

RFL

COMIX

A WRFL-FM Program Guide

Summer 1990

NEW REVUS

Scrawl
The Cramps
Material
Johnson Mountain
Boys
Jack Starr
Allison Krauss & Union
Station
Skinner Box
Miracle Room

PLUS Tim Allison's For Your Funky Mind

X-Clan
Eric B & Rakim
Soul II Soul
Boo-Yaa T.r.i.b.e
Rebel MC
Ice Cube
Lee "Scratch" Perry

IT'S ALIVE!

Jesus Lizard
Babes in Toyland

INTERVIEWS

Steve Kilbey
Louisville's Big Wheel
Overkill

NEW COMIX

Mack the Knife
The Cook, the Thief...
Lived Here
My Whole Life

TERRIBLE TWOS!

Photos from RFL's
2nd Birthday Party

PD Notes from Mick Jeffries

Richard Hell's Homeboys

Program Schedule

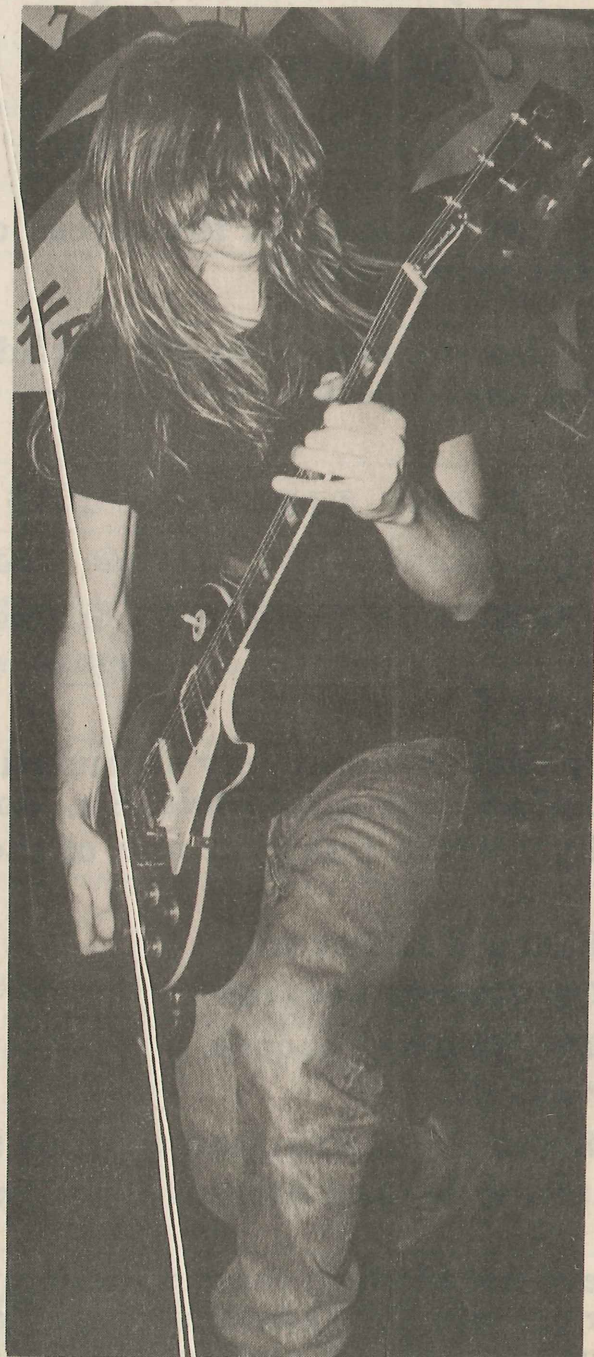


Photo by Shawn McCarney

Dave Angstrom, lead vocalist and guitarist of Skinny Bones, now Black Cat Bone, performed at RFL's 2nd Birthday Party at the Wrocklage.

Psssst!

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 'til laundry day?
- Q#3.** Do you long for the caress of cool, comfortable 100% cotton against your skin?
- Q#4.** Do you always forget birt/hday/holiday presents for friends, family, and pets?

If you answered YES to one or all of these questions, or if the test was too difficult but you wanna look sharp anyhow, you need the 88.1 WRFL T-Shirt!

Very cool artwork, very stimulating-to-the-optic-nerve colors, and best of all very *affordable*. So, don't just sit there! Go out and grab a flashy** WRFL t-shirt at one of the following locations:

- Bear's Wax Records
- Cut Corner Records
- The Paisley Peacock
- Pep-Tab
- Radio Free Lexington Studios (Entrance through #106 Old Student Center, or behind Alumni Gym. Business Hours 9:30am - 5:00pm)

**We're not kidding, these shirts are way cool. Let the world (that includes your parents, UK's administration, local record stores who don't stock enough cool music, club owners, local bands, *other* radio stations, the folks that run RFL, *everybody*) know you support Radio Free Lexington. The only alternative radio station left on the dial!

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

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WRFL: Fun for the Whole Family despite Jesse Helms

Notes From the Dusty Desk of Program Director Mick Jeffries

The Spring semester is over and summer swelters forth. Does this mean relaxation time? Hmmm, an interesting concept but I remain skeptical...

WRFL has been on the air for more than two years now. Doesn't seem nearly that long to me. Proverbially, time flies when you're having fun and that would pretty well explain things.

This summer, even as the music keeps coming, we find ourselves gearing up and digging in for what promises to be our best year yet.

The jocks are better than ever, requests are high and we're anticipating one boss Alternative Music Week at the middle of October (for now you'll just have to wonder).

As we work into our third year, many of our original ranks have moved on to pursue careers, more extensive schooling, or just a change of pace. (Ironically, some of the names that helped launch RFL may be as foreign to newer jocks as POWER 94.5's current playlist.)

That leaves relatively new people, some very fine people, I add, with the weighty task of continuing this sometimes caustic, always controversial volunteer radio station.

The staff and of course, you, the loyal audience, who put up with our routine "technical difficulties", programming changes, substitutions, etc...the official term is "free-form radio", the last great frontier for this over-standardized, generally mediocre, broadcast beast. What it means is no commercials or bullshit "big radio" attitude to overshadow reams and reams of ace new music.

The bottom line is an incredible volume of quality music brought to you by people who love it and love to play it for you. 24 hours a day.

And think about what you're hearing, too: Aside from the many genres (check enclosed schedule for details), what you get is the cutting edge. And that's good clean American controversial cutting edge. (If you believe in such a thing).

Have you noticed lately that the music that's stirring shit up, 2 Live Crew and N.W.A., for instance, you can't hear anywhere BUT WRFL?

That's how successful small advocate groups are at controlling what you hear. "It's for your own good, young fellah..." Give me a shovel quick. Which constitutional amendment was the first one, anyway?

Unfortunately, we all have to put up with a growing number of people and groups picking and choosing what you should experience.

With radio, don't forget, the Federal Communications Commission, with plenty of prodding from Sen. Jesse Helms, last year decided to abolish the "safe har-

*"Which
constitutional
amendment
was the first
one, anyway?"*



"No Evil Spoken
here, no-siree."

bor" period for "indecent" material. The idea there, I suppose, was that some kid listening between midnight and 6am might hear "shit" or "piss" for the first time. (I'd like to meet that poor sheltered kid. Talk about mal-adjusted!)

As Program Director, I hope that WRFL, in just two short years, has gone a long way towards changing area perceptions of what modern music is, what it sounds like, what's "good" and "bad", and hopefully how irrelevant those terms can be sometimes.

I don't want to see a day when RFL and other provocative groups get completely muzzled for being "offensive" or "explicit" or an infinite number of other vulgarities which all boil down to some panel of experts making important decisions for you...like what you should see, hear, read, and do, for starters.

Don't take your rights for granted and please (please) don't take RFL for granted.

Without your support, we become just another gagged mouth, spewing the status quo to listeners who expect nothing more. Expect something more. Demand it. That's how we got here in the first place.

Turn it on and turn it up 'til next time.

Read My Lips...
Check out
"Speak No Evil"
Saturday Nights
9:30-10:30pm

New Slabs Inspected

the final on vinyl and the new family jewels

Skinner Box/ The Playhouse/ Toxic Shock

Review: Byl Hensley

Firmly rooted in the India-psychedelic sound, this two-person Tucson band remains true to form on The Playhouse. Drawing heavily from Eno's Ambient series, many tracks, like "Whatever We Wanted" and "The Playhouse", employ such oddities as vibraphones and autoharps to weave the Skinner Box signature on to the pieces. Although The Playhouse has three slower instrumental songs, don't fall into the trap of labeling the lp as such. Julianna Towns' vocals meander with flowing imagery over a landscape of traditional instruments, ranging from flutes to mandolins to clarinets to dulcimers.

The simple drum programs and ebbing guitar work of William Straszenberger, draw these oddities into a cohesive whole, glistening on Red and White Roses" and "In Secret Dreams". There is also a healthy overdose of intentional oddness on "A Thousand Lessons", which alternates vocals and tempos into a carefully juxtaposed whole. Expose yourself to this.

**Johnson Mountain Boys/
At the Old Schoolhouse**
Rounder Records

Review: Denice Cooper

When you think of Bluegrass, you probably think of Lester Flatt, Earl Scruggs, J.D. Crowe, and Tony Rice. Few people would think of the Johnson Mountain Boys off the top of their heads, but the truth is the Johnson Mountain Boys play damn good bluegrass. Their album *At the Old Schoolhouse* is a double LP recorded at their last live performance (Feb. 20, 1988) in Lucketts, Virginia. The album is filled with 23 great songs;

instrumentals, religious, traditional, and original. Their instrumentals are a beautiful blend of mandolin, fiddle and banjo which take turns in leading the melody (recommended songs: "Five Speed", "Georgia Stomp"). Their religious tunes on this album are haunting and very spiritual in that they have little music behind the harmony (recommended songs: "I've Found a Hiding Place", "Get Down on Your Knees and Pray").

As for the traditional songs they play, there is a lovely cover of Ernest Tubb's "Waltz Across Texas". Several original tracks also appear on *At the Old Schoolhouse*, written in typical bluegrass style (recommended songs: "Going to Georgia", "Now Just Suppose"). *Editor's Note: The word from Rounder is that a video from the "At the Old Schoolhouse" concert will be available for purchase in 1990. Contact Rounder Records at One Camp Street Cambridge, Massachusetts 02140.*

Material/Seven Souls
Virgin Records

Review: Byl Hensley

Bill Laswell has finally produced an album worthy of his inclusion on the guest list in Nirvana. The squeaky clean production of this collaboration falls by the wayside when this *Passion* for the postmodern age expands to capacity. This soundtrack to Allah's after-hours club skillfully brings together middle-eastern rhythms using non-traditional methods. Nicky Shopelitis' choral sitar duels with the basswork of Mr. Laswell while assorted believers chant in the background, setting the stage for the bard of Tangiers himself, William Burroughs, to enter the scene. Sharkey's readings (directly from text) are selectively sampled (Mr. Gysin would be proud) to wretch the most out of the atmosphere Laswell has orchestrated.

Burroughs espouses everything from Egyptian religious hierarchy to soul death by atomic blast, not forgetting a healthy dose of paranoia at times. The real beauty of *Seven Souls* is the way traditional elements are funky jams to ominous "hell-on-earth" dirges. This is a musical collaboration of incredible magnitude and influence. Whatta you waiting for, me to deliver it to your front door?

