

WFLA

COMM

A WRFL-FM Program Guide

Spring 1990

NEW REVUS

Creatures
Clint Black
Seldom Scene
3rd Bass
Morrissey
Big Daddy Kane
Jungle Brothers
PLUS Bill Widener's
Hall of Horrors

Alternative Music Week
Shakedown

IT'S ALIVE!

Concrete Blonde
Fetchin' Bones
Faster Pussycat
Shaking Family

INTERVIEWS

Einstürzende
Neubauten;
Kool Moe Dee;
Concrete Blonde;
Laughing Hyenas;
Queen Latifah

Globetrotting with Peter
Gabriel's REALWORLD

Program Schedule

Richard Hell's Homeboys

Reflecting on the 80s:
Look Back in Anger
Jocks' Top 10s/Top o' 89

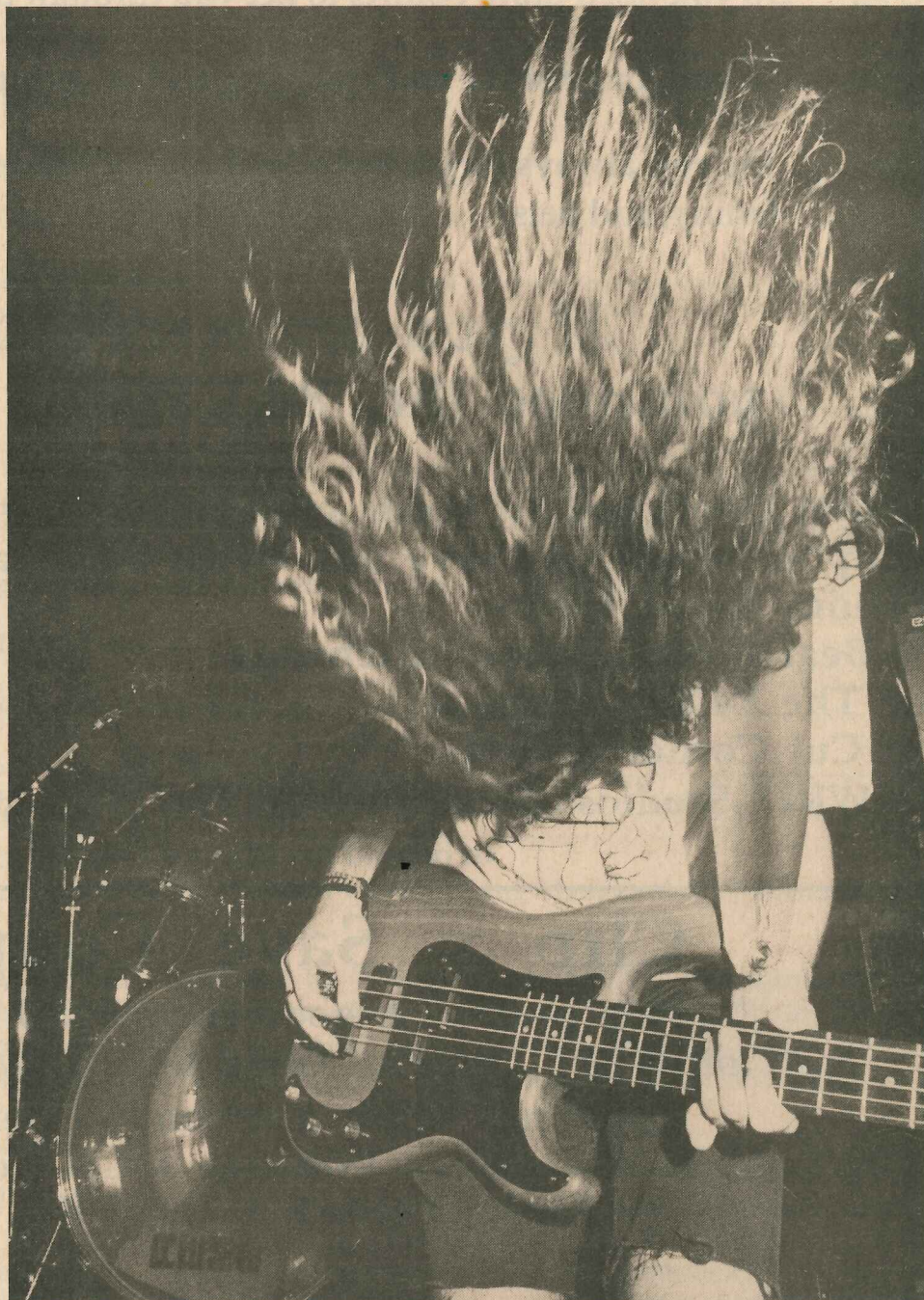


Photo by Mick Jeffries

Soundgarden's Jason Everman throws his locks at a gig last fall.

THE ONLY ALTERNATIVE LEFT

WRFL



88.1 FM

Pssst!
Can you pass the test?

- Q#1. Are you sick and fed up with trying to look cool, groovy, hip, with-it, together all the time?
- Q#2. Do you need more t-shirts to get you through till laundry day?
- Q#3. Do you long for the cool, relaxing feel of cotton against your skin?
- Q#4. Do you always forget birthday/holiday presents for friends, family, and pets?

**If you answered YES,
you need the 88.1 WRFL T-Shirt!**

Dude! Don't just sit there, *clip and save* with the handy coupon herein and save one sweet american bill at the locations listed below:

- Bear's Wax Record Exchange
- The Paisley Peacock
- Cut Corner Records
- WRFL Studios (Entrances through #106 Old Student Center, or behind the Alumni Gym)

\$ Clip y Save Coupon \$

This coupon is good for a \$1.00 discount on WRFL t-shirts. Good until July 1 at any location. Limit one coupon per shirt.

- Bear's Wax Record Exchange • Cut Corner Records •
• The Paisley Peacock • The WRFL Studios •

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RiFLe Comix is published each semester by WRFL-FM, RadioFreeLexington, 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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WRFL: Slouching Toward The Nineties

Notes From The Dusty Desk of Program Director Mick Jeffries

Late one Tuesday night, during an especially entertaining Hip-Hop show, a few guys came knocking on our door curious about the physical appearance of the place transmitting all the funky sounds.

As I showed them around ("around" really isn't very far), one of the fellows remarked as to how he had remembered hearing about the "Radio Free Lexington" movement and, suddenly, like magic, we were now on-the-air. Was it really that sudden? Well, I suppose 2 years isn't really that long. Its not?! LIKE HELL IT ISN'T!!

Musically-speaking, maybe "abrupt" is a more appropriate term. WRFL-FM, University of Kentucky's student-operated station, is Central Kentucky's first and only "alternative" radio outlet. It is vital, adventurous and distinctly modern.

It's anything that you can't seem to find on commercially-oriented stations: Reggae, Bluegrass, Hardcore, Rap, Blues, and Heavy Metal, for starters. In other words, its just what the doctor ordered for the Nineties!

Moreover, WRFL and the whole of "alternative music" are oddities in our increasingly mass media-oriented world. Broadcast media is something that every one of us is accustomed to, yet too few people realize how the cogs actually work.

Commercialism and the profit motive virtually demand that mass media (radio, TV, etc.) target a specific audience - thus narrowing the scope and breadth of their offerings - in order to attract lucrative advertising contracts.

With radio, this means what you get to hear on commercial radio is that music which is capable of turning the greatest profit. Hmm...so are we to understand that the "best" artists, by definition, sell the most records? How big a shovel do you have anyway?

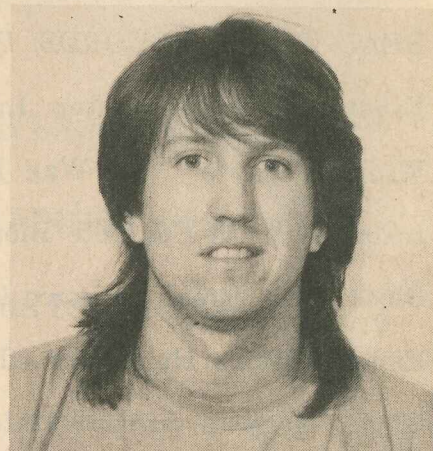
As we emerge into the Nineties, the commercial radio plight seems unchanged, remaining dedicated to a TV dinner programming mentality. Its OK to be "new" if you can successfully ape the "real" rock gods (i.e., those '60s and '70s dinosaurs who can still foist off zillions of records on the weight of a 15 or 20 year old "masterpiece"). "Who" are you, indeed.

But I didn't really expect them to like my music and I guess teenagers of the Nineties won't care whether or not I like theirs either.

In a sense, Rock and Roll is all about pissing off people older than you. I had just hoped their pick would have a little more chutzpah than New Kids on the Block. An outlook blurred by Clearasil ads, perhaps?

Actually, the pick I'm speaking of can be found right here on your good 'ole student-run UK station. However you like your music, chances are we can dish it out made-to-order.

In other words, loud, fast, pretty, mean, quiet, ugly, intelligent, controversial, vintage, international, new, local. If you're already a listener, you already know. If not, be sure to check out the Spring '90 program schedule contained at the center of this RiFLe.



SPEAK NO EVIL, MICK.

Keep your ears open for new programming here at 88.1, too. Women's Music has resurfaced categorically on Sunday mornings from 9 til noon in the capable hands of Robin Atwell and Todd Hiatt. They will alternate weeks as The Women's Talent Showcase and Todd's Femme Fatales, respectively.

Later on Sunday nights, don't miss Bug Radio, a syndicated world music show that has become an instant fave. Tune it in at 9 pm.

Otherwise, Pacifica Radio News continues to bring you the scoop on national and international happenings (weekdays at 7:30 pm) and "Live" at the Knitting Factory (Mondays at 1pm) moves into its 4th season of Manhattan's finest cutting-edge avant-garde-jazz.

So put a lid on all that apple sauce programming cloggin' up the dial: This is WRFL-FM, the cornucopia, ready and willing to kick out the jams into the '90s, 2000s, the '10s, '20s, and beyond. So what're you waitin' for?! TURN IT UP!!

An Audience with the Queen: An Interview with Queen Latifah

by T.C. Allison

AS A WOMAN IN A MALE-DOMINATED GENRE OF MUSIC, DOES THIS AFFECT YOUR CAREER?

No, I feel no pressure and I have no problems....I thought it was easy [starting out].

HOW DID YOU GET STARTED?

In high school I used to do the human beat box with two girls. We were called Lady Fresh. So that's how I originally started rapping. But the 45 King and my friend Ramsey were the ones who originally inspired me to make a record. (*Wrath of My Madness/Princess of the Posse.*)

Princess of The Posse was the record that got the deal.

RAP GETS A LOT OF CRITICISM FOR BEING DEGRADING TO WOMEN LYRICALLY. HOW DO YOU FEEL ABOUT THAT?

I feel that the women they're talking about are not women like me. They're talking about the women that have no respect for themselves. [They] carry themselves in very raunchy and sluttish--shall we say--ways and have nothing but materialistic things on their minds. They want the guys for their money or their cars or the status or the gold, you know what I'm saying? Those people show they have no respect for themselves, so I guess they (rappers) have no respect for them.

AS MORE PEOPLE LISTEN TO RAP, ARE THOSE LYRICS MISUNDERSTOOD?

I don't know. If anybody thinks like me, they wouldn't take it like that. But I can see

[listeners] being offended by curse words. But that's the reality--you can't censor someone's reality. That's impossible. YOUR RECORDS HAVE A STRONG POSITIVE MESSAGE. IS THAT INTENTIONAL?

Definitely. You have to stay positive. I don't have to be a Public Enemy or a KRS-One [Boogie Down Productions] in order to let people know that you should be positive and you should be proud of where you come from and you should not do drugs and South Africa is a situation that must stop...you know what I'm saying? I don't have to make a whole record about it. It's not in me to do that necessarily. That's not what comes right out of my head. There has to be the typical self-glorification part of a rhyme, but I choose to speak on topics...I mention topics rather, that people should think about. I'd like them to know that this is how I feel and maybe they feel the same way.

HOW DO YOU FEEL THE CENSORSHIP ISSUE HAS AFFECTED YOU?

Like I said, you cannot censor someone's reality. That's absolutely wrong. Putting a label on a thing that says "This record contains strong language" or something like that [is one thing]. But to tell them they can't make it is really wrong. I don't have a problem with labeling, but it depends on who is doing the labeling, and what do you consider foul. Like Ice-T and Two Live Crew, their dirty versions, and NWA's dirty versions, those should have a label as far

as containing strong language. [But] someone who made a 15 song album and had "shit" on one of their songs shouldn't. They shouldn't have a label saying it contains strong language, because that gives people a whole misconception of what's on the album.

RECENTLY YOU'VE WORKED WITH SLY & ROBBIE AND KRS-ONE. WAS THAT A GOOD EXPERIENCE?

Yes, it was fun. Chris [KRS-ONE] and I are real good friends. We work really well together. We just fell right into the flow of things. It was really cool. HOW DID YOU START WORKING WITH MONIE LOVE?

I toured Europe with the Jungle Brothers in Sept of 1988. We met Monie when we were over there. We became good friends afterwards. She came over here and hung out. We became real cool. So I said "Monie, want to do a record on the album?" and she said "sure" and that's where you got LADIES FIRST.

THERE SEEMS TO BE A LOT OF SIMILARITIES BETWEEN YOUR MUSIC AND THE JUNGLE BROTHERS AND DE LA SOUL.

Well, we're of the same tribe. We're down with the same tribe, which is the same posse. Us, Boogie Down Productions, Public Enemy, the Flavor Unit, De La Soul, Monie Love, Too Much, Afrika Bambaata, the whole bunch of us, we have basically the same ideas about everything as far as positivity and pro-

Continued on page 17

Downtown Sound

You don't have to go to New York to hear its hippest live music

"LIVE AT THE KNITTING FACTORY"

Look forward to the newest, hottest, freshest, funkiest, smoothest, most innovative avant-garde blues and jazz on 88.1 this semester as WRFL and The Knitting Factory bring it out of Manhattan and on to the air waves.

The ambience of the club that's been called the last innovater in the most innovative neighborhood in the U.S. - New York's Greenwich Village - is brought into your living room, car, Walkman on WRFL-FM every Monday from 1 to 2 p.m.

••The Mekons •• Negitivland•• Gods & Monsters (featuring Gary Lucas) •• Birds of Prey •• Curlew with Amy Denio •• Rootless Cosmopolitans •• PowerTools •• Kahondo Style •• Iva Bittova & Pavel Pajt •• Tim Berne with Mark Helias, Bobby Previte, and Bill Bickford •• The Handmade Instrument Festival •• James Blood Ulmer •• Dr. Nerve •• Musica Electronica Viva •• Don Byron Plays the Music of Mickey Katz •• Marilyn Crispell & Andrew Cyrille •• Graham Haynes •• Elliot Sharp's Carbon •• The Dave Holland Trio •• Cecil Taylor •• The Paul Motion Trio (featuring Bill Frisell) •• No Image••

All shows are tentative (pending artists' approval) and are subject to change without notice.

REAL WORLD RECORDS: Peter Gabriel's Bambina Hopscotches the Map, Joining East and West

by Donna Thorndale

For all practical considerations in the English-speaking world music began in 1980 with the formation of an international arts organization headed up by Peter Gabriel. World of Music and Dance (WOMAD) set forth with the mission of exposing traditional and modern artistic talents from all over the globe through audio recordings and annual arts festivals designed to bridge the gap between nations.

WOMAD has succeeded by networking world musicians with the finest producers and technology in the industry. *Music and Rhythm*, the benefit double album showcasing the first annual WOMAD festival, served as an introduction to non-western culture talents that recording industries in America and the U.K. had been overlooking. Within the decade this introduction would ultimately be the springboard for Gabriel's world music record label, REAL WORLD RECORDS.

REAL WORLD RECORDS moves WOMAD forward with the shared goal of promoting musical talents of non-western culture artists. The studios in Bath, England, according to *Musician* magazine, house the best recording and mixing equipment available, and have the luxury of going mobile to record artists on locale. In just two short years the REAL WORLD label has released a diverse collection of global sounds including Ga-

briel's *Passion* soundtrack and individual works from Pakistan, Cuba, Egypt, Zaire, India, and Tanzania.

Perhaps the most amazing aspect of REAL WORLD is its ability to transcend time, bringing traditional music into the 20th century. Pakistan's Nusrat Fateh Ali Khan and his troupe of over fifteen family members bring the devotional chant of the Sufis, a mystical sect of Islam, out of the east and into the west. The album *Qawwal and Party* hails the musical expression of Qawwali, a form of religious song originating in the 10th century. The Khan family has been developing the art of Qawwali, sung in their native tongue of Urdu, for over 600 years. Says Nusrat of his family's music, "We do not sing, we are made to sing". Released also on REAL WORLD are the brothers K Sridhar and K Shivakumar, India's traditional raga performers descending from 12 generations of musicians. The ragas on their album *Shringar*, recorded in 1988, are also featured on the *Passion* soundtrack.

New music and modern renditions of older tunes can be found on REAL WORLD with Cuba's Orquestra Reve, Zairean pop singer Tabu Ley, and Tanzania's Remmy Ongala & Orchestre Super Matimila. In Cuba Orquestra Reve is known as the root of modern salsa. Mastering Son-Changui, the popular dance music of Cuba, Orquestra Reve draws on Hispanic and African influences

to wow audiences with a modern salsa style heavily flavored with percussion. Orquestra Reve's philosophical compositions on REAL WORLD release *La Explosion Del Momento!* comment on social life in Cuba, ponder human existence, and suggest that life's brevity makes it unworthy of man's journey. For singer Tabu Ley, the label allows him and his Afrisa International Orchestra to tout over two decades of Zairean pop on the *Babeti Soukous LP*. Tabu Ley broke in the 1950's in the Congolese pop group Great Kalle. From there he continued to define the cutting edge of Zairean music and became the first performer in Central Africa with a choreographed and organized stage show. REAL WORLD supplies much of the same freedoms for Remmy Ongala & Orchestre Super Matimila, an 18-piece band from Tanzania. In a nation with no viable music industry fame such as Remmy Ongala's is paramount. Songs for the Poor Man, recorded in the REAL WORLD studios in May of 1988, features Ongala's eight piece touring band and is packed with powerful lyrics telling of suffering, death, poverty, and hypocrisy.

Gabriel states that the primary goal of promoting world music, or rather promoting the world to its music, is slowly being achieved through WOMAD's work. And the future at WOMAD and REAL WORLD RECORDS is sure to bring more world musicians out of the planetary woodwork.

campus•local•national
NEWS AT 5:30PM
ALTERNATIVE
ANGLES
MONDAY THROUGH
FRIDAY

Einstürzende Neubauten's Blixa Bargeld on *Haus Der Luge*, Touring, and the Future

Interview by Shawn McCarney

Einstürzende Neubauten have a brand new album out entitled *Haus Der Luge* (House of Lies). To me, this is their most accessible work to date. *Haus Der Luge* covers everything melancholy beer hall folk to the more traditional Neubauten noise fest. I recently had a chance to talk to frontman Blixa Bargeld on the phone. Here's how it went:

SM: Your new record is doing well, how do you think it turned out?

