal. The majority of these tracks are mechanical-industrial styled death-dance bangin' and clangin', with soundbites of Xtian preachers and right-wing conspiracy theorists juxtaposed. All the material here is exciting stuff, notably the all-industrial piece "Agents of Death" by Premature Ejaculations (listen for the power drill & electric razor solos), and the poem "Hymn of the Satanic Empire", recited by Anton LaVey, founder of the Church Of Satan in San Francisco.

Chumbawamba/ Slap! (Agit-Prop)

Funky British left-wingers doing big jazzy dance numbers with politically correct messages. Beautiful female vocal harmonies, bouncy piano, fun trumpets and clarinets, clever sampling. (Philip Glass, Elvis Presley, Adam Ant, and Ladysmith Black Mambazo are sampled from, among others.) If you like your music intelligent, well-produced and with a touch of the exotic, gloom on this.

Various/Where the Pyramid meets the Eye:A tribute to Roky Erickson (Sire/Warner Bros.)

Talk about *off-the-wall*. A major label tribute to former 13th Floor Elevators leader Roky Erickson?! With artists as di-

verse as ZZ Top and The Butthole Surfers?! This must be the 90's...Anyway, it's a five-star extravaganza, especially the cuts from The Jesus & Mary Chain, John Wesley Harding, and R.E.M.

Shadowy Men on a Shadowy Planet /Savvy Show Stompers (Cargo Records)

Zorch! All-instrumental garage surfabilly! These folks play it all, and very well; from frantic surf attacks like "Shadowy Countdown" and "Theme from T.V." to slow, mean-n-dirty crungers such as "Good Cop Bad Cop" and "Our Weapons are Useless", plus a mighty fine version of Link Wray's "Run Chicken Run". It just don't get no better'n this, friends. Oh yeah: they're *Canadian*.

Hindu Love Gods / s/t (Giant)

Who the hell are the Hindu Love Gods, you may ask? Well, it's R.E.M. with Warren Zevon replacing Michael Stipe on lead vocals, that's what. And if that's not surreal enough in itself, they're drunkenly covering old blues, country, and folk songs, plus Prince's "Raspberry Beret". Though the record's a lot of fun, and Zevon and the boys work well together, I certainly wouldn't want this lineup to become permanent...

Clock DVA/Buried Dreams (Wax Trax Records)

Unlike most of Wax Trax's recent releases, Clock DVA isn't just everyday techno-death-dance gloomsters. The music is richly textured and eerie synths, with plenty of soundbites and playing with tape, and the lyrics are spoken (and usually whispered and grumbled) rather than sung. So what do they whisper and grumble about? Oh, Mass murderers, sexual psychology, computer hacking, contacting the dead, Forbidden science, DeSade, Baudelaire, Camus, and Krafft-Ebbing. The Most *scholarly* death-music I've heard in a long time.

William S.Burroughs/Dead City Radio (Island)

If there's anybody who's ever lived a full and rewarding life, it's William S. Burroughs. Wrote landmark works of the Beatnik movement, experimented with practically every lifestyle, substance, and idea possible, traveled all over the world (including a mission to South American jungles to search for a fabled plant reputed to impart psychic ability), had sex

with Allen Ginsburg, and hung out with cutting-edge hipsters of each generation through the years, from Jack Kerouac to Laurie Anderson. This incredible album gives you a taste of many of the man's diverse sides, as he reads from his novels, does various dissertations from his live performances, and does some sardonic biblical readings. He's backed up by cheesy-but-appropriate performances by the NBC symphony orchestra, dubbed in behind WSB's voice. For reasons I have yet to determine, there is a 30-second snippet of subway tunnel sound contributed by Sonic Youth as well. WSB discours- es with his sagely wisdom on such topics as mind control, drugs, and the future of Art. A masterful collection of data, poetry, and analysis from the counter-culture's only true wise old guru on the mountain.