The Cramps/Stay Sick
Enigma Records

Review: Jeffrey Scott Holland

If you ask me (and I know you didn't), the three best albums of the year are already here - Sinead O'Connor's newest, Robin Hitchcock's *EYE* and this wondrous, monstrous mass of mess. Twelve short blasts of the purest, most blatantly unrepentant rock n' roll noise I've heard in a while. The music leans far more to rockabilly thrash than their usual mix of '50's twang and '60's garage-psych.

Lyrically, the subject matter covers such trenchant topics as S&M, Cannibalism, B-movie monsters, sex, violence, and pills. Politically incorrect, socially unacceptable, but exhilaratingly so.

Various/ Soundbites form the Counter Culture/ Atlantic Records
Review: Byl Hensley

This is a bonafide "gottahave" for you spoken-word freaks. Nine of the most influential counterculture icons of the past 25 years rant about their fave face of social oppression, ranging from a frothing mantra of "Just Say No" by the late Abbie Hoffman to the engrossing poetry of New York urban poet Jim Carroll. The sleeve of this collection of spoken pieces, covered by warnings of explicit lyrics (Henry Rollins pants between obscenities on "The Virtues of Black Sabbath") bluntly prints: "The artists on this record oppose censorship of any kind," on its sleeve. With a retelling of Biafra's vice raid, how could it not make a similar statement? Honorable mentions go to Hunter Thompson's drunken excerpt from "Fear and Loathing", Bob Guccione Jr.'s attack on media cover-

age of the A.I.D.S. crisis, and Timothy Leary's apocalyptic vision of American society. Important statements for our generation are made here, as you've figured out. Why has Atlantic Records (owned by those lyric-censoring bastards at Warner) released this? Hmm... curious.

God
Breach Birth EP
Banquet Records
Review: Byl Hensley

This 3 song mantra-crushing EP comes as close to the fiery gates as you're gonna find this year. Impenetrable walls of scranglooptar block your retreat while the Swans' love child assaults your cortex on drums, leaving you a twitching "Meathead."

Relentless. Oddly enough the beast calling the square dance has the vocal fury of one Mikey Gira (perhaps the demon jumps body to body?) I don't know about *your* God, but Yahweh would be damn envious of this one.

Alison Krauss and Union Station/
Two Highways
Rounder Records
Review: Alan Pearson

At a mere fifteen years old, fiddle player Alison Krauss became one of the hottest new tickets to appear on the bluegrass scene with her solo album, *Too Late to Cry*. Now, two years later, she is again making waves with this new recording on Rounder Records. The album contains some great classic bluegrass, without some contemporary cliches that many bands fall into when performing these traditional songs. Case in point is the often recorded "Wild Bill Jones", which Alison and the boys infuse with minor chords, and syncopate to death, giving it a completely new meaning.

Another surprise is the Allman Brothers' rock tune "Midnight Rider" which will knock you over from the

first lick of the banjo. The band's original tunes highlight Alison's singing. And though I've heard it said that women (let alone 17 year-olds) cannot properly sing bluegrass, this recording should prove them wrong.

Alison's voice is powerful and has every bit of that lonesome sound that the music calls for. Don't think for a second that Union Station are just backup musicians. Guitarist Jeff White struts his stuff on the flashy "Beaumont Rag", and Mike Harman will have other banjo players scratching their heads trying to duplicate his intricate licks and unusual phrasing. *Two Highways* promises to be one of the highlights of the year in bluegrass.

Scrawl/SMALLMOUTH
Rough Trade Records
Review: Byl Hensley

Well here we have it, the female trio from Columbus, OH is all grown up. While I'm sad for the days when the demo tape consisted of "Gutterball," Rough Trade has let Scrawl run, and run they do. The production is very clean, letting us see another side of Scrawl, a side much more mature musically and lyrically. Ranging from traditional ballads with biting sarcasm, such as the masochistic "I Need You," to the throbbing, vengeful sound of "Tell You What."

This is a much more intelligible Scrawl. The message is still the same though: sincere expression of emotion. Marcy and Sue have retained their very upfront vocal style, harmonizing at moments. The real story of *SMALLMOUTH*, however, is not what's retained, but what's found. Sue's bass work on "Rot" and "Time to Come Clean" is incredibly muscular, yet mesmerizing.

Carolyn has also created some very effective hooks in her guitar work. Case in point: "Absolute Torture" and "Tell You What." All work-ship aside, *SMALLMOUTH* is Scrawl's best musical achievement - any whining about glitzy over pro-

duction is crap. Three final words: see them live.

Jello Biafra with DOA/
Last Scream of the Missing Neigh-
bors/Alternative Tentacles Records
Review: Jay Higgs

This album is a great fix for us Jello and DOA fans. Now this album is not the Dead Kennedys re-born, the only song that has a Dead Kennedys feel is the first song "That's Progress". This is Jello at his best, almost all the songs have the political overtones which have made him great. So, I hope you get an idea of how great this album is!

Miracle Room/Miracle Room
Restless Records
Review: Byl Hensley

The debut mini-LP of this Jersey trio leaves me scratchin' my big head. What *was* that? How can *one* band cover so much ground in four songs? Do them so well? Much in the arab-boogie footsteps of Savage Republic, "Mother of Destruction" chugs along with signature guitar and drum work lifted from those modern primitives. Instantly the guitar descends to the scum underground for "Windowpain," laying rhythm for the oozing vocals. The cut gathers entropy via garbage percussion before falling apart. (copyright Sonic Youth 1982). The flipside of this LP is just as diverse, starting with "These Are My Friends," an infinite loop of repetitive mayhem with a giant beatbox; percussion along with whalecalls and power drills. The final cut is "Untitled" and rightly so as pipes pound, humans moan, and hades reverberates in the background. An intro-moan to bring Eno nightmares. Interested? Confused? In stock?

Jack Starr/Born Petrified
Norton Records
Review: Jeffrey Scott Holland

This one's been out for quite awhile but it's so obscure it's still

new to most folks. Jack Starr shares the same record label as the mighty Hasil Adkins, and shares a similar history: made bizarre rock-n-roll recordings on cheesy primitive equipment at home in the 50's and 60's, got discovered by Norton somehow in the 80's, and finally releases to the world after some 35 years.

Similarly, Jack also blends rockabilly with horror, whereas Hasil Adkins seems to be a genuine psycho, Starr is more of an outcast kid of the 50's who loved monster movies.

The music on this disc ranges from his one-man primitive acoustic rockabilly crunchers of the 50's to 60's garage-punk, plus homemade radio spots for himself from his sideline work as a creepy stage magician. An unbelievable slice o' stuff from a warped prodigy of the past.

Arsenal/ Factory Smog is a Sign of Progress/ Touch and Go
Review: Byl Hensley

Grab yourself a circular saw and rip yourself off a chunk of this satisfying five cut EP by Santiago Durango (Big Black), Pierre Kerdy (Naked Raygun), and an anonymous reincarnation of Roland. I thought I'd ruin my copy before I ripped my drooling face from the turntable, flailing in siezures of self-flagellation. The first gut-grabber, "When Heads Collide", is an anthemic thomp through Chicago's crunchy underbelly, chewing its way from tempo to torment.

Maximizing the growl from vocal fx, "The Enemy" and "Lenin's Will" lunge from the pit slashing yer carotid and leaving the remains to be crushed be "Michelangelo's Penis" The unrelenting force of Roland backs the highly honed edge of Santiago's ching-chinger with 16 tons of vocal anger released. "Big Sky" cleans up the remains, licking our wounds and giving us the hunger for more. A temporary fix from the pain of so much commercial driv-el.

Big Wheel, a Hot Rod on Louisville's Musical Strip

by Matt Byars

Louisville, Kentucky's Big Wheel is playing one of those clubs that are the bane of the small band's existence: tiny, P.A.-less, and nearly empty, this grimy hole-in-the-wall in the middle of an industrial park in Cleveland redefines the traditional Dive.

"Looks like that scene in Robocop," lead vocalist Peter Searcy offers. "That part where he's.."

Having missed the movie, I merely take Peter's word for it. I do know that there isn't a band less deserving of such treatment, however; the foursome's debut effort, *East End* (Giant), rips, tears, and shreds its way through the heart of suburban America with a passion and vengeance that is downright inspiring.

This is not the first time these adjectives have been used to describe Searcy, however.

Yeah, he's the one who was in Squirrel Bait, "the world's most cuddly punk band", or whatever it was that Spin called them.

What that publication didn't know is that just because you're in high school doesn't mean your cuddly, as one listen to either of that band's efforts makes clear.

Big Wheel is definitely safe from being similarly pigeon-holed.

The eleven tunes on *East End* are about as cute as Charles Manson and bring into focus a facet of the American experience rarely delved into by the lyricists of their generation: suburban America.

"Model Home" destroys the mystique of staid suburban domesticity ("This house is burning down" Searcy howls, sounding as if he struck the match himself), and "Spanish Salsa" explores the sadness that permeates the post-party atmosphere that is a part of growing up in the suburbs of America ("One last beer in the icebox/One last friend passes out/You know the

"Was it David Byrne who once declared that he wouldn't live there if you paid him?"

feeling late at night").

Yes, I do, but Searcy could be singing about Spam for all I care:

Glenn Taylor's Big Guitar roar explores the right-brain tendencies only hinted at by S. Bait and skips the Man-I'm-So-Weird poetry excursions employed on the band's final effort, *Skag Heaven*.

Big Wheel has touch, too: the solo guitar accompaniment on "Sounds So Familiar" and the acoustic-based "Big-Legged Woman" give *East End* a directness that shows these guys can write, not just roar.

Searcy's gravelly, otherworldly howl is what brings Big Wheel's material home, however, and makes *East End* the slap in the face that it is.

Who woulda thunk it, though: three guys from a local cover band hook up with the singer from a Cosloy-sponsored hardcore band and make beautiful music together.

And their guitarist is working on his Ph.D. in History at the University of Kentucky. And you thought only pussies liked school.

So have faith, you children of shopping malls and ranch houses, Big Wheel is a flower rising out of the Astroturf and shag of suburbia. Was it David Byrne who once declared that he wouldn't live there if you paid him?

Well Dave, some of us have to, and we do our best to remain human in light of it. And Big Wheel helps us.

FOR YOUR FUNKY MIND

new album digs by Tim Allison

Paris - "Break the Grip of Shame" - 12" - Tommy Boy

Probably the strongest debut in years. Paris mixes the N.Y.C. sound (subdued, yet strong delivery a' la Rakim) with an L.A. sensibility (he calls out for peace and sensibility - a sane response to the gang problem). It's only one song, but worth the money. I can't wait for more.

X Clan - "To the East, Backwards" - Lp

Funky Afrocentric debut from N.Y.C.'s latest faves. Definitely not old school, but not from the Queen De La Quest Brothers' school either. The Egypt metaphor gets old, but it's so damn good.

Poor Righteous Teachers - "Holy Intellect" - Lp - Profile

Someone turned me on to this at a party several months ago and proclaimed the P.R.T. Posse was "the group that would bring back the profile". Could be. They rap fast and slow and it all makes your booty shake. They're positive but not overbearing. That's enough for me.

Erik B and Rakim - "Let the Rhythm Hit 'Em" - Lp

At long last; they're back. "My Melody" and "I Know You Got Soul" rocked the world. "Follow the Leader" made the legend larger. They're third release is more in the same vein - fantastic DJ work - amazing word play. These guys set the standards. They haven't let us down.