BB: I am very happy with this record.

SM: To me the record flows like a concept, but you don't think it is, right?

BB: Yes, I know. But we didn't try to make it anything particular. In opposite to all the albums we did before, they usually had a working title, which was somehow giving an idea of what we actually wanted to do with each particular record. But, this one didn't have anything like that, this one was nothing else but a collection of things that we've made in our time. The way that this turns out more homogeneous... well, if it's not random then I don't know why it turned out like that.

SM: Any tour plans for this album?

BB: We toured alot in Erope just now and hopefully we are going to come to the U.S. in 1990.

SM: What material will be cov

ered?

BB: We're going to cover everything we are able to, many different songs.

SM: Any special "production" to the show?

BB: The way we play now is pretty theatrical. But you can't just go on acting spontaneously what isn't spontaneous anymore. We played our music like that for a long time and after a while it wasn't spontaneous anymore. So now I would call it theatrical.

SM: You used the title for a 1988 performance at a German car factory "Fiat Lux". How did that come about?

BB: I just used the original idea of what the word Fiat Lux means and it turned into something else.

SM: What do you think some of the differences are between American alternative and European alternative bands are?

BB: I'm not very firm in that, all that gets to my ears is very guitar based which doesn't necessarily mean anything bad, but as I say, I don't really know. I know only a few American bands. I know only my friends. Sonic Youth and the Swans.

SM: Speaking of the Swans, what do you think of their new album?

BB: I didn't like it very much, but I like them personally so I wouldn't say anything bad about them. I saw the Swans play about six times all throughout the years. The first concert I saw was absolutely fantastic.

And the second one was very disapointing and the next one was very good but in a different way. But I still have confidence in whatever they do will be good.

SM: Due to all the recent changes in Germany is there anything new happening musically?

BB: No, not really. There hasn't been enough time for anything new yet. We just played for the first time in East Berlin because we weren't allowed to go there before. It was really strange. It was good, but people didn't know how to react.

SM: What are some of your favorite artists or albums of the past 10 years?

BB: Kronos Quartet is one of the albums I listened to all of 1989. I like the records of my friends, like Crime and the City Solution, and Nick Cave's records. I like the Fall's records, Sonic Youth, the Swans records...some of them.

SM: What do you think is in the future for Einstürzende Neubauten?

BB: Well, we are going to release the second part of *Strategies Against Architecture*, and we are going to release a CD of samples for other people to use, about 200 different samples and we're probably going to do an E.P. (four or five songs).

DA FRESH TEST

with MC Mike V
and DJ Dry Ice
*Coming to you Live
from the Planet Jive*
Every Tuesday
11pm-2am

Widener Rants; Turntable Pants

all reviews (and otherwise) by Bill Widener

GALAXIE 500-On Fire (Rough Trade lp)

The second lp from these dreamy younguns...gotta 'fess, their debut didn't really grab me...a little too soft for this grizzled old bloodsuckin' freak...but maybe I was a bit hasty in my judgment, 'r perhaps On Fire simply is a better album...mellow, primitivo post-punk folk-rock, w/ most songs climaxin' in A-OK young-Reed-w/-early-Young guitar workouts...f'r inst' "Tell Me", which kicks off so ultra-snuggly it wouldn't been outta place on an early episode o' Midnight Special...but then-ah! there's that lovely/noisy gtr. solo, inchin' t'wards atonality like a preacher sneakin' into that box o' Hustlers in the toolshed-then the rev grabs two handfuls o' hot October & sniffs, short & sharp...then they's "Snowstorm"... eerie, cuddly, hypnotic...like walkin' down a wet street colored brown & orange w/ an endless blanket o' leaves, & suddenly rememberin' the cute little girl in second grade who was hit by a milktruck...& the best'un, "Another Day"...mmm...bassist Naomi sings, soft, low & lovely...an angel slightly embarrassed by the big deal o' bein' one o' Heaven's civil servants...hoo, but then- a soft kick into Ira Kaplan-ish raga-skree-kiss soloin', w/ big gorgeous clouds o' girl/boy harmonizin'...yow...old Salem 66 plus Bongwater at their least sarcastic...appeals t' the irredeemably romantic hugs-n-kisses-n-kittens-in-a-basket side o' me...anxious & sweet...I likes it lots.

HELIOS CREED-The Last Laugh (Amphetamine Reptile lp)

New solo lp from Creed, the void-blastin' gtr-god from Chrome, the late 70s/early 80s duo/band/project that first sonically blended the acid that melts yer mind w/ the acid that fries yer flesh, thus creatin' the industrial psychedelo-punk pool from which oozed forth Big Black, Butthole Surfers, indeed most bands that prefer soundin' like frothin' tarantula-priests from beyond Acheron...less raucous & more rockist than Chrome's best material, but unspeakably ace...a cheap comparison f'r you squabs sadly unschooled in the Great Old Ones: Skinyard meets Loop, only more so, none too surprisin', given that Skinyard's Daniel House & Jason Finn are Helios' co-jammers, 'n' the whole boodle was produce by Jack Endino...some of it sounds like biker-rock from R'lyeh, some like Hendrix playin' swirlin', sighin' mobius-solos inside Galactus' codpeice...lotsa buzzed-out vox, best done w/ "Late Bloomer", a schizo-cruncher like Tad on 16 & 78 rpm, dig?...imagine a huge, polymorphous intelligent fungus that's twisted its fibrous, worm-yellow flesh into the monstrous form of a fat, ugly southern sheriff w/ frozen grease f'r a heart & a bullhorn f'r a brain-yipe!...Lord Creed has returned, a tremendous asset for the "Just Say Gno" movement...more good news: Chrome reissues, including their two best, Alien Soundtracks & Half Machine Lip Moves...bound to be pricey, s' start pedalin' on that paper route, chile...in the meantime, glom this black vinyl tab o' grade A, & join the ContraEntropic Parliament in

debatin' the "Omegan problem".

HOLLOW HEYDAY-Abandoned (Tantrum lp)

Well, let's hear it f'r yffin' Boston, home o' bands who love t' mix pop kissability w/ noise ferocity...from that proud city('r thereabouts), Hollow (previously "Hectic", "Headless", & "Hostile") Heyday bust a heart w/ a spikey side o' tense yet accessible guitar-twitch...puppy & noizy in equal, essential measure...strumpummelin' threat-prayer from a sad butominous loon...jet-spasms from jangle-rock love-hit indie-hits from Planet Kafka to neurotic yee-haw speed-grass to thunderin' marches into some hefty, jagged emotional warfare...torn, impassioned vox...twangin', blackboard gtr...sweaty & sad bass...lustful, graceless drums...all rippin' & hop-pin' forward like a sprung hutch o' Bunnymen fleein' Sonic Youth's insatiable lust for flesh...or mebbe: REM + a paranoid, 50-lb. porcupine=this...further neurotica: teensy bits o' song snuck 'tween the songs-as-such, slightly warpin' the linearity o' the lp format...tricksters jonesin' for burnt & banished love...sneef!

LUBRICATED GOAT-Plays The Devil's Music & Paddock of Love (Amphetamine Reptile lps)

More Aussie monster-blues...these 'roo-busters stayed at the Laughin' Hyenas digs when they's in Ann Arbor, solidifyin' the sonic kinship 'tween these guys & Yank hog-saints like the Hyenas, Scratch Acid & Killdozer...like King Snake Roost, the Goat-boys ably carry on in the well-read mud-man tradition of the Birthday Party & Grong Grong...Plays The Devil's Music is the funnier one of the two, even endin' w/ a Barry White-oid luv-squeegee number, "Can't Believe We're Really Making Love"...Paddock..., however, is out-n-out e-v-i-l... a gravel-throated troll beats the boards & demands a ungodly toll as the Three Billy-goats Gruff stomp about in a savage devildance...the Druids say howdy t' the Aborigines, & they all start fruggin' t'

old hoot & holler R&B records...verbmaster Phillip Francis spaketh thusly:"Imagine INXS so-domized by 10,000 drooling demons from hell then kicked out on the streets of Sydney to beg for alms"...god, & they say poetry is dead:

BARBETOMAGUS-Seven Reasons for Tears (Purge Sound League lp)

There is matter...& there is anti-matter...there is music...& there is Barbetomagus...easy money somebody's already said that...but only cuz it's true...loud, relentless, brain-eatin' "free jazz"(HA!)"music" (HA!)...legendary improv combo w/ an extensive body o' work...after years o' readin' about 'em, this is my first true exposure...& I was not deceived...no titles, just numbers, like quasars...check reason "3": ghosts o' dead trains & cable cars mumble...then the daemons o' heavy industry appear & begin t' wail their anger & sorrow...almost bluesy, in a kratophonic way...or "6": ice made o' battery acid slides over ya like a carpet o' yodelin' army ants...the astral forms o' rival hive-queens blast & fume in deadly combat...big reed-bleed action in this'n...& "4": here come de judge!...he's 20 stories high & vibratin'...twitchin', every jerk makes his joints squeal...now flamin' birds scream outta his nostrils...ululatin' like a widowed radio tower, he's rollin' around, droolin' corrosive oils, honkin' & gibberin' somethin' feirce!...& the astoundin' nummer "7a", in which a giant squid made o' sizzlin' steel wrestles w/ a dust-devil composed o' whirlin' razors & megaphones linked to a universe o' testifyin' mollusc-gods as shriekin' quicksilver zips 'cross a burnin' metal plate o' writhin', talkin' spark-plugs...real painful-like...then there's the mega-festive "2": big scalpel-clawed scorpions crawl in & out o' insane robots, scrapin' the ecto-electro-barnacles off the mandroids' souls...then the scorpions get pissed off at the end, & have a total hack-party...&, of course, the smash hit dance club fave-rave, the righteous reason "7b", a massive

fuggin' buzz/drone/skree orgy...nothin' less than Godzilla gettin' the hot squat in Sing Sing...c'mon...if you've gotten this far w/out undeniable lust f'r this disc bustin' outta yer every pore, ya shouldn'ta even bothered...I'm tellin' ya, truth in advertisin' as never before

MY DAD IS DEAD-The Taller You Are, The Shorter You Get (Home-stead lp)

Double lp from the multi-talented Mark Edwards, aided on several tunes by bassist Jeff Curtis...more o' what Mr. E's been givin' us for the past few years...no put-down, that, cuz if there's anybody else doin' it, I'm pretty sure they're not doin' it as well as Mark...rockin' drums & bass back layers & layers o' twangin' guitar, buzzin' guitar, hummin', ringin', crunchin' guitar...& that aged, young voice, so eminently reasonable, eternally sad...all whipped into songs as simple, intricate, soft & strong as a widow's web...lotsa absolutely ace material: the revvin', an-themic "Planes Crashin'"..."Nothing Special", a hauntin', folkish ditty re: everyday mayhem...the tragic, beautiful "Seven Years", a story o' love lost but never leaving...the jihad-jangle thrust o' "For Lack of a Better Word", my pick o' the instrumentals, & much more...in a less stupid America, this would be in the Top 40...but you're stuck in this one, bub, so do what you can to improve it, maybe startin' w/ some support for this man's work

KILLDOZER-Twelve Point Buck (Touch & Go lp)

Oh boy!...gruntmaster Mike G. & them rockin' Hobson boys return w/ producer Butch ("the 4th 'Dozer") Vig for their fourth full-length disc, accompanied by a bigger, more open sound....I mean, all the songs have this boomin', Grand Canyon majesty to 'em...really punches up Mike's bass to where it sounds like God's fingers tappin' on Her knee...no covers (probably burnt out on 'em by the For Ladies Only

singles set), nor, unfortunately, those taut narratives that made up much o' their last lp...but we do get tunes concernin' free love, Flannery O'Connor, a doomed Chicano everyman, chicks, the guy who fore-closes on farmers, words o' wisdom from a customer, & Irwin Allen...TPB shows some musical growth as well, w/ the ruggedly beautiful "Gates of Heaven", the horns in "Lupus", & accordion in "Free Love in Amsterdam", aside from the greater range o' dynamics on the album as a whole...oh, & let's not forget Special Guest Star, Nelson, the asthmatic pug, whose appearance makes "Space: 1999"...Jesus, what else can I say? It's Killdozer...isn't that enough?

LA MUERTE-Death Race 2000 (Play It Again Sam lp)

Belgian scum-guys hit Stateside...huger, thicker sound than earlier work, the music often a savage grunge/metal hybrid, 'specially on the fittingly gladiatorial title cut, & "Burst My Soul", a metal-riff-motored monster w/ a sudden extended break made o' whinin' ghost guitars & menace-laden mumbly...but the blues influence still haunts, its hellhound moans amplified by the big production, as w/ the honkytonkish slow-stomp "Shoot In Your Back" & the crunchy, ooziin' power-rant rave-up "Scared Flame"...not t'mention the hell-f'r-leather blast o' "Killing Is My Business"...the orc-yodelin' vox are mixed kinda low, but this makes 'em even more scary, like a large, vengeful dog growlin' at you just far enough away that you hope ya got a chance t'amscray w/ ass ungnawed, but near enough that you know ya don't...all in all, La Muerte's much like the (uncredited) Jack Kirby devil dinosaur on the cover...cartoonish, but so big, monstrous & intense you buy it, even though ya know tyrannosaurs don't have five fingers.

SWELL MAPS- Collision Time Revisited (Mute/Restless lp)

Double-elpee retrospective com-

pilation deal, w/ liner notes by Thurston Moore...although little known during & after their existence, Swell Maps was one o' the greatest of the early Brit punk/new wave/moderno-blat bands...the good kinda Limey spurt ya rarely get these days ('t'ough that sad state of affairs may be changin', PTL): eccentric w/out bein' precious, steadfastly rockin' w/out bein' rockist, vox of a definitely Anglo cast, but w/out them pandemic ultra-nelly tones that make ya wanna put on a tutu & listen to bad disco...if you, the uneducated child, want an easy description, well, howzabout Monty Python meets the young & hungry Clash, 'r maybe the Bonzo Dog Band gone no-wave (yeah, right, bet that one really helped ya, huh?), 'r mebbe the Velvet Underground shoved through a big Brit-music-hall-tradition-shaped grater...goofy, spooky, zoomin', flipped-out godness...& these are but mere morsels o' the big Swell Maps guff-pie...Mute, the same doll-babes that brought us Die Kleinen und Die Bosen & Diamanda Galas, is gonna re-release the classic albums, which means you, the average noise-snugglin' Joe'n'Jane, will finally have the chance to hear, oh, say, the epic strum-orgy "Collision With a Frogman Vs. the Mangrove Delta Plan" in the privacy o' yer very own hep-nest...& Thurston's liner blab surely slammed me w/ the hammer o' awareness re: the Maps influenza on Sonic Youth...Christ, it's so obvious now!...anyway, listen t' these fine, fine chomps o' Anglo-schizoid proto-skronk, & you'll soon understand why I wanna line the majority o' current U.K. combos against a wall...such rank betrayal of such a great sonic-life heritage...perhaps this collection will begin to set things aright, but, hey, go ahead & get this in the meantime...like, I ain't holdin' my breath.

LYDIA LUNCH-Oral Fixation (Widowspeak lp)

La Lunch doin' what she does best: pissin' & moanin', naggin' &

yellin', bitchin' & rantin'..."I'm just here to spread the disease, that's right, I'm just here to spread the disease, because the disease is the cure, because it cures your ills, because it kills your ills, because it kills YOU! 'N' you're your worst fuckin' problem anyway!"...an acquired taste, yeah, but...mmm, that snarl.

LEE HARVEY OSWALD BAND- S/T (Touch & Go ep)

Six-song slice o' righteous, rockin' glam-buzz...imagine Ziggy Stardust as done by the Didjits...two really hep tunes, "Mad Dog" & "When the Satans Come Marching In", the latter a revvin' psychout-strummer w/ vox provide by one o' those films on LSD you saw in high school...& then there's the skull-blisterin' rave-up "Getting Wasted With the Vampires", a smokin' song up there w/ the best Touch & Go has to offer, & ya know how good that is...accordin' to the press kit, Zowie Fenderblast & his two comrades have had long & varied careers in the rock biz, & a large, if incredibly rare & obscure discography as the Oswald thang...if so, howzabout some re-releases, T&G?...includes a lyric sheet based on the idea that the songs are the "various manuscripts" noted in Lee Harvey's arrest report...yeah, if Oswald wrote tunes this happenin', that's one more batch o' revelation Jack Ruby robbed from us.

OX BOW- Fuck Fest (CFY ep)

Good stuff...beneath a truly fine cover o' lost-in-giant-man-eating-bug-land bad-trip art by Jim (Blatch) Blanchard waits six anti-tunes o' maniacal skree, wheeze & clatter...if'n White Zombie had gone in the right direction, that is, galloped into the noise-zone like a syph-maddened camel w/ a flamin' Exocet up its spooter, they mighta sounded like this...altho', come t'think, Ox Bow show some, uh, well, jeezus, almost folkly sorta moves, as w/ "The Valley" & the break in "30 Miles"...but, really, I doubt if Tracy Chapman's gonna be huggy-bears w/ these guys any time soon...sloppy, filthy chaos-rock

laden w/ strange sounds such as far-away trains & mysterious hoodoo drums...rantin', whinin' vox spewin' brain-belch of a pleasingly lunatic & frightenin' nature...look, need I really say more? You're pesterin' the record store guy already, right? Right.

And last but not least, a bunch o' good stuff that came in too close to deadline for me to review them properly...just take my word for it, I wouldn't mention 'em if they weren't worth the trouble: a new 5-song ep from **Surgery** (S/T, Circuit Records)...a rockin' new lp from the **Miracle Workers** (Moxie's Revenge, Get Hip/Skyclad)...Tangle by the **Thinking Fellers Union Local 282**, an album o' West Coast weirdness that straddles the fence seperatin' the likes o' **Camper Van Beethoven** & **Sonic Youth**...the latest from **Volcano Suns**, a two-lp opus entitled **Thing of Beauty** (SST)...**Wreck's** self-titled ep, featurin' Die Kreuzen's Keith Brammer on bass & "ridiculized by Steve Albini", available from Play It Again Sam USA...two new & true live lps from **Savage Republic** (Customs, Nate Starkman & Son, w/ an epic tune entitled "Rape-man's 1st EP") & downhome loon-saint **Daniel Johnston** (1990, ShimmyDisc, tho' actually this is half studio stuff...it's just that the live-at-CBGB's take o' "Don't Play Cards with Satan" tends t'make ya forget that)...not t'mention the newest from **Tad**, **This Is the Ultramega-heavy First Tad 12"** On Glitterhouse! (Glitterhouse), w/ a portrait o' the meat-master & his band by comics great Peter Bagge that's worth the price o' purchase...damn, just remembered I forgot to write up **Bizarro**, the latest lp by **The Wedding Present**, soon to be available on these shores, a wonderful album o' noisy/lovely thrash-pop...wait'll ya hear "Take Me!", a really long strumbly that hits & maintains speeds that would leave most hardcore bands w/ torn tendons & burst

Continued on page 33

Concrete Blonde's Johnette Napolitano From the Hip - the Music and the Madness

Interview by Steve Daniels

I saw you in Cincinnati a couple of weeks ago...