Cramps /"Creature from the Black Leather Lagoon" EP (Enigma)

Yow! Along with one of my personal favorite cuts from *Stay Sick!* we get two rare B-sides, "Jackyard Backoff" (say that six times fast) and "Beat out my Love", plus "Jailhouse Rock" from the *Last Temptation of Elvis* compilation and a live version of "Her Love Rubbed Off"! Along with this wondrous morsel, Enigma has also re-released *Smell of Female* and *A Date with Elvis* on Compact Disc, with extra cuts on each!

Primal Scream /Come Together (Sire/Warner Bros.)

An incredible 60's-early 70's style Funk-Glam-Soul-Psych-Pop that must be heard to be believed. Clever production, innovative song construction. If you dug Love & Rockets in their "It's All in my Mind"/"Ball of Confusion" period, you'll not be disappointed.

**ROCKABILLY
RULES**

**TUESDAY
3-5PM**

OBITUARIES

notes from Matt's Metal Mortuary

Lethal Programmed Metal Blade Records

In 1987, Erlanger, KY based Lethal independently released *The Arrival*, a four-song, self-produced demo that had many critics calling them the best unsigned Metal band in the country.

In 1990, they've returned with *Programmed*, an LP that shows a maturity that was just hinted at on their first release. Strong cuts include the title track, "Killing Machine" and "Arrival", a holdover from their '87 release. While comparisons to Queensryche are inevitable, Lethal's originality and diversity should win them many fans of their own. If you're the type of person who likes to check out a band before they become huge, *Programmed* is a must-have.

Judas Priest Painkiller Columbia/CBS Records

Remember how Judas Priest used to sound, say, pre-1985? At the time, Priest were one of the heaviest, and best, metal bands in the world. Then came *Turbo* and *Ram It Down*.

Well, folks, the slump's over, and it's over in a big, ugly way. Judas Priest have released their best album ever. Period. There's not a weak track on the album. Perhaps new drummer Scott Travis provided the kick in the ass that the rest of the band needed. Whatever it was, it worked. Judas Priest are still *the* Metal Gods.

Annihilator Never, Neverland Roadracer Records

Last year's *Alice In Hell* was one of the best debut Metal albums of 1989. With vocalist Coburn Pharr replacing the departed Randy Rampage, Vancouver's Annihilator have improved

upon their sound tremendously.

While *Alice In Hell* was a good, solid record, *Never, Neverland* could very well one day be considered a masterpiece. "Road To Ruin", "Sixes and Sevens", and "Stonewall" are textbook examples of Heavy Metal as good as it gets.

Testament Souls of Black Megaforce/Atlantic Records

Do you really need me to tell you that they've outdone themselves again? Go buy it, already!

Two-Bit Thief Another Sad Story...In The Big City Combat Records

Wait a second, a sleazoid, grunge metal band that doesn't sound like a rip-off of Guns 'N Roses or Faster Pussycat? And they're good?

Yeah, that's Two-Bit Thief. Granted, they do look a little bit like the aforementioned, but how can you knock a band for wearing denim and leather?

Anyway, on to the music. It kicks ass. "Kicks Ass" is an over-used term, but it fits here very well. "City Boys" is great, and "Hard Times" could do for this band what "Welcome to the Jungle" did for you-know-who. Also, the cover of Johnny Cash's "Folsom Prison Blues" is not to be missed.

Stryper Against The Law Enigma Records

Stryper? You read it right. They've abandoned their bee outfits, and their Top-40 aspirations, and they came to play. Hard.

The title cut starts the record off strongly, and indicates which direction the rest of the album will go. There are a couple of ballads, but the

piano that we all remember from the last couple of Stryper records is gone. Other highlights include "Two Time Woman", "Not That Kind Of Guy", and the absolutely smokin' "Rock The Hell Out Of You." And they do.

Slayer Seasons In The Abyss Def American Records

See Testament.

Alice In Chains Facelift Columbia/CBS Records

Alice In Chains (no relation to Annihilator's *Alice In Hell*) is the best new band I've heard this year. Not surprisingly, they're from Seattle.