A Tribe Called Quest - "People's Instinctive Travels and the Paths of Rhythm" - Lp

A triumph of form over substance. The groove is great, but there isn't too much substance. Background

music for the hip-hop age.

K-Solo - "Tell the World My Name" - Lp

This EPMD protegee first showed up on EPMD's "Unfinished Business". Now with double-E on the wheels of steel and both the EPMD Boyz on the Prod. tip, K Solo's ready to show his stuff. If you're expecting a third EPMD record, think again. K-Solo's got his own style and it's much more traditional. The rap's ok, but much too cliched. A few sweet cuts, but better luck next time.

Soul II Soul - "Vol. 2 - 1990: A New Decade" - Lp

If you've been under a rock for the last year or so, Soul II Soul's first album redefined dance music. Their fusion of hip-hop, reggae, soul, and dance has already been a source of inspiration (or plaigerism) for hordes of bands. Well, the new one is more of the same. It's a smooth, fluid groove with more of the sweetest female vox going. If ya don't dig it ya got no soul.

Kool Moe Dee - "African Pride" - 12"

Kool Moe's back with a couple of next tracks, plus some remixes from the last album. Afrocentric and very funky - he's left the dissin' behind and wants to drop some knowledge.

Lee "Scratch" Perry - "From the Secret Laboratory" - Lp

He's one of the masters of Reggae and he hasn't lost any of it on his latest. Lee "Scratch" mixes soulful vocals, dancehall dub, and dub to come up with a potent brew. Guest appearances by The Roots Radics and African Sherwood (pro-

duction) only make things stronger. This ain't no wussy, UB40 bullshit reggae. It might just change your life.

Ice Cube - "Amerikkka's Most Wanted" - Lp

Ya probably know that Ice Cube split from N.W.A.. He's back with P.E. (the Bomb Squad produced this baby, and Chuck D. and Flavor Flav make guest appearances). This is the ultimate ghetto album. Harsh and violent, Ice Cube doesn't hold back. At times he's sexist and homophobic, but this shit hits ya like a ton of bricks. Super-dope beats back all this. Your grandma wouldn't want to listen, but then you're not gonna get it for her, are you?

Shinehead - "Family Affair" - 12"

Shinehead does his own thing on this remake/revision of Sly's classic. Pretty sweet, but not as good as Sly. Hopefully the album will be better.

Boo Yaa Tribe - "New Funky Nation" - Lp

Samoan gangster rap from L.A.? Great samples of 70's soul/funk classics (Mandrell, P-funk) carry this. It's pretty good the first few listens, but it just doesn't stand up.

Rebel MC - "Rebel Music" - Lp

Hot jams from England these days. This is sort of a blend of Rob Base, Soul II Soul with healthy ragamuffin stylins. Housey. but in a good way. Guaranteed to get things movin'.

LION TYPAIN...
EVERY TUESDAY
8-11AM...
ONLY ON WRFL

BLOCK

BREAK

IT

JOCKS

DOWN

**Women's Talent Showcase: Bouffant or no?
Where to get Tickets for the Jazz and Blues Flight?
Who Rules this Rockabilly thing?**

BEAT BASH**Saturday 5-8pm**

Wanna dance your ass off? Well Beat Bash is the show for you! Tune in at 5pm for a veritable plethora of modern dance including classic and new progressive dance, new beat and Eurodance. From 6-7:30pm Beat Bash is proud to present Jon with "In the Mix", a solid hour and a half of live mixed music, featuring a range of acid house, industrial, and progressive club music. Just move your ass and feel the beat.

BLUE YODEL RADIO-TIME CAFE - ALAN AND DENICE**Saturday 11:00am - 2:00pm**

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

CATACOMBS - BILL WIDENER**Wednesday 11pm - 2am**

In the pit, boys and girls slamtrance - expression over style, inspiration over technique. Lex, speed, density. The sound of things falling apart. Then being smacked back together. The attainment of beauty through the rejection of prettiness. 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.

CENTURY'S END - TODD RUSSELL**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. Tune in for a rarely heard hour of obscure classical music from the 20th Century and centuries past. This music, for the most part, is neglected by public radio stations. This show is an attempt to fill that void.

CHRISTIAN ROCK SHOW - CHERYL DIXON AND**STEVE BRODERSON****Sunday 6 - 9am**

The Christian Rock Show plays the Christian music that can't be heard anywhere else in Kentucky. Heavy Metal, Pop, Dance, and Rap - you name it, we play it. We have artist features, concert info, and lots of interesting facts about Christian music in general. So if you want to rock with the ROCK, tune in to WRFL on Sunday.

DAVE'S HELLRIDE**Friday 2-5pm**

On the far side of the universe, a black hole spewed forth a vile creature, spawned in the depths of choas. The foul creature journeyed for countless centuries until reaching the Milky Way Galaxy. It was there that he lead alien races in genocidal wars. During one fateful battle he spied a blue-green world that was called by it's inhabitants, Earth. "Ha, Ha!", he said, "Here is a world ripe for my needs." Here was a race that delighted in the squashing of each other's freedoms and the slaughter of its own species. Giving up the orchestration of galactic conflict, he posed as an innocent college student. After he joined WRFL in 1986, he maneuvered himself into the position of Master of Dave's Hellride. From this position he plans to lead the youth of this planet in a genocidal war against the universe. Lexington's youth will be his first victims...Says Dave, "They'll never know what hit them."

THE FRESH TEST IS- TIM ALLISON AND PAUL TROY
Tuesday 11pm-2am

Three hours of devastatingly thick bass every Tuesday night from 11pm-2am. Music guaranteed to rock your world, move your butt, and motivate your mind. What's on the street, not what's top 40. The old school, the new school, and the next school. Hip-hop grooves from across town, across the country, and across the world. Brought to you weekly by P.T. Rush and Pharoah. Turn on the radio, roll up the rug, and pump up the volume. Peace. "Goddamn that DJ made my day." - Run-DMC

HARD LEFT - PAT THIELGES

Thursday 11pm-2am

"Yes that's right punk is dead/it's just another product for the consumer's head." Crass 1978

Don't allow the mass media manipulation of the punk scene to allow you to believe this. Punk is not dead; and WRFL has given me the privelege to prove this. Join me, Pat, every Thursday night from 11pm-2am for three hours of the finest hardcore from the deepest regions of the pit, from the early beginnings to the latest in underground hardcore from all over the world, from the biggest punk rock "stars" to the lesser known (but probably more talented) bands. So get mom and dad to leave the house, nail your butt to the chair, and open your ears and mind for a weekly allowance of Hard Left.

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 every Sunday from 2-5pm. Genuine Jazz is the fare on the Jazz and Blues Flight, served up with local and national jazz info, 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.

JAZZ LUNCH - DAVE FERRIS

Thursday 11am - 2pm

Jazz in the middle of the week? You bet. And we're not talking Muzak here, that's not what it's all about. Jazz is America's greatest contribution to the music world; however, at present, it is appreciated more overseas than in its own hometown. Jazz is freedom, improvisation, a weathered old man on stage putting his heart into

his music. Constantly evolving. A unique American art-form. Check out some jazz, the real stuff, on Thursdays at lunch time. Listen, enjoy, and call in your favorite song as a request.

LOCAL MUSIC

Friday 6:30 -7:30

Every Friday afternoon, we feature one solid hour of Local Music. Everything from Metal to Jazz and Blues, including just plain old Rock. To check out the newest local bands, and some old favorites, tune in to the only radio station in Lexington that gives local artists a chance.

LOWDOWN BLUES - JACK KIRK

Saturday 2-4pm

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

"One time in St. Louis we were playing one of the songs that Robert would like to play with someone once in a 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 men and women." - Johnny Shines on Robert Johnson

"When I sing the Blues, When I'm singing the real Blues, I'm singing what I feel. Some people maybe want to laugh, maybe I don't talk so good and don't understand, you know? But when we sing the Blues - when I sing the Blues it comes from the heart...from right here in your soul, 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

MATT'S METAL MORTUARY - MATT DACEY

Monday 11pm-2am

THE HISTORY OF MATT'S METAL MORTUARY
PART 1

1985: I moved to Lexington from Albuquerque, NM in September. Albuquerque had two powerhouse rock stations at the time, so I was used to hearing stuff like Iron Maiden and Black Sabbath on "block party weekends". After coming to Lexington, what did I hear? Really lame stuff like Tommy Shaw, Springsteen, and Whitney Houston. I thought seriously about skipping town.

1986: Thanks to my extensive personal collection of music, I was able to stick it out long enough to enroll at LCC. While there I heard about a group of students who wanted to start a radio station on campus. A good one. They were calling themselves Radio Free Lexington.

1987: I transferred from LCC to UK and checked out these Radio Free Lexington folks, who by this time had been granted the call letters "WRFL", and acquired an FCC license, which was tattooed on then program direc-

tor Mark Beaty's inner thigh (see RiFLe Comix, Vol. 1, No. 1.) By this time it had been determined that WRFL would not be complete without heavy metal, as nothing is complete without heavy metal, and that I would undertake the task of bringing it to ya.

1988: On Monday, March 8 at 2pm WRFL signed on for the very first time. Nine hours later, to the strains of Kiss' "Rock and Roll All Nite", Matt's Metal Mortuary became a reality. Lexington was to become a changed town.

1988-1990: Matt's Metal Mortuary just kept getting stronger. In the first 2 1/2 years of existence, the Mortuary was the first (and usually the only) place in Lexington where faithful and knowledgeable listeners were treated to the likes of Guns 'n Roses, Megadeth, Testament, Living Colour, Sacred Reich, Faith No More, and Fates Warning, as well as brand new stuff from old standbys such as Metallica, Kiss, Iron Maiden, Ozzy Osbourne, Slayer, and Anthrax. For the uninitiated, tune in every Monday at 11pm. I guarantee you'll hear something you've never heard before that absolutely kicks your ass and leaves you screaming for more, and you'll hear some of your old favorites, too. So check it out. Don't make me come over to your house.

THE PSYCHEDELICATESSEN - THE CAPTAIN & MARYJANE

Friday 11pm-2am

the inner current flows thru the doors of the psychedelicatesen . . . 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 psychedelicates every Friday and feed your head at "the deli."

ROCKABILLY RULES - JEFFREY SCOTT HOLLAND

Saturday 9-11am

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

SATURDAY NIGHT PSYCH-ODYSSEY

Saturday Midnight-1am

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 greatest conceptualists, improvisors and experimenters. Everything from the Buttholes to Beefheart.

SPEAK/NO/EVIL - MICK JEFFRIES

Saturday 9:30-10:30pm

Holy Laryngitis, Butt-Man! An instrumental show! Speak No Evil...it's a show within a show...tune in Saturday nights at 9:30pm...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.

SUNDAY NIGHT ALBUM FEATURE

Sunday Midnight - 1am

Here it is, your choice 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. Look for the Pixies, Soul Asylum, Jane's Addiction, and the Heart Throbs.

UNIVERSAL RHYTHM ZONE- RAGS

Saturday 2-6am

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

From the ascending and descending bass line of the islands to the junked-up, funk-ed-up, acid space wailings of a time 20 years ago. You'll hear only the jams that move ya bones and supplies fodder fo' yo head. So cuddle up next to ya baby, light a stick of 'cense, and tone into an eargasm that can only be delivered by WRFL and Rags.