That was a fun show.

Are your live shows usually that wild? With all the stage diving?

No, not at all. I'll tell you, I don't really like that very much. It was really tough for us. I didn't know quite how to handle it but I think I did O.K.

I did tell my crew that I didn't want that (stage diving) anymore. Our crew is kind of used to that because they usually work for the Chili Peppers, so they're kind of used to that.

But it really throws me off and really distracts me. I don't like to see people getting smashed around especially when they don't want to, you know?

It seems to me, well, it was fun when I had my mohawk and I played my bass, it was great. But now, it just seems like, we're trying to I don't know, I'm just 31 years old, man (laughs) I get up and play and I want to enjoy what I'm doing and I also feel (stage divers) don't really care who's up there, they just want to come and slam around. I take it kind of personal, like they don't give a shit about me or the band.

When you opened the show, one of the first things you did was Janis Joplin's "Mercedes Benz"

Yeah, because Jim (Mankey)'s guitar went out.

Is she an influence of yours?

Not half the influence that other people have been. No, not really. I think she's great as a white soul singer which is kind of where I see myself in 10 years. But I wouldn't say she's as much an influence as people want to pin it on me just because I picked out that one song. In fact, the only reason I started doing that song was because it was good to do if something was going

wrong. It was an easy way to take. When we were opening for a lot of bands and didn't get sound checks, it was really easy to come out and do that so they could dial in the PA and everything. I like Janis' Pearl album. I thought it was really great. Frankly, I really do like Janis Joplin. I think she was a genius. I think she was really talented. The only reason I don't like being compared to her is because I don't like being compared to the tragic, drunken excess (image). I really like her but I don't like that heavy of a connection with her because of that association.

You also did a cover of the Who's "Bargain".

Yeah, I listen to a lot of the Who. In high school, everybody did. Jim will say *Who's Next* was their downfall. You know, he was around before that but for those of us who are younger that remember *Who's Next* as the first good album they, I, can remember..... I really like the Who.

That was a great rendition.

Thank you, I think we pulled it off well. I like doing stuff like that because not everybody can do that.

A lot of bands stay away from covers like that.

Yeah, because they can't do it but there's not a challenge I wouldn't take as far as what we're able to play as musicians.

There was quite a stretch of time between the first album and Free. What was the delay?

Well, we had some problems with our business end of things. We had a lot of problems that were really complicated and it took us a year to untangle ourselves from them. It took us half a year to find out what the problems were and it took us the other half to solve them. It was pretty dismal for us, to tell you the truth. We didn't know what was go-

ing to happen. If we were even going to be able to play again. We just didn't know. We really got ourselves into a big mess. So we've changed management and disentangled ourselves from a lot of people.

This album is a lot harder than the last one. A lot of people would probably term the last one a little more poppy sounding.

I think the reason for that is because we developed a lot of these songs on the road so we were developing them more in a live band format than the last one. The first record was a studio record pretty much because Jim and I didn't have a drummer when we started it and we started with a machine. We were about 3 songs into it before we got Harry (Rushakoff) and then it was a matter of recording the songs and then going out and learning to play them live. We'd never toured before and when Jim and I made the record, all we did was work in the studio. I wrote everything on the 4-track. Now we're more of a live entity and that's kind of how the songs come out.

You produced this record yourself. Did you consider working with an outside producer first?

Yeah, up until now, we worked with Jim's brother, Earl. I just felt like we knew what we wanted to do clearer than anyone with this record. Earl is a great engineer. (He's) really good for us because he's known us for so long that he knows when we've done our best and when we haven't. We just wanted to do some new stuff and we had very clear in our heads what we wanted to hear and our tastes didn't always run parallel to Earl's.

We wanted a little bit harder of a sound, a little wilder and not quite so controlled, and not so precise. So we did the tracks at Earl's house

Continued on page 17

BLOCK JOCKS

BREAK IT DOWN

On Rye or Whole Wheat at the Psycadelicatessen
 When to get the Low-Down Blues
 Warp Speed in the Universal Rhythm Zone
 On nearing the Century's End
PLUS Two Free Tickets for Dave's Hell-Ride!

BEAT BASH - BRIAN PARKER

Saturday 5-8pm

Beat Bash is oriented towards those people who have found their musical pleasure in club music. The show specializes in a wide range of dance music including acid house, new beat, progressive, Euro-disco, and industrial dance. Each week, there is a featured artist or band whose musical career we span. Not only do you get the latest and the hottest, but also those groovy tunes from the not too distant past. So tune in on Saturdays from 5-8pm for the best in modern dance.

BLUE YODEL RADIOTIME CAFE - EPHRAIM MCDOWELL

Saturday 11-2pm

The Blue Yodel Radiotime Cafe is the type of place you can come and hang out at on Saturday mornings, and while you're listening to the music you can have a cup pf coffee, black of course. Oh yeah, about the music, well we here at the Blue Yodel serve up the finest in bluegrass, folk, celtic, country blues, cajun, and whatever else we can stir up out of our folk-roots cellar. So join me, Ephraim McDowell, and the Blue Yodel Staff on Saturdays from 11am until 2pm.

bug radio

Sunday 9-10pm

Tune in every Sunday from 9 to 10pm and let your radio dial take you around the world with TDK's international music show bug radio. bug radio features music from all over the map, including new and traditional music forms from Greece, Egypt, Pakistan, Trinidad, Jamaica, Guinea,

Senegal, Cuba, Hungary, Mexico, Bulgaria, Tunsania, The Bahamas, Japan, and Zaire to name a few ...whew! You'll hear new, live, and rare tracks, conversation with featured artists, album release dates and tour information, and musical trivia about the cross-cultural world of international music. So get the bugs out and tune in for a taste of the real world with bug radio.

CATACOMBS - BILL WIDENER

Wednesday 11-2am

"Kill YR Idols w/Sonic Death"

Down in the Catacombs. 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. Sex: good, bad, unnameable. The attainment of beauty through the rejection of prettiness. Two big yellin' monsters whomp whomp the hell outa each other with revin' Harley Hogs. Distortion culture. Ugly truths in a world of lovely lies. Screw fun, I'm craving pleasure. Animals and oracles, prophets and pinheads. Gnosis via feedback. Intensity: soft like the first real kiss of your life. Hard like the certainty as the brakes scream. Hammer-down.

CENTURY'S END - MARK FRANCIS

Thursday 10-11am

The end of a century is a time when we look back and take stock in the accomplishments and events of the previous 100 years. My show is an attempt to take musical stock, particularly stock in music since World War II. This music, for the most part, is neglected by public radio stations. This show is an attempt to fill that void.

CHRISTIAN ROCK SHOW - AMY TROENDLY
Sunday 6-9am

The Christian Rock Show plays the Christian music that can't be heard anywhere else in Kentucky. Heavy Metal, Pop, Dance, Gospel, Rap - you name it, we play it. We have artist features, concert information, music news, and other interesting facts for those seeking knowledge about Christian bands and Christian music in general. So if you want to rock with the ROCK, then listen on Sundays from 6 to 9 am to WRFL's Christian Rock Show.

DAVE'S HELLRIDE
Friday 2-5pm

Hi, I'm Dave. Yeah, I'm the new monster on the block. I started off my early life as your "average" guy. I hated that. So I decided to do something about it. The first nail in the coffin was to see Black Sabbath. From there the ball was rolling. Except for a few trips into slug pop crap, my denormalization was coming along. My present faves include Soundgarden, Metallica, and Ice-T. If you need to know more, then listen to me, Dave, here on WRFL. That's Dave Hellride from 2-5pm, Friday's on WRFL. Word!

DA FRESH TEST - MIKE REID & PAUL TROY
Tuesday 11pm-2am

Dig it - the D.A. is for def audio. We're MC Mike V and the Dry Ice Paul Troy. A couple of white boys doin' our own thang by bringing Hip-hop into the 90's with 3 hours of the newest and dopest jams to be found. "Why is that?" you might ask, because this is the future and you had better get with it. Understand that rap is the fastest changing form of music being created and we're here to educate your mind as well as your soul. Every Tuesday night we'll be broadcasting live for the planet jive with Public Enemy, The Jungle Brothers, Ice-T and the Rhyme Syndicate Posse, Third Base, local crews and that kind of thang. So be on time, Tuesday nights 11pm-2am after the Zion Train. Da Frash Test is the livest Hip-hop show in the state of KY. Ain't nothin' but a party . . . PEACE!

HARD LEFT - ANGEL
Thursday 11-2am

Greetings, I'm Angel . . .

Ten years in the pit would make anybody tired, but not me. I rolled out of Max's Kansas City ten years ago after too much beer and too much thrash (And I still don't know what her name was). After my wake-up case of beer, I got up off the floor,

went to Rockaway (Beach, that is) and hung out with Joey (Ramone, that is). He had five words of wisdom for me, "Never lose the Mohawk, man." Don't know why I ended up in Lexington 4 years ago ... something to do with the bad drugs in Miami. Did my time as the fronyman for the D.T.'s back in '86, opened for M.D.C. back when Great Scott's was a bar and not something shouted during "The Rocky Horror Picture Show". Now I play hardcore for you, every Thursday night from 11 pm to 2am. Tune in and turn it up ... LOUD!

JAZZ AND BLUES FLIGHT - HAZEL PLUMMER
Sunday, 2-5pm

For cruising, musing, snoozing, or boozing, the Jazz and Blues Flight is the place to be on the dial Sundays 2-5pm. Genuine Jazz is the fare on the Jazz and Blues Flight, served up with local and national jazz information, jazz trivia, and occasionally an artist interviewed by your host Hazel Plummer. We recommend you try the Jazz and Blues Flight with your network sports broadcast, too! Jazz fare critic, Mike Lynch, gives the Jazz and Blues Flight Four Stars(****).

JOCK'S CHOICE - VARIOUS FOLKS
Wednesday 10-11pm

Suffice it to say there are zillions of bands, great and small, in the free world. Everybody's got their own personal faves and this show will bring you an in-depth presentation of the musical careers of some of our own jocks' choices.

J.T.'S JAZZ LUNCH - JOHN TURNER
Thursday 11-2pm

Jazz is not background music. It doesn't matter how many times Muzak puts Madonna songs into a whimpy combo setting with strings or frustrated pop artistes try to pass off their shit as jazz. That's not what it's all about. Jazz is America's greatest contribution to world music. However, at present it is more appreciated overseas than in its birthplace. Jazz is freedom, improvisation, a weathered old man up on stage with a beat up horn, laying it out. Constantly evolving, with direction . . . A unique American art form. Do you want to get really alternative? Check out some jazz, the real stuff, not Kenny G. You can do it on WRFL, Thursdays from 11am - 2pm. Listen, enjoy, don't tune it out. Requests Welcome!

"LIVE AT THE KNITTING FACTORY"**Monday 1-2pm**

"Live at the Knitting Factory" features avant-garde jazz and blues music from nationally and internationally renowned performers, unorthodox instrumentalists, vocal masters, and improvisational maestros from the downtown Manhattan club called The Knitting Factory.

LOCAL MUSIC - AMY & DIANE**Friday 6:30-7:30pm**

If you've got some music, we want to hear it! We (Amy and Diane, that is) host a weekly show featuring local music every Friday night from 6:30 - 7:30. We feature all types of music, from Metal, Jazz, and Blues to good old "college rock" with plenty of great alternative rock in between. So if you think you're music doesn't have a chance to be on the radio, you're wrong! Just send us a record or tape of your best and we'll be glad to play it. Or, if you're not musically inclined but would like to check out the newest local bands as well as some old ones, just tune in to the only show in Lexington that features local music and gives everyone a chance. If you're interested in sending in some music, just mail it to: WRFL Box 777 University Station Lexington, KY 40506-0025 Attention: Amy and Diane.

LOWDOWN BLUES - JACK KIRK**Saturday's 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 great 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 they were crying...both women and men." - 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 come from the heart...from right here in your soul, an' if you singing what you really feel it come out all over. It ain't just what you saying...it pours out of you. Sweat runnin' down your face." - Muddy Waters

SUNDAY NIGHT ALBUM FEATURE**Sunday Midnight-1am**

Here it is, your chance to hear the latest sounds in Alternative music in their entirety. Sunday at midnight tune to 88.1 for a brand new record from somewhere in the modern musical spectrum, played out from the first needle drop to the final grooves. Everything from 3rd Bass to 10,000 Maniacs.

SATURDAY NIGHT PSYCH-ODYSSEY**Saturday Midnight-1am**

Saturday at Midnight brings you another album feature, but one of an entirely different ilk. Listen in for a trip thru other-worlds of clanging guitars, fringe-jazz, spoken word insanity and various manner of imposing curiosities care of some of the world's great conceptualists, improvisors and experimenters. Past and future pics: Negativland, Residents, John Zorn, Sonic Youth and Captain Beefheart.

MATT'S METAL MORTUARY - MATT DACEY**Monday 11-2am**

I remember quite a bit about my early childhood. I remember Big Wheels, Sit n' Spins, The Brady Bunch, Funny Face, and Spider-Man on The Electric Company. And something else. Blood. Lots of it. I came to your planet from my home, Neptune, with an Earth age of four, although I was already fully developed mentally. I wiped out my entire kindergarten class, and some poor sucker who happened to be walking down the street wearing combat fatigues took the rap. He got the chair. Shortly after that, I discovered Heavy Metal, and decided that I could have some big fun with it.

I wanted to do more than just listen to it, though. I wanted to use it as a tool to spread the forces of evil from my home planet of Neptune. I wanted to start a band, but since it is a hard journey from Neptune to Earth, there weren't any other Neptunians that I could jam with. I forgot about the Neptune Evil project for a while and came to Lexington. It is here that I found the chance to spread the evil influences of Neptune. I use the form of a radio program. The program is entitled Matt's Metal Mortuary. With me, Matt Dacey.

Other famous Neptunians? Ted Bundy, David Berkowitz, John Wayne Gacy, Richard Ramirez, Bryant Gumbel, Sirhan Sirhan, Ricky Kasso, and Sam Kinison.

Come under the influence of Neptune every Monday at 11 p.m. on WRFL. Matt's Metal Mortuary.

**THE PSYCHEDELICATESSEN -
CHRIS BUXTON & JOHN CROXTON
Friday 11pm-2am**

the inner current flows thru the doors of the psychedelicatesSEN . . . a place where the music melts in your mind . . . offering a menu of swirling, throbbing, hypnotic sounds prepared with peace and love by the semi-legendary Doctor Drop and his grizzled sidekick, the good Captain . . . so crank up the black lights and lava lamps, tune in, turn on, and drop in for some tasty psychedelicacies every Friday and feed your head at "the deli."

**SPEAK/NO/EVIL - MICK JEFFRIES
Saturday 9:30pm-10:30pm**

Speak No Evil...its a show within a show...tune in Saturday nights at 9:30...that's when we gag all singers and leave it to the players to show their stuff...without a lot of words to clog things up...from Coltrane to Black Flag and beyond...into the quasi-dimensional Instrumental Zone. Check ya there.

**THE UNIVERSAL RHYTHM ZONE - RAGS
Saturday 2-6am**

If ya mouth be slappin and ya feet be rappin', and if ya even more confused than I am, then listen to the sounds with much thrust of the 60's and 70's and some of the latest grooves, vintage funk, soul, and some smatterings of sounds from around the world. Light a stick of 'cense, break it down and let your body and mind wander.

**Tune in every Thursday
for news with a direction**

**What's Left in America
A weekly social
commentary by members
of UK's Socially
Concerned Students**

**Thursdays at 4:15pm
only on WRFL 88.1 FM**

**WHITE LIGHTNIN' - STEVE HOLLAND
Sunday 12-2pm**

When I used to sleep late on Sunday morning, my dad would blast out really loud country music to get me up. Of course, I hated it then, but in later years I've come to appreciate the traditional values of loud country music and early risin'! So if you don't get your ass out of bed by noon on Sunday, I'll blast you out with the world's most rockin' country music show. It'll remind you of commercial country radio as much as WRFL reminds you of commercial rock radio.

**WOMEN'S TALENT SHOWCASE -
ROBIN ATWELL**

**FEMME FATALES - TODD HIETT
Sunday 9-12 noon (alternating weeks)**

Enthusiasts of women's music will want to tune in every Sunday from 9am to noon for Robin Atwell's Women's Talent Showcase and Todd Hiett's Femme Fatales. Alternating every other week Todd and Robin bring you a unique blend of solo female artists, groups featuring or solely comprised of women, news about new artists, and touring information.

The Women's Talent Showcase places special emphasis on folk, blues, and psychedelia. Femme Fatales spotlights one female performer each week along with a diverse blend of rap, hardcore, and alternative rock. The criteria for each show is simple. Any song or poem in which a female artist poses a significant contribution to the outcome will be played. Our current hot picks are the Pixies (featuring Kim Deal), MC Lyte, Michelle Shocked, Phranc, and of course, Kate Bush.

Don't forget to tune us in, and as with all shows, we enjoy your requests and comments.

**ZION TRAIN - NANCY HANEY & QWWAMI
ELAM**

Tuesday 8-11pm

Zion Train is on every Tuesday from 8-11pm. It's the only reggae show in central Ky. You'll hear everything from classic roots, rock-reggae to more current pop-sounding reggae and reggae/hip-hop. The show might also include all sorts of African rhythms such as zouk, soukous, and julu jive. Plus we sometimes play various sounds from all over the Carribean (soca and clipso). Tune in - it's IRIE.

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Latifah(Con't from page 5)
blackness is concerned. We're like family. There's where the common ground comes in.

KOOL MOE DEE SAYS THERE'S A GROWING GAP BETWEEN THE POSITIVE AND NEGATIVE FORCES IN RAP, BUT THE POSITIVE WILL PREVAIL. HOW DO YOU FEEL?

I concur because people are thinking a lot more positive now. And those who are coming out want to let people know how positive they feel, and how they see things. So they'll go more into that aspect rather than "I pulled out my 9 and I blew his head off" type things. I think that should stay around for the purpose of keeping people realistic. Everything is not happy-go-lucky and peaches-and-roses, so for the kid that lives somewhere in Arkansas on some farm, it's letting them know how people live somewhere across the country. Which they should.

IS RAP ADDRESSING ISSUES THAT CONCERN MORE THAN JUST INNER-CITY PEOPLE?

Definitely. Like drugs. To me, drugs are not just an inner-city thing. Drugs hit homes of middle-class parents, rich parents, black, white, hispanic, Jewish--well, they're white--Phillipino, or whatever. It hits everyone. You can't say that [drug abuse] goes just to inner cities. We have a lot of problems with it. They [middle- and upper-class families] tend to cover it up--they have the money to cover it up. They want to spare themselves the embarrassment of their kids being on drugs. But they've [rich kids] got 50 and 100 dollar a week and up allowances and they can just get it like that. And their parents might not even notice for a long time.