While *Facelift* is another one of those albums that doesn't have a single bad tune on it, some of the exceptional tracks are "Man In The Box", "It Ain't Like That", "Bleed The Freak", and the way, way intense "We Die Young".

As with bands like Lethal and Two-Bit Thief, it would be a good idea to check out Alice In Chains now, before they're huge, 'cause they're gonna be.

Biohazard Biohazard Maze Records

Brooklyn's Biohazard are a unique band. Their sound, and their look, falls somewhere between Metal and Hardcore, and in this case, it's just the right mix.

Having already garnered a huge fan base in the NYC area, Biohazard, with their first release, are set to conquer the rest of the world. And, with tracks like "Retribution", "Pain", and "Justified Violence", combined with their absolutely shreddin' live show, it shouldn't be too long before they do just that.

LISTENER RESPONSE POLL

Please take just a moment to answer these few questions and mail to:

WRFL
P.O. Box 777
University Station
University of Kentucky
Lexington, KY 40506-0025

or drop off at the WRFL studios in:
Room 104 (through Rm 106)
Old Student Center
Business Hours: 9am - 5pm

AGE _____ ARE YOU A STUDENT? _____
SEX _____

How did you find out about WRFL?

- ☐ RiFLe Comix
☐ T-shirts
☐ Special event
☐ Friends
☐ Newspaper
☐ Other _____

On average, how many hours a week do you listen to WRFL? _____

What speciality programs do you listen to?

- | | |
|--|---|
| <input type="radio"/> Matt's Metal Mortuary | <input type="radio"/> Jazz Lunch |
| <input type="radio"/> Zion Train | <input type="radio"/> Hard Left |
| <input type="radio"/> FreshTest | <input type="radio"/> Women's Music |
| <input type="radio"/> Catacombs | <input type="radio"/> Dave's Hellride |
| <input type="radio"/> Blue Yodel Radio-Time Cafe | <input type="radio"/> Psychedelicatessen |
| <input type="radio"/> Beat Bash | <input type="radio"/> Universal Rhythm Zone |
| <input type="radio"/> Album Features | <input type="radio"/> Low Down Blues |
| <input type="radio"/> Christian Rock Show | <input type="radio"/> Speak No Evil |
| <input type="radio"/> Local Music | <input type="radio"/> Jock's Choice |
| <input type="radio"/> What's Left In America | <input type="radio"/> Jazz and Blues Flight |
| <input type="radio"/> What In the World | <input type="radio"/> Pacifica Radio News |
| <input type="radio"/> Hot Burrito | <input type="radio"/> Rockabilly Rules |

What time of the day do you usually listen? _____

Why do you listen to WRFL? _____

What would you like to hear on WRFL? _____

How often do you make requests? _____

Additional comments: _____

HELLO, WRF L...

"Hang up the phone;
I can't dance with
you anymore."

BY


DID YOU KNOW THAT THE
LAST 7 SONGS YOU'VE
PLAYED HAVE HAD
REFERENCE
TO JESUS
OR GOD?



WHAT KIND OF MUSIC
ARE YOU PLAYING?
HOW LONG 'TIL IT'S OVER?



WHEN IS THAT PETROL
EMOTION PLAYING IN
ANCHORAGE?




IF YOU PLAY THIS, I'LL
NEVER CALL AGAIN.



DO YOU KNOW WHAT THE
PENALTY FOR 2ND DEGREE
MANSLAUGHTER IS
IN KENTUCKY?




WHERE DO I CALL TO
FIND OUT MORE ABOUT
"THE SAUSAGES OF THE
WORLD"
SEMINAR?



HEY MAN, WHERE CAN I
SCORE SOME SMOKE?



MY GIRLFRIEND REALLY
WANTS TO HEAR "HOTEL
CALIFORNIA." YOU KNOW
HOW IT IS.



SO... HOW OLD ARE
YOU?
I'M THIRTEEN.