WHITE LIGHTNIN'

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 com-

Jesus Lizard Explodes at Regional Shows

Reviewed by Byl shambHu

Many shock patients find their way to an emergency room, but after being struck by the Chicago-based Jesus Lizard, we found ourselves helplessly wandering the streets and supermarkets of Cincinnati.

For thirty minutes after our initial exposure, we tried to decide whether David Yow (ex-vocalist for Scratch Acid) was a screaming thug or just criminally insane. The verdict is not in. Yow had no regard for personal safety, the crowd, his equipment, or Cincinnati's reputation for obscenity. Thanks to the 6.75" stage at Shorty's, he spent most of the evening in the crowd.

Hinting of the impending mayhem, Yow punted his monitor speakers, the only thing standing between himself and the audience, leaving many a sweaterwearer slackjawed.

So began the attack of the Jesus Lizard: leading Yow to lunge into the crowd, wade through it, and drag several people onstage, tangled in his mic cord.

He couldn't resist the sentimental on "Pastoral", slow dancing with a male member of the audience before dropping his pants in proposition.

Unbelievably, only one mic stand shattered during the night, but Yow left the rest of the band's equipment (not to mention the crowd) soaked in beer.

While David Yow's aggression was the main focus of the Jesus Lizards' presence, the rest of the band sonically beat the audience over the head.

David Simms (bassist for Scratch Acid, Rapeman, Prohibition) probed the audience with an entranced maniacal glare while pounding them with his chi-town basswork, leaving his rhythm strong arm, drummer Mac McNeilly, to finish them off.

Flailing behind his kit, McNeilly could easily have been confused with "Animal" of the Muppet house band. By far the most reserved member, Duane Dennison (guitarist for Cargo Cult), showed that appearances are dangerous; viciously dissecting the audience with his chord-saw while appearing disinterested.

Aside from his slovenly growled vocals, David Yow exhibited a hidden vocal talent on the instrumental "Tight and Shiny".

Standing on a stool, Yow unzipped his vocal member as the club owner shrieked, "You can't do that! This is Cincinnati!"

Touring on the strength of their first LP, *Head*, The Jesus Lizard left Cincinnati after hurling some 50 sleeveless copies of their debut EP, *Pure*, out at the audience.

To confirm the sighting, we caught the Jesus Lizard at the last show of their tour in Louisville, which proved to be just as overwhelming, minus the initial shock.

"For those who are unfamiliar with any other way of living," skitter a needle across the Jesus Lizard and kick yourself for not leaving town.

Continued from Page 11

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. 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 Caribbean (soca and calypso). Tune in - it's IRIE.

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Steve Kilbey - Pick Your Medium

by Matthew Byars

Steve Kilbey is what you might call a prolific artist. As in constantly-producing-material. As in when not working with the Church, working with himself on his home eight-track machine, or perhaps with Donnette Thayer of Game Theory in a project called Hex, or putting together a book or two of prose and poetry, or maybe just noodling around on a variety of instruments...

"Well," Kilbey muses in mock self-defense, "most of the stuff I do on my solo albums is very random, just an odd collection of things that I'm playing with at the time... And the project I did with Donnette was something I did for fun when I had a couple of weeks free in New York." Okay Steve, sure, but let's face it: it's hard to find a six month span in which you're not releasing something, be it solo, collaborative, or that other project of yours, the Church. The band that recently released perhaps their finest album to date, *Gold Afternoon Fix*, a work which showcases the band at their fighting best. A record that shows that the Church has, for lack of a word I'd rather use, Balls.

"I've wanted to get a bit more of a bite into The Church on all levels - I think for too long we've been sort of dreamy. And after going around the world for two years and touring, doing all the things I've done, meeting all the people I've met and going through all the things I've gone through, suddenly I'm filled with this desire to more or less tell it how it is."

Gold Afternoon Fix may not tell it like it is in the eyes of some - the band is still rather lush and even dreamy at times - but it is a significant new direction for the Aussie homeboys. Let's take a simplistic yet interesting approach to the comparison of their newest release and their last album, *Starfish*. *Starfish's*

first single? The lush, surrealistic, dreamy, and very stoned "Under the Milky Way." *Gold Afternoon Fix's* first single? "Metropolis," a beautiful, catchy, sing-alongish, direct sort of tune. Conclusion? *Gold Afternoon Fix* is more direct.

Honestly, though, there is a directness, a sure-handedness on the band's newest work that is a distinct departure from *Starfish* and many earlier works such as *Seance* and *Heyday*. Although much of the reason for this lies in the songwriting, the production on *Gold Afternoon Fix* seems to be a factor. Steve?

"Definitely. The mix is much cleaner, there's more separation between instruments. Waddy (Wachtel, the producer) can be thanked for that. He did all the mixing with the engineer."

The directness that has currently taken hold of The Church has yet to find its way into Kilbey's solo material, however. His four solo works, *Earthed*, *The Slow Crack*, *Unearthed*, and his most recent effort, *Remindlessness*, range from bizarre experimentalism to catchy pop.

"It's very homemade stuff," Kilbey explains. "I do it all at home and play all the instruments usually." Is there a difference in the material you keep for yourself and what you share with the band? "No, no. It's just whatever I happen to be playing at the time.

If I come up with something I like when I'm doing solo stuff I'll use it, but if it happens to appear when the band is rehearsing I'll use it there. It's very spontaneous; I write about what's going on inside me at the time. If we had recorded this album a month later, I'm sure it would be much different than it is."

Different would probably be the best way to describe Kilbey's work with the printed word: a strange, otherworldly mix of prose and poetry, it seems a manifestation of Kilbey's colorful and active subcon-

scious. We're talking surrealism here, kids, farther out than your average lyric sheet from any of the band's "dreamy" albums. Interesting stuff.

I guess you might say Steve Kilbey has a lot on his mind. And considering how vital, powerful, and beautiful most of it is, this is a good thing.

Plebian Manifesto

• Subatomic particles, as quantum theorists tell us, behave in a particular way when they are confined to a specific area of space. They move around within that space, a reaction which intensifies as the area decreases in size. • So what's this have to do with the throbbing primitive mass of humans in the pit of a crowd at some a show? These bodies, be they human or subatomic, find the lowest common denominator in the ever-escalating "dance" among one another. As the contained space constricts, this innate movement eventually bonds the surrounding bodies together into a collective, flagellating mass. It's this union that reminds the individual of its group identity. It is initiated into a greater entity by its dance. • Our misfortune appears to be our existence in a "post-cultural" society, isolated from one another by our inability to communicate, imprisoned in a social wasteland with a FAX machine as companion. We have been stripped of our methods of identifying with our culture; naked, ignorant of life's true ecstasy. Resentfully, we create an essential substitute to give life ritual meaning. An addiction is born. • Many of us, however, return to the sacred dance to retrieve the meaning progress has stolen from us. We interact in a chaotic spasm of constant collision, thrown from one body to the next, appearing as one pulsating growth - the new element. Out of this creation rises our recognition of the collective identity of humanity. We leave the shrine energized by our endeavor. We are truly alive. • words by Byl Hensley

Babes in Toyland Spank Life Into Newborn Club

Review by Shawn Mc Carney

The first thing I ever heard of these three ladies was a short demo cassette, but since the name was unfamiliar I didn't pay much attention to it.

Then one day I decided to give it a listen: and what I found were six of the most *painfully* beautiful songs I'd heard in a long time.

This tape had two songs from the upcoming album, *Spanking Machine* (Twin Tone Records). Needless to say I waited for the album with baited breath. The Album finally arrived, and was given a complete listen to by yours truly (many times over).

The album contains everything from drone guitar work to intense jangluzz. But the feature that separates these gals from all the rest, has got to be the vocals.

From soft almost childlike tones begging you to "cease to exist", to powerful iron--lungage demanding "pull my legs apart" along with plenty of screams and screeches to tame the savage beast.

With song titles such as "Swamp Pussy," "Pain In My Heart," and "Fork Down Throat" you are guaranteed these ladies don't mess around.

Not only do they go straight for the heartstrings (via the jugular) on the album, they transpose that same ear piercing power to the live show.

The place: Shorty's Underground in Cincinnati OH. Three young women (Kat, Lori, and Michelle) tore through nearly seventy minutes of pleasure and pain.

Michelle's bass rumbling, intermingled with Lori's incessive drumming, set the pace for one (hell) Kat Bjelland to pound and scream her way into your heart (and spinal cord).

They covered just about everything from the album, plus songs from various compilations they've appeared on (*Every Band Has a Shonen Knife Who Loves Them*, and *Teryaki Asthma 3*). If you can't

see them live, pick up their debut LP *Spanking Machine* (oh, did I mention it was produced by Jack "I am the Seattle sound" Endino?)...nuff said.

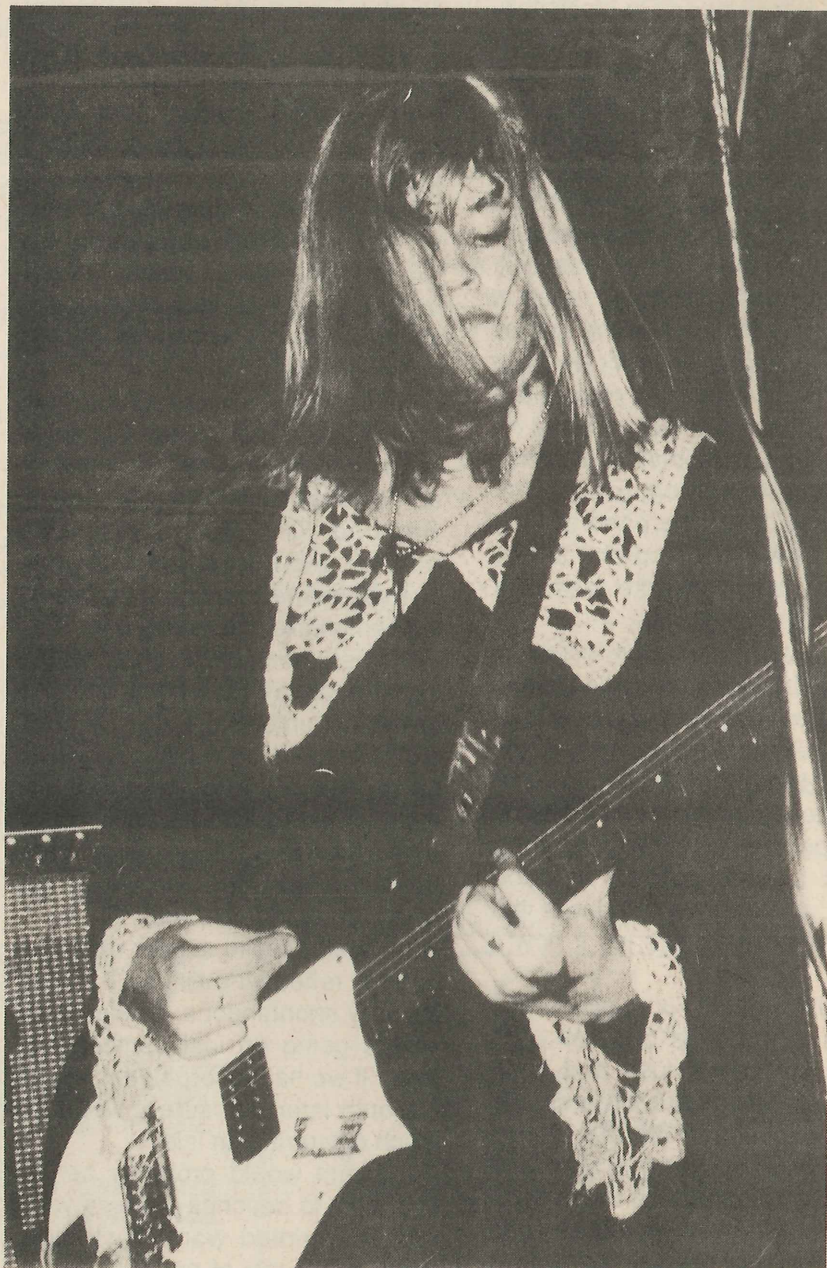


Photo by Shawn McCarney

Babe Kat Bjelland performed at Cincinnati's newest dive Shorty's Underground.