And then once they do, they don't want to get embarrassed--you know their neighbors might find out, and stuff like that. So it's kept under the rug in a lot of respects. But it's too large of a problem in the cities, in the ghettos itself, to be covered up. And there's too little outlets for help. So it's just a big problem. There's nowhere for them to get treatment. There's nowhere for them to get rid of these drug dealers. There's not enough being done. So it's blatant, it's right out in your face, it's blunt. You can't cover that up. That (the anti-drug message) really goes to everyone. Everyone should relate to that. You can't cover that up. That [the anti-drug message] really goes to everyone. Everyone should be able to relate to that.

WHAT CHANGES WILL WE SEE IN RAP IN THE 90s?

It's gonna expand a lot more. Hopefully it will get more airplay. But rap is one of the only forms of music that can sell

like wildfire without getting airplay. So I don't think that it will be kept down in that aspect....It'll fuse into a lot of different types of music. And then someone, somehow, is gonna come up with some kind of concept to take it into the space age. Who knows? You never know how far it can go.

Concrete (Con't from page 12)
and then took everything to England and found a guy named Chris Tsangarides, who worked with Thin Lizzy, to mix it. When we found Chris, it all fell into place. He understood our sound better. It was a harder sound than Earl is used to. Earl is a more poppy sort of guy than rock. He knows what it is but I think he's nervous about making records like that. I think he feels like if it gets too wild, it won't be commercial enough to sell. Earl is real commercial minded. I don't like going to a studio worrying about if the radio is going to play a record. I don't like to record that way. We never think about whether its going to sell or whether radio is going to play it. We just go in and do the songs the way they are.

Michael Stipe gave you your name, has he given any other help to you?

He gave us the name, which I like a lot, but as far as help, he's never even seen us play. (laughs) I love R.E.M. alot. I miss them. I'm not even sure if he likes the band or not but it is a hell of a name and we did need one. Concrete Blonde really rang true to us.

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Richard Hell's Homeboys

The latest scoop in Local Music

New Albums on the Local Scene

Kentucky is once again scoring big as **Shaking Family** hits the air waves nation-wide with their first **Elektra Records** release *Dreaming in Detail*. The Louisville/Lexington hybrid that recently signed with **Elektra** just finished shooting a video for the single "Tick-Tock" with director **Bill Pope**. **Pope's** credits include videos for **Metallica**, **Husker Du**, **The Replacements**, **K.T. Oslin**, **Rosanne Cash**, and **Rodney Crowell**. "Tick-Tock" is **Shaking Family's** first video from the *Dreaming in Detail* Lp. Future plans include Southeast and Midwest dates followed by a nation-wide tour.

Two Small Bodies have a new release, the long awaited *North 421*. *North 421* is out on **Hit A Note Records** and follows *Twelve Not Seven* ('87 release). The new album is the band's first effort with their new line-up featuring **John Herzog** on bass /vocals. **Two Small Bodies** have been on a continuous tour of the college circuit in the Southeast since October and have an East Coast/Midwest tour planned for April. You can catch the *North 421* Lp in record stores locally.



Photo courtesy of Shaking Family
Shaking Family are(l to r): **Vince Emmment**, **Barbara Carter**, **Tim Chewning**, **Brendan Lewis**, and **Charles Ellis**.

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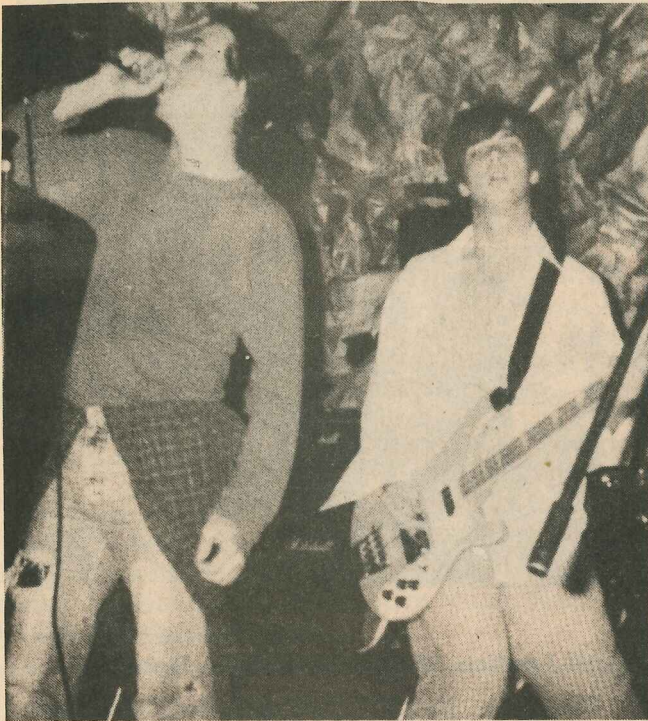


Photo by Robert Escobedo
Chris Casey (l) and **John Herzog** (r) of **Two Small Bodies**. Not pictured are members **Joe Effron**, guitar and **Jeff Duncan**, drums and vocals.

Red Fly Nation moves into some heavy workings this spring with a new album on the way and a major spot on the 1990 **Hemp Tour**. First, the new material. The final mixings are almost complete for the spring release Lp produced by local musical mastermind **Tripp Bratton** and will be available at Bear's Wax Record Exchange. They are also remixing some of their earlier works including their first tape *Tasteless, Colorless, Odorless*, (a 1988 release) and a live/home recordings psychedelic sampler. Both tapes will be made available ASAP. And now for the big stuff. **Red Fly Nation** (**Jamal Roy**, **Chalib**, **Swimmy**, **Tingo Lee**, and **Gwwami Elam**) have accepted an invitation to be the house band for the Midwest leg of the 1990 **Hemp Tour**. Dates include shows in Lexington (March 22), Frankfort, Louisville, Cincinnati, Indiana, Illinois, Michigan, and Wisconsin. The **Hemp Tour** will present industrial and environmental benefits as a basis for marijuana legalization..... **Chalib** shared an interesting fact: the U.S. Constitution was drafted on hemp paper which, if produced today, could significantly reduce the nation's dependence on U.S. forests for paper products. And no, hemp paper could not be smoked for achieving any kind of high. For more info about booking **Red Fly Nation** call Dean or Rob at (606) 255-4162.

A 3 day music festival in Bennington, Vermont lies in the near future for **330 High**. The event scheduled for May is called "**Sunfest**" and will be happening at one of the nation's most expensive colleges, Bennington. Also in the workings for **330 High** (**Matt Early**: Vocals, **Ronnie Barrow**: Guitar, **Chad Ward**: Bass, **Otto Helmuth**: Drums) is a tour of the Southeast comprised of shows in Tennessee, Florida, Alabama, and Mississippi, and a quick stint in the Northeast following the "**Sunfest**" dates in May. For booking info/dates/availability call Otto or Chad at (606) 255-4583.



Photo by Dan Farr
 The dudes from **330 High** (from l to r): **Chad Ward**, **Otto Helmuth**, **Ronnie Barrow**, and **Matt Early**.

Also included in the new Lp action from local bands is **9 Lb. Hammer**, a Lexington band that we haven't seen out lately. Said bassist **Brian Moore**, "We haven't broken up, as a matter of fact we've been recording the new record. Most of these songs people in Lexington won't recognize because we haven't played locally for so long. We play out of town much more than we do locally. I guess we just don't conform to the local politics of dancing." The new release, due out late this spring on the Detroit based **Wang Head Records** label, differs stylistically in that the material is more thrash and not as country-influenced as previous works, such as the early '89 release *The Mud, the Blood, and the Beers*.

9Lb. Hammer hopes the new Lp will get the positive support that *The Mud, the Blood, and the Beers* recieved at home and abroad. The album was released in the U.S., England, and France and turned out to be a temporary favorite of BBC1's DJ **John Peel** who issues **The Peel Sessions** Lps. The record also racked up reviews from such respected publications as **Billboard**, **Flipside**, **NME**, **Melody Maker**, **Offbeat**, and **Goldmine**.



Photo by Laurie Taylor

9Lb. Hammer is (from l to r): **Scott Luallen**, **Blaine Cartwright**, **Rob Hullsman**, and **Brian Moore**.



Photo by Laurie Taylor

Blaine Cartwright (above), guitar player for the band had this to say about the **NME** press, "It was really exciting. I grew up reading some of these magazines and to actually be in them is something I'll never forget."

The British music mag **NME** (New Musical Express)'s description of the band was most flattering, "This is the Ramones, reved up with rocket fuel, like Johnny Cash slam dancing."

The new Lp, still untitled, contains themes ranging from serious political views to outright comical. On the humorous side are songs like "Turn Traitor for a Piece of Tail" gleaned from the film *Chainsaw Massacre II*. "King of the Headbanging Stockboys" is inspired by the heavy metal grocery employees on the graveyard shift. On the more serious side are songs like "Amazon Cheeseburger," addressing the problem of deforestation in South America, and "Don't Get No Better Than This," written about the Larry Mahoney bus crash, places as much blame on alcohol commercials as it does on Mahoney. The song states, "Cruisin' down I-75/ throwing empties at the WRONG WAY signs/ I'm so wasted I can't see shit/ It don't get no better than this." Also on the new release will be a tribute to **Motorhead** entitled "Steamroller," a remake of a local classic "Take from the Poor" by the late **Active Ingredients**, and a version of "Radar Love," (recently slaughtered by the hair boys in White-Lion.) The new cuts will hopefully continue to win **9 Lb. Hammer**, and Lexington for that matter, second glances from alternative music lovers. "Lexington has long been ignored and overlooked when it comes to alternative music. But Lexington has always put out good underground music, which had previously gone unheard until RFL hit the airwaves. Now people can hear a block of local bands instead of just one or two songs. This support only helps local bands like us to help put Lexington on the map!" For booking info phone (606) 268-4954 or (606) 873-1680.

Louisville's **Lemonade Hayride** has a new release out on **Night Shift Records**. The Scottish label will release the Lp entitled *Junebuggy* this spring and will with an EP scheduled for release this summer. Both the Lp and EP should be available locally.

Club Notes

Another one bites the dust. The downtown scene in Lexington once again contracts with the closing of **Great Moments**, one of the few after-hours dance bars in town. It's up in the air whether or not another club of similar likes will be housed in the Main Street space.

The Directors and Staff of RFL would like to thank **The Wrocklage**, the **Student Activities Board**, **UK's Student Center**, **Inkspot**, and all our audiences for making Alternative Music Week 1989 a smashing success!

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Ghetto-ology: the New Decade in the Concrete Jungle

by qwwami elam

It's from the soul - Jamaica's Reggae folkie acoustics: percussive, thematic, and tribal. And American Hip-hop in the Ragga muffin stylee. I laid back back back for this and when I heard "The World is a Ghetto" - it had been the tip since Bob Marley and the Wailers made the curfew in "Burnin' and Lootin'", like throwing a garbage can through a pizzeria window. You got it in "Concrete Jungle", now what do you got for me in this here Bad Mutha Goose and the Brothers Grim. Def Texas blues/rap and it grimly blasts the smiling man in blue. NWA's new video can't be played on MTV (too violent or too pertinent). Concrete: check out L.A., D.C., and Miami! You read it in the news - street language, 'Glamour boys', talkin' 'bout a revolution and bringin' peoples minds together.

The flavor is Ethiopian and the ryddim is brought out in the Funky Reggae Crew's Mikey D., Pappa Yale, and Daddy Mathew... Third World, long after "The Story's Been Told" and "The Journey to Addis" put out Serious Business with Dad

dy O. Bunny Wailer has gone pop ya'll! Liberation is his latest, but on the lesser known label - Blackhawk, Bunny speaks out against the "Arabs Oil Weapon". He says "There were ten virgins who trimmed their lamps/five were wise and five were fools/And a certain master he had a feast. /Don't you get excited; it's for the wise ones of the east./Talkin' 'bout a parable spoken from creation./Now manifesting itself right now in this yah dispensation."

Ziggy, in continuation of the one-drop anthem has gone pop, too. His latest, One Bright Day, is dope and the synth ain't prominent. Artists like Ziggy, Bunny, Burning Spear, Big Youth, and Third World (just to name a few) have made their way to big labels and the international market. Other artists, although they have crossed water as well, are somewhat by mere cult followings. Trojan records has bought into this. Trojan goes back to unheard of artists and unreleased one-takes and reprints the jam, while crediting the artist or studio by bringing their sound back to the forefront. The jams sussed out

"Afternoon Delight"
DAVE'S HELL-RIDE
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No Token Needed

of the Black Arc studios have proved particularly fruitful, Lee Scratch Perry, presiding, born out of a bug django style of reggae. A cut and scratch version of "Vampire" appears on one of the latest Trojan-sussed exploits. "It's not just the words of my mouth but the meditations of my heart" is the tip and it's put in affect through Devon Irons and Doctor Alimantado.

Zion Train is thick with it, Zombilopians. If you want more check it out every Tuesday from 8-11pm. Seen. El-Mut-tsi-u-toh Selah

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It's Alive!

Live Reviews: Concrete Blonde, Faster Pussycat, Fetchin' Bones, and Shaking Family

Fetchin' Bones Roll At Wrocklage

Review by Steve Mooney

Fetchin' Bones has always possessed that rare ability to go in several musical directions at once while somehow shaping the results into a coherent whole. Especially on its early albums, the Charlotte, N.C. group jumped from style to style and genre to genre--sometimes in the course of a single song--with seeming ease.

Although the band on its last two albums (*Galaxy 500*, and *Monster*) has abandoned the wild funk-punk stylistic shifts of its early days for a more straightforward rock sound, the group--as it proved during an 80-minute show at the Wrocklage on November 3--remains one of the alternative scene's most potent live forces.

Without doubt, vocalist Hope Nicholls' singing is better and more varied than ever: she now is capable of ranging from her trademark wail to the lowest guttural growls. Guitarists Aaron Pitkin and Errol Stewart continue to provide some of the most sting in rock and bassist Danna Pentes and drummer Clay Richardson provide a base as solid as a two-by-four.

Arguably, although some long-term fans might disagree, Fetchin' Bones is a stronger and more consistent musical force than ever. For its encore, the band chose the atypically soft and very pretty "Deep Blue" (from *Monster*). As the house lights blinked, Fetchin' Bones--crazy quilt of influences that it is--launched into a spirited version of the Knack's "My Sharona" and called it an evening.

Faster Pussycat Back with New Drummer, Album

Review by Matt Dacey

Faster Pussycat are cool. A short time before the Bogart's appearance, drummer Mark Michals was arrested for drug possession. They replaced him with Frankie Banali (Ex-Quiet Riot, W.A.S.P.). And they didn't cancel a single show. Cool.

As the lights went out, they took the stage to the strains of Tone-Loc's "Cheeba Cheeba". And that was just the beginning. Touring in support of their second lp, *Wake Me When It's Over*, they started their set with "Where There's a Whip There's a Way." Then it got real good. From there it was into "Cat-

ing dual leads and monster riffs "Cathouse" from the first record, and they proceeded to rip through nearly every song on both albums.

Some of the interesting stuff included a rap song, apparently called "Out the Ass", with lead vocalist Taime Downe decked out in full Hip-Hop regalia, black sweats, gold chains, and a Cincinnati Bengals hat. This lead into "Babylon" with Taime and guitarist Brent Muscat trading rhymes. They ended the show with a cover of the Stones' "Honky Tonk Women". Point to ponder: when he introduced their current single, "House of Pain", Taime said that it was about "growing up without a daddy". Maybe that's why he wears lipstick. Nevermind that. These boys ROCK in a big, ugly (very ugly), way.

Shaking Family's Strong Sets add New Material

Review by Mick Jeffries

Somewhere behind Tim Chewning's compressed, yet intricate drum kit, I'm wondering if Lex/Louisville's burgeoning pop heroes, Shaking Family were hiding a container of mysterious "go-juice". Probably, it

was just the raw excitement of anticipating their debut Elektra album, *Dreaming in Detail*.

The last two Wrocklage performances by the Family have had that "buckle your seatbelts, here we go" flavor to them. New Year's weekend, Barbara Carter and company took the stage confident, energetic and maybe just a little slap-happy in light of the impending release of *Dreaming*. Running through stand-outs from their 1987 independently-released album as well as equally formidable new songs, the band gave the full-house audience an impressive showing of their collective stuff. Returning on January 12th, the kids wielded the musical blade with nothing short of total confidence and precision. Both nights left the impression of a band capable of communicating musically with any size audience.

Even in this band of crack musicians, it is Carter who continues to win raves (and a few cat-calls) for her sassy, brassy stage presence. Her stirring vocal delivery combined with guitarist Vince Emmett's thick, jazz-inflected soloing and Chewing's relentless backbeat, Shaking Family have successfully crafted the kind of hot-blooded soul rock that should make plenty of folks stand up and take notice. Lexington and Louisville fans already know this. Now, with "Dreaming in Detail" on the shelves nationally, Shaking Family will get their chance to show the rest of the country. No "go-juice" necessary.

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Concrete Blonde's Jackhammering Riles Cincy Crowd

Review by Steve Mooney

Despite a host of distractions ranging from microphone trouble to audience skirmishes, Concrete Blonde delivered an at times riveting performance at a July 15 stop-over at Bogart's in Cincinnati.

In fact, the sultry, seductive, whirling dervish stage presence of superb vocalist Johnette Napolitano and the solid backing of James Andrew Mankey on guitars, Harry Rushakoff on drums and Alan Block on bass more than compensated for problems in a set that seemed to go awry from the start.

In addition, the strength of Concrete Blonde's material--culled from 1986's self-titled debut album and the recently released *Free*--and the genre-hopping variety of the songs performed made it impossible for the evening to end badly. In an 80-minute set the band performed everything from the rap influenced "Roses Grow" to the delicate acoustic musings of "Little Conversations" to the all-out thrash punk of "Still in Hollywood" and "Help Me" to the highly accessible first single from *Free*, "God Is a Bullet." The band threw in two spirited covers as well, Jimi Hendrix's "Spanish Castle Magic" and the Who's "Bargain."

The band ran into trouble, though, during the second set when Napolitano was forced by Mankey's malfunctioning equipment into an extemporaneous performance of Janis Joplin's "Mercedes Benz." Although Napolitano delivered the song with gusto it was obvious the tune

functioned merely as filler.

Once the roadies got Mankey straightened out the band launched into a rollicking version of "God Is a Bullet" and the band seemed to be back on track. Minutes into the song, though, a fight broke out between two audience members, and although Napolitano and company tried to ignore the ruckus, the minutes-long duration of the fight and the very serious intent of its participants proved distracting for both band and audience.

No sooner had the fight ended than microphone problems set in to further add to the set's rapidly expanding sense of disjointedness. Even worse, the mike troubles were limited to Napolitano, whose vocal depth and range are undeniably Concrete Blonde's major asset. Frustration mounted as the mike snafus continued through some of the band's best material--"Your Haunted Head," "Dance Along the Edge" and "Little Sister"--before the harried roadies got the problems under control.

Luckily, though, the audience forgot the set's problems as soon as the band performed three or four uninterrupted songs. Finally able to concentrate on the music and not the equipment, the band regained the attention of the crowd with first rate performances of "Happy Birthday," "Scene of a Perfect Crime" and "Carry Me Away" from *Free*.

Napolitano was especially mesmerizing. With her jet black pageboy and black fringed dress, she looked like The Flapper from Hell. Rhythmically swinging her hips, undulating wildly and adopting a series of "come and get me" posings, Napolitano soon had the male contingent under control.

Continued on page 33

THE ONLY ALTERNATIVE LEFT



Spring 1990

WRFL	Monday	Tuesday	Wednesday	Thursday	Friday
2 to 6am	Mark Tartar	Denice Cooper	Philip Francis	Bill Verble	Tim Alliso
6 to 8am	Jim Howard	Susan Eubank	David King	Kevin Cooper	Susi Quin
8 to 11am	John Sloan	Chris Harrell	?? Mystery Jock ??	Melinda Higgins Mark Francis Century's En	Danie Furpo
11 to 2pm	Mary Burt "Live" at The Knitting Factory	Zale Schoenborn	Brian Sosby	J.T.'s Jazz Lunch John Turner	Jami Tittl
2 to 5pm	Ayser Salman	Steve Daniels	Rachel Peretz	Chuck Moore	AVE LL-A ave S
5 to 8pm	Jim Shambhu	Dan McBrayer	Wyn Morris	Phil Tackett	ay & I al M
7:30-8:00 PACIFICA RADIO WS					
8 to 11pm	Jim Owens	Zion Train Quammi/Nancy	David Skidmore Jock's Choice	Shawn McCarney	Jac Smit
11 to 2am	Matt's Metal Mortuary	The Fresh Test. Paul/Mike	Catacombs Bill Widener	H E F L E F T with Angelohn/C	dyche ates

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1990 Schedule

Thursday	Friday	Saturday	Sunday
Bill able	Tim Allison	UNIVERSAL RHYTHM ZONE F A G G	Brian Aker
Kevin oper	Susie Guinn	Jed McClure	Christian Rock Tanya & Laura
inda gins	Danielle Turpen	Erika Bailey	Women's Music Todd & Robin
Franci y's En		Blue Yodel Radio-Time Cafe Ephraim McDowell	White Lightnin' Steve Holland
T. S Jazz ch Turner	Jamie Tittle	Low-Down Blues Jack Kirk Jus' Rock.	Hazel's Jazz & Blues Flight
uck ore	DAVE'S ALL-RIDE ave Schatz	BEAT BASH! Brian Parker	Mike Lynch
hil kett	ay & Diane al Music	Mick Jeffries speaknoevil	Donna Thorndale bug radio!
awn arney	Jack Smith	Nicolle Fedor Byl Hensley	Matt Wise
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Hazel's Jazz and Blues Flight

Vintage and Modern Jazz & Blues

Bug Radio

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ALTERNATIVE MUSIC WEEK

1 9 8 9

One of Radio Free Lexington's biggest successes, **Alternative Music Week 1989**, sported some major alternative music acts on both the national and local levels. The line-up, for those who missed the 9-day extravaganza, went like this: **The Red Hot Chili Peppers** with **Raging Slab**, **Die Kreuzen** and locals **Skinny Bones**, **Camper Van Beethoven** and **Syd Straw**, **The Laughing Hyenas** with the late **Born Joey**, **Poi Dog Pondering** with local yokel boys **The City Slickers** opening, **Uprising**, and a string of great shows that spotlighted our area talent featuring **9Lb. Hammer** with **The Free Radicals**, **10 ft. Pole** and **Serious George**, and **Red Fly Nation** with the now distinct **Kali Creek Dub Band**. Radio Free Lexington is proud of Lexington's strong local music scene and hopes that future Alternative Music Weeks will continue to serve as a platform for local alternative music. A big hearty thanks to all the local bands and audiences who came out to support alternative music. Without your help neither Alternative Music Week nor WRFL could exist. Thanks again, see ya next fall with AMW 1990.

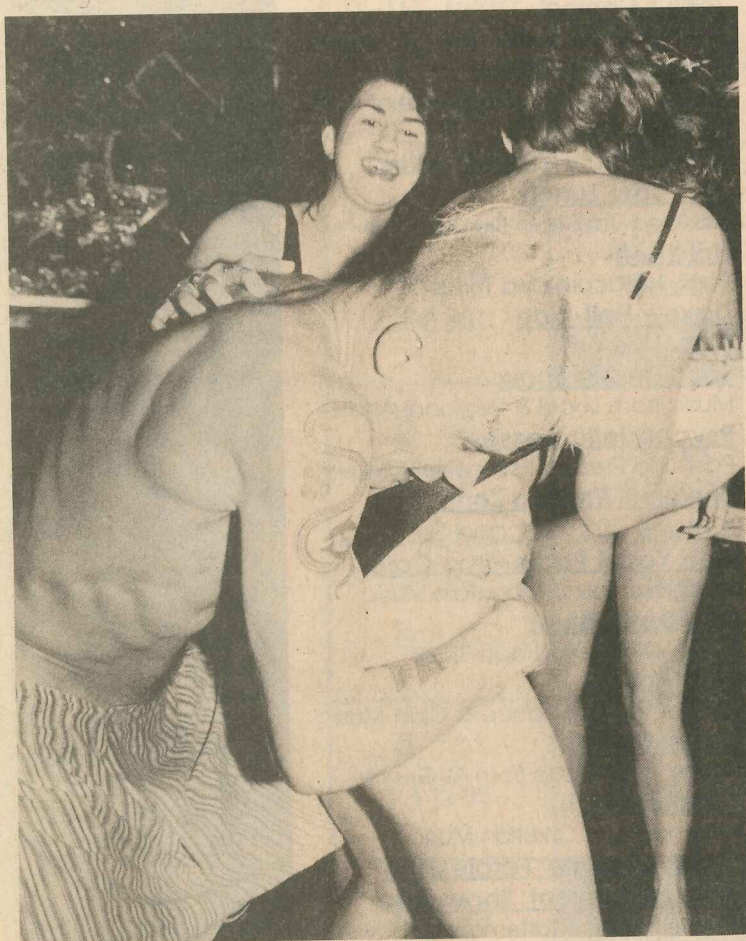


Photo by Mick Jeffries

Birthday Boy: Flea, bassist for the **Red Hot Chili Peppers** enjoyed a grab at some birthday cake at the WRFL Alternative Music Week show in the **Student Center Ballroom**. Flea's birthday surprise featured three RFLites who shall, at least in print, remain nameless.



Photo by Mick Jeffries

Guitar wizard **Billy Quinn** of **10 ft. Pole** sweats it out at **The Wrocklage**.

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Photo by Mick Jeffries
John Brannon and Larissa Strickland of The Laughing Hyenas ripped on vocals and guitar at the AMW performance.



Photo by Mick Jeffries
A roadie attempts to remove **Flea** from a young well-wisher while lead singer **Anthony Kiedis** (yeah, that's him with the silly string) helps **Flea** remove something else entirely. Guitarist and new member **John Frusciante** stands agape...ah, his mouth that is.

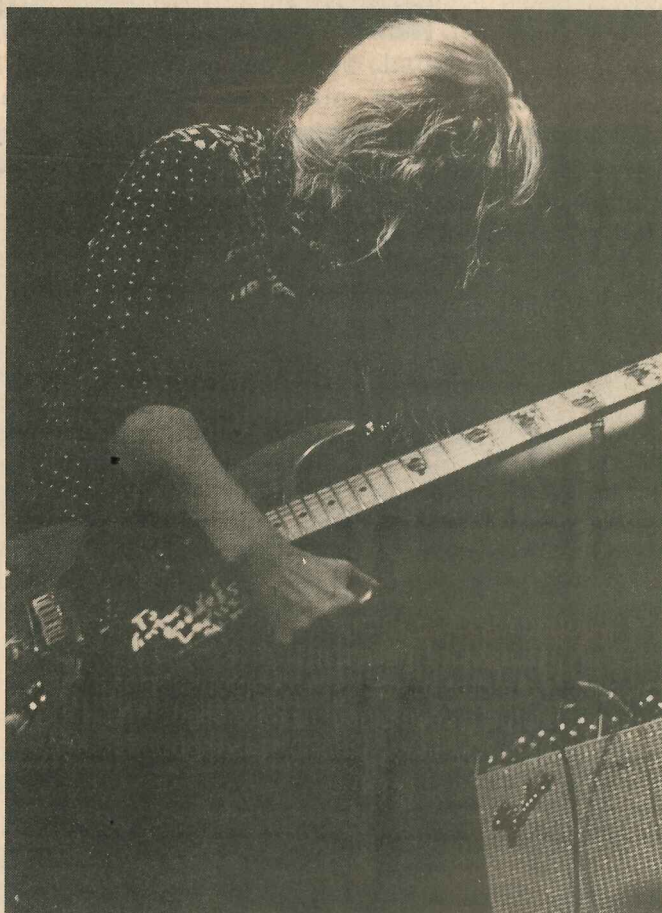


Photo by Jim Shambhu
The faceless **Larissa Strickland** of The Laughing Hyenas.



Touch 'N Go recording artists **The Laughing Hyenas** charged a packed house at **The Wrocklage** during WRFL's Alternative Music Week 1989 with their powerful, gut-wrenching stage play. The dramatic intensity of a **Laughing Hyenas** live performance is seen here with **John Brannon**, lead singer (left).

Photo by Jim Shambhu



Photo by Mick Jeffries

In a stringy, wet mess **Dan Kubinski**, the hair bear of **Die Kreuzen**, takes a momentary pause at the end of their set during AMW 1989.

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New Slabs Inspected: the final on vinyl and the new family jewels

Kill for Thrills

Commercial Suicide/World of Hurt Record

Review: Matt Dacey

Yes, guitarist Jason Nesmith is the son of Mike Nesmith. And yes, bassist Todd Muscat is Brent Muscat's brother. But this band don't sound like the Monkees. And they don't sound like Faster Pussycat, either.

Commercial Suicide is different. Way different. Produced in part by Ric Browde (Poison, Faster Pussycat), I expected standard pop/sleaze metal fare. Nope.

The first two songs, "Commercial Suicide" and "Silver Bullets" pretty much fall under the metal category. And good metal at that. But then it gets interesting. "I Wanna Be Your Kill" is a trip. It sounds sorta like a cross between reggae and early '60's pop with a sitar thrown in for good measure. Way Cool. "Danger" is the most forgettable cut on the E.P., not bad, but it doesn't get up and kick your ass or anything. And they close the whole deal out with a cover of Elvis Costello's "Pump It Up" which reminds me of the Escape Club's "Wild, Wild, West". It's not nearly as annoying, though. Something original in 1990. If you can handle the thought. Check out *Commercial Suicide*.

Seldom Scene

A Change of Scenery

Review: Jonathan Prasse

Since their explosion into the conservative world of bluegrass music in 1971, the Seldom Scene has remained one of the leading bands in bluegrass.

They've done it by expanding the genre through their song selection, their performances, and their expert and ethereal recordings of material. Today the Seldom Scene remains one of the country's most popular groups because they still move people, they still do the unexpected, and they still out-perform bands younger than they. From the start, the Scene has had the ability to routinely reach that transcendent quality, that core in music that does more than just words alone. After 17 years they still have that ability.

Friends of bluegrass will be glad to know that the Seldom Scene's new album, *A Change of Scenery*, has successfully integrated two experienced and talented replacements for departing band members Phil Rosenthal and Tom Gray. The Scene's work on this album continues their "progressive" approach to bluegrass. The group proves again that in the progressive style any song, from any number of musical styles, can be made to fit the acoustic sounds of bluegrass. The Seldom Scene was a pioneer in progressive bluegrass (also known as newgrass), and their new release insures their con-

tinued billing as one of America's premiere bluegrass bands.

The mixed group of songwriters on *A Change of Scenery* is a quick education to the Scene's style of bluegrass music. Included are tunes penned by Carl (the banjo man) Jackson, from bluegrass music; Randy Scruggs, Rodney Crowell, and J.P. Pennington, from country music; and from pop music and rock and roll, Paul McCartney, John Lennon, and Dire Straits' Mark Knopfler.

Part of the credit for the Seldom Scene's continued success at turning songs from various musical genres into bluegrass standards stems from the groups years of experience together. After 17 years, the Scene still has three charter members who continue, through their instrumental and vocal work, to give the group it's distinctive sound. This is remarkable continuity for a bluegrass band.

Joining this steady core of band members is Lou Reid, the Scene's new lead vocalist and guitar player. He replaces Phil Rosenthal, who left the group to start his own record company.

The veteran, Reid, jumped at the opportunity to take over lead vocal duties. He left his position as guitar and harmony singer for Ricky Skaggs to join the group. Reid must be credited with infusing an urgency into the Scene's lead singing not heard since original lead vocalist John Starling's haunting phrasing on the *Act II* and *Act III* albums.

Reid is particularly sharp in harmony with tenor John Duffey. Duffey has long been a student of vocal technique; he possesses a renowned ability to first belt out high, bluegrass harmony notes, then sustain them while the lead carries on a

few notes below. The two mesh beautifully on "Breaking New Ground," "Casting My Shadow in the Road," and "Alabama Clay." "Alabama Clay" is a fine farm ballad in which Reid sensitively, but not sentimentally, handles the standard bluegrass "country vs. city" theme. His delivery makes the song a fresh metaphor for tensions between rural and urban life.

Regular followers of Doc Watson are familiar with the Scene's other new member, bassist T. Michael Coleman. Coleman has years of experience with bluegrass music and is a natural replacement for Tom Gray.

Original Scene members John Duffey, Mike Auldridge, and Ben Eldridge also turn in expert instrumental performances. Mike Auldridge, on dobro, again shows why he is regarded, along with Jerry Douglas from country music, as a master of the instrument. Ben Eldridge, on banjo, is flawless as usual in his attack on the five-string. He is especially quick and crisp on the up-tempo tunes "In Despair" and "One Way Rider."

The only disappointment on the album may be "Setting Me Up." But this may be due to the inevitable comparison to Highway 101's recent, skillful recording of Mark Knopfler's song.

That "Setting Me Up," from a "rock and roll" songwriter, is included on a bluegrass album is no longer an issue. The Seldom Scene is responsible, in large part, for this acceptance. There was an awkward period in bluegrass as the Seldom Scene and other progressive groups, like the New Grass Revival, vied with more traditional groups for the ubiquitous label of playing "true bluegrass music." The rivalry took the stage along with the

performers and their instruments. During a Seldom Scene concert some ten years ago, John Duffey was unable to keep himself from saying into the microphone, after a series of smoking runs. "Eat your heart out Bill Monroe." But the awkward period has passed. Duffey and Monroe have even performed together on stage and in the studio. The rivalry is over because both audiences and musicians alike understand the Scene plays bluegrass music with unmatched depth and skill.

The group leaves no doubt about their skill, their intensity, as they unleash their combined vocal and instrumental power on the gospel tune "Satan's Choir." The song will make both old and new listeners understand what makes bluegrass music unique, different. When the tight harmonies from "Satan's Choir" or another cut on *A Change of Scenery* make the hair on the back of your neck get prickly, it's The Seldom Scene at work--making you believe in bluegrass music all over again.

Ross Lee Finney (b. 1906) **Piano Works**

Martha Braden

Review: Mark Francis

Fantasy (1939)

Sonata #3 (1942)

Sonata Quasi una Fantasia (1961)

Narrative in Retrospect (1984)

Ross Lee Finney has taught many of America's most distinguished composers (Leslie Bassett, George Crumb, Roger Reynolds) unfortunately his music has remained somewhat out of the public eye. Piano Works represents 45 years of Finney's compositional activity, all four

pieces displaying a clarity of thought and purpose without sacrificing lyricism or passion. Ms. Braden gives a fine reading of these works displaying a powerful technique and a thorough understanding of the composer's intentions. Simply a beautiful recording.

Creatures

Boomerang/Geffen

Review: Todd Hiett

My two nominees for the Progressive Rock and Roll Hall of Fame are John Lydon and Siouxsie Sioux. The day punk rock started, they were on the band wagon, and over a decade later, both keep going. Never stagnant, they are a rare breed taking on new challenges and styles - and doing a hell of a job at it. Case in point - Ms. Siouxsie's newest project, along with Banshee's drummer Budgie - the second Creatures LP *Boomerang*.

Boomerang is a strong step for both Siouxsie and Budgie. Not unlike the Creature's first album *Feast*, Budgie is responsible for a majority of the sound, as there is no guitar or bass. He surpasses himself on an LP comprised only of percussion, occasional keyboards, horns, and a sparse accordeon. As for Siouxsie vocals, she's marvelous.

Beautifully orchestrated percussion, a strong horn section, and Siouxsie's Banshee wail makes the first single "Standing There" a classic.

With cynical lyrics ("...an unwanted weed, a dying reed, left to consider life as it passes by..."), and a catchy beat, "Standing There" is a mainstay. "You!", another particularly worthy cut, is flavored with Laurie Anderson style filtering vocals and a touch of Prince's

eroticism. The ballad, "Pity", also stands out, with Siouxsie turning on a sultry, sweeter voice.

Every song on *Boomerang* has its own individual appeal. There are dance songs, love songs, and typical Banshee odds and ends. *Boomerang* exceeds a few of the Banshee albums, and I think even non-Banshee fans may find a cut or two they like.

Michelle Shocked
Captain Swing/Mercury
Review: Todd Hiett

Saying you like Michelle Shocked can be about like saying you like weather or television. When we first met her, (*The Texas Campfire Tapes*) she was being hailed the next Bob Dylan. Sporting the Phranc folksinger flat-top (Yes, Phranc came first!), one guitar, and voice recorded live via Sony Walkman, she had the critics howling for more. Then came *Short, Sharp, Shocked*. A bit more country than folk, and with a full band backing her this time, some critics moaned in disappointment. But speaking for myself, I thought the album had a charm all its own. Especially the personal song about her youth in Texas. Now we have *Captain Swing*, and once again we see another series of faces for Ms. Shocked. This time her mission is swing, like the LP title insinuates.

The album starts with a very polished big band jazz tune, "God is a Real Estate Developer". Michelle's already famous political wit shines on this one, with its references to "The Lord Almighty Limited and His Chosen Elect." Then it's off to a south of the border sound with "On the

Greener Side", the first single. It's a great love-turned-bad song and one of the best cuts. There are the expected acoustic tracks, "Looks Like Mona Lisa" and "Silent Ways". A great B.B. Kingesque R & B tune "Sleep Keeps Me Awake" takes Michelle to yet another unexplored plateau. Big Band numbers, "Cement Lament", "Too Little, Too Late", and the New Orleans stylings of "Must Be Luff" round off the album. But the real crowning glories of *Captain Swing* are "(Don't Mess Around With) My Little Sister", a healthing serving of a Jerry Lee Lewis Rock-n-Roll sound which was initially released on *The Texas Campfire Tapes*, and "Street Corner Ambassador", a totally funky scat tune complete with moaning vocals, xylophone, and a lighter touch of sax than other cuts. "Street Corner Ambassador" is a great political commentary on the nation's homeless situation as well. BEAUTIFUL.