PD PIX BY MICK

MADONNA *I'm Breathless* - Music from and inspired by the film Dick Tracy

Hey, don't laugh and if you do, you might as well laugh with, not at, Ms. Ciccone as she romps through 30's and 40's style vamps that add up to good clean fun fer ev'rybody. This rec is bound to stiff on commercial radio but that shouldn't stop you, the typical Madonna-hater from getting a good kick out of you. At least check it out for the Stephen Sondheim cuts and trust me, it's nothin' like the queasy "Vogue."

SONIC YOUTH *Goo*

New York's vanguard guitar yowlers try out mass appeal with their debut album for David Geffen Company. Urban guerrilla realism with 50% less jangle than the leading brand, none of which manages to leak through the rampant drone and howl stunts of Thurston, Lee and co. Just when you thought it was safe to buy a major label record...

BREEDERS *Pod*

Yo, it's a meeting of minds between alternative rock mainstays Throwing Muses and Pixies, a couple of Boston's finest. The result, a cooking girl-rock outfit sounding more like the latter on account of Tanya Donnelly (Muses) being double-teamed by Kim Deal (Pixes bassist/songwriter) and Steve Albini, Pixes engineer and idolized misanthrope. We'll hope for the continued viability of both "parent" bands, but if anything spells trouble, this ain't no flunky fallback, sister.

THE SUNDAYS *Reading, Writing and Arithmetic*

Simply sublime, these renaissance-soundin' strummy Britons are. And you'll agree that the name makes perfect sense after hearing Harriet Wheeler's delirious, delicious vocal musings floating unrestrained above perky acoustic guitar settings with a gentle back beat. Sounds like the Cocteau's if somebody took away their drum machine and Robin Guthrie's guitar effects. Sounds like springtime.

BOB WISEMAN SINGS WRENCH TUTTLE *In Her Dream*

First off, this Blue Rodeo guy can't sing. Wiseman can't sing in the same way that Dylan can't sing; his voice is hoarse, crackly, off-key...okay, obviously he's a great singer. And like Dylan in the early days, Wiseman seems alive, on fire with questions, large and small, mostly unanswered. The words come from obscure French activist/poet Tuttle, who had nothing to do with this except for contributing the words by mail which makes the undeniable personality of the album that much more staggering. Long-lost activist folk music for the nineties, it sounds like the material has been burning holes through Wiseman since birth.

NICK CAVE AND THE BAD SEEDS *The Good Son*

A sombre, brooding mother, this Nick Cave, and normally not my cup of tea. But there's something gravely compelling about this stuff. Peer past the poserish trappings and one finds expansive canyons of sound enveloping Cave's deadly earnest lyrical renderings. Needless to say, it's heavy music with Cave's thick baritone tacking across the sea of the Bad Seed's swirling orchestrations. Not goth-rock, and most un-rock sum total, this is as gripping and beautiful and serene as the most pastoral cemetery.

THE LAST TEMPTATION OF ELVIS *Various Artists*

A great and distinctly different "tribute"-type album because of the perversity of the subject, Elvis Presley. The real tribute here, from such artists as the Primitives, Bruce Springsteen, the Cramps and a host of others, is to some of the great movie songwriting teams of the Fifties and Sixties. Attitude runs the gamut from clonish admiration (Paul McCartney doing "It's Now or Never") to snot-nosed mockery (Fuzzbox on "Trouble"). While the ludicrousness of the Pelvis legend is debatable, the collection is king.

JOHN ZORN/NAKED CITY

A flat-out legendary album. Jazz for rock folks, and I don't mean friggin' Jeff Beck, here's a rec that'll rip you a new one faster than you can say "napalm cluster", which, incidentally, is what John Zorn calls those harem scare 'em super-sonic skree blasts that populate this plate when you least expect it. Call it jazz-core, but be warned; these guys can straight-up wield their axes: From Zorn's assailing sax and Bill Frisell's schizophrenic guitarisms to Joey Baron's temper-tantrum drumming, this is pro-fessional, no broody posers allowed. It's NYC's vanguard improv thugs blasting a big harsh nineties-style noise. It's 26 tracks of white-hot jazz phlegm that you should go out and get right now. See ya, I'm gonna go listen to my copy some more.

WRFL SUMMER 1990

WRFL	Monday	Tuesday	Wednesday	Thursday
2 to 6am	Mark Tartar	Tom McMurdo	Aaron Lee	Bill Verble
6 to 8am	Kakie Urch	Susan Eubank	Mary Woolley	Kevin Cooper
8 to 11am	Jeff Smith	Brian Aker	Phillip Francis	Matt Byars
				Century's End
11 to 2pm	Mary Burt	David King	Brian Sosby	Jazz Lunch
2 to 5pm	Steve Daniels	Jim Howard	Rachel Peretz	Chuck Moore
5 to 8pm	Jim Shambhu	Dan McBrayer	Amy Boucher	Ayser Salman
	7:30-8:00 PACIFICA RADIO			
8 to 11pm	Lisa Cox	Zion Train Quammi/ Nancy	David Skidmore Jock's Choice	Shawn McCarney
11 to 2am	Matt's Metal Mortuary	The Fresh Test. Paul/Tim	Catacombs Bill Widener	HARD CORE with Pat

88.1-FM 257-WRFL 88.1-FM

SCHEDULE

Friday	Saturday	Sunday
Tim Allison	UNIVERSAL RHYTHM ZONE R A G S	Lin Teachey
Susie Quinn	Donna Dottle	Christian Rock Tanya & Laura
Lynn Garrett	Jeff Holland ROCKABILLY RULES	Women's Music Todd/Robin
Melinda Higgins	Blue Yodel Radio-Time Cafe Denice/Alan	White Lightnin'
Dave's Hell- Ride	Low-Down Blues Jack Kirk Jus' Rock.	Hazel's Jazz&Blues Flight
Mark Beaty local music NEWS	BEAT BASH! Brian Parker	Mike Lynch
Wyn Morris	Mick Jeffries speaknoevil	Donna Thorndale
psychedelic 'catessen john/chris	Byl Hensley Midnight Album Feature	Matt Wise

Matt's Metal Mortuary

Heavy Metal

Zion Train

Reggae and World Beat

The Fresh Test

Hip-Hop and Rap Music

Jock's Choice-A Different

Feature Artist each Week

Catacombs-Music from

the Underground of Rock

Century's End

20th Century Classical Music

Jazz Lunch

Assorted Jazz and Blues

Hard Left

Punk, Hardcore and Thrash

Dave's Hell-Ride

Heavy Metal

Local Music Show

Local & Regional Artists

Psychedelicatessen-Past

and Present Psychedelic

Universal Rhythm Zone

Vintage 70's Funk and Soul

Rockabilly Rules

Rockabilly & Hillbilly music

Blue Yodel Radio-Time

Cafe-Bluegrass, Folk &

Mountain Music

Low-Down Blues-Delta

Classic & Urban Blues

Beat Bash-Contemporary

Dance & Club Music

Speak No Evil

Instrumental

Music from All Genres

Christian Rock-A

Sampling of Christian Music

Femme Fatales/the

Woman's Talent Show-

case-Women's Music

(alternating shows)

White Lightnin'-Past &

Present Country-Rock

Hazel's Jazz and Blues

Flight-Vintage and Modern

Jazz & Blues

257-WRFL 88.1-FM 257-WRFL

THE COOK, THE THIEF,
HIS MALE COMPANION &
SOME GUY NAMED TED



HEY, THIS AIN'T TOO
BAD. WHAT IS DIS
CHICKEN?