Although I think *Captain Swing* is a fresh, daring effort some people may not be too fond of the album. Once again it's not what we got the last time and political purists are already complaining, longing for the acoustic-only route. But I see nothing wrong with her new endeavor. Michelle has perfect control over the sound, and I think die-hard swing fans will get quite a charge out of it. Give it a try, I think you'll like it. After all, it ain't got a thing if it ain't got that swing.

Clint Black
Killing Time - 1989
Review: Denice Cooper

Clint Black's first album *Killin' Time* is one of the more interesting new country albums that has been released lately. Several tracks on the album have had a run up the country charts; "A Better Man", the first single, brought Clint's name to country listeners, and the second single "Killin' Time", the finest offering off the LP, has not disappointed the country audience. All songs on *Killin' Time* were written by Black with minimal help on a few tracks from guitarist Hayden Nicholas and drummer Dick Gay. Most of the cuts focus on typical country themes, such as love and love lost and, of course, drinking. These lines taken from the title track show clearly the topics that Clint and the band have on their minds: "You were the first thing that I thought of, when I thought I drank you off my mind/When I get lost in the liquor, you're the only one I find/And if I did the things I oughta, you still would not be mine/So I'll keep a tight grip on the bottle, gettin' loose and killin' time."

The band uses a wonderful blend of steel guitar, fiddle, dobro, and harmonica as well as guitar, both acoustic and electric, to give the music the country flavor that so many people love.

Morrissey
Ouija Board, Ouija Board
12" ep
Review: Brian Parker

From day one with The Smiths, Morrissey has always made a statement. However, Morris-

sey's new solo single, "Ouija Board, Ouija Board", is making quite a stir with a right-wing religious organization in England, similar to that of the PMRC (Parental Music Resource Center) in the U.S. The group claims Steven Morrissey's new track is promoting demonic games and rituals in the youth of England. On the contrary, the song is cheery in a deathly sort of way, but Morrissey does not encourage or suggest that we should use the game. In fact, Morrissey dwells on the mysticism of the board through the user's ability to contact the netherworld. Enough of the controversy, the single is mid tempo with a nice piano base, however Morrissey sings more than moans. The flip side of the 12" contains one slow song, "Yes, I'm Blind", which attacks religion and individual persecution. The second cut, "East West", is upbeat and has a folky sort of pub sound. So, support Morrissey's demonic little scheme and play the new single for your dead friends and relatives in the netherworld.

**PACIFICA
RADIO
NEWS**

**7:30PM
MONDAY
THRU
FRIDAY**

FOR YOUR FUNKY MIND

new album digs by Tim Allison

Big Daddy Kane It's A Big Daddy Thing/Cold Chillin' Records

On his first record, *Long Live the Kane*, Big Daddy Kane established a new role for rappers. Abandoning posturing and machoism, Kane set himself up as smooth, articulate, and intelligent. This album continues in much the same vein. Kane has a great vocabulary and is one of the wittiest rappers around. Unfortunately, he abandons much of the funky attack of his first album for an emphasis in slower tunes. They're good for what they are, but they just don't rock the house like *Long Live the Kane*.

Bonedaddys/Chameleon Records Worldbeatnicks

For a spicy stew, add 2 parts New Orleans R&B (heavy on the Mardi Gras influence), 2 parts calypso, 2 parts funk, and a dash of rap. Let simmer for 2 or 3 days (no need to add heat). This spicy stew is guaranteed to make your feet move and your butt shake.

Eleventh Dream Day Beet/Atlantic

It's like Dan Stuart (Green on Red) doing old Neil Young. It's like Jimi playing wire-thin guitar ala Blonde on Blonde - era Bob Dylan. It's like hundreds of songs you've heard yet can never quite remember. It's like all of

these things done in a new way. You say "that sounds familiar", but you can't say exactly why.

Digital Underground The Humpty Dance 12"/ Tommy Boy

It's funky, it's funny.....and they rag on MC Hammer. What more can you ask for?

Funky Reggae Crew Strictly Hip-Hop-Reggae Fusion/Warner Bros.

This album is the third in a series of albums released in 1989 that blend reggae rhythms with hip-hop vox and hi-tech hijinks. Like Boogie Down Productions' *Ghetto Music* and Sly & Robbie's *Silent Assassin*, the Funky Reggae Crew integrates elements of both reggae and hip-hop into an exciting fusion. On one level the connection between these albums is obvious - Chris Parker (aka KRS-One BDP). Besides contributing raps to Sly & Robbie's latest effort, he produces two tracks for the Funky Reggae Crew ("The Source (of Your Divorce)" and "Jimmy in the Valley").

The Funky Reggae Crew is in fact the host of talented folks, including Queen Latifah, Daddy-O (Stetsasonic), Mikey Dread, Unity 2, Dread Flimstone, Lady Levi, and others. While some artists are involved on more than one track, this is really a compilation. However, the unifying elements of the music are strong enough to ensure that the

album has continuity.

Stacked up against other albums in this same vein (especially BDP and Sly & Robbie), this album compares favorably. The variety of artists represented give the Funky Reggae Crew a varied approach. The vox/raps are better than on *Silent Assassin* (generally speaking).

Jungle Brothers

Done By the Forces of Nature/Warner Bros.

Who are the Jungle Brothers? What is a Zulu nation? What is a tribe vibe? The answer to all this and more is revealed on the JB's latest LP, *Done By the Forces of Nature*. Imagine a world where George Clinton produced De La Soul. Covering ground from psychedelic-post-funkadelic soul to house, the Jay Bees do it all. This album integrates '70's soul with '80's hip-hop/house and turns out the sound of the '90's. Check it out now, and later you can tell people you listened to that sound way back when.

**You say
you're just
not hearin'
it?**

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WRFL**

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Office Phone 257 INFO
(257-4636)

Public Enemy

Welcome to the Terro rdone 12"/Def Jam Columbia

This is their first single from their forthcoming LP, *Fear of a Black Planet*. As you'd expect, this is a dense record -- chocked full of enough sound to provide hours of discovery. At times Chuck D is almost lost in the cacophony of sampling, buzzing, etc. I've listened to this quite a few times and still haven't mastered this one. I can't wait for the full LP. By the way, you should know that all Public Enemy is required listening.

3rd Bass

The Cactus Album n/ Def Jam Records

Many months ago my boy Vess turned me on to 3rd Bass. At the time it didn't do much for me. Time passed and I listened more. It really grew on me. You've heard "Steppin' to the A.M." Check out the result of it. 3rd Bass does not get the gas face.

**President's Breakfast
President's Breakfast/
DiscLexia**

It's got a deep funky groove like the best sex you ever had. It's dark and weird, like that bad acid you wish you could forget. It's political, it's nonsensical, it's President's Breakfast.

Concrete (Con't from pg23)

Things really got interesting, though, when the band kicked into incendiary versions of "Help Me," "Still in Hollywood" and "Over Your Shoulder." Napolitano's hyper-drive stage presence and Mankey, Rushakoff and Block's warp speed playing precipitated a frenzy of slamming and stage diving that never

really ended. Although Napolitano remained thoroughly good natured while an endless line of people bounced around on stage, things ultimately got out of control and she finally had to hunker down behind a protective Block and Mankey.

Disappointingly, the slamming turned malicious when three or four musclebound types attempted to start fights with a group of punks who were simply trying to have a good time. Fortunately, further violence was avoided, but Napolitano and band, sensing that the evening was fluctuating wildly between a good time and a hockey game, and perhaps dismayed by the abundance of distractions, turned in a volatile, punked-up version of "Bargain" before calling it a night.

. . . .

Widener Rants (Con't from page 11)

lugs...& Griller, the newest lp from Ut, their best yet, w/ their new guy drummer Charlie & engineering by that scrawny Chi-town aesthete...also, the newest cassettes from Lexington's own **Monkey Boy**: He Used to Be a Fish & Skeleton Summer, the latter released under the name **Polka Queebs**...home-studio lunacy that makes the majority o' "real" Metro-county combos look purty VH-1-ish...soon on sale at yer finer record outlets...& finally, **"Just Beautiful..."** (Shimmy Disc lp), a collection o' live recordings from one o' the greatest live bands I ever seed, the astoundin', history-makin'-&-breakin' Shockabilly, complete w/ rake solo & plunger routine...gotta hear it to believe it, friend, ya just gotta hear it.

**Rock the Pulpit
Sunday 6-9 am
Christian Rock Show**

MONSTER MIND



ORIGINALLY PUBLISHED
IN NERVE #8, SEPT. 1987

BY BILL WIDENER

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REDEDICATED TO F.T. MARNEY
STEVE ALBINI + JACK KIRBY

AH! ANOTHER EXPLOSION!
BLIND FLASH LIMS GREAT
CONTOURS - SMOKE TEASES,
TWISTS, RED BLACK RED, HIDE
'N' SEEK DANCE OF BURNING
LIGHT AND VAST, HARD FLESH-
FLAMES LICK MAMMOTH SKIN,
SPLIT-SECOND SHADOWS CARESS,
A MILLION FEARFUL LOVERS!

ROAR OF DESTRUCTION,
ROAR OF DESTROYER!
HELLISH HARMONY, SAVAGE
SONG OF SIN AND BEAUTY!

SUCH JOY!

SUCH GLORY!

MY CREATURE, BLOOD AND PLASTIC,
MEAT AND STEEL, SPAWNED BY MY HATE!
MY AWESOME CHILD, MUSCLE AND FANG,
BRAIN AND FIST, BORN OF MY LOVE!

WALKING CHAOS,
HOWLING POWER,
EXQUISITE EVIL,
INVINCIBLE ART!

THEY CALL IT EVIL!
THEY CALL IT MADNESS!
THEY CALL IT HORROR AND ANARCHY
AND VILENESS AND DEVILTRY AND
DEATH-AND IT IS! ALL THAT AND MORE!

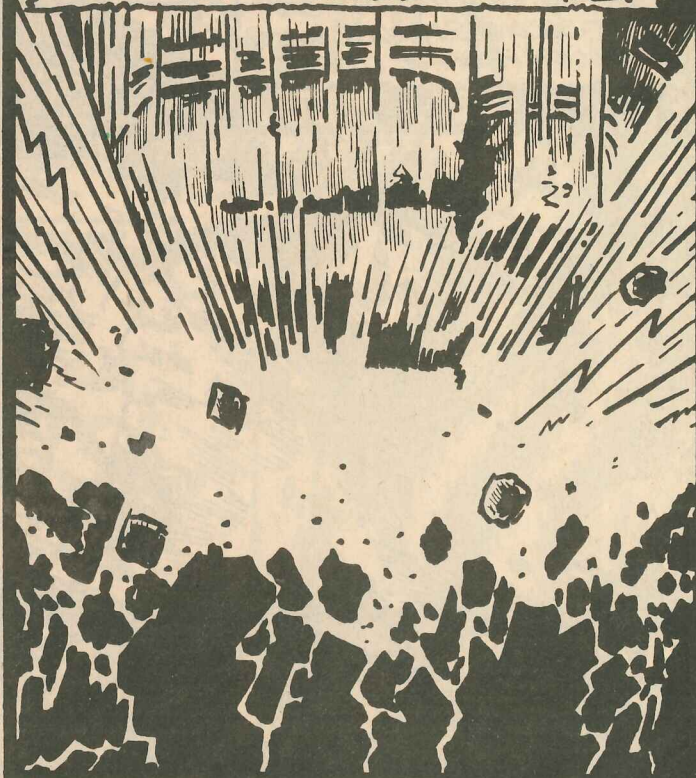


FOOLS! EYES SWOLLEN
SHUT BY BLOATED DULLNESS,
THEY CANNOT, WILL NOT,
LOOK DEEPER INTO IT, SEE
INTO ITS CORE, ITS ART--

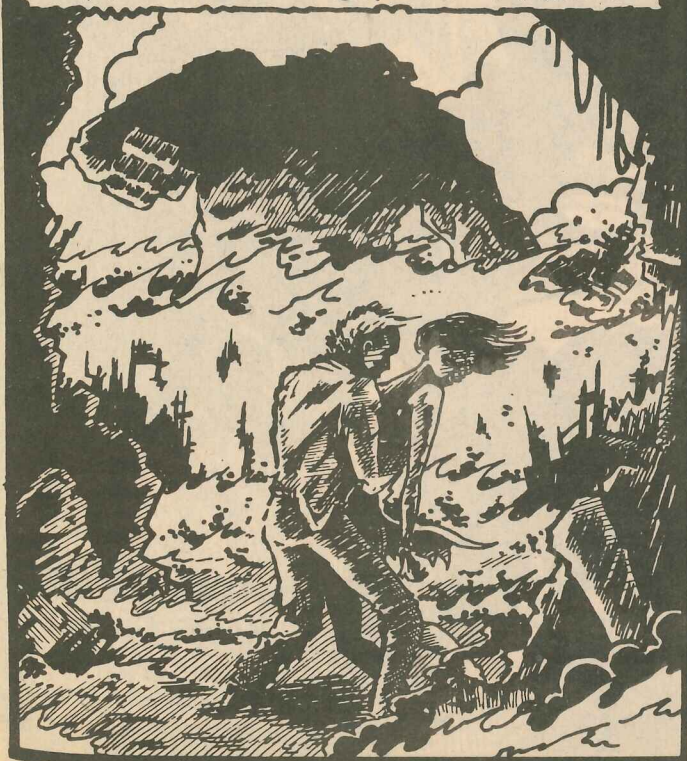
THE CRAFT OF FEAR AND LOATHING!



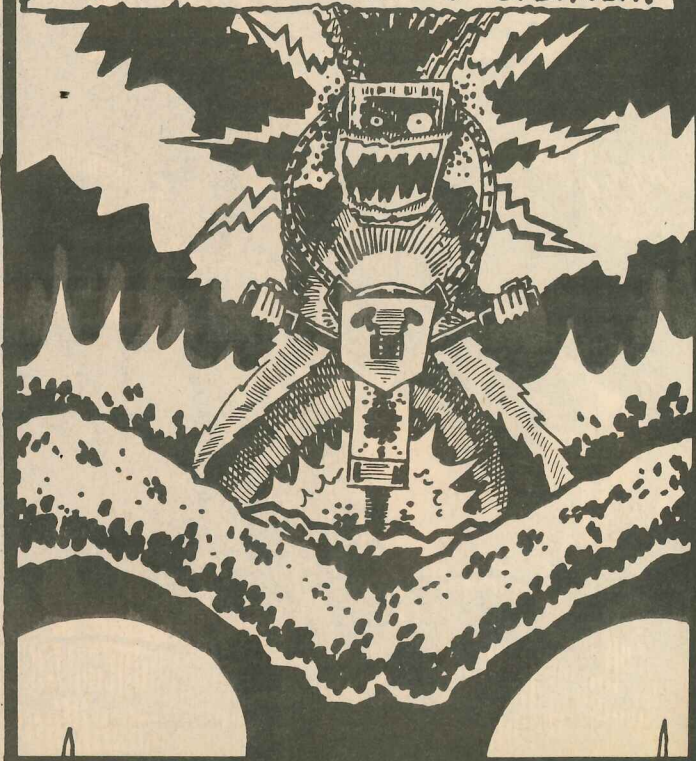
THE PURITY OF SPEED AND FORCE!



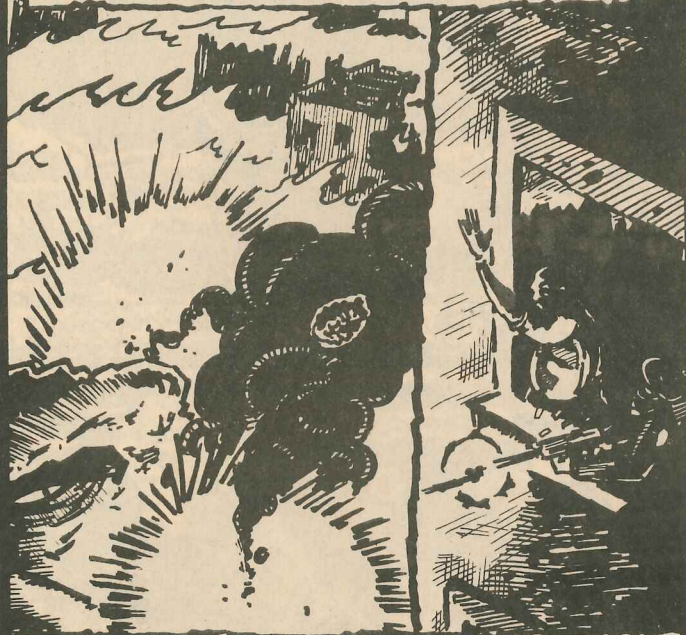
THE INTENSITY OF SHOCK AND RUIN!



THE ECSTASY OF EXORCISM, OF CREATION!

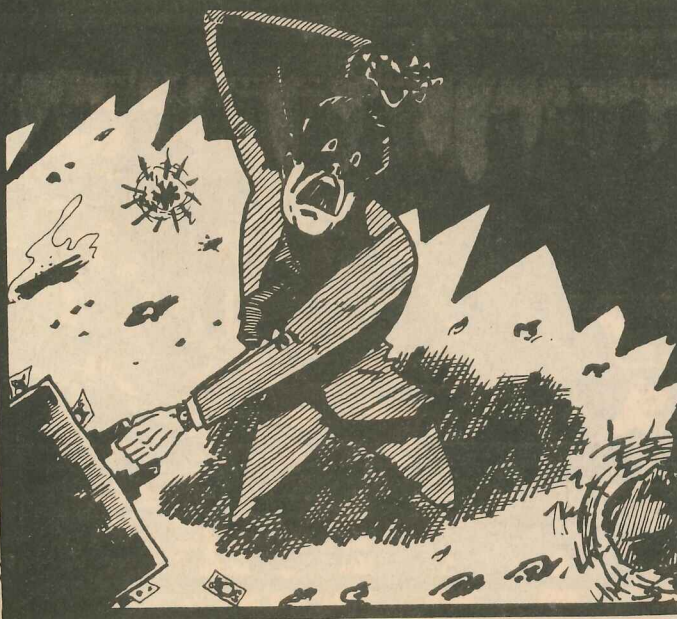


HOW? HOW CAN THEY DENY MY ARTISTRY?
FROM MY FIRST CREATURE TO THIS, I GAVE
MY UTMOST, MY WRITHING IMAGINATION,
MY HIDEOUS SKILL, MY INHUMAN HEART,
SHAPING MY ANSWERS TO THEIR DREARY
WORLD OF LIES--

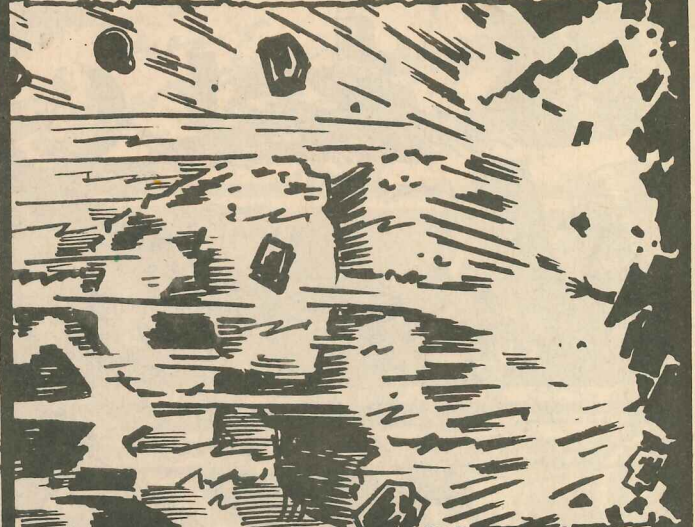


--MATCHING THEM NIGHTMARE FOR NIGHT-
MARE, HORROR FOR HORROR, MATCHING, NO,
SURPASSING THEM IN UNHOLY POSSESSION!