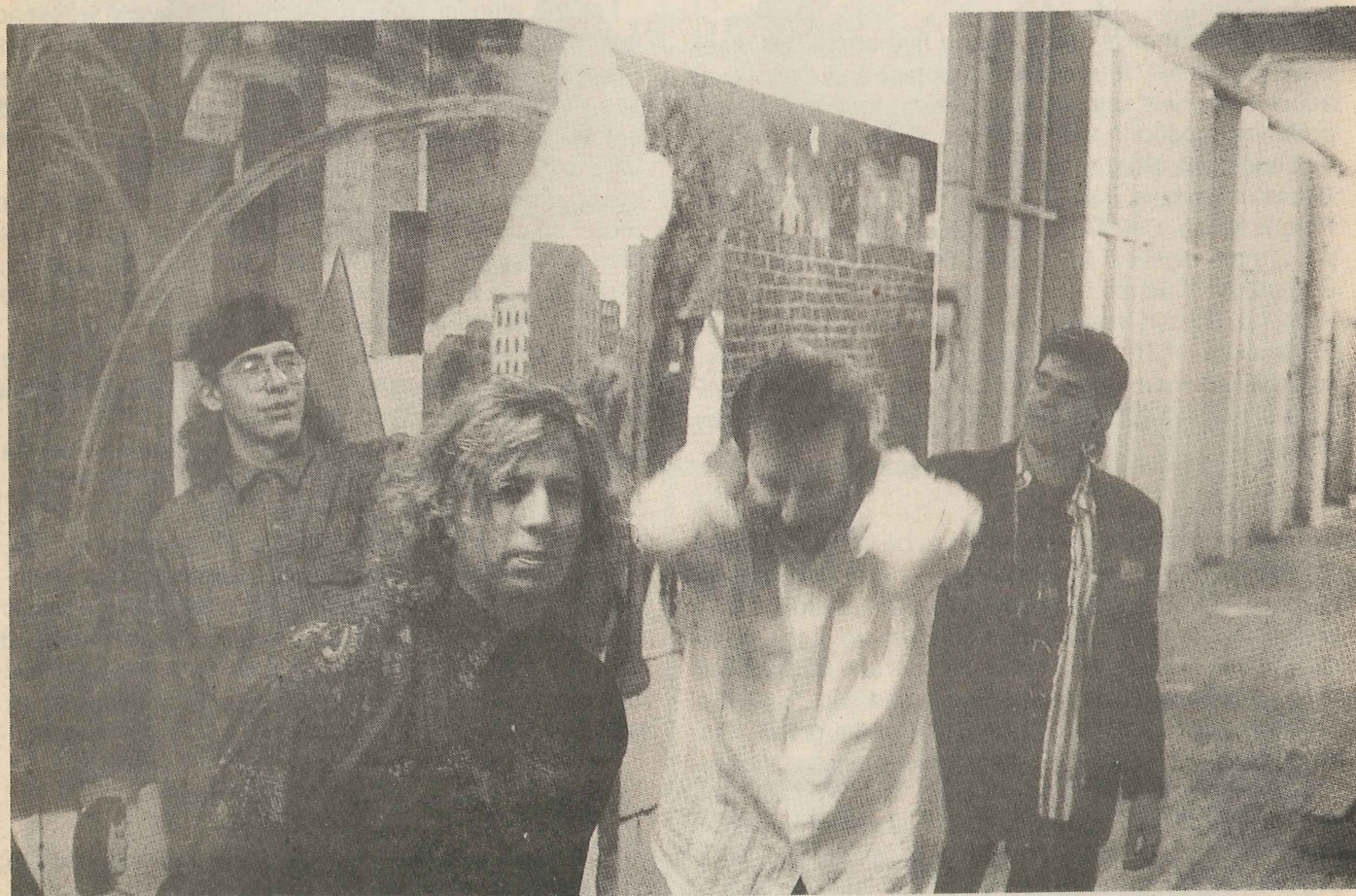
Richard Hell's Homeboys

The latest scoop in Local Music

Label Signings and LPs on the Local Scene

All artistry, love for music, and expressive outlets aside, for many bands landing a record deal spells success. Getting signed is "something you're always shooting for", said **Stranglmartin's David Butler**. **Stranglmartin** recently pinned down a record deal with Dallas' newest indie label, **Dragon Street Records**. The deal includes 3 LPs, the first of which is to be released in September on CD, cassette, and oddly enough, vinyl. The record, produced by **Dragon Street Records V.P. Patrick Keel**, will contain at least 10 tracks and is to be followed by a regional tour in the fall. Dallas bands **Bat Mastersons** and **The Spin** are also currently signed with **Dragon Street Records**. A quick switcher-oo: **Mike Stone** recently replaced **Fred Sexton** on guitar.

Just when you thought you could recognize that certain band anywhere, they go and change their name. And because of legal hassels with bands in NYC and Chicago **Skinny Bones** has abandoned their name for **Black Cat Bone**. Effective immediately. Their latest album *Truth* will be released in September on **Fat Records** on CD and cassette only. Regional tour dates are scheduled to follow the new release.



File photo

Stranglemartin is (from L to R): **Fred Sexton** - guitar and vocals, **Martin Shearer** - drums and attitude, **David Butler** - lead vocals and guitar, **Bill Bruening** - bass and vocals.



Photo by Larry Jo Treadway

Bassist Mark Hendricks of **Black Cat Bone**. Not pictured are Dave Angstrom vocals and guitar, and Jon McGee drums.

Recording/Touring, Touring/Recording

9 Lb. Hammer is home from a five and a half week Spring-Summer tour of the Northeast and Canada. In addition to their smooth sightseeing, they got the opportunity to perform with the likes of **Helios Creed**, the **Volcano Suns**, **Scatter Brain**, **Trip Shakespeare**, **Scrawl**, **Babes in Toyland**, **The Fluid**, and San Francisco's **Steel Pole Bathtub**. Dates included Detroit, Chicago, Minneapolis, three nights in Winnipeg, Saskatoon, Vancouver, Edmonton, Calgary, Regina, Thunder Bay, Toronto, Portland, Boston, Newark, NYC and one glorious night in Hoboken, N.J.! They covered some 9000 miles, 340 coffee-filled thermoses, and a hell of a lot of Vivarin. Fans can look for a possible 7" and perhaps a new LP by mid-fall.

The **Free Radicals** are planning to be in the recording studios this fall to lay down some of new material. The band has been polishing up some 30 new songs and are hoping to hit the road after finishing up in the studios. "Trying to work on our new material and play out has been difficult with Jack gone," explained guitarist **John Thomas**. **Jack Gronn**, the drummer of the group, has been temporarily absent while working on a sculpture commission at the University of Ohio. The band plans to record as soon as **Gronn** returns, full steam ahead. The **Free Radicals** are: **John Thomas**, guitar and vocals; **John Croxton**, bass and vocals; **Carter Sutter**, lead vocals and guitar; and **Jack Gronn**, drums and power tools.

After recording this fall, the **Idiot Box** are planning an LP, the band's first, for distribution regionally. They're also plotting an area/regional tour to promote the release. The band is currently working on new material and looking at labels. The **Idiot Box** are: **Julian Reynier son**, bass and vocals; **James Plymale**, guitar and lead voals; and **Darrin Howard**, drums and vocals.

Groovezilla, the high and mighty hybrid of Santana-meets-the-Chili-Peppers, are moving on deals this summer with two interesting prospects from **Twin Tone Records** and **Sire Records**. The band is: **St. Jerrod**, lead vocals; **Wendell Rogers**, lead guitar; **Scooter**, bass; **Chad E-Ray**, drums; **Vee**, saxaphone, vocals; **John**, congas; and **Kirstearn**, vocals. Current plans include recording dates set for this summer, an LP release in the fall, and a North/Southeast coast tour to following the record release. From **Groovezilla**, "We hate Teenage Mutant Ninja Turtles!" Really? You'd never know.

Club Notes

For the longest while it seemed like every weekend held the same stale choices for live entertainment. Well thank sweet Jesus, in the past few months new life has been creeping into Lexington's nightclub scene...and unfortunately, in the past few weeks it has crept right back out. The newest hotspot is the **Metro**, an after-hours dance club that recently opened in the Main Street space that previously was **Great Moments**. The **Metro** is also booking bands. **Yer Girlfriend**, of Louisville, performed on August 11th, ushering in the **Metro's** live music scene. Here's hoping the **Metro** sticks with us.

For additional live music, new clubs include the **Lynagh's Blues Emporium**, thank god they survived the storm, located on Woodland Ave., and **SCRATCH!** **CPW (Central Park West)** across from Phoenix Park on North Limestone Street, and just around the corner, **SCRATCH!** The **Calico Saloon**, on Main Street. Although a few of these spaces aren't necessarily new, they are finally booking shows, which makes them-**SCRATCH!**, and fortunately **SCRATCH!** the local music scene, more viable. Yes sir, Lexington seems more and more to be like a one-stoplight town, where local music *on the live scale* can come and go with the blink of an eye!

A Word of Thanks

The Directors and Staff of RFL would like to thank **The Wrocklage**, **Magee's Bakery**, **Helium Hi's**, and all our audiences for making RFL's 2nd Birthday Party a fantastic, fabulous success. Also, forever thanks to the local musicians and crews, you keep Radio Free Lexington alive. See ya next March!

MACK the KNIFE

...AND HIS PAL, demolition DUCK

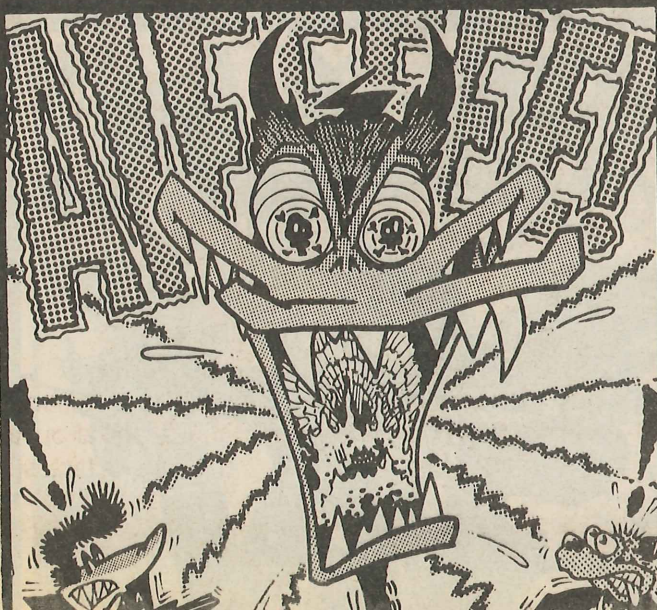
© BY STARLEN BAXTER
1990 & BILL WIDENER

-SO, SO THIS
LITTLE I.R.S. GUY, HE'S
READIN' OFF THE FIGURES
I OWED 'EM, SO I GIVE 'IM
THE "OH, TRAGEDY" ROUTINE
-RUIN, DESPAIR, SUICIDE,
THE END, FACE TO
FACE WITH-

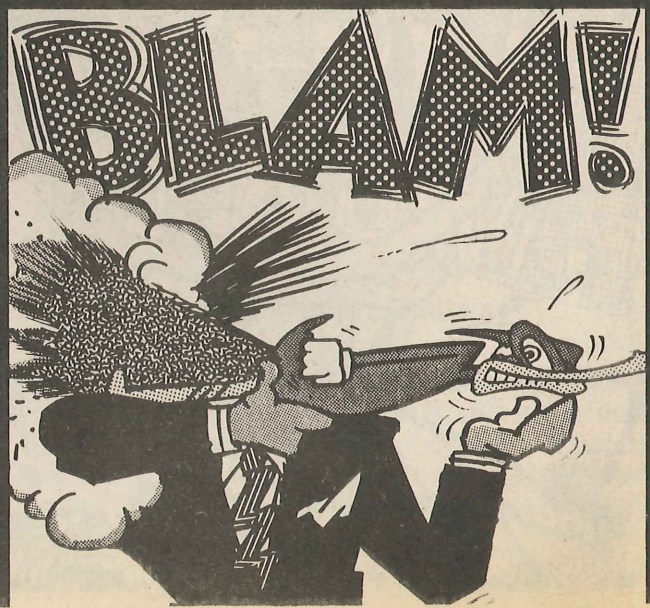
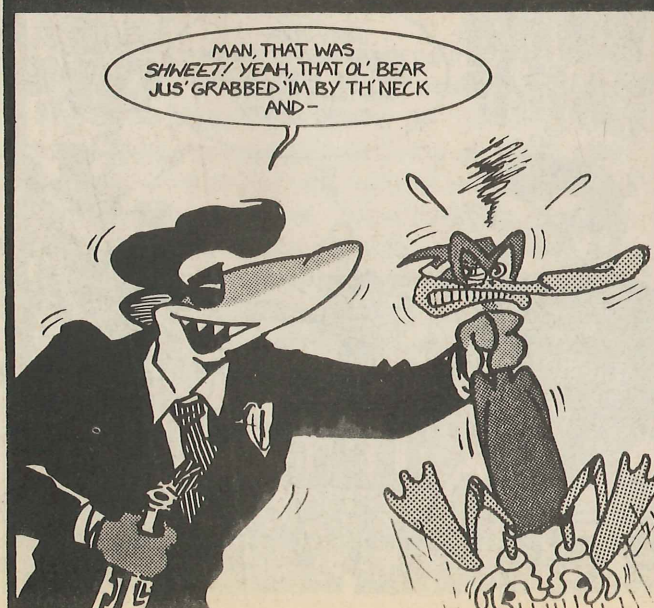
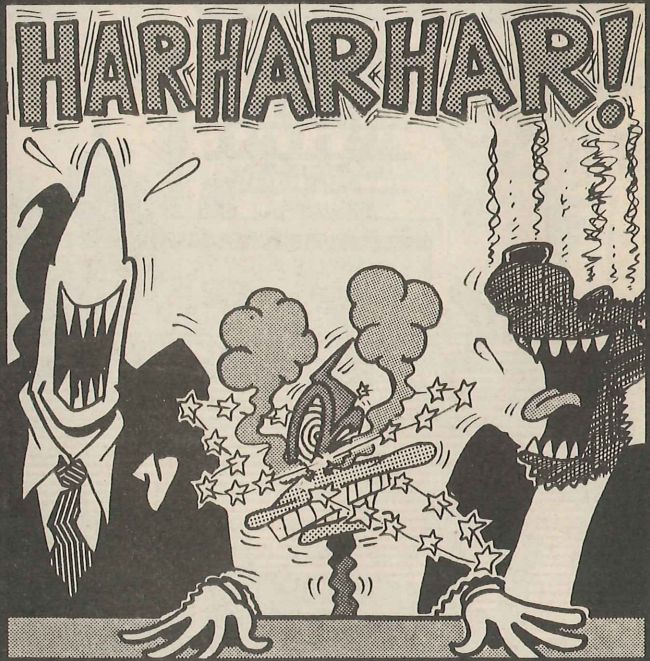
...YEAH...
...YEAH...

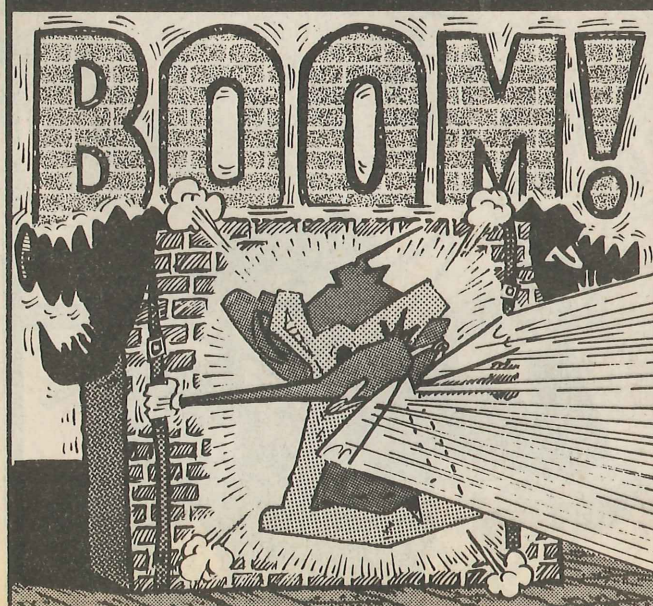
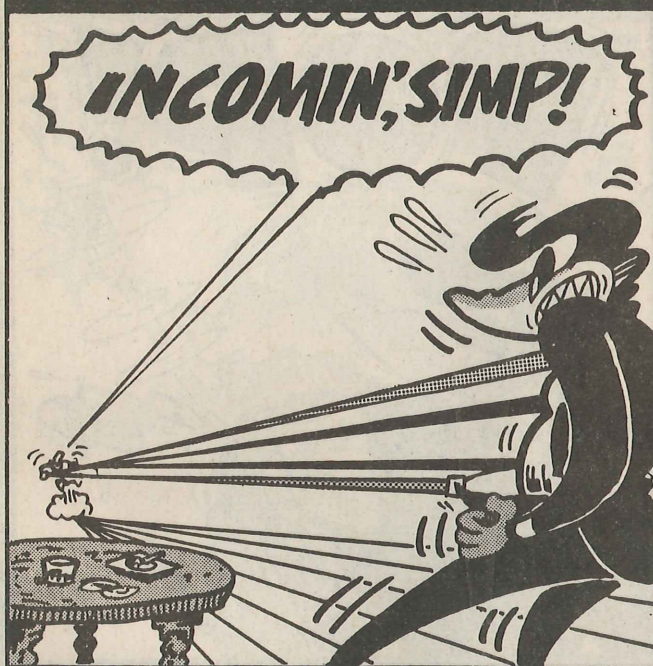
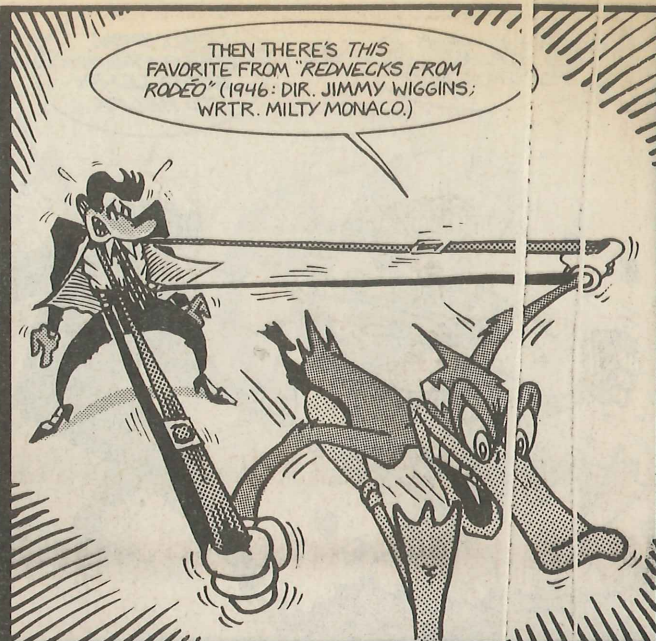
HIT ME,
SAM...

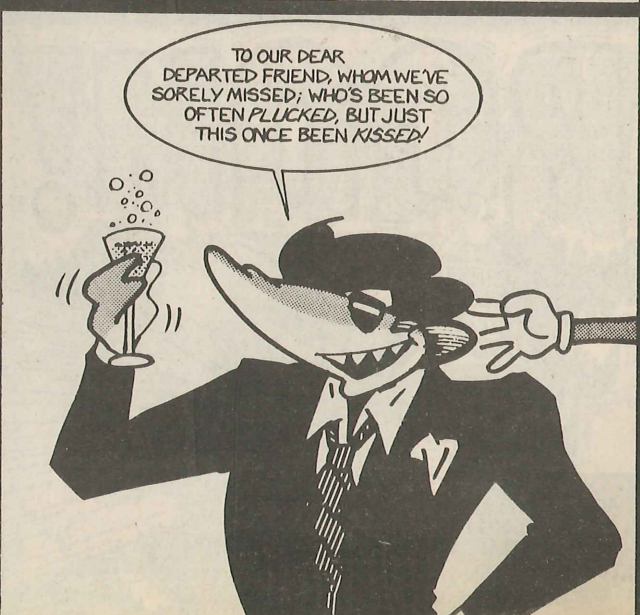
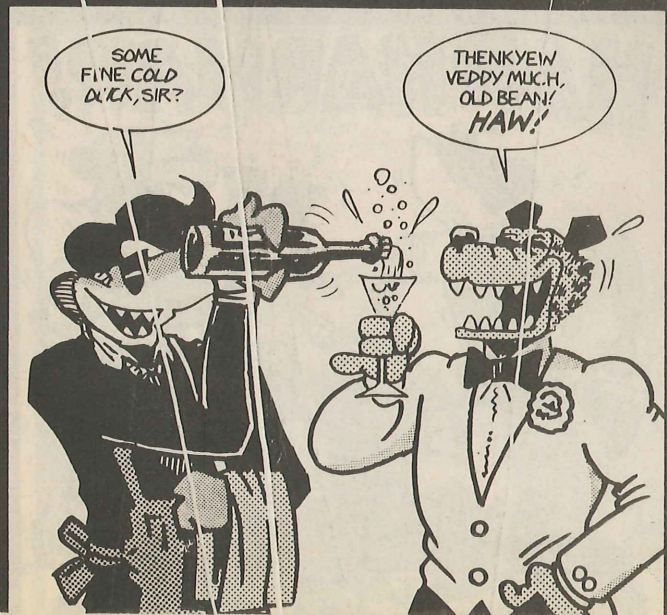
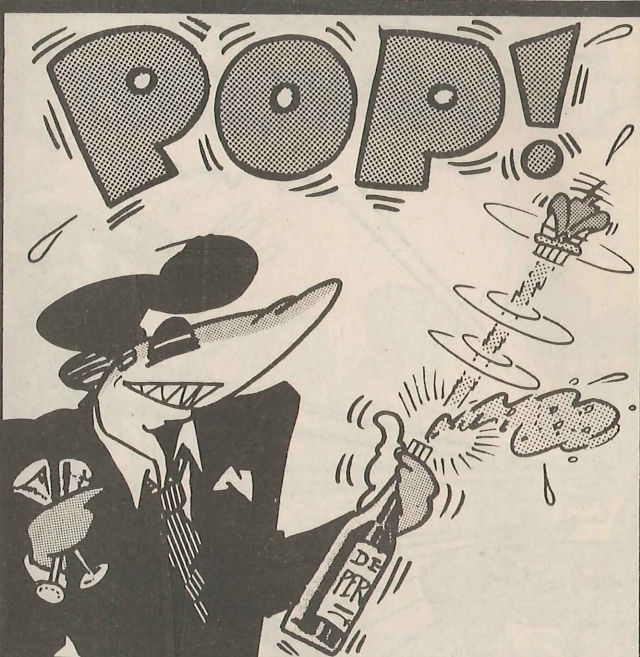
THE BATS ARE IN THEIR
BEDS, AND EVEN THE BOPSTERS
ARE BEAT...BUT SOME GUYS
JUST DON'T KNOW WHEN
TO QUIT!

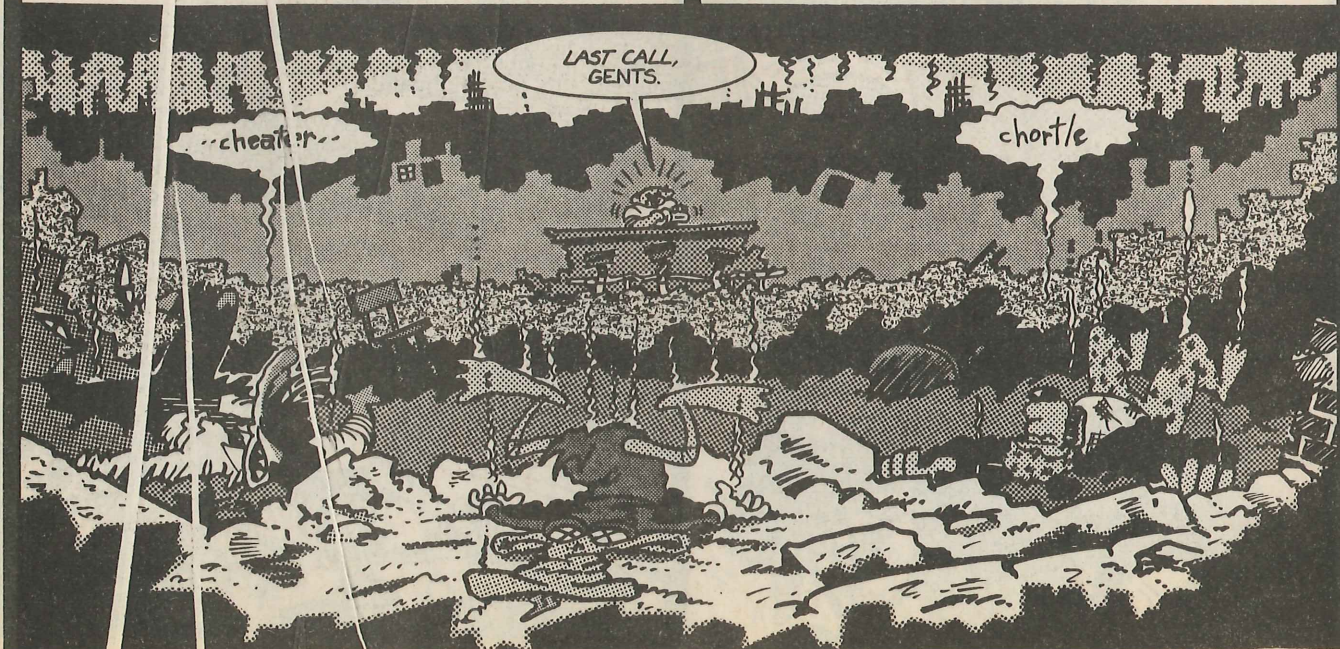
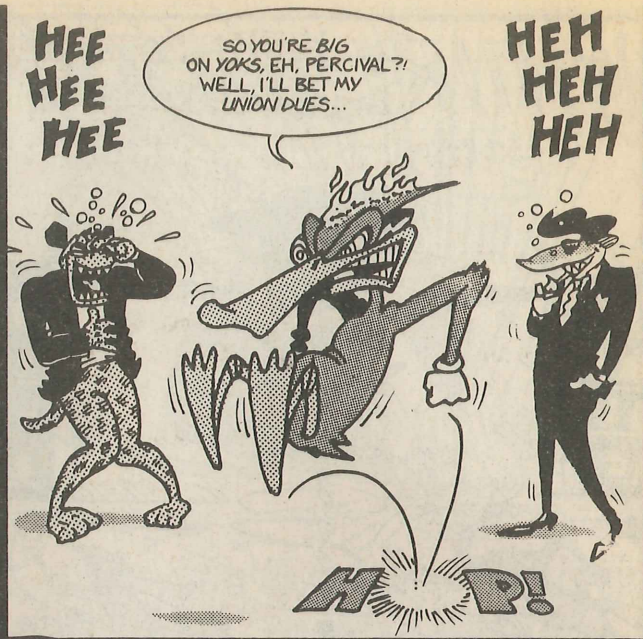