THUGS! CRETINS! THIEVES! STRANGLERS,
PIMPS, CORRUPTORS! BLAST GUERNICA
TO MOTES WITH YOUR BOMBS! BURN HOMER
AND TWAIN TO UNBURDEN YOUR YOWLING MDS!
BIND THE HANDS OF THE MUSICIANS! MAKE
THE ACTORS INTO CLOWNS! CRIPPLE THE
DANCER, THROTTLE THE SINGER!



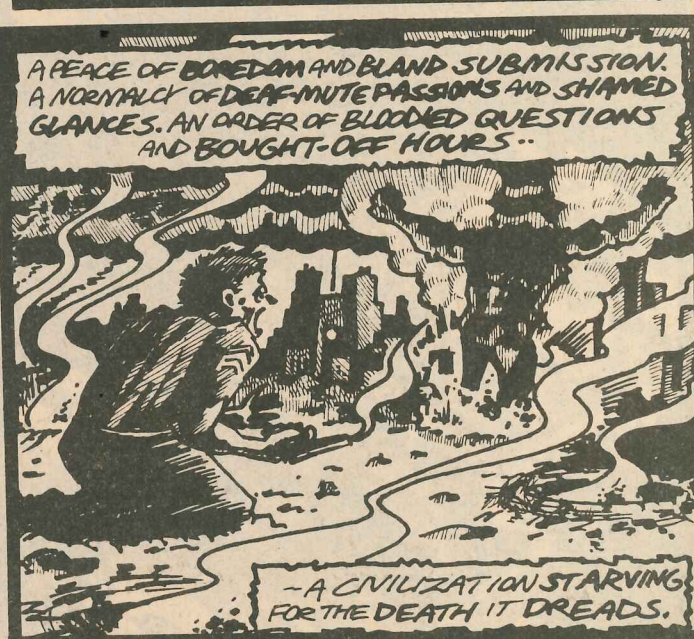
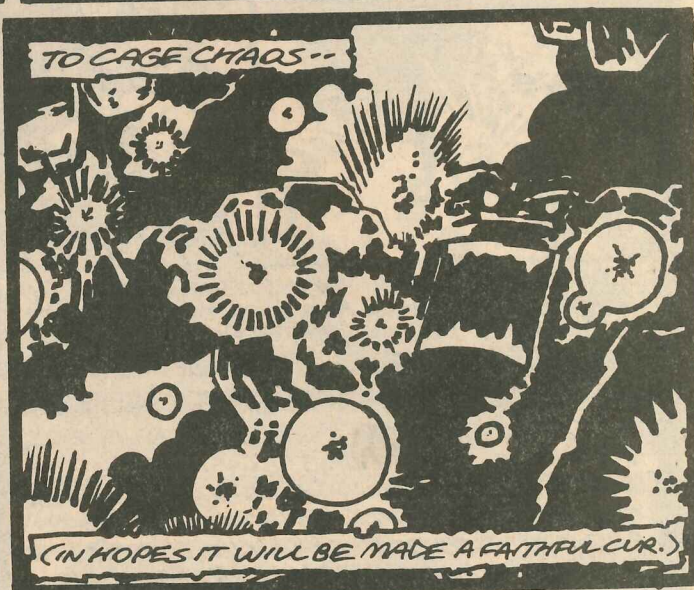
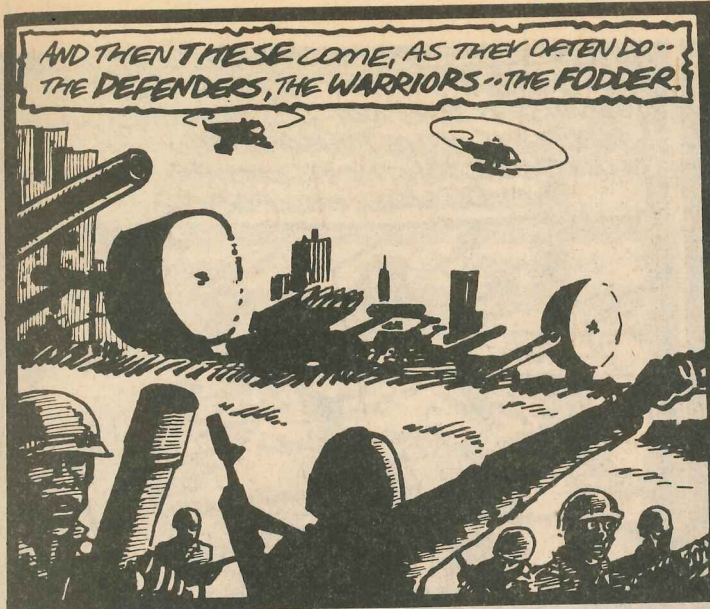
WHY? WHY DO THEY DENY MY ARTISTRY?
BECAUSE IT DOES NOT LIE NEUTERED, LAME,
HELPLESS IN THE PRISONS INTO WHICH THEY
LOCK THE INCUBI, THE VISIONS, THE PROPHECIES
THEY DESIRE, THEY FEAR?

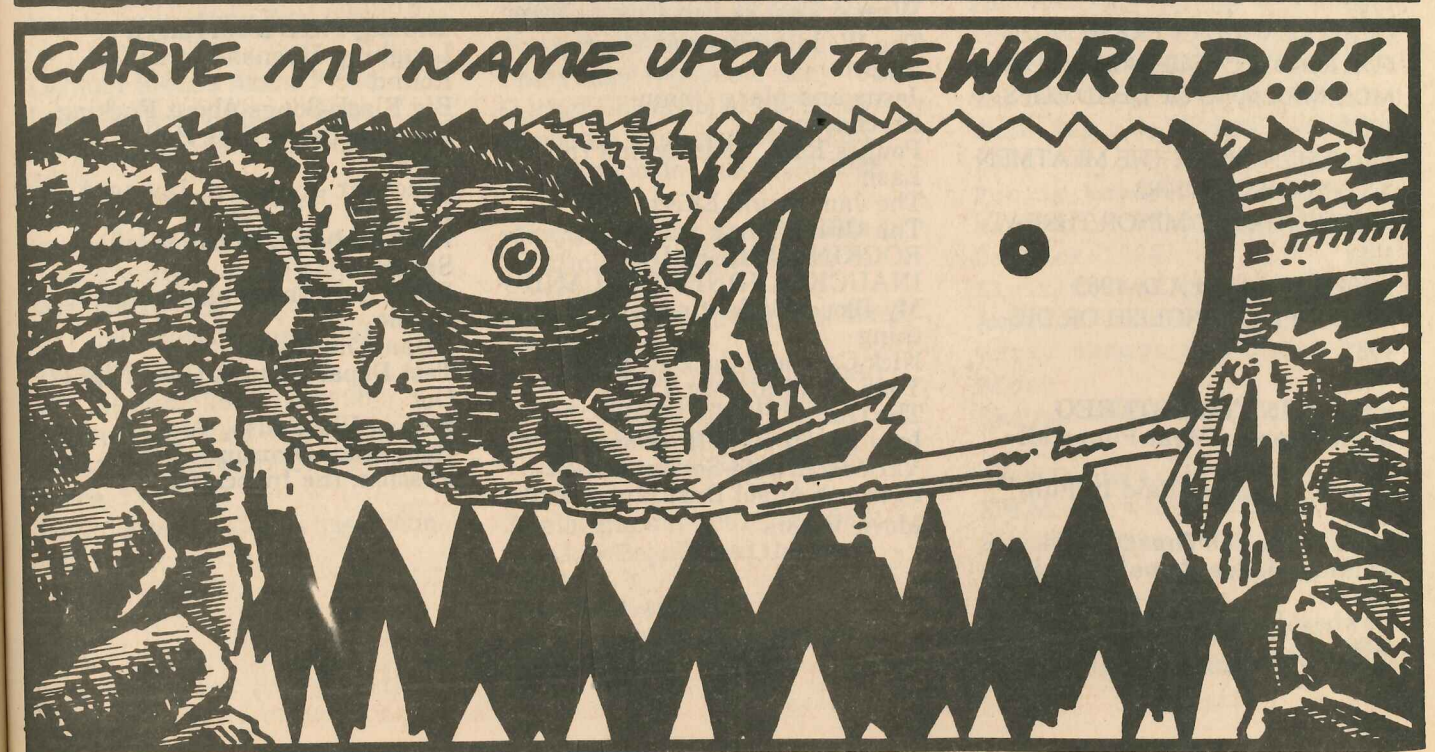
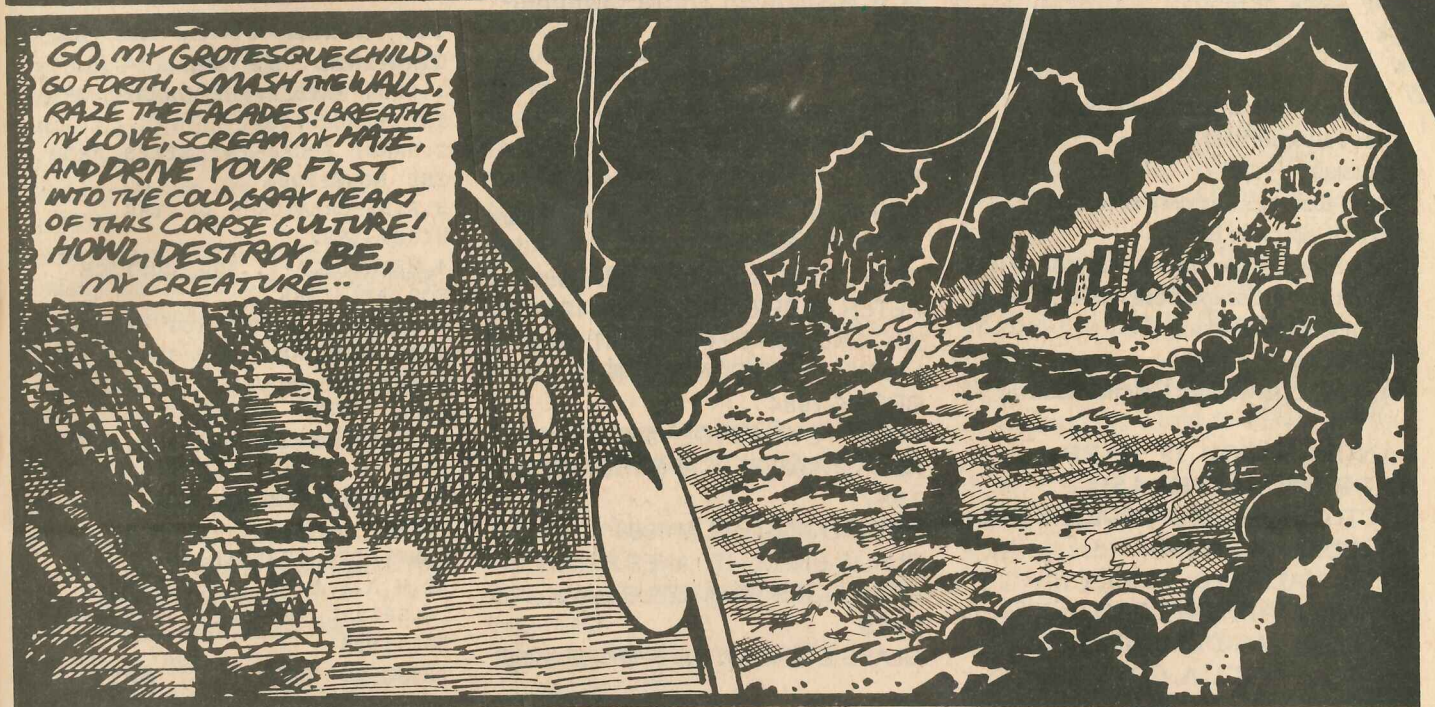
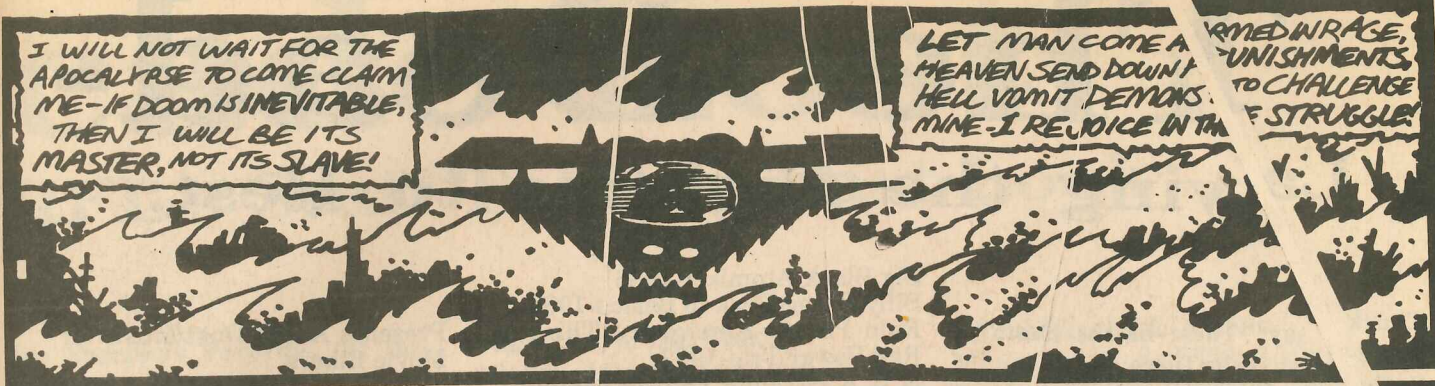


COWARDS! THEY DENY MY ART BECAUSE I
DEFY THEIR POWER! THEY FEAR MY ART
BECAUSE IT DOES NOT FEAR THEM!!

THEN FALL TO YOUR KNEES AND BEG MERCY
FROM THE CRUSHING JUDGMENT OF MY
CREATURES, OF MY ART!







The Dead-

Laying the Eighties to Rest:

Chuck say "These be the Best!"

Prince- Sign of the Times

Butthole Surfers-

Psychotic...Powerless...Another Man's

Sac

Zodiac Mindwarp and the Love React-

ion-Tattooed Beat

Messiah

Ice-T-Iceberg...Freedom of Speech

AC/DC-Back in Black

Metallica-Garage Days Revisited

Negativland-Escape from Noise

Peter Gabriel-Passion

Lou Reed-New York

Alice Cooper-Zipper Catches Skin

ANGEL'S TOP 10 HARD-CORE/PUNK/THRASH

ACTIVE INGREDIENTS-ACTIVE INGREDIENTS 7"-1984

ADRENALIN O.D.-WACKY HI-JINKS OF ADRENALIN O.D.-1984

BLACK FLAG-DAMAGED-1984

BOSTON NOT L.A. COMPILATION-1983

DEAD KENNEDYS-FRESH FRUIT FOR ROTTEN VEGETABLES-1980

MDC-MILLIONS OF DEAD COPS-1982

MEATMEN-WE'RE THE MEATMEN AND YOU SUCK-1982

MINOR THREAT-MINOR THREAT-1981

MISFITS-EARTH A.D.-1983

S.O.D.-SPEAK ENGLISH OR DIE-1985

STUCK IN TIM'S STEREO

Meat Puppets-Meat PuppetsII-1983

Eric B. & Rakim-Paid In Full-1986

Husker Du-Zen Arcade-1984

Talking Heads-Remain in Light-1980

Cowboy Junkies-Trinity Sessions-1988

Big Black-Atomizer-1986

Billy Bragg-Back to Basics-1986

Rain Parade-Emergency Third

Rail Power Trip-1982

N.W.A.-Straight Outta Compton-1988

Fetchin' Bones-Bad Pumpkin-1986

MICK'S PICKS FOR THE 80'S (CHRONOLOGICALLY)

BRIAN ENO/JON HASSEL-POSSIBLE MUSICS-1980

KING CRIMSON-DISCIPLINE-1981

PETER GABRIEL-SECURITY-1982

XTC-ENGLISH SETTLEMENT-1982

LAURIE ANDERSON-MR. HEART-BREAK-1984

SONIC YOUTH-EVOL-1986

NEGATIVLAND-ESCAPE THE NOISE-1987

HUGO LARGO-DRUM-1988

PUBLIC ENEMY-IT TAKES A NATION OF MILLIONS TO HOLD US BACK-1988

GLASS EYE-BENT BY NATURE-1988

Wyn's Top 'o the Pops - 80's

The Wedding Present-George Best

Jesus and Mary Chain-Psychocandy

Pouges-Rum, Sodomy and the Lash

The Jam-Sound Effects

The Cramps-ROCKINANDREELIN-

INAUCKLANDNEWZEALAND My Bloody Valentine-Isn't Anything

Nick Cave and the Bad Seeds-Your Funeral...My Trial

The Gun Club-Fire of Love

Iggy Pop-Zombie Birdhouse

Various Artists-Savage Pencil

Presents Angel Dust/Music for Movie Bikers

Presents Angel Dust/Music for Movie Bikers

TOP METAL 80'S, AS DETERMINED BY ME

1. IRON MAIDEN-THE NUMBER OF THE BEAST-1982

2. HANOI ROCKS-TWO STEPS FROM THE MOVE-1984

3. KISS-CREATURES OF THE NIGHT-1982

4. METALLICA-...AND JUSTICE FOR ALL-1988

5. TWISTED SISTER-YOU CAN'T STOP ROCK AND ROLL-1983

6. ANTHRAX-AMONG THE LIVING-1986

7. JUDAS PREIST-BRITISH STEEL-1981

8. ACCEPT-RESTLESS AND WILD-1983

9. STEELER-STEELER-1983

10. W.A.S.P.-W.A.S.P.-1984

11. SPINAL TAP-THIS IS SPINAL TAP-1984

THANKS. YOUR PAL, MATT

The Big Picks from Karyn

Laughing Hyenas-Merry Go Round

Big Black-Songs About Fucking Cocteau Twins-Blue Bell Knoll

Dinosaur Jr.-You're Living All Over Me

Ice-T-Iceberg...Freedom of Speech

Black Sun Ensemble-Lambient Flame

Brian Eno-Apollo

Test Department-A Good Night Out

Scrawl-Plus, Also, Too

Babatundi Olantunji-Drums of Passion: the Invocation

cade Lost

RFL's Staff Takes a Last Look

Jim Shambu's Favorites for the Eighties

Bauhaus-In the Flat Fields-1980
Big Black-Atomizer-1985
Scratch Acid-Scratch Acid-1984
Killing Joke-Killing Joke-1980
Pixies-Surfer Rosa-1988
Laughing Hyenas-You Can't Pray a Lie-1989
Naked Raygun-Throb Throb-1984
Ministry-Land of Rape and Honey-1988
Cure-Pornography-1982
Skinny Puppy-Viva Sect VI-1988