THEY TOOK
EVERY PENNY I HAD!
BUT THE LOOK ON YS
MAP WAS WORTH
EVERY CENT!









"HAPPY BIRTHDAY TO YOU!"

Radio Free Lexington Makes it to the Terrible Twos and Looks forward to the Threes and Fours and Fives...

Although Lexington's 88.1 is a very young station, as stations go, it seems like WRFL has been on the air for a lifetime. At least it does to those of us who get phone calls at 2am, 6am, 5pm, 11pm, *whenever*, to pull a shift! Regardless of how interrupted our DJ's sleep patterns may become, RFL's benefits to the Lexington-area community far outweigh any inconveniences.



Photo by Shawn McCarney
Dave Angstrom of Skinny Bones AKA Black Cat Bone.

In March of 1988 Radio Free Lexington finally, after a two year struggle, graced the air waves. Now every spring we get to have a big birthday bash and celebrate with the folks who helped to get us on the air and the folks who help keep us there: local musicians, businesses and listening supporters. This past March WRFL turned two years old! So for those of you who missed it, and for those of us who'd like to look back on the blast... RFL's 2nd Annual Birthday Bash included the **Free Radicals**, **9Lb. Hammer**, **Skinny Bones** (now **Black Cat Bone**), **10 Ft. Pole**, **330 High**, and **Two Small Bodies**. Muchas Gracias you guys, see ya next March for more cake and scream.



Photo by Shawn McCarney
10 Ft. Pole's Billy Quinn jams on stage at the Wrocklage with special guest artist rapper **Gordon Brown**. Not pictured are **Dave Farris**: drums, and **Brian Arnett**: bass.

Check It Out This Fall Only At 88.1!

Downtown Sound

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

"LIVE AT THE KNITTING FACTORY"

The ambience of the club that's been called the last innovator in the most innovative neighborhood in the U.S. - New York City's Greenwich Village - is brought into your living room, car, and Walkman every Monday from 1 to 2 pm. Only on Lexington's Alternative Sound Source...WRFL!

Past Shows Include: ••Negativland••Gods and Monsters (featuring Gary Lucas)••Power Tools••Musica Electronica Viva••Naked City••Fish & Roses••Fred Frith••Marylin Crispell & Andrew Cyrille••Tim Berne with Mark Helias, Bobby Previte, and Bill Brickford••James Blood Ulmer••Birds of Prey••

Look forward to more smooth, funky, innovative avante-garde blues and jazz on 88.1 this fall as WRFL and The Knitting Factory bring it out of Manhattan and onto the air waves.

For further information about "Live at the Knitting Factory" or any of WRFL's syndicated programming call the Program Director at 257-4636.

Overkill's Bobby "Blitz" on the Hows and Whys of Modern Day Metaldom

Interview by Will Geeslin

Ah! Bogarts, Cincinnati's beacon in the dark for those of us who enjoy music that neither Cher nor Bruce Springsteen can give us. Kathy Beardsley and I just happened to be in the proverbial right place at the right time to get the following interview. While awaiting the Overkill show, we were strolling past the backstage door and none other than Overkill's lead vocalist, Bobby "Blitz" Ellsworth, was talking to a babe. Five minutes later we were on the tour bus yakking away...

WG: Whatever happened to "Rat Skates", your original drummer from the first album, Feel the Fire? Any bad feelings with the band?

BB: He got AIDS and died!! (laughter) No, there were no bad feelings. It was basically that he wanted a different lifestyle. The band was on the road at that time about four months out of the year and now we're up to eight months. He just didn't want to spend eight months away from his family, new wife, you know, the whole bit. But there were no bad feelings.

WG: Did he meet her after Overkill was formed?

BB: No, she was pretty much there from the start, way back in 1980 when I first met Rat.

WG: Were you originally from the New York area?

BB: Actually, Rat and D.D. Verni are from New Jersey, and I'm from upstate New York.

WG: How did you guys meet, through ads?

BB: One of those ads in the back of magazines-- "Drummer and bass player looking for..." together, actually they (D.D. and Rat) called us..and I had "Guitar player and singer looking for..." These ads were really close.

WG: Was that in "The Village Voice"?

BB: No, now it's called the "E.C. Rocker" at the time it was called "The Aquarium".

WG: What about the White Lion thank you on your recent album, The Years of Decay?

BB: Oh, it's my favorite album from last year. (laughter) No, White Lion have been friends of ours for many years. Our management picked them up before they had a record deal. We were picked up right after we got a record deal. I've known Vito Bratta and Mike Tramp for years in New York and were, you know, working out of the same agency. So when there is soft ball games and B.S. like that we're always hanging out together. They're good friends of mine

WG: That's great I've always wondered about that. How are sales going for the new album?

BB: Well, we didn't sell as much as White Lion (laughter), but we're selling a respectable amount and more than last year. I would say that world wide we're up to about 600,000 records, just for The Years of Decay, probably close to 200,000 in the states.

WG: How did you get involved with Megaforce?

BB: It was a combination of bludgeoning Megaforce with tapes and knocking on their door. You know, the little brat won't go away, give him a job mowing the lawn, that kind of thing. The demo sold really good in one of Johnny's stores that he had, at a flea market where he originally started the Megaforce label, and then at a store in Clark, New Jersey. He really couldn't deny the fact that it was selling so many copies. So he said Jeez, we'll put something behind these guys. This is the way it will work... and it did.

WG: Just for me, are you doing *Hammerhead* tonight?

BB: No, (laughter) we'll do an acoustic version in the parking lot after the show (more laughter).

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this fall
with the
sounds of
world music
as 88.1 brings
you tdk's
syndicated
world beat
program

◇ bug radio ◇

sunday night
9-10pm
only on radio
free lexington

By STEPHANIE
St

Kentucky will join a number of college radio stations Lexington hits the air

Thanks to a zealous handful of students and actively a broad campus of about 20 miles from the campus student center.

The station, which will be 15 to 30 years old, was granted a license by the FCC last month.

Scott Ferguson, the station's manager, said other Lexington stations are dominated by music, such as the late

Students group lobbies for progressive radio

Steve Ferguson, an age-er Booking Intern said the college radio as a springboard for us we hi d Ferguson years down the road, the in commercial radio." When those na ton, Scott

Years of work pay off today;

RFL on the air

WRFL

The stations may not get rich, but alternative radio loves to showcase the unusual

'Radio Free Lexington' has raised the visibility of new music at UK

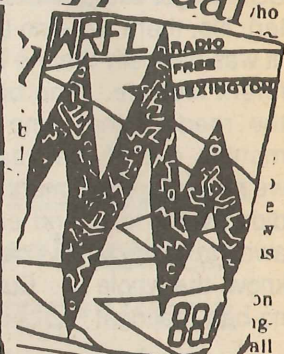
UK station begins broadcasting

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the goal row n student o figh ding amer ove xin wh C's d d ol

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Radio Free Lexington has its own sweat-shirt and nihilism

Radio Free Lexington won't swim in the music mainstream

Radio Free Lexington has its own sweat-shirt and nihilism

Radio Free Lexington won't swim in the music mainstream

257-WRFL 88.1-FM

And WRFL is on the air

Precious Memories. One of mine will always be the day a handful of people who wouldn't take "no" for an answer managed to turn on WRFL. That was two and a half years ago and nearly four since Kakie Urch proposed the idea in the Kentucky Kernel. The Lexington Bounty for that column? College radio, the last frontier of the "theatre of the mind", with a home at last in the Bluegrass.

Aside from the obvious listening rewards of College radio, WRFL benefits enormously those students looking for a career in broadcasting. Simply put, it's a learning experience of vast proportions in technical and educational terms.

College Radio is a sorely needed voice in any community and with your help, we can preserve it for everyone's enjoyment. Be an active listener by letting us know what you like or don't like. Equally important is money for maintenance, more music, and operating costs.

Help in both areas will help keep WRFL vocal for years to come.

Mick Jeffries
Program Director

Radio Free Lexington is a non-profit student-run radio station located on the campus of the University of Kentucky. In addition to educational opportunities in broadcasting, journalism, advertising, and public relations, we provide the UK/Lexington-area community with quality alternative music and news programming. You can support Radio Free Lexington with your tax-deductable donations!

Send your tax-deductable donations to:

WRFL-FM Radio Free Lexington
Box 777 University Station
Lexington, KY 40506-0025

☐ \$10

☐ \$30

☐ \$20

☐ Other

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☐ Check

☐ M.O.

Address: _____

Phone: () _____

What you'd like to see your contribution do:

☐ Operations: (equipment, general station/studio maintenance)

☐ Music Library (LPs/CDs genre _____)

☐ Alternative Music Week ☐ RiFLe Publication

MY WHOLE LIFE

HEY THERE, I'M
FROM ATHENS...
IS THERE ANY *W*
LIVE MUSIC AROUND
HERE TONIGHT?

SURE! EVERY NIGHT,
LEXINGTON HAS A "COOL SCENE."
WE'VE GOT LOTS OF
ALTERNATIVE VENUES.
PLUS WE'VE GOT...

LAH
GROWING ART MOVEMENT...

NALLY SIGNED BANDS

**KOOL
THANGS**

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TOURING

GREAT RADIO STATION.

RADIO 1-881

FREE LEXINGTON

I'M THE
POSER.

WOW!
WHAT A GREAT PLACE
WHAT DO YOU DO?