Best Ones by Justin Odum

Pete Townsend-Empty Glass-1980
Peter Gabriel-Passion-1989
Dire Straits-Love Over Gold-1982
REM-Fables of Reconstruction-1985
Michael Hedges-Aerial Boundaries-1984
King Crimson-Discipline-1982
Suzanne Vega-Self Titled-1986
Yes-Drama-1980
Laurie Anderson-Big Science-1982
David Gilmore-About Face-1984

Lightnin' Steve's Album Picks

Lyle Lovett-Self Titled-1986
Dwight Yokam-Guitars, Cadillacs... 1986
Joe Ely-Live Shorts-1980
Lucinda Williams-Self Titled-1988
James McMurty- Too Long in the Wasteland-1989
kd Lang-Absolute Torch and Twang-1989
The Blasters- Self Titled-1981
T-Bone Burnette-Truth Decay-1980
Ricky Scaggs-Watin' for the Sun to Shine-1981
Le Roi Brothers-Check this Action-1983

The Picks by Philip Francis

Mission of Burma- Self Titled-1988
Birthday Party- Junkyard- 1982
Dream Syndicate- Days of Wine and Roses- 1983
Husker Du- New Day Rising- 1985
Elvis Costello-Imperial Bedroom- 1982
Agitpop- Feast of the Sunfish-1983
Butthole Sufer- Locust Abortion Technician-1987
Sonic Youth- Evol-1986
X- Under the Big Black Sun- 1982
Pixies- Sufer Rosa-1988

Selections to live by: Todd Hiett

The Special AKA- In the Studio- 1984
Sinead O'Connor-The Lion and the Cobra-1987
Siouxsie and the Banshees- Tinderbox-1985
Michelle Shocked-Short, Sharp, Shocked-1988
Throwing Muses-Hunkpapa-1989
Pixies-Surfer Rosa-1988
Opal-Happy Nightmare Baby-1987
Fetchin' Bones-Galaxy 500-1987
Fishbone- Truth and Soul-1988
Tracy Chapman- Self Titled-1988

Manju Bhapkar and the Hits

Butthole Surfers-Hairway to Steven- 1988
Dream Syndicate-Days of Wine and Roses- 1983
Feelies-Crazy Rhythms-1980
Pixies- Sufer Rosa-1988
Sonic Youth-Sister-1987
Husker Du-New Day Rising- 1985
Replacements-Let It Be-1984
Go Go's-Beauty and the Beat- 1981
Ball-Bird-1988
Meat Puppets-Meat PuppetsII- 1984

The List: Jack Kirk's

Minor Threat- Self Titled-1981
Butthole Sufer-Psychics, Powerless, Another Man's Sac-1984
Volcano Suns-Bumper Crop- 1987
Didjits-Hey Judester-1988
Killing Joke-Self Titled-1980
Big Black- Songs About Fucking-1987
Sonic Youth- Evol-1986
Pixies-Come on Pilgrim-1987
Misfits-Earth A.D./Wolfsblood- 1983
Public Enemy- It Takes a Nation of Millions to Hold us Back-1988

J.K. Smith's Decade

King Crimson-Beat-1982
Kate Bush-Hounds of Love- 1985
Roxy Music-Avalon-1982
Sonic Youth-Daydream Nation-1988
Pat Metheny Group-Travels- 1983
Mission of Burma-Self Titled Compilation-1988
Skin Yard-Hallowed Ground- 1988
Public Enemy-It Takes a Nation of Millions to Hold Us Back-1988
Elvis Costello-King of America-1986
Ricky Skaggs and Tony Rice- Skaggs and Rice-1980

Steve Daniel's own strange

R.E.M.-Life's Rich Pageant
Sinead O'Connor-The Lion and the Cobra
XTC-Skylarking
Violent Femmes-Self Titled
Jane's Addiction-Nothing's Shock-

Midnight Oil-10,9,8,7,6,5,4,3,2,1
Replacements-Pleased to Meet Me
Clash-London Calling
Prince-the Black Album
Pink Floyd-The Final Cut

BILL WIDENER'S TOP TEN OF THE 80S:

Mission of Burma- Vs.- 1982
Sonic Youth- Confusion Is Sex- 1983
Big Black- Atomizer! - 1986
Butthole Surfers-Psychic, Powerless, Another Man's Sac -1984
Birthday Party-Junkyard 1982
Laughing Hyenas- You Can't Pray A Lie -1989
Killdozer- Little Baby Buntin'- 1987
Scientists- Demolition Derby- 1985
Crime and the City Solution- Room of Lights-1986

Aw, man...#10 Already? Jeez, can't make up my mind... this is insane-makin'! Fergiddit! That's it!

Shawn McCarney's Everlastin'

Swans-Filth-1983
Scraping Foetus Off the Wheel-Hole-1984
The Cramps-Songs the Lord Taught Us-1980
Big Black-Headache-1987
Birthday Party-The Bad Seed-1983
Scratch Acid-Self Titled-1984
Bauhaus-In the Flat Fields-Sonic Youth-Sister-1987
Einsturzende Neubauten-Drawings of O.T.-1984
Various Artists-Blood on the Cats-1983

And Now...For a Few Film Strips

Wes Miller's Ten Favorite Films

Blood Simple-1984
Full Metal Jacket-1987
Raising Arizona-1987
The Road Warrior-1981
House of Games-1987
Hannah and Her Sisters-1986
Brazil-1985
This is Spinal Tap-1984
Near Dark-1987
After Hours-1985

Jack Kirk's Top Movies of the 80's

The Thing-1981
After Hours-1985
Brazil-1985
Blue Velvet-1986
Blood Simple-1984
House of Games-1986
Raising Arizona-1987
Road Warrior-1982
Full Metal Jacket-1987
Monty Python's The Meaning of Life-1983

A Few Losers to

Matt's List: "Eighties Artists Who Sucked my D#@k"

Reo Speedwagon-Hi Infidelity-I Hate this Record. I Have Since the Eighth Grade.
Sting-The Dream of the Blue Turtles-What is it with this motherf*cker, anyway?
Bruce Springsteen-Born in the USA- See Sting.
New Kids on the Block-Hangin' Tough-New Kids Suck my C\$@k!
A Flock of Seagulls-Self Titled-Jonathan Livingston Shit.
Phil Collins-No Jacket Required-Or a decent voice. Or decent songs. Or balls.
Glenn Frey-The All-Nighter-The No-d\$@ker.
Van Halen-0U812-They sure did.
David Lee Roth-Skyscraper-Slatescraper.
Styx-Paradise Theatre-The Best of Times, the Worst of Bands.
Tommy Shaw-Girls with Guns-Commence firing, ladies.
Scritti Politti-Cupid & Psyche '85-Try Shitti Politt.i
Wham!-Make it Big-Yeah...and beat them with it.

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Rhythm Zone
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from 2-6am**

Grow On, and On,

Mick's Losers: A Concise Index of Cultural Banruptcy, Lack of Scruples, and Exceptional Vileness.

Kingdom Come-Self Titled-"Fred Zeplin".
Don Johnson-Heartbeat-And you thought he was a poor actor.
Doobie Brothers-Cycles-Time for these brothers to smoke some real kill.
Andreas Vollenweider-Dancing with the Tiger-The easiest listening to date.
The New Monkees-Self Titled-The Flub Four.
Bruce Willis-The Return of Bruno-And you thought he was a poor actor.
New Kids on the Block-Hangin' Tough-For those preferring their music plain, no pimples, no talent.
Philip Michael Thomas-Songs in the Key of my Heart-Quite simply "The best album I've ever heard." Philip Micheal Thomas
Tiffany-Self Titled-And on the eighth day, God created Mall-Rock...and Saj was pleased.
Brittney Fox-Self Titled-The real losers here may well be last year's Concert Committee.

kool moe dee: layin' it out

interview by angel

On communicating his message through music:

I'm trying to lead by representation, instead of just preaching it. I like to show, actually act out what I'm talking about. So, going to school, getting a degree, and coming from the streets; it's leading by example. That's what I'm trying to do. Just show them, not only tell them, but show them.

I basically try to live a lifestyle where . . . there's no drinking, no drugs, and no violence. I try to live as positively as possible, promote that type of attitude, and try to change the mentality to one that makes you feel an like outcast if you want to sell drugs.

On style, image, music, and LL Cool J:

Having a look people don't like is better than not having a look at all. The only way to succeed in Rap is to take it a step further than the last guy. LL took it a step further than Run DMC. I think that's the only way to make yourself known. To come in and follow a pattern and try to jump on the bandwagon is never gonna work.

I wouldn't say his image is negative - it just wasn't progressive. It's almost like he was afraid to come out of the hard rock B-boy era that was necessary to get the attention of Rap at one point.

Not to take any credit from Prince or Michael Jackson, but on the street level people don't look at them as masculine role models. What rappers were trying to do was show they were masculine, and that's where the hard-core image came from. Hard-core was appealing to the streets but I think . . . we also have to advance and try to reach more of the masses because of a real negative stigma. And a lot of people don't understand rap.

When they see somebody on stage with the big chain and the big hat, and he's grabbing his crotch and saying all kinds of . . . obscenities. It sends out the wrong message.

On responsibility and gangs:

The only thing we can do is try to turn it around for the next generation and put it into the minds of the young black brothers coming up today . . . and for the females also. People should consider the long run, the effect on a child if you bring it into a situation where you/the parents don't have jobs or any direction. There you have another product for a gang member or a gang victim.

The product of a low budget community is a lot of frustration and this is where the gangs come out of. If you put a child in the wrong environment from the beginning, it's not only the wrong environment, you don't have enough to offer on a mental level because you didn't think straight.

On positive aspects in the scene:

There's definitely a division now, you can tell the positive rap from the negative. It's a clear line; you can see who's doing the cursing, who's using derogatory statements toward women; and those talking knowledge, positivity, righteousness, staying together, and God.

On current trend of censorship in music:

I don't think there should be any censorship because you know exactly what you're dealing with, that's true feelings. Through censorship somebody can water down their true feelings. A bigot could make a record and not mention his racist attitude because it wouldn't be played on the air or would be censored altogether. But with freedom of speech and free expression then you're dealing with pure truth. I think it's very necessary to know what we're dealing with on all levels.

Confrontation with a problem is the way to solve it, not to hide it and be disillusioned about it. I'd rather have everybody just speak their mind and say what they feel because it's easier to know what you're dealing with that way.

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The top 88

1. Pixies/Doolittle
2. XTC/Oranges & Lemons
3. Skin Yard/Hallowed Ground
4. Sonic Youth/Daydream Nation
5. Kate Bush/The Sensual World
11. Dinosaur Jr./Bug
12. Lou Reed/New York
13. Mudhoney/Mudhoney
14. Ministry/A Mind is a Terrible Thing to Taste
15. Throwing Muses/Hunkpapa
16. Peter Gabriel/Passion
17. Jesus and Mary Chain/Automatic
18. Elvis Costello/Spike
19. Adrian Belew/Mr. Music Head
20. Sugarcubes/Here Today, Tomorrow, Next Week
31. B-52's/Cosmic Thing
32. Butthole Surfers/Widowermaker EP
33. Laughing Hyenas/You Can't Pray a Lie
34. David Byrne/Rei Momo
35. 10,000 Maniacs/Blind Man's Zoo
36. Mudhoney/Superfuzz Bigmuff
37. Nomeansno/WRONG!
38. Opal/Early Recordings
39. Bad Brains/Quickness
40. Couch Flambeau/Ghost Ride
41. Stan Ridgway/Mosquitos
42. Black Sun Ensemble/Lambent Flame
43. Ciccone Youth/The Whitey Album
44. Pogues/Peace and Love
45. Primitives/Pure



Photo by Mick Jeffries
Black Francis, lead vocalist for **The Pixies**. Numero Uno with 88.1



Photo by Mick Jeffries
Daniel Ash of **Love and Rockets**, #7 on the 88 Breakdown for the most played tunes of the year.

61. Suicide/A Way of Life
62. Live Skull/Positraction
63. Galaxie 500/On Fire
64. Jimi Hendrix Experience/Radio One
65. Michelle Shocked/Captain Swing
66. Bauhaus/Swing the Heartache
67. Monks of Doom/Cosmodemonologic
68. Flaming Lips/Telepathic Surgery
69. Giant Sand/The Love Songs
70. Cowboy Junkies/The Trinity Sessions
71. Laurie Anderson/Strange Angels
72. Bongos Bass and Bob/Never Mind the Sex Pistols, Here's...
73. Waterboys/Fisherman's Blues
74. Happy Flowers/OOF!
75. Cult/Sonic Temple
76. Big Wheel/East End
77. Poi Dog Pondering/Self Titled

of 89 on 88.1 FM

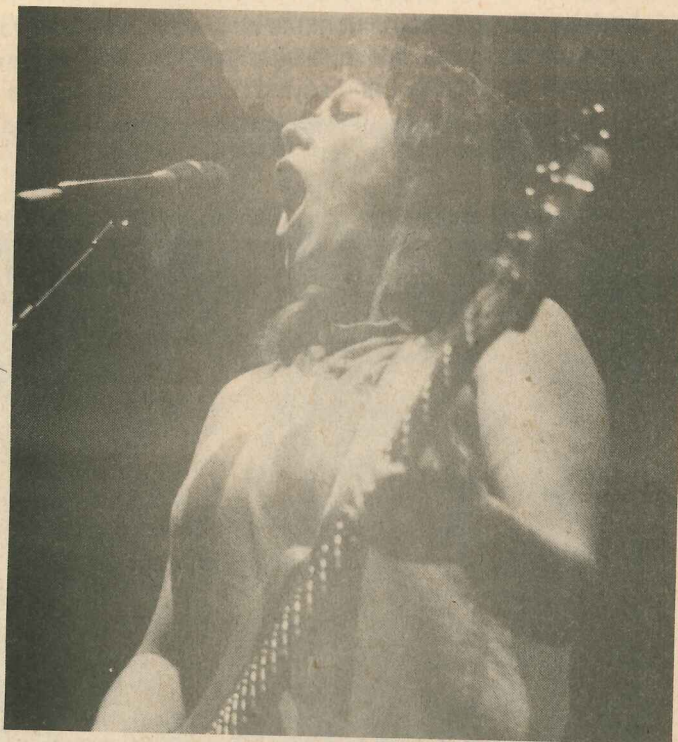


Photo by Mick Jeffries

Kim Deal of The Pixies, #1 on WRFL for 1989, performs Cincinnati's new Coliseum Theatre.

- 46. Nine Inch Nails/Pretty Hate Machine
- 47. Fall/Seminal Live
- 48. Nine Pound Hammer/The Mud, the Blood, and the Beers
- 49. Screaming Trees/Buzz Factory
- 50. Concrete Blonde/Free
- 51. Lemonheads/Lick
- 52. Ramones/Brain Drain
- 53. Rapeman/Two Nuns and a Packmule
- 54. Public Image Limited/9
- 55. Violent Femmes/3
- 56. Maria McKee/Maria McKee
- 57. Wonder Stuff/Eight-Legged Groove Machine
- 58. Hoodoo Gurus/Magna Cum Louder
- 59. Tar Babies/Honey Bubble
- 60. Jane's Addiction/Nothing's Shocking
- 78. Joe Jackson/Blaze of Glory
- 79. Prince/Batman
- 80. Cure/Disintegration
- 81. Lenny Kravitz/Let Love Rule
- 82. Jungle Brothers/Done by the Force of Nature
- 83. Bob Mould/Workbook
- 84. Full Fathom Five/4 a.m.
- 85. Swans/Burning World

- 6. Various Artists/The Bridge: a tribute to Neil Young
- 7. Love & Rockets/Love & Rockets
- 8. Syd Straw/Surprise
- 9. Ice-T/Iceberg...Freedom of Speech
- 10. Red Hot Chili Peppers/Mother's Milk
- 21. 24-7 Spyz/Harder Than You
- 22. Loop/Fade Out
- 23. Royal Crescent Mob/Spin the World
- 24. Replacements/Don't Tell A Soul
- 25. Tin Machine/Tin Machine
- 26. Wonder Stuff/HUP
- 27. Pop Will Eat Itself/This is the Day...
- 28. Camper Van Beethoven/Key Lime Pie
- 29. Soundgarden/Louder Than Love
- 30. Alice Donut/Bucketfulls of S ickness...

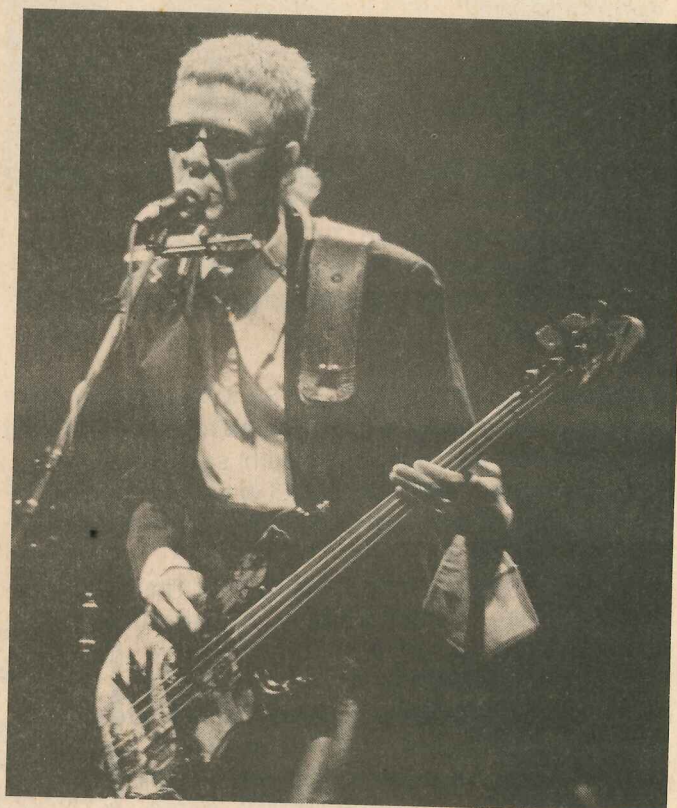


Photo by Mick Jeffries

David J bassist for Love and Rockets at recent Love and Rockets/Pixies Cincinnati show.

- 86. De La Soul/3 Feet High and Rising
- 87. Spacemen 3/Playing with Fire
- 88. REM/Green

THE C L S H M L

